



City of Long Beach Historic Context Statement



Prepared for:
City of Long Beach
Department of Development Services
Office of Historic Preservation
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Long Beach, California 90802

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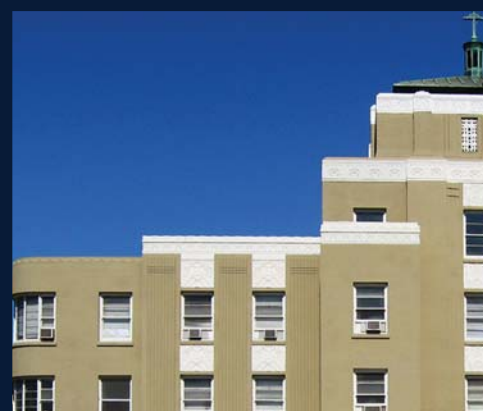
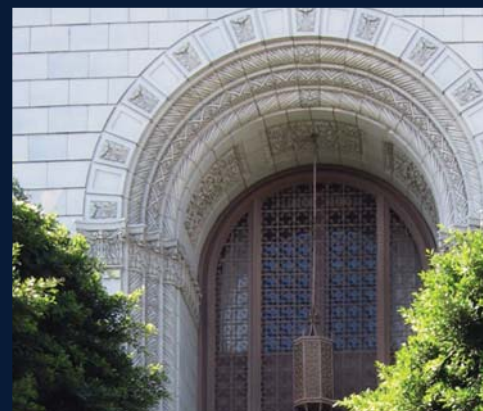


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SECTION 1.0 INTRODUCTION

The purpose of this report is to provide a citywide Historic Context Statement for the City of Long Beach (City). The City received a grant through the Navy Heritage Memorial Association to support the preparation of the Historic Context Statement and, in August 2007, contracted with Sapphos Environmental Inc. to prepare this report. The preparation of the Historic Context Statement is part of the first phase of a multiyear plan to complete a citywide historic resources survey and is intended to provide a consistent framework within which to identify, evaluate, and document resources. The Historic Context Statement will be used primarily by field surveyors and will facilitate survey of large areas of the City by providing contexts, associated property types, and eligibility standards.¹

Development of historic context statements has become a professional standard with respect to historic properties, in direct response to the four Standards for Evaluation promulgated by the Secretary of the Interior:²

1. Evaluation of the significance of historic properties uses established criteria
2. Evaluation of significance applies the criteria within *historic contexts*
3. Evaluation results in a list or inventory of significant properties that is consulted in assigning registration and treatment priorities
4. Evaluation results are made available to the public

Historic contexts are those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) within history or prehistory is made clear.³

This Historic Context Statement is based on research at various local repositories in the Cities of Long Beach and Los Angeles, which utilized primary sources such as Sanborn, tract and subdivision maps, County and City records, and historic photographs; secondary sources such as published histories, newspaper articles, and architectural publications; review of existing historic resources surveys and City landmark and historic district designations; and a cursory windshield survey of the City.

1.1 OBJECTIVES AND SCOPE

The Historic Context Statement is intended to provide a framework for the investigation of the City's historic resources; serve as a tool for preservation planning; and provide historic preservation specialists, planners, and the public with guidance in assessing the significance of Long Beach's built environment. The Historic Context Statement will also assist the City of Long Beach, which is the Lead Agency under the California Environmental Quality Act (CEQA), to evaluate proposed projects that may have a significant impact on cultural resources. CEQA defines a *historical resource* as "a resource listed in, or determined to be eligible for listing in, the California Register

¹ City of Long Beach. 29 March 2007. Request for Proposals: Citywide Historic Context Statement. Long Beach, CA.

² U.S. Department of the Interior, National Park Service. 29 September 1983. *The Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation*. Washington, DC.

³ U.S. Department of the Interior, National Park Service. Revised 2002. "How to Apply the National Register Criteria for Evaluation." *National Register Bulletin*, No. 15, p. 7. Washington, DC.

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of Historical Resources . . . resources included in a local register of historical resources, or identified in a historical resource survey” meeting state requirements.⁴

This Historic Context Statement addresses six specific objectives:

- Identification of significant themes in Long Beach history and architecture
- Definition and description of property types that represent the contexts and provision of known examples of resources that illustrate and explain the property types
- Description of architectural styles and character-defining features representative of development in Long Beach
- Identification of architects and builders known to have influenced the physical character of Long Beach
- Listing of known important buildings constructed in Long Beach
- Establishment of registration requirements for Long Beach’s historic resources

The Historic Context Statement spans Long Beach history from prehistory through development of the modern city and concludes in 1965. Because historic resources from the period prior to the incorporation of the City of Long Beach in 1888 are few and well-documented, the primary focus of the Historic Context Statement is on the important themes, trends, and patterns of history that occurred subsequent to incorporation, in the years 1889 to 1965. This period of consideration is tied to specific local events and patterns of physical development that influenced the character of the built environment. The year 1965 was selected because properties that are less than 50 years of age are typically not eligible for designation, unless they are of exceptional importance. In most cases, a sufficient amount of time has not passed to gain the historical perspective to determine significance.

1.2 WORKING DEFINITIONS

This glossary provides definitions of historic resource terms used in the Historic Context Statement. These definitions were collected from recognized literature in the field of cultural resources. A list of reviewed literature is provided in the reference section.

- **California Register of Historical Resources (CRHR)** is “an authoritative guide in California to be used by state and local agencies, private groups, and citizens to identify the state’s historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.”⁵
- **Character-defining feature** includes the overall shape of the building; its materials, craftsmanship, decorative details, interior spaces, and features; and the various aspects of its site and environment. *Character* refers to all those visual aspects and physical features that make up the appearance of every historic building.

⁴ State of California. California Environmental Quality Act. *California Public Resources Code*, Division 13, Chapter 2.6, Section 21084.1.

⁵ State of California. *California Public Resources Code*, Division 5, Chapter 1, Article 2, Section 5024.1(a).

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- **Contributor** refers to a site, building, or structure in a historic district that generally has historic, architectural, cultural, or archaeological significance.
- **Designation** is the act of formally listing a property as being historic through the establishment of a law or ordinance that identifies the property as historically significant.
- **Historic context** is an organizing structure for interpreting history that groups information about historic properties that share a common theme, a common geographical area, and a common time period. The development of a historic context serves as a foundation for decisions about the planning, identification, evaluation, registration, and treatment of historic properties, based on comparative historic significance.
- **Historic district** is an area that generally includes within its boundaries a significant concentration of properties linked by architectural style, historic development, or a past event. According to the U.S. Department of the Interior, National Park Service, a district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects, united historically or aesthetically by plan or physical development. Districts may be either contiguous or noncontiguous. According to the City of Long Beach, a *landmark district* refers to a designated area that contains a number of structures or natural features having special character or special historical, cultural, architectural, community, or aesthetic value.
- **Historic significance** refers to the importance of a property to the history, architecture, archaeology, engineering, or culture of a community, state, or the nation. *Significance* is achieved through association with events, activities, or patterns; association with important persons; distinctive physical characteristics of design, construction, or form; or potential to yield important information.
- **Integrity** refers to the authenticity of physical characteristics from which properties obtain their significance. According to the U.S. Department of the Interior, National Park Service, it is the “ability of a property to convey its significance.”⁶
- **National Register of Historic Places (NRHP)** is the nation’s official list of cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, the NRHP is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect the nation’s historic and archaeological resources. Properties listed in the NRHP include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archaeology, engineering, and culture. The NRHP is administered by the National Park Service.

⁶ U.S. Department of the Interior, National Park Service. Revised 2002. “How to Apply the National Register Criteria for Evaluation.” *National Register Bulletin*, No. 15. Washington, DC.

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- **Noncontributor** is a feature consisting of a site, building, or structure located within a historic district that is not recognized as contributing to the historic, architectural, cultural, or archaeological significance of the district.
- **Period of significance** refers to the span of time during which significant events and activities occurred. Events and associations with historic properties are finite; most properties have a clearly definable period of significance.

1.3 REPORT PREPARATION

This Historic Context Statement was developed by Sapphos Environmental, Inc. of Pasadena, California. Cultural Resources Manager, Ms. Leslie Heumann, supervised the project, which was managed by Ms. Shannon Carmack and Ms. Rebecca Silva. Ms. Laura Carias and Ms. Deborah Howell-Ardila assisted with the research and development of the report. All members of the project team meet the Secretary of the Interior's Professional Qualifications Standards for Architectural History.⁷ The project team was supported by Sapphos Environmental, Inc. staff members Mr. David Lee, Ms. Ani Ayvazian, and Ms. Cristina Carrillo, who illustrated, edited, and produced the Historic Context Statement. Ms. Jan Ostashay, Historic Preservation Officer of the City of Long Beach, coordinated the project for the City.

1.4 HISTORIC CONTEXT STATEMENT ORGANIZATION

A historic context statement is information about historic trends and properties grouped by important themes in the history of a community during a particular period of time.⁸ All historic contexts are defined by three elements: historic theme, geographic area, and chronological period. Each theme is linked to the built environment through the concept of property type: a grouping of individual properties characterized by common physical and or associative attributes.⁹ A historic context is not solely a chronological history; rather, it highlights the patterns and events that drove the development of an area and caused it to acquire the form and appearance for which it became known.

This Historic Context Statement provides a point of reference for using the Multiple Property Submission (MPS) approach to historic survey and registration efforts by identifying groups of related properties. To evaluate such groups of properties, the MPS approach requires definition of registration requirements, or eligibility standards, for themes and related property types. The MPS approach facilitates the evaluation of individual properties by comparing them with resources that share similar physical characteristics and historical associations.¹⁰

⁷ U.S. Government Printing Office. 29 September 1983. *Federal Register*, 48 (190): 44738–44739. Washington, DC. Also see *Code of Federal Regulations*, Title 36, Part 61.

⁸ U.S. Department of the Interior, National Park Service. Revised 1997. "How to Complete the National Register Form." *National Register Bulletin*, No. 16A, p. 14. Washington, DC.

⁹ U.S. Department of the Interior, National Park Service. Revised 1999. "How to Complete the National Register Multiple Property Documentation Form." *National Register Bulletin*, No. 16B, p. 14. Washington, DC.

¹⁰ U.S. Department of the Interior, National Park Service. Revised 1999. "How to Complete the National Register Multiple Property Documentation Form." *National Register Bulletin*, No. 16B, p. 2. Washington, DC.

SECTION 1.0 INTRODUCTION

This Historic Context Statement is organized into 12 sections. The first four sections are explanatory: Section 1, *Introduction*, provides background information about the project and historic context statements; Section 2, *Location*, presents the location of Long Beach and its physical relationship to its neighbors; Section 3, *Study Methods*, details the means used to develop the Historic Context Statement; and Section 4, *Criteria for Evaluation*, discusses federal, state, and local criteria of significance and integrity requirements. Section 5, *Chronological Development*, recounts the history of Long Beach through a selected chronology and a narrative. The next four sections are thematically organized, with discussions of important historical themes followed by descriptions of associated property types and subtypes and their registration requirements: Section 6, *Economic Context*, Section 7, *Residential Context*, Section 8, *Institutional Context*, and Section 9, *Ethnographic Context*. Sections 10 and 11 provide information for properties significant for architectural attributes: specifically, Section 10, *Architectural Character*, discusses key architectural styles, associated property types and character-defining features, and registration requirements, including integrity thresholds; and Section 11, *Architects, Builders, Developers of Long Beach*, includes thumbnail synopses of the careers of people who shaped the Long Beach environment. The report concludes with Section 12, *References*, which lists sources consulted in the development of the Historic Context Statement, as well as additional references that might aid future surveyors.

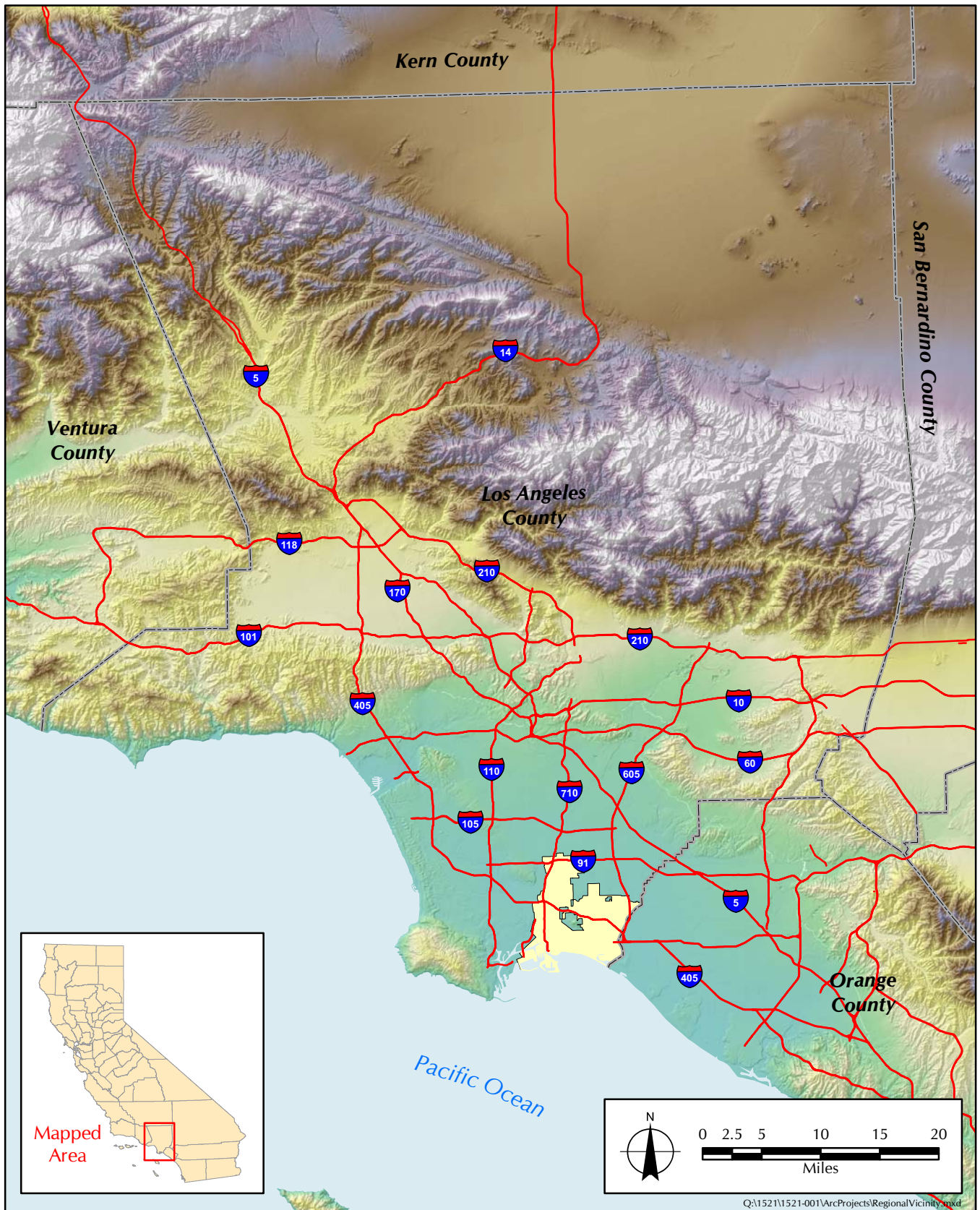
Properties may be significant under one or more contexts, and the property type discussion and the registration requirements for each should be consulted in making a determination. The appropriate criteria for evaluation for each theme are indicated, along with appropriate levels of integrity. In general, properties that may be significant as contributors to a historic district rather than as individual resources may have a less stringent threshold for the extent of character-defining features or the level of integrity. Similarly, properties that are potentially significant mainly as exemplars of an architectural style or type would usually demand a higher standard for character-defining features and integrity.

SECTION 2.0 LOCATION

The City of Long Beach (City) is located in County of Los Angeles, approximately 20 miles (32 km) south of downtown Los Angeles (Figure 1, *Regional Vicinity Map*). The Long Beach Freeway (U.S. Interstate 710) follows the course of the Los Angeles River, which runs roughly parallel and south of the western City boundaries. The San Gabriel River Freeway (U.S. Interstate 605) traces the course of the San Gabriel River near the eastern City limits. The San Diego Freeway (Interstate 405) bisects the City into north and south sections. Pacific Coast Highway (PCH, California State Route 1) is roughly parallel and within 1 to 3 miles of the Pacific Ocean coastline. The Pacific Ocean lies to the south of the City; the shoreline is bracketed by the Port of Long Beach on the north and Alamitos Bay / Long Beach Marina on the south. Long Beach is bordered by the cities and communities of Compton, Paramount, and Bellflower to the north; Lakewood, Hawaiian Gardens, Los Alamitos, and Seal Beach to the east; and San Pedro, Wilmington, and Carson to the west (Figure 2, *Local Vicinity Map*). The City of Signal Hill—bounded by the San Diego Freeway on the north, Redondo Avenue on the east, PCH on the south, and Atlantic Avenue on the west—is surrounded entirely by the City. At 50 square miles, the City of Long Beach is the second largest city in the County of Los Angeles, after Los Angeles, and borders the County of Orange on its southeastern edge. The City is located on the U.S. Geological Survey 7.5-Minute Series Long Beach Topographic Quadrangle (Figure 3, *Topographic Map*).¹ Elevations within the City range from mean sea level (msl) at the coastline up to 170 feet msl.²

¹ U.S. Geological Survey. [1964] Photo revised 1981. 7.5-Minute Series, Long Beach, California, Topographic Quadrangle. Reston, VA.

² U.S. Geological Survey. [1964] Photo revised 1981. 7.5-Minute Series, Long Beach, California, Topographic Quadrangle. Reston, VA.







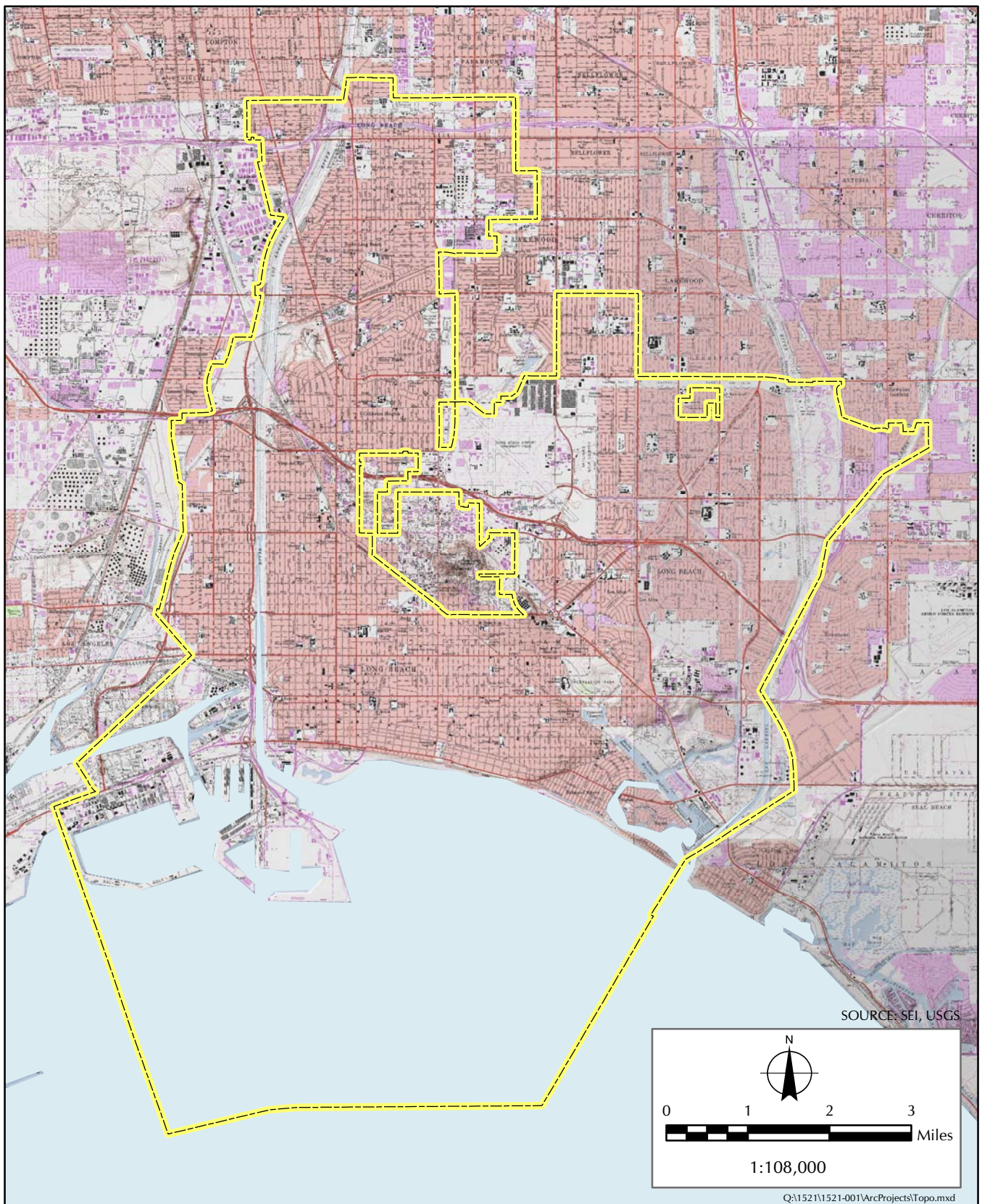
City of Long Beach

FIGURE 1

Regional Vicinity Map



FIGURE 2
Local Vicinity Map



 City of Long Beach

FIGURE 3
Topographic Map

SECTION 3.0 STUDY METHODS

This Historic Context Statement reflects current professional methods, standards, and procedures established by the U.S. Department of the Interior, National Park Service (NPS), and the California Office of Historic Preservation (OHP). The technical approach was informed by eight primary publications that guide most survey, evaluation, documentation, and registration efforts in California:

- *National Register Bulletin*, No. 15: "How to Apply the National Register Criteria for Evaluation"¹
- *National Register Bulletin*, No. 16A: "How to Complete the National Register Registration Form"²
- *National Register Bulletin*, No. 16B: "How to Complete the National Register Multiple Property Documentation Form"³
- *National Register Bulletin*, No. 24: "Guidelines for Local Surveys: A Basis for Preservation Planning"⁴
- *National Register Bulletin*, No. 39: "Researching a Historic Property"⁵
- *National Register Bulletin*: "Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places"⁶
- *Preservation Brief*, No. 17: "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character"⁷
- *Instructions for Recording Historical Resources*⁸

3.1 HISTORICAL RESEARCH

The historic context investigation was conducted in several research facilities and collections in the City of Long Beach (City) and Los Angeles. Materials collected included both primary and secondary sources.

Full citations are provided for all source materials in footnotes and in Section 12, *References*.

¹ U.S. Department of the Interior, National Park Service. Revised 2002. "How to Apply the National Register Criteria for Evaluation." *National Register Bulletin*, No. 15. Washington, DC.

² U.S. Department of the Interior, National Park Service. Revised 1997. "How to Complete the National Register Form." *National Register Bulletin*, No. 16A. Washington, DC.

³ U.S. Department of the Interior, National Park Service. Revised 1999. "How to Complete the National Register Multiple Property Documentation Form." *National Register Bulletin*, No. 16B. Washington, DC.

⁴ U.S. Department of the Interior, National Park Service. Revised 1985. "Guidelines for Local Surveys: A Basis for Preservation Planning." *National Register Bulletin*, No. 24. Washington, DC.

⁵ U.S. Department of the Interior, National Park Service. Revised 1998. "Researching a Historic Property." *National Register Bulletin*, No. 39. Washington, DC.

⁶ U.S. Department of the Interior, National Park Service. 2002. "Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places." *National Register Bulletin*. Washington, DC.

⁷ U.S. Department of the Interior, National Park Service. September 1988. "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character." *Preservation Brief*, No. 17. Washington, DC.

⁸ California Office of Historic Preservation. March 1995. *Instructions for Recording Historical Resources*. Sacramento, CA.

SECTION 3.0 STUDY METHODS

- **Primary Sources:** Primary sources include Sanborn maps, tract and subdivision maps, building permits, City directories, County of Los Angeles tax assessor records, census records, and historic photographs and postcards.
- **Secondary Sources:** Secondary sources include published local histories, period newspaper articles, and architectural publications.

Repositories that were accessed include the California State University, Long Beach, history archives; City of Long Beach files; City of Long Beach Public Library collections; City of Los Angeles Public Library collections; and Historical Society of Long Beach archives. Internet research was also conducted to verify certain information and to obtain historic newspaper articles.

3.2 PREVIOUS SURVEYS

Efforts to identify historic resources in the City have been ongoing for several decades. In addition to the landmark designation ordinances adopted by the City, several previous historic resources surveys were reviewed during the formulation of the Historic Context Statement:

- Los Angeles–Long Beach Harbor Areas Cultural Resource Survey (1978)
- Drake Park Historic District Survey (1979)
- Phase 1 Inventory of Downtown and Bluff Park (1980)
- Wrigley District Survey (1980)
- Bixby Knolls Survey (1981)
- California Heights Survey (1981)
- Carroll Park Survey (1981)
- Los Cerritos Survey (1981)
- Expanded Downtown Long Beach Historic Survey (1988)
- Savannah and Cabrillo Family Housing, Long Beach Naval Station, Historic and Architectural Inventory and Eligibility Survey (1993)
- Greater Downtown Long Beach Survey III (1994)
- Rose Park South Historic District Survey (2001)
- Downtown Survey: 300 and 600 Blocks of Pine and Pacific Avenue (2006)
- North Long Beach Historical Resources Survey: Long Beach Boulevard (2006)
- Historic Resource Assessment Report: 4550 Atlantic Avenue, Bixby Knolls Area (2006)
- Downtown Survey: 300 Block of East 3rd Street (south side) (2007)

3.3 FIELD RECONNAISSANCE

As part of the effort to characterize the property types within the City of Long Beach, windshield surveys were undertaken throughout the duration of the project. The purpose of these windshield surveys was to gain a greater understanding of general development patterns and geography, characteristic architectural styles and property types, and boundaries of existing and potential historic districts. During the field surveys, digital photographs were taken of noteworthy property types and styles to illustrate the historic context.

SECTION 3.0

STUDY METHODS

Between September 2007 and October 2007, Sapphos Environmental, Inc. conducted several preliminary windshield surveys that provided the groundwork to begin identifying the historic themes, property types, and architectural styles that would be represented in the Historic Context Statement. The information generated as a result of these field visits was used to develop the draft outline of the Historic Context Statement. A follow-up windshield survey was conducted by the City of Long Beach (Ms. Jan Ostashay) and Sapphos Environmental, Inc. (Ms. Leslie Heumann and Ms. Shannon Carmack) on July 10, 2008. The survey encompassed most of the designated historic districts, as well as known concentrations of as-yet-unsurveyed potential historic resources.

Specific goals for the windshield surveys included the following:

- Identification characteristic property types
- Location representative examples and concentrations of potential historic properties
- Assessment of relative levels of historic integrity

SECTION 4.0

CRITERIA FOR EVALUATION

Potential historic resources in the City of Long Beach (City) are evaluated under one or more of three established sets of criteria of significance, corresponding to federal, state, and local designation programs. To be eligible for inclusion in the National Register of Historic Places (NRHP) or the California Register of Historical Resources (CRHR) or for listing as a landmark or landmark district of the City, a property must satisfy one or more of the appropriate registration criteria. In addition, the property must retain sufficient integrity to convey the reasons for its significance. This section of the historic context statement presents the criteria of significance for each of the three programs. Subsequent sections establish registration requirements for the various property types associated with each context theme.

4.1 NATIONAL REGISTER OF HISTORIC PLACES

The NRHP was established by the National Historic Preservation Act (NHPA) of 1966 as “an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the Nation’s cultural resources and to indicate what properties should be considered for protection from destruction or impairment.”¹ The NRHP recognizes properties that are significant at the national, state, and local levels. To be eligible for listing in the NRHP, a resource must be significant in American history, architecture, archaeology, engineering, or culture. Districts, sites, buildings, structures, and objects of potential significance also must possess integrity of location, design, setting, materials, workmanship, feeling, and association. A property is eligible for the NRHP if it is significant under one or more of four established criteria:²

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

Ordinarily, cemeteries, birthplaces, or graves of historic figures; properties owned by religious institutions or used for religious purposes; structures that have been moved from their original locations; reconstructed historic buildings; properties that are primarily commemorative in nature; and properties that have achieved significance within the past 50 years are not considered to be

¹ U.S. Government Printing Office. “Effects of Listing under Federal Law.” *Code of Federal Regulations*, Title 36, Part 60.2. Washington, DC.

² U.S. Government Printing Office. “Criteria for Evaluation.” *Code of Federal Regulations*. Title 36, Part 60.4. Washington, DC.

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eligible for the NRHP. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:³

- | | |
|---------------------------|--|
| Criteria Consideration A: | A religious property deriving primary significance from architectural or artistic distinction or historical importance; or |
| Criteria Consideration B: | A building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or |
| Criteria Consideration C: | A birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his or her productive life; or |
| Criteria Consideration D: | A cemetery that derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or |
| Criteria Consideration E: | A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or |
| Criteria Consideration F: | A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or |
| Criteria Consideration G: | A property achieving significance within the past 50 years if it is of exceptional importance. |

Most buildings, structures, objects, nonarchaeological sites, and districts are evaluated under Criteria A through C, while Criterion D is applied generally to archaeological resources.

4.2 CALIFORNIA REGISTER OF HISTORICAL RESOURCES

Created in 1992 and implemented in 1998, CRHR is “an authoritative guide in California to be used by state and local agencies, private groups, and citizens to identify the state’s historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.”⁴ Certain properties, including those listed in or formally

³ U.S. Government Printing Office. “Criteria for Evaluation.” *Code of Federal Regulations*. Title 36, Part 60.4. Washington, DC.

⁴ State of California. *California Public Resources Code*, Division 5, Chapter 1, Article 2, Section 5024.1(a).

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determined eligible for listing in the NRHP and California Historical Landmarks numbered 770 and higher, are automatically included in the CRHR. Other properties recognized under the California Points of Historical Interest program, identified as significant in historical resources surveys or designated by local landmarks programs, may be nominated for inclusion in the CRHR. A resource, either an individual property or a contributor to a historic district, may be listed in the CRHR if the State Historical Resources Commission determines that it meets one or more of the following criteria, which are modeled on NRHP criteria:⁵

- Criterion 1: It is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.
- Criterion 2: It is associated with the lives of persons important in our past.
- Criterion 3: It embodies the distinctive characteristics of a type, period, region, or method of construction; represents the work of an important creative individual; or possesses high artistic values.
- Criterion 4: It has yielded, or may be likely yield, information important in history or prehistory.

Resources nominated to the CRHR must retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance.⁶ It is possible that a resource whose integrity does not satisfy NRHP criteria still may be eligible for listing in the CRHR. Similarly, resources that have achieved significance within the past 50 years may be eligible for inclusion in the CRHR if enough time has lapsed to obtain a scholarly perspective on the events or individuals associated with the resource. A resource less than 50 years old may be considered for listing in the CRHR if it can be demonstrated that sufficient time has passed to understand its historical importance.

Similar to the NRHP criteria, most buildings, structures, objects, nonarchaeological sites, and districts are evaluated under Criteria 1 through 3, while Criterion 4 is generally applied to archaeological resources.

4.3 CITY OF LONG BEACH CULTURAL HERITAGE COMMISSION ORDINANCE

The City has a Cultural Heritage Commission Ordinance (codified as Title 2, Chapter 2.63, of the Long Beach Municipal Code) that establishes a landmark designation process and specifies the criteria for evaluation of significance.⁷ As of October 2008, 133 landmarks and 17 historic districts have been designated.

⁵ State of California. *California Public Resources Code*, Division 5, Chapter 1, Article 2, Section 5024.1(c).

⁶ California Office of Historic Preservation. 14 March 2006. "California Register and National Register: A Comparison (for Purposes of Determining Eligibility for the California Register)." *Technical Assistance Series*, No. 6. Sacramento, CA. Available at: http://ohp.parks.ca.gov/pages/1056/files/06CalReg&NatReg_090606.pdf

⁷ City of Long Beach. 2005. "Criteria for Designation of Landmarks and Landmark Districts." *Municipal Code*, Title 2, Chapter 2.63.050.

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A resource must meet one of the following criteria of significance to be designated as a landmark or landmark district:^{8,9}

- Criterion A: It possesses a significant character, interest, or value attributable to the development, heritage or cultural characteristics of the city, the Southern California region, the state or the nation; or
- Criterion B: It is the site of an historic event with a significant place in history; or
- Criterion C: It is associated with the life of a person or persons significant to the community, city, region or nation; or
- Criterion D: It portrays the environment in an era of history characterized by a distinctive architectural style; or
- Criterion E: It embodies those distinguishing characteristics of an architectural type or engineering specimen; or
- Criterion F: It is the work of a person or persons whose work has significantly influenced the development of the city or the Southern California region; or
- Criterion G: It contains elements of design, detail, materials, or craftsmanship that represent a significant innovation; or
- Criterion H: It is a part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif; or
- Criterion I: It represents an established and familiar visual feature of a neighborhood or community due to its unique location or specific distinguishing characteristic; or
- Criterion J: It is, or has been, a valuable information source important to the prehistory or history of the city, the Southern California region or the state; or
- Criterion K: It is one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type.

If a historic resource does not meet the eligibility requirements for the NRHP or the CRHR, it may still satisfy the criteria for significance for recognition by the City, whose criteria are somewhat

⁸ City of Long Beach. 2005. "Criteria for Designation of Landmarks and Landmark Districts." *Municipal Code*, Title 2, Chapter 2.63.050.

⁹ Two additional criteria relating to the designation of historic trees as landmarks have recently been added to the City of Long Beach Municipal Code, but they are not relevant to this report and were excluded for that reason.

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broad. In general, criteria A and B correspond to NRHP/CRHR criterion A/1, criterion C to criterion B/2, criteria D through G to criterion C/3, and criterion J to criterion D/4. Criterion H is primarily utilized for the evaluation of districts, while criterion I recognizes the importance of resources that are locally valued but may not satisfy other criteria. Criterion K also expands the range of resources through acknowledgement that the rarity of a resource may also substantiate significance. The City ordinance does not place any specific age or integrity requirements on historic resources. The ordinance also allows for the nomination of churches, cemeteries, and resources that have been moved from their original location.

4.4 INTEGRITY

Historic properties either retain integrity (i.e., convey their significance) or not. To retain historic integrity, a property must always possess several, and usually most, of the seven aspects of integrity described below. The retention of specific aspects of integrity is paramount for a property to convey its significance. Determining which of these aspects are most important to a particular property requires knowing why, where, and when the property is significant. The registration requirements defined in this Historic Context Statement identify which aspects of integrity are most important for each property type.

4.4.1 National Register of Historic Places

The NRHP defines integrity as “the ability of a property to convey its significance.”¹⁰ For a property to be listed in the NRHP, it must not only qualify under at least one of the appropriate evaluation criteria but also retain integrity. Understanding a property type’s character-defining features and their relationship to its significance is paramount when evaluating a resource’s integrity.

There are seven aspects of integrity:

Location is the place where the historic property was constructed or the place where the historic event occurred. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons.

Design is the combination of elements that create the form, plan, space, structure, and style of a property. The design results from decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture.

Setting is the physical environment of a historic property. It refers to the character of the place in which the property played its historic role. It involves how, not just where, the property is situated and its relationship to surrounding features and open space.

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

¹⁰ U.S. Department of the Interior, National Park Service. Revised 2002. “How to Apply the National Register Criteria for Evaluation.” *National Register Bulletin*, No. 15, p. 44. Washington, DC.

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Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the NRHP.

Association is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the NRHP.

Certain aspects of integrity may be more or less important in evaluating a property, depending on the specific criterion of significance. For example, a property that is significant under criterion C for its exemplification of the distinctive characteristics of an architectural style needs to retain a high degree of integrity of design, setting, materials, workmanship, and feeling. On the other hand, a property significant for its association with an important person may not emphasize integrity of design as much as association.

4.4.2 California Register of Historical Resources

The CRHR defines integrity as "the authenticity of an historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance."¹¹ For a property to be listed in the CRHR, it must not only meet one of the appropriate evaluation criteria but also retain enough of its historic character or appearance to be recognizable as a historical resource and to convey the reasons for its significance.

As with the NRHP, the CRHR evaluates integrity with regard to the seven aspects of location, design, setting, materials, workmanship, feeling, and association. For listing in the CRHR, integrity must also be judged with reference to the particular criteria under which a resource is proposed for eligibility. Historical resources that have been rehabilitated or restored may be evaluated for listing. Alterations over time to a resource or historic changes in its use may themselves have historical, cultural, or architectural significance.

It is possible that historical resources may not retain sufficient integrity to meet the criteria for listing in the NRHP but may still be eligible for listing in the CRHR. A resource that has lost its

¹¹ California Office of Historic Preservation. 14 March 2006. "California Register and National Register: A Comparison (for Purposes of Determining Eligibility for the California Register)." *Technical Assistance Series*, No. 6. Sacramento, CA. Available at: http://ohp.parks.ca.gov/pages/1056/files/06CalReg&NatReg_090606.pdf

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historic character or appearance may still have sufficient integrity for the CRHR if it maintains the potential to yield significant scientific or historical information or specific data.

4.4.3 City of Long Beach

As previously noted, the City does not establish specific requirements for integrity. However, while it is conceivable that less intact property could achieve designation if there were to be overwhelming support for the nomination, most cities positioned like the City of Long Beach are generally guided by the practices of the NRHP and the CRHR in judging integrity and eligibility for designation.

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CHRONOLOGICAL DEVELOPMENT

The following section provides a brief chronological overview of the history of the City of Long Beach (City), from the period of Native American habitation through 1965. The section begins with a chronology that highlights major milestones in the growth of the region and the City. The narrative that follows the chronology is divided into five eras by general patterns of development:

- Prehistory and Western Settlement, circa 500 BC–1880
- Early Settlement and Incorporation, 1881–1901
- Early 20th-century Development and Expansion, 1902–1920
- City Development and Growth, 1921–1945
- Postwar and Modern Development, 1946–1965

5.1 SELECTED CHRONOLOGY

8,000–7,000 BC	Initial occupation of the Southern California coast by Native American populations ¹
500 BC	Takic-speaking ancestors of the Gabrielino displace an existing population in the general Long Beach area
1542	Sailing under the flag of Spain, explorer Juan Rodriguez Cabrillo departs from Mexico and becomes the first European to navigate the California coast
1769	Gaspar de Portolá leads an overland expedition from San Diego as far north as San Francisco Bay, passing through what would become Los Angeles County Franciscan Father Junípero Serra founds the first of an eventual string of 21 missions in Alta California: Mission San Diego de Alcalá
1771	Mission San Gabriel Arcángel becomes the fourth mission and is the closest to the area that would become Long Beach
1781	What would become Los Angeles is founded by 44 pobladores as El Pueblo de Nuestra Señora la Reina de los Ángeles del Río Porciúncula
1784	Spanish governor of California makes land grant of 300,000 acres (later reduced to 167,000), encompassing the future City, to retired soldier Manuel Nieto
1821	Mexico wins independence from Spain, and California becomes a Mexican holding

¹ Byrd, Brian F., and L. Mark Raab. 2007. "Prehistory of the Southern Bight: Models for a New Millennium." In *California Prehistory: Colonization, Culture and Complexity*, eds. Terry L. Jones and Kathryn A. Klar, pp. 215–228. Lanham, MD: Altamira Press, p. 219.

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1834	The California missions are secularized Nieto's heirs divide their inheritance into five ranchos; the 28,500 Rancho Los Alamitos is purchased by Governor Jose Figueroa
1842	Abel Stearns acquires Rancho Los Alamitos
1844	John Temple purchases Rancho Los Cerritos (Ranch of Little Hills)
1848	Under the Treaty of Guadalupe Hidalgo, California is ceded to United States as a territory
1849	The California Gold Rush begins, drawing thousands of prospectors and others to the state
1850	California becomes the 31st state in the Union Los Angeles incorporates with a population of 1,610
1869	Transcontinental railroad is achieved when Union Pacific and Central Pacific meet at Promontory Summit, Utah
1875	"Cerritos Colony" is subdivided along the Los Angeles River by Jotham Bixby
1876	Southern Pacific railroad completes line to Los Angeles
1881	William Erwin Willmore and the J. Bixby, Co. begin development of the American Colony and Willmore City on 4,000 acres of Rancho Los Cerritos
1884	Willmore City and American Colony are purchased and renamed Long Beach
1885	Atchison, Topeka, and Santa Fe Railroad reaches San Bernardino
1886–1888	Southern California real estate boom is sparked by fare war between Santa Fe and Southern Pacific Railroads
1886	John Bixby lays out the Alamitos Beach town site in what is now east Long Beach
1887	Santa Fe Railroad is extended into Los Angeles
1888	The City incorporates with 800 citizens

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1891	The Los Angeles Terminal Railroad Company installs a rail line along Ocean Avenue to connect Long Beach with Los Angeles
1897	The City unincorporates and reincorporates in a dispute over whether to remain a “dry” city
1898	Sanborn Map Company reports that Long Beach has 2,000 winter residents and 6,000 summer residents
1902	Long Beach is linked to the Pacific Electric interurban network Long Beach population reaches 4,000 residents
1904	Arthur M. and Arthur C. Parsons begin development of Naples
1905	Alamitos Beach is annexed by the City
1908	Carroll Park is annexed by the City The Virginia Hotel opens
1909	Virginia Country Club is established
1910	Long Beach population reaches 17,809 residents
1911	Belmont Heights is annexed by the City Port of Long Beach opens
1914	World War I begins in Europe and concludes in 1918
1915	Los Angeles Flood Control District created
1919	U.S. Navy designates Long Beach as headquarters for new Pacific Fleet
1920	Zaferia, located in east Long Beach, is annexed by the City Long Beach population is 55,000
1921	Oil is discovered on Signal Hill and becomes Long Beach’s primary industry
1923	Long Beach Municipal Airport is established as Daugherty Field
1924	Cooper Arms becomes the City’s first residential “high-rise”

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1925	Long Beach population jumps to an estimated 135,000
1928	Pacific Southwest Exposition is held in Long Beach
1929	Stock market crashes, marking the onset of the Great Depression
1931	Long Beach becomes one of the original charter members of the Metropolitan Water District
1933	On March 10, 1933, at 5:55 p.m., a 6.4-magnitude earthquake devastates Long Beach
1936	The Wilmington Oil Field is discovered
1937	Reeves Field opens on Terminal Island as the first permanent naval base in Long Beach
1939	World War II begins in Europe
1940	Construction begins on the Douglas Aircraft Company production plant
1941	United States enters World War II when Japan bombs Pearl Harbor Navy builds Roosevelt Naval Base, shipyard, and hospital Federal government constructs Long Beach breakwater, sacrificing recreation for safe anchorage
1945	World War II ends
1947	Construction of the Long Beach Freeway commences Los Altos Terrace, the first of the 25 Los Altos tracts, opens
1949	California State University, Long Beach, is established
1950–1956	The City acquires 9.8 square miles of land through 69 annexations
1953	Tidelands restoration program begins
1956	Los Altos Shopping Center opens
1962	The City launches its first redevelopment plan Historical Society of Long Beach founded

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1967	The Queen Mary comes to Long Beach
1978	The City establishes the Cultural Heritage Committee, forerunner of the Cultural Heritage Commission
2008	Long Beach's population is 461,564

5.2 PREHISTORY AND WESTERN SETTLEMENT

5.2.1 Gabrielinos

The earliest known occupants of Long Beach were Native Americans. At the time of contact with European explorers, the Native American group subsequently known as the Gabrielino tribe occupied nearly the entire basin and coastline comprising the Counties of Los Angeles and Orange. Named after the Mission San Gabriel, the Gabrielino are thought to have been one of the two wealthiest and largest ethnic groups in aboriginal Southern California,² the other being the Chumash. The affluence of the Gabrielino was largely due to the wealth of natural resources within the land base they controlled, which included the rich coastal areas between Topanga Canyon and Aliso Creek, and the offshore islands of San Clemente, San Nicolas, and Santa Catalina. Inland Gabrielino territory included the watersheds of the Los Angeles, San Gabriel, and Santa Ana Rivers, and was bounded on the north by the San Gabriel Mountains, extended to the east to the area of the current-day City of San Bernardino, and bounded on the south by the Santa Ana Mountains.³

Gabrielino language belonged to the Takic family of the Uto-Aztecan linguistic stock and comprised four to six distinct dialects.^{4,5} Ancestors of the ethnographically described Gabrielino are believed to have arrived in the Los Angeles Basin around 500 BC, eventually establishing permanent settlements and displacing a preexisting population.⁶ Little is known of Gabrielino social and political organization. Gabrielino communities were autonomous, comprising several related, nuclear families and led by hereditary chiefdom.⁷ Bean and Smith argue for the existence of at least three hierarchically ordered social classes among the Gabrielino: an elite class consisting of chiefs and their immediate families; an economically established, hereditary middle class; and a

² Bean, L.J., and C.R. Smith. 1978. "Gabrielino." In *Handbook of North American Indians, Vol. 8: California*, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, p. 538.

³ Bean, L.J., and C.R. Smith. 1978. "Gabrielino." In *Handbook of North American Indians, Vol. 8: California*, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, p. 538.

⁴ Bean, L.J., and C.R. Smith. 1978. "Gabrielino." In *Handbook of North American Indians, Vol. 8: California*, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, p. 538.

⁵ Kroeber, A.L. 1925. "Handbook of the Indians of California." *Bureau of American Ethnology Bulletin*, No. 78. Washington, DC: Smithsonian Institution, p. 620.

⁶ Bean, L.J., and C.R. Smith. 1978. "Gabrielino." In *Handbook of North American Indians, Vol. 8: California*, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, p. 540.

⁷ Kroeber, A.L. 1925. "Handbook of the Indians of California." *Bureau of American Ethnology Bulletin*, No. 78. Washington, DC: Smithsonian Institution, p. 633.

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lower class of individuals engaged in ordinary socioeconomic pursuits.⁸ Territorial boundaries were marked and controlled by both individuals and villages.^{9,10} Many researchers assert that the Gabrielino cremated their dead until the mission era, when the Spanish imposed interment,^{11,12} although precontact cemeteries have been excavated in the area.¹³

Early Spanish accounts indicate that the Gabrielino lived in permanent villages, with a population ranging from 50 to 200 individuals, and that in 1770, total Gabrielino population within the Los Angeles Basin exceeded 5,000 people.^{14,15} Several types of structures characterized the Gabrielino villages: single-family homes took the form of domed circular structures averaging 12 to 35 feet in diameter and covered with tule, fern, or carrizo, while communal structures measured more than 60 feet in diameter and could house three or four families. Sweathouses, menstrual huts, and ceremonial enclosures were also common features of many villages.^{16,17}

Archaeological evidence suggests that several Gabrielino communities may have been present in the City area prior to Spanish contact and that each community may have controlled an area up to 10 square miles in size. These areas may have been shaped irregularly, with each consisting of a small area of coastline attached to a larger inland area that included riparian and chaparral habitats, thus allowing a diversified economy within a fairly small geographic area.¹⁸ Among the best-researched Gabrielino communities in the City was Puvungna, a large settlement and important ceremonial site that was probably located in the area historically occupied by Rancho Los Alamitos and currently occupied by California State University, Long Beach.¹⁹ Puvungna probably served as a ritual center for Gabrielino communities in the region; the village is thought to be the origin of

⁸ Bean, L.J., and C.R. Smith. 1978. "Gabrielino." In *Handbook of North American Indians, Vol. 8: California*, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, p. 543.

⁹ Bean, L.J., and C.R. Smith. 1978. "Gabrielino." In *Handbook of North American Indians, Vol. 8: California*, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, p. 543.

¹⁰ McCawley, William. 1996. *The First Angelinos: The Gabrielino Indians of Los Angeles*. Banning, CA: Malki Museum Press, p. 25.

¹¹ Reid, Hiram A. 1895. *History of Pasadena*. Pasadena, CA: Pasadena History Company, p. 31.

¹² Kroeber, A.L. 1925. "Handbook of the Indians of California." *Bureau of American Ethnology Bulletin*, No. 78. Washington, DC: Smithsonian Institution, p. 633.

¹³ Walker, Edwin F. 1951. "A Cemetery at the Sheldon Reservoir Site in Pasadena." In *Five Prehistoric Archaeological Sites in Los Angeles County, California*. Los Angeles, CA: Southwest Museum, pp. 70–80.

¹⁴ Bean, L.J., and C.R. Smith. 1978. "Gabrielino." In *Handbook of North American Indians, Vol. 8: California*, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, p. 540.

¹⁵ McCawley, William. 1996. *The First Angelinos: The Gabrielino Indians of Los Angeles*. Banning, CA: Malki Museum Press, p. 25.

¹⁶ Bean, L.J., and C.R. Smith. 1978. "Gabrielino." In *Handbook of North American Indians, Vol. 8: California*, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, p. 542.

¹⁷ McCawley, William. 1996. *The First Angelinos: The Gabrielino Indians of Los Angeles*. Banning, CA: Malki Museum Press, p. 29.

¹⁸ Grenda, D.R., and J.H. Atschul. 2002. "A Moveable Feast: Isolation and Mobility among Southern California Hunter Gatherers." In *Islands and Mainlanders: Prehistoric Context for the Southern California Bight*, eds. J.H. Atschul and D.R. Grenda. Tucson, AZ: SRI Press, pp. 143–144.

¹⁹ McCawley, William. 1996. *The First Angelinos: The Gabrielino Indians of Los Angeles*. Banning, CA: Malki Museum Press, p. 71.

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the Chingichngish doctrine, a historic-period religion based on rituals involving hallucinogenic *datura*, or jimsonweed.²⁰ Sites associated with Puvungna were added to the National Register of Historic Places in 1974 and 1982.

The Gabrielino practiced a hunter-gatherer subsistence strategy utilizing large primary settlements and smaller, seasonal, resource-procurement camps. Hunting involved both large and small game, including deer, rabbit, squirrel, snake, rat, and a wide variety of insects. Hunting on land was carried out with the bow and arrow, deadfalls, snares, and traps. Smoke and throwing clubs were used to hunt burrowing animals. Some meat taboos were held by the Gabrielino: bear, rattlesnake, stingray, and raven were not consumed because these animals were believed to be messengers of the god Chinigchinich.

An important part of the seasonal round for inland Gabrielino groups was the establishment of shell-gathering camps along the coast north of San Pedro during winter months.²¹ In addition, aquatic animals—such as fish, whales, seals, and sea otters—constituted an important part of the diet of coastal populations and were hunted with harpoons, spear throwers, and clubs.²² Although fishing generally took place along rivers and from shore, open-water fishing between the mainland and the islands was also practiced using boats made from wood planks and asphalt. Gabrielino fishing equipment also included fishhooks made of shell, nets, basketry traps, and poison substances obtained from plants.²³

A wide variety of plant foods were consumed by the Gabrielino. Most important of these were acorns, which are rich in nutrients and have a high content of fiber and fat. Other plants consumed by the Gabrielino included the seeds of the islay (*Prunus ilicifolia*), which were ground into a meal, and the seeds and shoots of the chía (*Salvia columbariae*), which were eaten raw, made into loaves, or mixed with water to make a beverage. Roots and bulbs were included in the diet of mainland and island groups, along with clover, wild sunflower seeds, and cholla seeds. Wild tobacco was used for medicinal purposes and as a sedative and narcotic.²⁴

The Gabrielinos engaged in trade among themselves and with other groups. Archaeological evidence suggests that Uto-Aztecan-speaking groups such as the Gabrielino inhabited San Nicolas Island by 8,500 years ago; by 5,000 years ago, the inhabitants of the island were involved in an exchange network of symbolic items and raw materials.²⁵ On Santa Catalina Island, a steatite

²⁰ Bean, L.J., and S.B. Vane. 1978. "Cults and Their Transformations." In *Handbook of North American Indians*, Vol. 8: *California*, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, p. 669.

²¹ McCawley, William. 1996. *The First Angelinos: The Gabrielino Indians of Los Angeles*. Banning, CA: Malki Museum Press, p. 27.

²² McCawley, William. 1996. *The First Angelinos: The Gabrielino Indians of Los Angeles*. Banning, CA: Malki Museum Press, pp. 116–117, 121, 126.

²³ Bean, L.J., and C.R. Smith. 1978. "Gabrielino." In *Handbook of North American Indians*, Vol. 8: *California*, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, p. 546.

²⁴ McCawley, William. 1996. *The First Angelinos: The Gabrielino Indians of Los Angeles*. Banning, CA: Malki Museum Press, pp., 128–131.

²⁵ Arnold, J.E., M.R. Walsh, and S.E. Hollimon. 2004. "The Archaeology of California." *Journal of Archaeological Research*, 12(1): 1–73.

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(soapstone) “industry” developed. This rock is abundant on the island and was widely exported to mainland Gabrielino as raw material for artistic or ritualistic objects, as well as for functional objects, such as bowls, mortars, pestles, comals, and arrow shaft straighteners.²⁶ In exchange, the island inhabitants received acorns, different types of seeds, obsidian, and deerskin, from both mainland Gabrielino and other inland groups, such as the Serrano. Coastal people exchanged shell and shell beads, dried fish, sea otter pelts, and salt.

The first Spanish contact with the island Gabrielino took place in 1542, when Juan Rodriguez Cabrillo arrived on Santa Catalina Island. In 1769, Gaspar de Portolá made the first attempt to colonize Gabrielino territory, and Portola is believed to have met the Gabrielino chief Hahamovic at the Gabrielino village *Hahamog-na*, on the Arroyo Seco near Garfias Spring in South Pasadena.^{27,28} In 1771, the Spanish established the Mission San Gabriel Archangel, and the Gabrielino population began a rapid decline.²⁹

5.2.2 Spanish and Mexican Settlement

The area that is now the City of Long Beach received its first European visitors in the late 18th century with the arrival of Spanish explorers and missionaries. Mission San Gabriel Arcángel, originally founded near what is now Montebello, was awarded jurisdiction over most of this region after its establishment in 1771. Ten years later, the Pobladores, a group of 12 families from present-day Mexico, founded a secular community in what is now downtown Los Angeles. The settlers, who were reportedly recruited to establish a farming community to relieve Alta California’s dependence on imported grain, named the area el Pueblo de Nuestra Señora la Reina de Los Angeles de Porciúncula.³⁰

During the Spanish and subsequent Mexican reign over Alta California, the southern portion of present-day County of Los Angeles (County) was held in a variety of land grants. In 1784, Pedro Fages, the Spanish governor of California, granted in the name of the king of Spain 300,000 acres (an amount reduced in 1790 to 167,000 acres) to Manuel Nieto, a Spanish soldier, as a reward for his military service. Nieto raised cattle, sheep, and horses on the lands and built an adobe home on a hilltop near today’s Anaheim Road. Following Nieto’s death in 1804, the land grant known as Los Coyotes became the property of his heirs. In 1834, it was divided into five smaller ranchos, including Rancho Los Alamitos and Rancho Los Cerritos. These two ranchos encompassed the majority of what now comprises the City, with a portion of the 28,500-acre Rancho Los Alamitos on the east and a portion of the 27,000-acre Rancho Los Cerritos on the west. Today, Alamitos Avenue marks the dividing line between the two.

²⁶ Bean, L.J., and C.R. Smith. 1978. “Gabrielino.” In *Handbook of North American Indians*, Vol. 8: California, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, pp. 542, 547.

²⁷ Reid, Hiram A. 1895. *History of Pasadena*. Pasadena, CA: Pasadena History Company, p. 19.

²⁸ Zack, Michele. 2004. *Altadena: Between Wilderness and City*. Altadena, CA: Altadena Historical Society, p. 8.

²⁹ Bean, L.J., and C.R. Smith. 1978. “Gabrielino.” In *Handbook of North American Indians*, Vol. 8: California, ed. R.F. Heizer. Washington, DC: Smithsonian Institution, pp. 540–541.

³⁰ Robinson, W.W. 1959. *Los Angeles from the Days of the Pueblo*. San Francisco, CA: California Historical Society, p. 5.

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Rancho Los Alamitos was purchased by Governor Jose Figueroa in 1834 for \$500. Figueroa most likely began construction on the rancho's existing adobe home. In 1842, Don Abel Stearns, a prominent American-born ranchero from New England, purchased the land for \$6,000 and improved the old adobe for use as his summer home. Stearns's cattle enterprise on the ranch was dealt a mortal blow by droughts in the early 1860s, and he lost Rancho Los Alamitos to its San Francisco mortgage holder, Michael Resse in 1866.

Rancho Los Cerritos was given to Nieto's daughter, Manuela Cota, in 1834. The property was bordered on the south by the Pacific Ocean and on the west by the (now) Los Angeles River. Manuela and her husband Guillermo built at least two adobes on the land for their 12 children, cattle, and crops. Following her death, the children sold Rancho Los Cerritos in 1843 to Massachusetts-born merchant John Temple, an entrepreneur with investments in Los Angeles real estate and ranches. Temple was married to Nieto's granddaughter, thus granting him Mexican citizenship. Temple raised cattle and sheep on the rancho and maintained a lucrative business shipping hides to San Pedro harbor. In 1844, Temple constructed a two-story, Monterey-style adobe house on the property. At its peak, Rancho Los Cerritos possessed 15,000 head of cattle, 7,000 sheep, and 3,000 horses.³¹

5.2.3 American Settlement

California became a territory of the United States in 1848 and the 31st state in the Union in 1850. With the discovery of gold in California and the influx of people to the area between 1849 and 1855, both Stearns and Temple experienced a brief period of prosperity. However, both ranchos suffered during the severe droughts of the 1860s and the subsequent economic decline of the 1870s. By the late 1870s, both ranchos had changed hands again.

In 1866, Temple retired and the company of brothers Thomas and Benjamin Flint and their cousin Lewellyn Bixby (Flint, Bixby & Co.) bought Rancho Los Cerritos from Temple for \$20,000. The company selected Lewellyn's brother Jotham to manage the land and some 30,000 sheep. Within three years, Jotham bought into the property and formed his own company. Jotham Bixby and his family resided in the Cerritos adobe from 1866 to 1881.

In 1878, John Bixby leased Rancho Los Alamitos from owner Michael Reese and moved his family into the then-deteriorated adobe. In 1881, Reese sold the 26,392.5-acre rancho for \$125,000 to a partnership composed of I.W. Hellman, a banker and local investor, and the John Bixby & Co. (comprising Jotham Bixby, [Thomas] Flint, and [Lewellyn] Bixby), and the property later became known as the Bixby Ranch.³² John Bixby, along with his wife, Susan, remained residents of the ranch and began to rehabilitate the adobe and surrounding land, transforming the property into a prosperous working ranch and dairy farm.³³ Bixby's son Fred, with his wife Florence, moved into

³¹ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, p. 9.

³² Woodbridge, Sally. n.d. "Architectural Narrative: Rancho Los Alamitos," pp. 12–14. Available at: <http://www.rancholosalamitos.com/history.html>

³³ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 19.

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the adobe in 1906. Florence created expansive gardens surrounding the house, while Fred focused on the activities of ranching, business, oil, and breeding Shire horses.

Thus, by the late 1870s, both Rancho Los Alamitos and Rancho Los Cerritos were under the control of members of the Bixby family, who would become one of the most influential families of Long Beach. Both properties continued to operate as ranches well into the early decades of the 20th century, maintaining dairy farms and growing beans, barley, and alfalfa. However, land from both ranchos was slowly sold off, beginning with the decline of the sheep industry in the 1870s. By 1884, the town of Long Beach occupied the southwest corner of the Rancho Los Cerritos. Eventually Bellflower, Paramount, Signal Hill, and Lakewood were founded as well on Cerritos lands. In the 1950s and 1960s, both Ranchos were donated to the City as historic sites.

5.3 EARLY SETTLEMENT AND INCORPORATION, 1881–1901

5.3.1 Willmore City

Settlement within the Long Beach area began as early as 1875, when Jotham Bixby began selling lots along the Los Angeles River in the area that is now west Long Beach, near Willow Street and Santa Fe Avenue. The Cerritos Colony consisted of farms and homes, as well as the area's first school house, Cerritos School.³⁴

The second attempt at settlement began in 1881, when William Erwin Willmore entered into an agreement with J. Bixby & Co. to develop the American Colony, a 4,000-acre piece of Rancho Los Cerritos with a 350-acre town site that was named Willmore City. Willmore had first visited California in 1870, after emigrating from London to the United States. Upon his arrival in Southern California, he worked as a promoter of Southern California real estate with Jotham Bixby and served as the Southern California manager of the California Emigrant Union, which encouraged settlement and facilitated large real estate deals.

The new colony was to feature a main boulevard, known as American Avenue (now Long Beach Boulevard), which would link to Los Angeles; resort quarters along the town's waterfront; and a downtown business district. The remaining acreage of the American Colony was to be divided into 40-acre lots and sold as small family farms.³⁵ The original town site was bounded by present-day Tenth Street on the north, Alamitos Avenue on the east, the Pacific Ocean on the south, and Magnolia Avenue on the west. At the time of its inception, the only building in the proposed colony was an old shepherd's shack used by the Bixby ranch personnel, which was located near the present-day intersection of First Street and Pine Avenue.³⁶

Willmore was a promoter not only of local real estate but also of the Southern California lifestyle, a concept that was initially overstated but ultimately lasting.³⁷ As did other promoters in emerging

³⁴ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 22.

³⁵ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 22.

³⁶ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, p. 11.

³⁷ McWilliams, Carey. 1946. *Southern California: An Island on the Land*. Layton, UT: Gibbs Smith, pp. 96, 119.

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Southern California towns, Willmore capitalized on key locale-specific assets; Willmore City was touted as a healthful seaside resort in newspapers throughout the country. The new colony was advertised in 100 newspapers and 35 magazines throughout the country. Lots were sold for anywhere between \$25 and \$40 an acre and included a clause in each deed that forever prohibited the sale of intoxicating liquor on the property.³⁸ In the *Los Angeles Times*, early advertisements promoted both tourism and settlement, highlighting the area's "magnificent beach" and "good soil" to tempt tourists and prospective colonists. Willmore predicted that prospective residents "would raise oranges, lemons, figs, olives, almonds, walnuts, and would also indulge in dairy farming."³⁹

In 1882, 60 people ventured west to inspect Willmore City, but despite their conclusion that the area was fit for a new colony, only two purchased land on the site.⁴⁰ That year, the California Emigrant Union withdrew its support for the colony, leaving Willmore to promote his new town alone. Willmore continued to promote his venture and included plans for a new university, in hopes that the Methodists would choose Willmore City as the location for the University of Southern California. Unfortunately for Willmore, Los Angeles was chosen instead.⁴¹ By May 1884, with only 12 homes and the majority of lots remaining unsold, Willmore abandoned the colony.⁴²

5.3.2 The Town of Long Beach

The following month, the American Colony was purchased by the San Francisco real estate firm Pomeroy and Mills, who reorganized as the Long Beach Land and Water Company. The American Colony and Willmore City were renamed Long Beach after the area's long, wide beaches.⁴³ Under new leadership, the new colony began to improve and grow. The town soon boasted a general store and hotel, as well as its first local newspaper, the *Long Beach Journal*. By 1885, the town contained approximately 51 residences, a church, and numerous businesses.⁴⁴

Further growth was spurred by expansion of the national and regional railroad networks. In 1887, the Atchison, Topeka, and Santa Fe Railroad completed its transcontinental line to Los Angeles to the dismay of its competitor, the Southern Pacific, who had completed its line to Los Angeles in 1876. A rate war between the two railroads ensued, prompting both rail companies to cut passenger rates sharply to win passengers. Ticket prices from the Missouri Valley to Southern California dropped to a low \$1 per passage, and soon, thousands of middle-class families from the

³⁸ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co., p. 143.

³⁹ Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 11.

⁴⁰ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, p. 11.

⁴¹ Epley, Malcolm. 1963. *Long Beach's 75 Years, Highlights and Anecdotes*. Long Beach, CA: Diamond Jubilee.

⁴² DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 31.

⁴³ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co., p. 97.

⁴⁴ Ovnick, Merry. 1994. *Los Angeles: The End of the Rainbow*. Los Angeles, CA: Balcony Press, p. 93.

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Ohio and Mississippi Valleys traveled west looking for what newspaper ads promised: clean air, sunshine, fertile land, and opportunity.⁴⁵

The railroad wars sparked unprecedented interest in Southern California, creating a land speculation fever that spread wildly during the late 1800s. From 1887 to 1889, more than 60 new towns were laid out in Southern California, although most of these consisted of unimproved subdivided lots. Prices for real estate soon increased, and new communities erupted throughout Southern California. In Long Beach, the population increase resulted in the establishment of several new settlements within the area. In 1886, John Bixby, owner and manager of Rancho Los Alamitos, laid out the Alamitos Beach town site, a colony east of Long Beach that would later comprise the communities of Belmont Heights, Belmont Shore, and Naples. While Long Beach featured Anglo-named streets aligned in a grid pattern, the Alamitos Beach town site contained Spanish-named curvilinear streets, which contoured the landscape. In addition, John Bixby planted many trees throughout the colony and established a large park along the town's oceanfront.

In Long Beach, the real estate boom of the 1880s attracted many new residents because of strong ties to religious organizations and strict prohibition rules. Like many other Southern California towns—including Pasadena, Monrovia, Riverside, Compton, and San Bernardino—the influx of religious Americans from the East and Midwest, who strongly supported prohibition, established a conservative trend amongst cities.⁴⁶

5.3.3 Incorporation of Long Beach

In 1887, the San Francisco-based Long Beach Development Company, which had close ties to the Southern Pacific Railroad, purchased the remaining unsold lots within the American Colony, as well as an additional 800 acres of marshland and the town's water system.⁴⁷ On February 10, 1888, the City was incorporated, with 800 citizens and approximately 59 buildings.^{48,49} One of the first orders of business for the new government was to adopt Ordinance No. 8, which prohibited saloons, gambling houses, or other institutions "dangerous to public health or safety" throughout the new City.⁵⁰

By 1889, the real estate boom had collapsed, but the period of prosperity had resulted in a considerable increase in wealth in Southern California in general and had brought approximately 137,000 tourists-cum-residents to the region.⁵¹ Despite the real estate slump, developers continued

⁴⁵ Ovnick, Merry. 1994. *Los Angeles: The End of the Rainbow*. Los Angeles, CA: Balcony Press, p. 89.

⁴⁶ Ostander, Gilman H. 1957. *The Prohibition Movement in California 1848–1933*. Berkeley, CA: University of California Press, p. 33.

⁴⁷ Weinman, Lois J., and Gary E. Stickel. 1978. *Los Angeles–Long Beach Harbor Areas Cultural Resource Survey*. Prepared for: U.S. Army Corps of Engineers, Los Angeles, p. 63.

⁴⁸ Sanborn Map Company. 1888–1969. *Insurance Map of Long Beach, California*. New York, NY.

⁴⁹ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, p. 12.

⁵⁰ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 39.

⁵¹ McWilliams, Carey. 1946. *Southern California: An Island on the Land*. Layton, UT: Gibbs Smith, pp. 113–122.

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to invest in the City and surrounding area, pouring thousands of dollars into infrastructure and commercial ventures, hoping to attract tourists and settlers seeking the California lifestyle. By the end of the decade, City development had spread north and east; Sanborn maps reflect development as far north as Fifth Street and east to Linden Avenue.

Also during the 1890s, the town was split by its prohibition law, with support for the ordinance weakening among many residents, who favored a more moderate approach to the alcohol problem, suggesting that the City allow a limited number of saloons rather than absolute prohibition. The debate over prohibition peaked in 1897, when opponents of prohibition successfully campaigned to disincorporate the City, placing Long Beach under County jurisdiction and, thus, permitting liquor sales and establishments.⁵²

Contrary to what the pro-disincorporation residents had hoped for, daily life did not improve under the County's management. Instead, local taxes increased substantially, and city services disappeared, quickly sending Long Beach into disarray. In addition, the County refused to grant any saloon permits during the year. By the end of 1897, Long Beach residents were tired of County leadership and voted to reincorporate the City.⁵³

5.3.4 The Seaside Resort

By the end of the 19th century, the City's waterfront had a burgeoning tourist industry. Sanborn maps estimated the population in 1895 at 1,200 and, in 1898, differentiated between winter residents (2,000) and summer residents (6,000), in a clear indication that the City's prosperity depended on seasonal tourism and seaside amenities. Although sources conflict as to the exact date of construction of Long Beach's first pleasure wharf south of Ocean Park Avenue, the wharf appears to have been constructed circa 1885. In 1888, a pier at the southern terminus of Magnolia Avenue was constructed, and the Pine Avenue (or Municipal) Pier followed in 1893 (Figure 4, *Entrance to Pier and Pine Street*). The 1895 Sanborn map also shows one small bathhouse and a pavilion at the base of Cedar Avenue, south of Ocean Park Avenue, flanked by the two piers.

During this period, the City experienced an increase in the construction of small-scaled or mixed-use lodging houses, as well as strings of small, attached dwellings (courts), cottages, cabins, and tents.⁵⁴ The increase in these building types suggests that the source of the tourist population was local, most likely Southern Californians who were most comfortable in familiar, informal accommodations (unlike visitors from the East and Midwest). In addition to local rail service, interaction between towns may have been facilitated by the sharp increase in the popularity of bicycling, which was fueled by modifications in bicycle design from the high wheeler to the safety bicycle in the 1890s and prompted the founding of local wheelman's clubs and the organization of races and pleasure rides. In 1891, the Long Beach City Council allowed the Los Angeles Terminal

⁵² Epley, Malcolm. 1963. *Long Beach's 75 Years, Highlights and Anecdotes*. Long Beach, CA: Diamond Jubilee.

⁵³ Epley, Malcolm. 1963. *Long Beach's 75 Years, Highlights and Anecdotes*. Long Beach, CA: Diamond Jubilee.

⁵⁴ Sanborn Map Company. 1891, 1895, 1898. *Insurance Map of Long Beach, California*. New York, NY.



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FIGURE 4
Entrance to Pier and Pine Street

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Railroad Company to install a rail line along Ocean Avenue to connect Long Beach with Los Angeles.^{55,56}

From 1895 to 1902, the geographic boundary of most development within Long Beach expanded northwest to Anaheim Street (north) and Monterey Avenue (west) to accommodate the growing population, which had increased to approximately 4,000 residents. Development also continued to grow through the communities north and east of the City.

5.4 EARLY 20TH-CENTURY DEVELOPMENT AND EXPANSION, 1902–1920

By the turn of the century, Long Beach's economy seemed fully dependent on tourism, with seaside facilities remaining the focal point of development.⁵⁷ By 1902, the upscale Pavilion and Bath House with bowling alley were in place and attracting tourists from nearby communities. With a population of 18,000 people, there was a growing demand for improved transportation, as well as seasonal or temporary accommodations.⁵⁸

Henry Huntington's Pacific Electric Streetcar Company also provided service into and around the City by 1902. Interurban Red Cars shuttled people to and from nearby towns, and all over Southern California, Yellow Cars took Long Beach residents to downtown and shopping, and the Big Red Cars went between Los Angeles and Long Beach⁵⁹ (Figure 5, *Red Cars on Ocean Avenue*). While Pacific Electric increased the volume of seasonal visitors and part-time residents, the extension of the Southern Pacific line into Long Beach and the expansion by 1904 of the San Pedro, Los Angeles, and Salt Lake Railroad (SPLA&SL), co-owned by Union Pacific after 1921, may have encouraged the growth of the seasonal and permanent population from points east.⁶⁰

The arrival of Pacific Electric, along with the construction of Colonel Charles Drake's Salt Water Plunge in 1902, brought many visitors to Long Beach and the pleasure wharf, many of whom stayed all day long and even into the night when automobile travel became more popular.⁶¹ The Salt Water Plunge was located in an upscale bathhouse at the base of Pine Avenue. By 1905, attractions at the pleasure wharf had multiplied, with more than 30 seasonal booths added to the boardwalk, including candy shops, popcorn vendors, a palm reader, and a merry-go-round and a

⁵⁵ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, p. 13.

⁵⁶ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 21.

⁵⁷ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, p. 12.

⁵⁸ Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 13.

⁵⁹ Cadwaller, Isabelle. 1995. "Isabelle's Transportation." In *Shades of the Past. Journal of the Historical Society of Long Beach*, ed., Loretta Berner. Long Beach, CA: Historical Society of Long Beach, p. 35.

⁶⁰ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, p. 13.

⁶¹ Berner, Loretta. 1995. "Al Brown Remembers the Pike." In *Shades of the Past. Journal of the Historical Society of Long Beach*, ed., Loretta Berner. Long Beach, CA: Historical Society of Long Beach, p. 4.



FIGURE 5
Red Cars on Ocean Avenue

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SPLA&SL train station at the Municipal Pier. A small wooden roller coaster known as The Figure Eight is reported to have been present on the beach from 1907 to 1914; it was replaced by the Jackrabbit Racer in 1915.^{62,63} By 1908, the Virginia Hotel and Majestic Dance Hall were added south of Ocean Park Avenue at South Magnolia Avenue; in addition, the Walk of a Thousand Lights was present on the boardwalk, which was labeled the Pike, by 1914. The 1908 Sanborn map also shows the addition of the Municipal Auditorium, south of Pine Avenue, adjacent to the Municipal Pier.

5.4.1 Port and Harbor Development

In the early 20th century, another industry began to emerge in Long Beach to rival tourism. In 1906, the Los Angeles Dock and Terminal Company purchased the 800 acres of marshland that had been included in the original sale of the town to the Long Beach Development Company (1887) and began to improve the area in preparation for shipping. Beginning in 1906, the harbor was dredged, and a 1,400-foot turning basin and three channels were created.⁶⁴ The following year, John F. Craig relocated the Craig Shipbuilding Company from Ohio to Channel 3 in the new, privately owned Long Beach Inner Harbor.

A 500-foot-long municipal wharf was constructed on the same channel in 1911, and the Port of Long Beach opened in June of that year. The City regained its substantially improved 800 acres of marshlands-turned-harbor in early 1917, after devastating floods in 1914 and 1916 caused the collapse of the Los Angeles Dock and Terminal Company. In 1918, Long Beach and the U.S. Army Corps of Engineers permanently established regular navigation between the Los Angeles and Long Beach Inner Harbors by improving the Cerritos Channel.^{65,66}

In addition to the tourism trade and nascent shipping industry at the harbor, agriculture played a role in Long Beach's economy. Willmore's vision of a seaside resort town with light agricultural uses was close to being a reality; however, agriculture was not as important economically in Long Beach as it was in many other Southern California cities and towns. Many small- and mid-sized farms, ranches, and dairies thrived to the north and east of the growing downtown core as far as Anaheim Street and east to Temple Avenue in the early 20th century and, later, at Signal Hill.⁶⁷

⁶² Fahey, Harold. 1995. "Long Beach Expands." In *Shades of the Past. Journal of the Historical Society of Long Beach*, ed., Loretta Berner. Long Beach, CA: Historical Society of Long Beach, p. 9.

⁶³ Berner, Loretta. 1990. "A Step Back in Time." In *Shades of the Past. Journal of the Historical Society of Long Beach*, ed., Loretta Berner. Long Beach, CA: Historical Society of Long Beach, p. 69.

⁶⁴ Weinman, Lois J., and Gary E. Stickel. 1978. *Los Angeles–Long Beach Harbor Areas Cultural Resource Survey*. Prepared for: U.S. Army Corps of Engineers, Los Angeles, p. 63.

⁶⁵ Weinman, Lois J., and Gary E. Stickel. 1978. *Los Angeles–Long Beach Harbor Areas Cultural Resource Survey*. Prepared for: U.S. Army Corps of Engineers, Los Angeles, p. 64.

⁶⁶ Berner, Loretta. 1990. "A Step Back in Time." In *Shades of the Past. Journal of the Historical Society of Long Beach*, ed., Loretta Berner. Long Beach, CA: Historical Society of Long Beach, p. 67.

⁶⁷ Ward, Harry E. 1976. No title. In *Long Beach as I Remember It, 1776–1976*, ed. Donald E. Van Liew. Los Alamitos, CA: Hwong Publishing Company, p. 45.

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5.4.2 Long Beach Expansion

In addition to convenient transportation, seaside amenities, and a burgeoning harbor industry, a series of annexations to Long Beach in the 1900s—including the absorption of Alamitos Beach (1905) to the east, Carroll Park (1908), and Belmont Heights (1911)—helped increase the permanent local population (Figure 6, *City of Long Beach Annexation History*).^{68,69} Sanborn maps indicate that, from 1902 to 1905, Long Beach's population tripled, from approximately 4,000 to 12,000. By 1910, the population was 17,809,⁷⁰ and the City had expanded to approximately 10 square miles.⁷¹

Aside from annexations, the geographic boundaries of residential development did not expand as swiftly or dramatically as the population pressure increased in the core, and City leaders struggled to develop infrastructure apace with growth.⁷² Single-family residential construction was occurring in areas outside of the original incorporated boundaries of the City, especially on the Alamitos Beach town site. Belmont Heights, Alamitos Heights, and Belmont Shore were all subdivided into lots for single-family homes. In 1904, Arthur M. Parsons and his son, Arthur C. Parson, began plans for a Venetian-style city called Naples on the Alamitos Bay Peninsula. By 1907, Pacific Electric service on the Newport Line connected Naples with nearby communities, and housing values were high.⁷³ The Parsons had bold development plans for Naples, including streetscape elements such as canals and pedestrian walkways, as well as sidewalks, curbs, gutters, streetlights, and parkways. Planning the streets, waterways, and walkways of the small peninsula community was a more manageable task than that of planning the streets of the expanding City itself. As of 1912, the *Long Beach Press-Telegram* reported that, of 202 miles of streets within the City, only 30 miles, not quite 15 percent, had been paved.

Also during the first two decades of the 20th century, multiple-family residential development began in downtown and surrounding coastal areas. Initially, the trend to provide multiple-family housing resulted in a variety of prototypes, including duplexes, strips of attached dwellings, multiple single-family dwellings on single properties, and flats and houses that appeared to be single-family dwellings but accommodated multiple families, either because they were constructed for it or were converted. In the first few years of this period, the numbers of these types of multiple-family properties increased, and by 1905, small-scaled apartments and tenements were extant in the core area of the City. In a few short years, building more units within a single dwelling or lot had shifted to building up, and many more two- and three-story apartments were constructed in the

⁶⁸ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 23.

⁶⁹ Weinman, Lois J., and Gary E. Stickel. 1978. *Los Angeles–Long Beach Harbor Areas Cultural Resource Survey*. Prepared for: U.S. Army Corps of Engineers, Los Angeles, p. 63.

⁷⁰ U.S. Census Bureau. 1910. *Census Records for the City of Long Beach*. On file, City of Long Beach Office of Neighborhood and Historic Preservation.

⁷¹ Harshbarger, Tom. 1999. "History in a Seashell." *California State University Long Beach, University Magazine Online*, 3(1). Available at: <http://www.csulb.edu>

⁷² *The Long Beach Daily Telegram*. 25 April 1912. "Long Beach Is Known as 'The City of Homes.'"

⁷³ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 24.

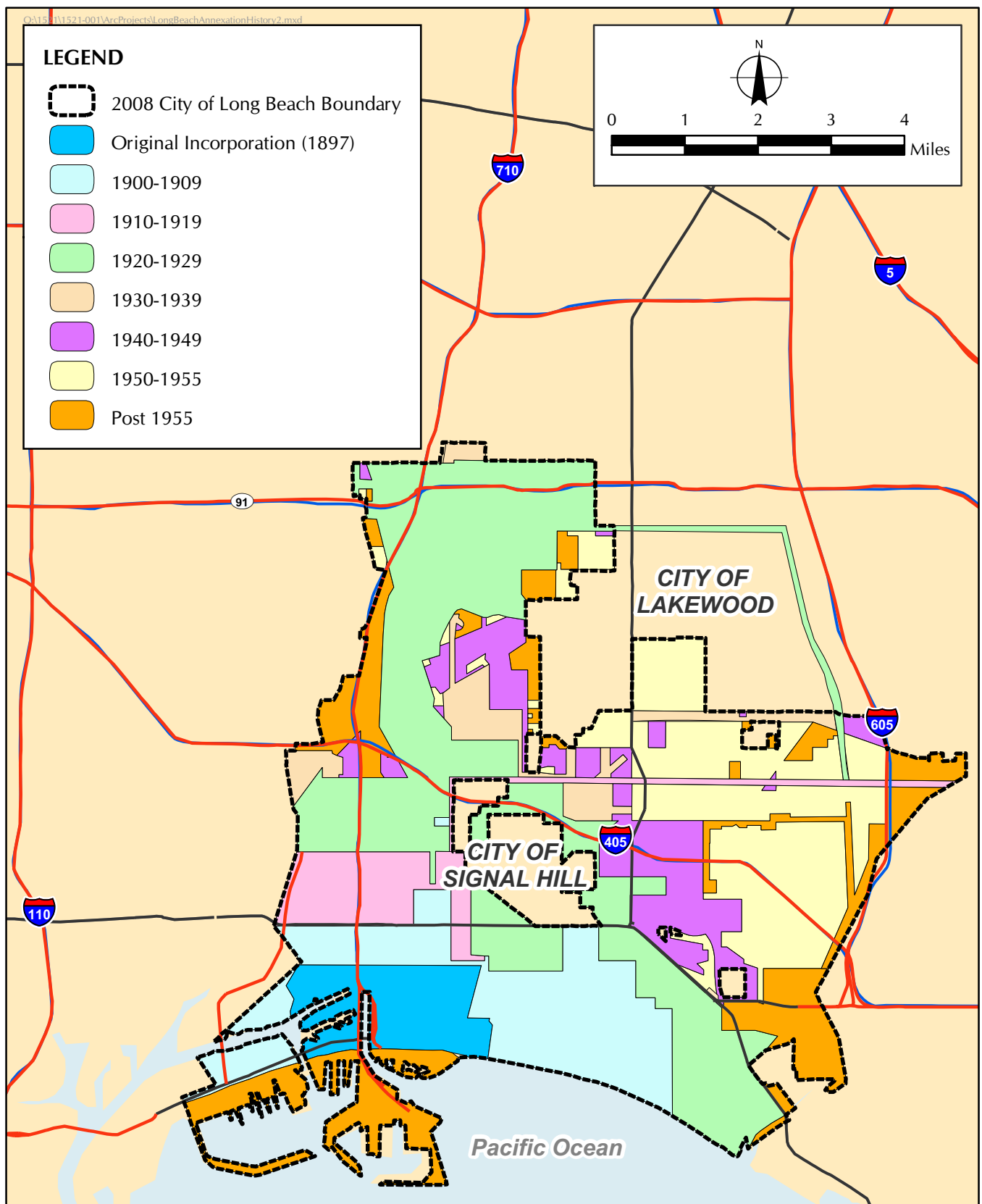


FIGURE 6
City of Long Beach Annexation History

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downtown core and beyond, including the shoreline. By the end of the 1910s, the increasing number of midsized, rectangular, apartment buildings, typically with three stories, indicates that this type of multiple-family construction had become a popular form of housing for Long Beach's growing population.^{74,75}

By the late 1910s, Long Beach's architecture was seen as playing a key role in the City's identity and in attracting and keeping residents and businesses. The topic was discussed in news articles of the day from 1917 and 1922, which proudly noted that Long Beach was a leader in a variety of architectural styles, such as Swiss Chalet, Bungalow, and "Aeroplane."⁷⁶ Several well-known architects and designers of the time—such as Greene and Greene, Irving J. Gill, Coxhead and Coxhead, and the Olmstead Brothers—constructed noteworthy projects in the City, and others became distinguished as their designs began to appear on Long Beach streets.

5.4.3 The City Beautiful Movement

Also during the 1910s and 1920s, efforts were made to apply the tenets of the City Beautiful Movement to development in Long Beach.⁷⁷ Espoused by Chicago architect Daniel Burnham and demonstrated in his plan for the 1893 World's Columbian Exposition, this movement sought to remedy social problems and increase civic loyalty through beautification of cities. With the City's population growing steadily, and multiple-family residential units becoming increasingly popular, City leaders and planners looked to the City Beautiful Movement for design solutions for Long Beach planning.⁷⁸ The tenets behind the City Beautiful Movement were not foreign to the early vision of the City, which proudly advertised an "intelligent, refined and moral class of citizens,"⁷⁹ where "no saloons [were] tolerated, and all objectionable elements of society [were] kept out."⁸⁰ Stylistically, the movement favored Beaux Arts classicism and supported the establishment of a monumental core or civic center, with wide, tree-lined boulevards, an axial plan carefully accented by impressive civic buildings, and comprehensive city planning. As an outgrowth of this movement in Long Beach, Victory Park was added to the City's park system, which included Pacific Park (1888; formerly Lincoln Park at Pacific Avenue, north of Ocean Park Avenue) and Knoll Park (1905; now Drake Park at the western terminus of Ninth Street and Tenth Street).

⁷⁴ Sanborn Map Company. 1902–1914. *Insurance Map of Long Beach, California*. New York, NY.

⁷⁵ *Southwest Contractor and Manufacturer*. 25 January 1913. "Listings of Plans for Development in Long Beach and Nearby Cities."

⁷⁶ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 27.

⁷⁷ Gebhard, David, and Robert Winter. 1985. *Architecture in Los Angeles: A Complete Guide*. Salt Lake City, UT: Gibbs M. Smith, Inc., Peregrine Smith Books, p. 96.

⁷⁸ Gebhard, David, and Robert Winter. 1985. *Architecture in Los Angeles: A Complete Guide*. Salt Lake City, UT: Gibbs M. Smith, Inc., Peregrine Smith Books, p. 96.

⁷⁹ Larkey, Kenneth. 1990. *Long Beach, California: A Pictorial View of the Beach . . . the Way It Was*. Long Beach, CA, p. 11.

⁸⁰ Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 11.

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5.5 CITY DEVELOPMENT AND GROWTH, 1921–1945

5.5.1 Oil and Industry

In 1921, the discovery of oil in Signal Hill by the Shell Oil Company brought radical changes to Long Beach, as the ownership, production, and sale of oil became the City's primary economic industry.⁸¹ The field in Signal Hill proved remarkably rich in oil, producing 859 million barrels of oil and more than 100 million cubic feet of natural gas in the first 50 years. Speculators, promoters, and experienced oilmen descended on Signal Hill, competing for mineral leases.⁸² Although Signal Hill was an unincorporated island within the City, the building boom resulting from oil production in Signal Hill had a dramatic effect on Long Beach's population.⁸³ From 1920 to 1925, the population more than doubled due to an influx of people hoping to find work in the oil industry, growing from 55,000 in 1920 to an estimated 135,000 in 1925.^{84,85} The discovery of oil had created millionaires out of ordinary citizens and investors, and the effects were felt throughout the City, particularly downtown and along the shoreline.

The need to meet the housing demand triggered a construction boom; in this way, the discovery of oil in Signal Hill quickly became the catalyst for a "million dollar per month" building boom in the downtown area. Many such luxury high-rise buildings rose at this time in downtown Long Beach and along the shore, including the Cooper Arms (1923), Blackstone (1924), Willmore (1925), Campbell Apartments (1928), Broadlind (1928), Lafayette Hotel (1929), and the Villa Riviera (1929).⁸⁶

Also in the 1920s, a professional organization of architects known as the Long Beach Architectural Club formed to address the haphazard development of the City's most valuable areas and to guide decisions with regard to local architecture. Advocating cohesive, complementary urban design, the Long Beach Architectural Club became a strong presence in Long Beach, offering expertise and design solutions. Even in modest neighborhoods from that period, an overall approach to design is evident, as a comprehensive approach to building and streetscape design began to shape Long Beach neighborhoods, as well as many Southern California cities at the time. Period revival architecture also became increasingly popular and influenced architectural and development trends. In downtown and along the shoreline of Long Beach, the scale of construction was grander and more upscale, and the development of hotels, commercial buildings, civic buildings, and

⁸¹ Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 14.

⁸² Berner, Loretta. 1995. "Al Brown Remembers the Pike." In *Shades of the Past. Journal of the Historical Society of Long Beach*, ed., Loretta Berner. Long Beach, CA: Historical Society of Long Beach, pp. 18–19.

⁸³ Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 14.

⁸⁴ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, p. 14.

⁸⁵ U.S. Census Bureau. 1920. *Census Records for the City of Long Beach*. On file, City of Long Beach Office of Neighborhood and Historic Preservation.

⁸⁶ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, p. 15.

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entertainment facilities was at a peak. Similarly, an increasing number of multiple-family residential buildings began to quote the period revival styles popular at the time. Acute population pressures prompted developers to build additional stories on apartment buildings; a new form of housing known as own-your-own cooperatives or apartment-hotels was the result.

5.5.2 Port and Harbor Expansion

Long Beach also continued developing its harbor through the 1920s, as the City's oil industry became dependent on the port to export its resources. Federal legislation in 1911 granting the City control over tidelands and submerged lands was expanded in 1925 and again in 1935, as the City's boundaries expanded.^{87,88} Funded by appropriations by the U.S. Congress and bond issues in 1924 and 1928, work on the Long Beach Inner and Outer Harbors began in 1925 and included dredging of the channels and construction of a 7,100-foot breakwater, docks, landings, and warehouses. By 1930, Long Beach Harbor was handling 1 million tons of cargo each year, and by 1939, harbor and oil revenues were able to finance continued development.^{89,90}

With the increasing importance of the Long Beach Harbor, the U.S. Navy designated Long Beach as the headquarters for its new Pacific Fleet in 1919. By the late 1920s, more than 3,000 officers and enlisted men were stationed in Long Beach. By 1932, the U.S. Navy had added 50 ships to Long Beach Harbor and approximately 8,500 servicemen. This population spike created a strong demand for housing. Top naval officers sought residency in elite hotels and apartment buildings, whereas enlisted men availed themselves of small-scaled apartments, duplexes, triplexes, and converted single-family residences.⁹¹

Airport development also occurred in Long Beach during this period, when aviation pioneer Earl Daugherty had established his own airfield in 1919 in the northern part of the city. By 1924, the airport was moved to the present site of the Long Beach Municipal Airport after Daugherty persuaded the City to designate the land.^{92,93}

In 1928, the Pacific Southwest Exposition (Exposition) was held on a 63-acre site in Long Beach along the Pacific Electric right-of-way at the western terminus of Seventh Street between Channels 2 and 3 of the Long Beach Inner Harbor. Built at a cost of \$650,000, the Exposition showcased the

⁸⁷ Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 13.

⁸⁸ Weinman, Lois J., and Gary E. Stickel. 1978. *Los Angeles–Long Beach Harbor Areas Cultural Resource Survey*. Prepared for: U.S. Army Corps of Engineers, Los Angeles, pp. 63–64.

⁸⁹ Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 14.

⁹⁰ Weinman, Lois J., and Gary E. Stickel. 1978. *Los Angeles–Long Beach Harbor Areas Cultural Resource Survey*. Prepared for: U.S. Army Corps of Engineers, Los Angeles, p. 64.

⁹¹ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, pp. 27–28.

⁹² League of Women Voters. 1980. *Long Beach: From Rancho to Renewal*. On file, City of Long Beach Office of Neighborhood and Historic Preservation, p. 15.

⁹³ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 28.

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industry and culture of Southern California. After several months of planning and less than three months of construction, the Exposition opened in July of 1928. With pavilions dedicated to art, education, textiles, and marine transportation, the Exposition presented a collection of Moorish-style buildings designed by local architect Hugh R. Davies, and featured contributions from 22 countries, including Spain, Belgium, Mexico, Czechoslovakia, New Zealand, Denmark, Holland, Japan, Guatemala, Ecuador, Bolivia, France, Italy, and Persia. Inspired as much by Hollywood as by the 1893 exposition in Chicago and the 1915 fairs in San Francisco and San Diego, the Exposition presented a fantasy of a Tunisian city to its million-plus enthralled visitors. After its five-week run, the buildings, constructed of impermanent materials, were dismantled.^{94,95}

5.5.3 The Great Depression

The success of the 1920s came to a halt following the stock market crash in 1929. The demand for oil dropped significantly, resulting in less revenue from the Signal Hill investors. By 1932, the repercussions of the Depression started to be felt in Long Beach; the tourism industry, a Long Beach staple, suffered greatly. The Virginia Hotel closed, and many other hotels and apartment buildings became deserted. Activity at the Pike slowed dramatically, with most concessions closing and others remaining rent-free.⁹⁶ A majority of the middle class saw their savings evaporate overnight, and the affluent suffered severe losses as well. Real estate and automobile values plummeted, and shops and apartments stood vacant. In response to the economic crisis, Long Beach residents created a local barter system.⁹⁷

Adding to the despair of the Great Depression, a 6.4-magnitude earthquake rocked the City the evening of March 10, 1933, toppled masonry buildings, shook houses and apartments off their foundations, damaged and destroyed schools and churches, and disabled the City's natural gas service. In the wake of the disaster, reconstruction was financed with federal grants and loans, which, coupled with the activity generated through rebuilding, rejuvenated the local economy.⁹⁸ Local Assemblyman Harry B. Riley successfully campaigned for stricter building and engineering codes to ensure that schools, in particular, would be more earthquake resistant. Many of the buildings that were repaired or rebuilt during this period incorporated the popular Art Deco or Streamline Moderne styles. In 1935, funds from the federal Works Progress Administration, which later became the Works Projects Administration, was used to build and improve parks and transportation facilities, as well as civic and recreational buildings throughout the City. In addition, funds from the Federal Art Project subsidized art, literature, music, and drama and engaged artists for public projects establishing a legacy of public art in the City.

⁹⁴ Kenblog. Accessed 22 April 2009. "Long Beach 1928: The Pacific Southwest Exhibition." Available at: <http://expoguy2.blogspot.com/2009/01/long-beach-1928-pacific-southwest.html>

⁹⁵ Starr, Kevin. 1991. *Material Dreams: Southern California through the 1920s*. New York, NY: Oxford University Press.

⁹⁶ Berner, Loretta. 1995. "Al Brown Remembers the Pike." In *Shades of the Past. Journal of the Historical Society of Long Beach*, ed., Loretta Berner. Long Beach, CA: Historical Society of Long Beach, p. 6.

⁹⁷ Fahey, Harold. 1995. "Long Beach Expands." In *Shades of the Past. Journal of the Historical Society of Long Beach*, ed., Loretta Berner. Long Beach, CA: Historical Society of Long Beach, p. 26.

⁹⁸ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 31.

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5.5.4 War Preparation

In 1936, oil was struck again, this time at the Wilmington Oil Field near the Long Beach Harbor, providing revenue to the City and assisting in the revitalization of the economy. Also assisting the economy was the rise in the defense industry, which continued to establish a strong presence in the area with the opening of Reeves Field in 1937 on Terminal Island, the first permanent naval base in Long Beach. In 1941, the Roosevelt Naval Base, shipyard, and hospital were constructed using the designs of famed African American architect Paul Williams, and in the same year, an 8.9-mile breakwater was constructed by the federal government, creating 30 square miles of protected anchorage and effectively eliminating the surf and sand in Long Beach.

Air transportation further boosted the importance of the local defense industry. The location and scale of the Long Beach Airport was a deciding factor in the selection of Long Beach by the Douglas Aircraft Company for a new production plant. Construction on the 242-acre facility, which was designed by Taylor and Taylor and included 18 windowless buildings, began in November 1940 by the Walker Construction Company and concluded in August 1942 before the United States entered World War II. In September 1942, Franklin Delano Roosevelt arrived by special train at the new facility for a tour. Constructed adjacent to the Long Beach Airport, the plant was an aircraft design and production facility with engineering support, planning, tooling, and fabrication capabilities. With its construction, manufacturing was added to Long Beach's list of active economic sectors.⁹⁹

In the immediate aftermath of the Japanese attack on Pearl Harbor, during which Long Beach's homeport battleship, *The Arizona*, and crew were lost, the City became involved in the war effort. Douglas Aircraft established a hiring office on American Avenue. Transportation strikes, competing shipbuilding wages, and local housing shortages, which made hiring outside the area impossible, caused constant personnel shortages. The Long Beach Port also put demands on the local labor pool, as it serviced approximately 4 million tons of cargo annually during the duration of the war; some preferred to work for shipyards such as Calship, Bethlehem Shipyard, Consolidated Shipyard, and the new Naval Shipyard, all of which offered plentiful employment for slightly higher wages.

At its peak in 1943, Douglas Aircraft employed 41,602 employees, of which approximately 54 percent (22,308) were women. By 1944, 87 percent of the employees were "Rosie the Riveters," the highest share in the country for a company of its kind. During this period, Douglas Aircraft produced 11 airplanes per day. To maximize production and minimize turnover, the company boosted morale by opening in-plant banking and shopping services to reduce turnover by women overwhelmed by the new and sudden burden of juggling work and domestic responsibilities. Throughout these efforts, Douglas Aircraft in Long Beach produced a large number of wartime aircraft, approximately one-sixth of the country's total 300,000 new planes, which included more than 3,000 B-17 Flying Fortresses. The local plant was responsible for about 50 percent of the contract revenues earned by Douglas Aircraft during the war. Donald W. Douglas, Sr., kept the

⁹⁹ Wallen, Arch C. 1976. "Douglas Long Beach—WWII." In *Long Beach As I Remember It, 1776–1976*, ed., Donald E. Van Liew. Los Alamitos, CA: Hwong Publishing Company, pp. 19–33.

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plant open after the end of the war, during a period that brought an expected decline in contract work.¹⁰⁰

By 1945, the wartime defense industry production in Long Beach had infused Long Beach with employment, economic resources, and people, and brought tourists back to the Pike.¹⁰¹

5.6 POSTWAR AND MODERN DEVELOPMENT, 1946–1965

5.6.1 Suburbanization

Following the end of World War II, nearly 13 million veterans returned to the United States, ready to buy homes, begin families, and settle down into suburban life, away from the city. Home ownership in the nation propelled to unprecedented numbers, due to low-interest loans and long-term mortgages provided by the G.I. Bill. Long Beach experienced a period of extraordinary postwar growth, both in population and size. Between 1950 and 1956, the City acquired 9.8 square miles of land, through 69 annexations, most coming from the Los Altos area in the eastern portion of Long Beach (Figure 6).¹⁰² After World War II, Los Altos quickly transitioned from agricultural lands into a booming bedroom community of 10,000 homes. Residential development also spread throughout North Long Beach, with a number of new subdivisions appearing throughout the Bixby Knolls area. In addition to single-family homes, thousands of new multiple-family properties—including duplexes, garden apartments, and “dingbat” apartments—were built after the war.

By the late 1950s, the impact of the automobile began to be reflected in the built environment, as the economic potential from commercial establishments along heavily traveled highways and thoroughfares prompted roadside development. Suburban shopping centers appeared adjacent to new developments, including Los Altos, Bixby Knolls, and the Lakewood Center.

In addition to providing affordable home loans, the G.I. Bill also gave returning veterans the chance to attend college, a first for many low- and middle-class Americans. The pursuit of a higher education for many who were once precluded brought unlimited job opportunity to a large segment of the population. California State University, Long Beach, was established in 1949, in response to the overwhelming demand for postsecondary education. The following year, voters approved the use of \$1 million in oil revenues to fund the purchase of lands along Bellflower Boulevard for use as a permanent campus. Other civic postwar improvements included the establishment of El Dorado Park, as well as several libraries, a branch of the County hospital, the Alamitos Bay Marina, and the Long Beach Museum of Art.

Despite the overwhelming postwar-era residential growth happening in cities throughout Southern California, many downtown areas suffered an economic downturn, including that of Long Beach.

¹⁰⁰ Wallen, Arch C. 1976. “Douglas Long Beach—WWII.” In *Long Beach As I Remember It, 1776–1976*, ed., Donald E. Van Liew. Los Alamitos, CA: Hwong Publishing Company, pp. 19–35.

¹⁰¹ Berner, Loretta. 1995. “Al Brown Remembers the Pike.” In *Shades of the Past. Journal of the Historical Society of Long Beach*, ed., Loretta Berner. Long Beach, CA: Historical Society of Long Beach, p. 6.

¹⁰² City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, p. 23.

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The growth of the suburbs pushed populations away from the city center, and many downtown buildings deteriorated from benign neglect, and many others were demolished to make way for urban renewal projects. Downtown property owners were concerned about the future of their investments, as redevelopment was not yet a priority.

By the late 1950s and early 1960s, military downsizing and the addition of tourist attractions such as Disneyland and Knott's Berry Farm in neighboring communities began to draw visitors away from Long Beach and caused its own residents to seek diversion in other Southern California cities. Tourism was also hampered as a result of the 8.9-mile breakwater constructed at the start of World War II. The breakwater was intended to secure the naval headquarters western base. The breakwater created a 30 square miles of protected anchorage that effectively eliminated the surf and sand in Long Beach and paved the way for further high-rise development of the shoreline, where once no buildings had been permitted on the oceanfront side of Ocean Park Avenue. The importance of the beach, which was seen as a playground for residents and visitors, as a tourist draw could not be underestimated.

5.6.2 Subsidence and Redevelopment

Also in the postwar period, Long Beach was forced to address a growing problem in its downtown area: subsidence at the harbor. The problem, which had been identified before World War II, had been exacerbated by the development of the Wilmington Oil Field in 1936. The City had been sinking at a slow rate, with 15 inches lost at the east end of Terminal Island in the 1940s. At its height, subsidence affected an area of approximately 20 square miles, spread from the harbor, across the shoreline, and through downtown on a northeast path that circled Signal Hill. The 29-foot sinkage at the core of this area was the worst experienced; this improved toward the periphery, with a 3-foot sinkage at the Villa Riviera.¹⁰³ Damage to harbor buildings, streets, railroad tracks, and underground systems was extensive. A \$90-million-dollar tidelands restoration program, funded by the State Tidelands Fund, began in 1953 and concluded successfully in 1958.¹⁰⁴ Earlier claims of inappropriate use of Tidelands Funds, which had resulted in lawsuits and much unfavorable publicity, are blamed by some to have caused the delayed economic recovery of downtown and the shoreline.¹⁰⁵

By the 1960s, City officials began to seek ways to revitalize the downtown area and bring back the glory of the early days along the Pike. In 1962, the City launched its first redevelopment plan in an effort to revitalize the West Long Beach area. The City acquired the Queen Mary in 1967, with the goal to turn the ship into a tourist attraction. The following year, the Pike's Cyclone rollercoaster made its last run, marking the official end to the City's amusement park days. Soon after, the original oceanfront attractions of the previous 70 years were demolished and replaced with the

¹⁰³ League of Women Voters. 1980. *Long Beach: From Rancho to Renewal*. On file at City of Long Beach, Office of Neighborhood and Historic Preservation, p. 20.

¹⁰⁴ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 40.

¹⁰⁵ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 24.

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Long Beach Convention Center, hotels, shops, restaurants, and the marina.¹⁰⁶ In 1983, Howard Hughes's flying boat, the Spruce Goose, was added to list of the tourist attractions.

By 1972, with much of the downtown area blighted, citizens groups were formed to find solutions for and reverse the deterioration of the City. One such citizens group halted the completion of the Garden Grove Freeway (State Route 22), for which residences and businesses along Seventh Street in East Long Beach would have been demolished. In 1978, the City established the Cultural Heritage Committee, which was authorized to identify and protect historic resources through landmark criteria and designation for buildings and districts. A decade later, the Cultural Heritage Committee became a city commission.

Despite an increasing interest in preservation on the part of the public, redevelopment efforts in the 1980s continued to result in the loss of historic buildings, such as the Art Deco-style city offices and the historic Carnegie Public Library. In the 1980s, the pattern of redevelopment continued with buildings on six blocks in downtown being removed, including noteworthy examples of the Public Works Administration Moderne style, such as the 1930–1932 Long Beach Municipal Auditorium, the 1933–1934 City Hall, and the 1936–1937 Veterans Memorial Building.¹⁰⁷

In the early 1990s, several major redevelopment projects took place in the downtown area. The mid-1990s brought the construction of the Aquarium of the Pacific and the renovation of the Long Beach waterfront area. In the intervening decade, redevelopment and preservation efforts have focused on downtown, with the rehabilitation of buildings by renowned architects such as Julia Morgan, Edward Killingsworth, Greene and Greene, and Raphael Soriano.

As of 2008, the City spans 50 square miles and is home to 461,564 people, making it the fifth most populous city in California. The economy is supported by a variety of industries, including aerospace manufacturing, shipping, and education. The Port of Long Beach is the busiest port on the West Coast, handling more cargo tonnage than any other western harbor. In addition, the City maintains a healthy tourist economy, which welcomes more than 5 million visitors annually.¹⁰⁸

¹⁰⁶ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p.120.

¹⁰⁷ Gebhard, David, and Robert Winter. 1985. *Architecture in Los Angeles: A Complete Guide*. Salt Lake City, UT: Gibbs M. Smith, Inc., Peregrine Smith Books, p. 96.

¹⁰⁸ City of Long Beach. n.d. "Long Beach Facts." Web site. Available at: <http://www.ci.long-beach.ca.us/about/facts.asp>

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ECONOMIC CONTEXT

This section highlights principal themes of the economic history of the City of Long Beach (City). As in other Southern California communities, the character of economic expansion was shaped by a number of interrelated factors, among them advances in transportation, waves of seasonal and long-term immigration to Long Beach, development of the harbor and port in the early 20th century, the local discovery of oil in 1921, and the steady presence of the U.S. Navy in the Long Beach Harbor. The net effect of these engines of economic growth was the transformation of Long Beach from a small town into a thriving center for commerce, industry, and tourism.

From its early Rancho beginnings to the post–World War II era, Long Beach has depended on a variety of industries to fuel economic development. Economic growth began primarily along the coast, where improvements to the City’s shoreline significantly contributed to its economic development.¹ Industry was pushed to the outer perimeters to allow for further residential development expanding from the original town site. The increase of the military presence within the City significantly impacted the local economy, further prompting an expansion in the areas of industrial and commercial development.

Five principal themes with two associated subthemes are presented in this section:

- Agriculture/Aquaculture, circa 1885–1945
- Tourism, Recreation, and Leisure, circa 1885–1967
- Commercial Development, circa 1885–1945
- Port and Harbor Development, circa 1900–1965
- Industrial Development, circa 1900–1945
 - Oil Industry, 1921–1945
 - Aerospace Industry, 1941–1965

6.1 THEME: AGRICULTURE/AQUACULTURE, 1887–1945

As in other Southern California communities in the late 19th century, agriculture formed an important part of Long Beach’s early economy. In the mid- to late 19th century, the Rancho system, with its emphasis on grazing of livestock, began to dissolve. Nonetheless, agriculture remained the centerpiece of economic activity, with a focus on cattle and sheep farming, as well as numerous agricultural products, including flowers, vegetables such as corn, barley, and a variety of fruits. While Long Beach’s healthful climate and warm beach waters were strong selling points for attracting seasonal visitors, agriculture remained an important draw for attracting long-term settlers. In 1890, two years after the City’s incorporation, a newspaper reporter described the “pleasant seaside resort” of Long Beach:

All the land in the vicinity is well watered and suited to agriculture or to horticulture, and is subdivided into farm lots of five, 10 and 20 acres each. Many of these, within the year, have been purchased by settlers, and are now occupied by families making a beginning in fruit-growing.²

¹ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co., p. 324.

² *Los Angeles Times*. 1 January 1890 (Accessed 9 October 2008). “Long Beach: One of Our Pleasant Seaside Resorts—Points about the Beach.” Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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The article went on to describe a cornucopia of agricultural goods being successfully harvested in Long Beach, including apples, figs, French prunes, plums, pears, lemons, walnuts, and peaches. With a population of approximately 1,000 inhabitants in 1890, Long Beach offered the small family farmer a well-distributed system of artesian wells, as well as an important transportation link in the Southern Pacific Railroad.

The fishing industry also expanded after the turn of the century following the discovery of abalone in Long Beach's waters. This triggered the growth of canning operations and provided work for a community of approximately 500 Japanese Americans who occupied a fishing village near the East San Pedro area of Terminal Island. By the 1930s, this area became home to more than 2,000 Japanese American residents. Following the attack on Pearl Harbor and U.S. entry into World War II in 1941, this community dissolved in the early 1940s, as Japanese American residents of Long Beach were forcibly interned by the U.S. government to the Manzanar Relocation Center in Owens Valley.

Farming in Long Beach continued into the 20th century. The area now known as Bixby Knolls, located south of the Southern Pacific railroad tracks between Atlantic Avenue and the Los Angeles River and the Los Altos area in southeast Long Beach, remained agricultural into the 1920s and later, with subdivisions of small farming lots, ranging in size from 5 to 40 acres.³ Dairy farming, which had been pioneered in the area by Jotham Bixby at Rancho Los Cerritos, became firmly established in north Long Beach and remained a presence in the community until the 1933 closure of the Long Beach Dairy, located at Elm and 47th Street.⁴ However, the decline of agriculture as an economic force was hastened by several factors. In the first quarter of the 20th century, the extensive development of the harbor for tourism and industry, along with rapid residential and commercial expansion triggered by large waves of inter-U.S. and regional immigration, diverted attention from agricultural pursuits. By the 1920s, industry became the primary economic force, and with the discovery of oil and a population and construction boom, the importance of agriculture in the local economy further declined, as large tracts of real estate were subdivided, sold, and developed for residential, commercial, and industrial expansion. The post-World War II residential expansion erased the remaining agricultural outposts.

Associated Property Types

While few properties reflecting Long Beach's early agricultural history are known to have survived the passage of time and the development of the City, possible resources would include farmhouses or ranch houses and related outbuildings or barns, canneries, dairies, or remnants of original orchards or fruit trees that have a direct association with the theme of agriculture.

Extant examples of properties associated with the theme of agriculture include the following:

- Rancho Los Cerritos, 4600 Virginia Road (1734–1930)

³ Moruzzi, Peter. 2006. *Historic Resource Assessment Report: 4550 Atlantic Avenue, Bixby Knolls Area*, 2006. Los Angeles, CA.

⁴ Jones and Stokes. July 2006. *North Long Beach Historical Resources Survey Report*. Los Angeles, CA.

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- Rancho Los Alamitos, 6400 Bixby Hill Road (1806)
- Bixby Ranch House, 11 La Linda Drive (1890)

Registration Requirements

Because of the extensive urbanization of the City, a resource that can be directly linked through research to the City's early agricultural development should be considered extremely rare and significant if identified. To qualify for the National Register of Historic Places (NRHP), the California Register of Historical Resources (CRHR), or local listing under this theme, an agricultural resource must have been constructed between circa 1887 and 1945 and should retain sufficient integrity such that the resource continues to convey its original use. Generally, a resource associated with agriculture would qualify for the NRHP or CRHR under Criterion A/1 (association with a historical pattern of events that contributed to local history), if it retained most of the aspects of integrity, most particularly, location, setting, and association. For local landmark designation, a resource associated with the theme of agriculture in the City may be eligible under Criterion A ("possesses a significant character, interest, or value attributable to the development, heritage or cultural characteristics of the city, the Southern California region, the state or the nation"), Criterion D ("portrays . . . an era of history characterized by a distinctive architectural style"), Criterion H ("is part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif"), or Criterion K ("one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type"). Because of the scarcity of such resources in Long Beach, alterations to a building, structure, or setting that might disqualify a property for NRHP/CRHR listing may be considered less important in a local context.

6.2 THEME: TOURISM, RECREATION, AND LEISURE, CIRCA 1885–1967

Beginning with the completion of the transcontinental railway line in 1876 connecting Southern California with the East Coast via San Francisco, California coastal towns such as Long Beach were promoted throughout the United States by the railroads as havens for good health, plentiful sunshine and recreation, and economic opportunity.⁵ With the Pacific Electric interurban railway lines further increasing access to Long Beach for day tourists from neighboring communities, the City cemented its shift from its agricultural beginnings to a popular beachside resort and tourist destination. Within a decade, tourism became the centerpiece for economic development and expansion.

Tourism had always been on the horizon for the young, seaside community. In 1884, William Willmore succeeded in enticing several religious organizations into hosting revival camps in the City. The Methodist Resort Association was the first religious organization to arrive, hosting their annual meetings in specially constructed Tabernacle in a grove of trees near Locust Avenue and American Avenues, between Third Street and Fourth Street. The Chautauqua Assembly was also successfully courted, and it, too, provided a reliable source of seasonal visitors.⁶

⁵ Deverell, William. 1994. *Railroad Crossing: Californians and the Railroad, 1850–1910*. Berkeley, CA: University of California Press.

⁶ Briegel, Kaye. 4 July 1994. *Development of the Long Beach Waterfront*. On file, Sapphos Environmental, Inc., Pasadena, CA.

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Following the town's sale to the Long Beach Development Company in 1887 and incorporation in 1888, plans were laid out to develop the community into a seaside resort. Capitalizing on the popularity of the City's first pleasure wharf that had been constructed in circa 1885 south of Ocean Park Avenue, a pier at the southern terminus of Magnolia Avenue was constructed in 1888 and was followed by the Pine Avenue, or Municipal Pier, in 1892. By 1895, maps indicate that one small bathhouse and a pavilion were located at the base of Cedar Avenue, south of Ocean Park Avenue, flanked by the two piers.

Long Beach promoters and business people sought to attract newcomers from other local cities, and the availability of local rail transportation facilitated this goal. Trains had been serving the general area since 1869, when Phineas Banning constructed a 22-mile railway from Los Angeles to San Pedro. In 1891, the Los Angeles Terminal Railroad Company installed a rail line along Ocean Avenue to connect Long Beach with Los Angeles and San Pedro.⁷ By 1898, Southern Pacific had taken over the Long Beach Railroad line along Second Street at Pacific Avenue.

However, the decisive event in Long Beach's transformation into a center for tourism came in 1902, when the first extension of Henry Huntington's Pacific Electric commuter railway lines connected Los Angeles and Long Beach. Opening on July 4, 1902, the line was an overwhelming success, carrying trainloads of passengers to Ocean Boulevard in increments of 15 minutes throughout most of the day. By day's end, an estimated 60,000 tourists had arrived in Long Beach, filling all available hotels with overnight guests.⁸ So immediate was the impact on the tourist trade and on Long Beach's prospects for economic expansion that *Press-Telegram* reporter Jack Baldwin was quoted as saying, "Many early timers will claim the city was actually born on the warm, smog-free Fourth of July of 1902. . . . The official records show that from that day on Long Beach grew like a weed."⁹ Between 1902 and 1910, the influx of people and resources, along with the corresponding demand for services brought by the Pacific Electric railway line, fueled Long Beach's expansion from a small town into the third largest city in the County of Los Angeles by decade's end.¹⁰

One of the individuals instrumental in bringing the Pacific Electric line to Long Beach was Colonel Charles Rivers Drake. A retired colonel and entrepreneur, Drake played a central role in transforming Long Beach's waterfront into a tourist destination and resort. In 1901, Drake organized the purchase of the Seaside Water Company, which owned 1,600 acres of waterfront and City lots that had remained unsold from the original town site. His bathhouse, constructed west of the Pine Avenue Pier,¹¹ opened on July 4, 1902, to coincide with the arrival of the Pacific Electric railway line. The bathhouse attracted a generous share of the tens of thousands of tourists

⁷ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, p. 13.

⁸ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 49.

⁹ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 49.

¹⁰ Deverell, William, and Greg Hise. 2005. *Land of Sunshine: An Environmental History of Metropolitan Los Angeles*. Pittsburgh, PA: University of Pittsburgh Press, p. 132.

¹¹ Meyer, Larry R., and Patricia L. Kalayjian, eds. 1983. *Long Beach: Fortune's Harbor*. Tulsa, OK: American Heritage Press.

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who visited Long Beach that day. Drake followed up the success of the bathhouse with a mile-long boardwalk that was soon scattered with vendors offering patrons food, drinks, and souvenirs. Subsequent development included the Pike, an amusement park constructed at the terminus of the trolley line¹² (Figure 7, *Pike Front and Bathing Beach*).

Labeled “Queen of the Beaches,” Long Beach quickly developed a national reputation as a popular seaside resort. The influx of resources triggered the development of luxury hotels throughout downtown, offering a new level of upscale lodging for tourists, business travelers, and conventioners, who visited Long Beach from around the United States. Again, Drake took the initiative, forming the Long Beach Hotel Company with a consortium of investors, including Jotham Bixby, George Bixby, Fred H. Bixby, George Flint, C.L. Heartwell, J. Heartwell, and C.J. Walker. With construction underway in 1906, at the cost of \$750,000, the Bixby Hotel was meant as the seaside’s crown jewel, with luxury amenities and ocean views from each private room. However, in November 1906, midway through construction, five stories of the hotel’s central wing collapsed, killing 10 workers and injuring many more.¹³ Numerous lawsuits were filed by the families of the dead and injured, with the contractor and the Long Beach Hotel Company at the center of most lawsuits.¹⁴

By January 1907, construction recommenced. In an effort to salvage their investment, Drake and his partners rechristened the project the Virginia Hotel, meant to evoke gentility and southern hospitality. In 1908, the \$1.25 million Virginia Hotel opened, hosting a dinner and dance for 700 guests¹⁵ (Figure 8, *Virginia Hotel*). A year later, in 1909, Drake continued the expansion of Long Beach’s luxury tourist amenities with the establishment of the Virginia Country Club. In 1910, at the conclusion of a banking convention, during which bankers from the East Coast spent the day at Long Beach’s Virginia Country Club, a commentator wrote,

The bankers ended their visit . . . with a trip to Long Beach and a plunge in the Pacific yesterday. To many this was one of the most attractive features of the week’s entertainment. The luncheon at the Virginia was one of the most elegant the bankers have enjoyed. . . . The Virginia Country Club kept open house. The ladies were decorated with badges as handsome as the regular souvenirs of the

¹² Briegel, Kaye. 4 July 1994. *Development of the Long Beach Waterfront*. On file, City of Long Beach, Development Services, p. 6.

¹³ The numbers of deaths vary in secondary sources. Although contemporaneous newspaper accounts put the number of victims at anywhere from 9 to 12, this number is drawn from: DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 54; and *The New York Times*. 10 November 1906 (Accessed 11 October 2008). “Part of Big Hotel Falls, Nine Workmen on the New Bixby Killed at Long Beach, Cal.” Available at: ProQuest Historical Newspapers, *The New York Times*, 1851–2005 database.

¹⁴ *Los Angeles Times*. 7 November 1907 (Accessed 12 October 2008). “At the Courthouse: Seek Damages from Builder. More Suits Growing Out of Bixby Hotel Disaster.” Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1986 database.

¹⁵ Meyer, Larry R., and Patricia L. Kalayjian, eds. 1983. *Long Beach: Fortune’s Harbor*. Tulsa, OK: American Heritage Press, p. 55.

L-20 PIKE FRONT AND BATHING BEACH, LONG BEACH, CALIFORNIA



1600-30

Long Beach, California



FIGURE 7
Pike Front and Bathing Beach

Hotel Virginia, Long Beach, California.



Virginia Hotel



FIGURE 8
Virginia Hotel, Constructed 1908

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convention, which will go back East to tell of Southern California's beach attractions.¹⁶

The first golf course and clubhouse of the Virginia Country Club was laid out in what is now Recreation Park.¹⁷ In 1921, the club relocated to a site adjacent to the Rancho Los Cerritos, providing the impetus for substantial development in the area north of Long Beach. In addition, the relocation allowed the City to acquire the site at Recreation Park, providing the City with its first public golf course.

Between 1900 and 1910, according to the U.S. Census,¹⁸ Long Beach's population grew by nearly eight times, expanding from approximately 2,500 in 1900 to more than 17,800 in 1910, earning Long Beach the label as the "fastest-growing city in the United States."¹⁹ This dramatic population increase fueled widespread economic growth, including rapid construction expansion and commercial demand. Newspaper reports of the day detail the accounts of numerous housing developments appearing throughout the City and its surrounding areas. The 1910s also brought beachside improvements, with the expansion of the bathhouse and construction of a second municipal pier, to the east of downtown in the newly annexed Belmont Heights tract. In 1915, the new rollercoaster named the Pike replaced the original rollercoaster with the largest on the Pacific Coast. In addition, amusement park builder Charles I.D. Loeff constructed the Hippodrome, a two-story building featuring a merry-go-round on the first floor and a residence upstairs.²⁰

In 1924, the Plunge, a tiled indoor pool house, was added to the Pike, and a new rollercoaster was installed to replace the 1910s version. In 1928, the local Chamber of Commerce sponsored the Pacific Southwest Exposition, which served to highlight the City's tourist industry and its coastal opportunities. The exposition was held on 60-plus acres located off of Seventh Avenue (now West Seventh Street) and designed by local architect Hugh R. Davies.

As the automobile gained popularity, beginning in the 1910s, safety became a concern for City officials and pedestrians, who had to cross Ocean Avenue to access the beach. Two pedestrian tunnels were constructed to improve pedestrian safety: the Jergin's Tunnel, located at Pine Avenue and Ocean Avenue (now Boulevard) offered tourists safe passage between the Pike and the beach via a shopping arcade located beneath the Jergin's Trust building. The second was located under Bixby Park, near Ocean Avenue and Cherry Avenue (off Junipero Avenue).²¹

¹⁶ *Los Angeles Times*. 9 October 1910 (Accessed 12 October 2008). "Bankers on Homeward Way, Warm Words of Praise for Hospitality of Los Angeles and Southern California." Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1986 database.

¹⁷ Meyer, Larry R., and Patricia L. Kalayjian, eds. 1983. *Long Beach: Fortune's Harbor*. Tulsa, OK: American Heritage Press, p. 55.

¹⁸ U.S. Census Bureau. 27 March 1995. *California, Population of Counties by Decennial Census: 1900 to 1990*. Washington, DC.

¹⁹ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 61.

²⁰ The roof is all that remains of the original Hippodrome. The roof is currently being stored in a parking lot near the redeveloped Pike.

²¹ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 135.

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In the 1930s, the tourist industry was dealt a double blow by the onset of the Great Depression and the 1933 Long Beach earthquake, which devastated the City and left more than 50 people dead.²² One of the first casualties of the economic impact of the Great Depression was the Virginia Hotel, which proved too expensive to operate in the lean times of the early 1930s. In 1932, the hotel closed for business and was demolished the following year. At the same time, however, the Long Beach Auditorium was constructed and opened in 1932, financed through a \$2.8 million bond measure passed in the booming 1920s.²³ As fewer tourists visited the City's seaside attractions, the Long Beach Auditorium, on which no expenses were spared, served to fill the gap as a venue for national and regional conventions.

In the 1930s, the drop in tourism was partially offset by the growing U.S. Navy presence in the City. As early as 1921, after the U.S. Navy was divided into Atlantic and Pacific Fleets in 1919, the Long Beach Harbor had become the unofficial home to 9 battleships, 9 support ships, and 20 submarines, under the command of Pacific Fleet Commander Admiral E.W. Eberle.²⁴ The City's shoreline activities provided a popular form of diversion for off-duty sailors. In 1926, a landing was constructed in the inner harbor specifically for U.S. Navy use to improve shore access for sailors.²⁵ The most dramatic impact on Long Beach's U.S. Navy presence came in 1932, when Long Beach Harbor was chosen over the Port of Los Angeles as the home for the Pacific Fleet. With a presence of approximately 50 ships, the Pacific Fleet brought an influx of more than 2,200 officers and 26,000 enlisted personnel to Long Beach. The infusion of tourist revenues in the harbor provided by off-duty sailors helped bolster seaside tourism in Long Beach through the 1930s.

By the early 1940s, the tourist industry had begun to recover. *The WPA Guide to California* noted that the City had available 88 hotels, 11 tourist camps, and the Long Beach Municipal Trailer camp on the beach.²⁶ This period of recovery coincided with the United States' entry into World War II, the start of the wartime defense industry in Long Beach, and the assumption of control of the Long Beach port by the U.S. Navy. With a new influx of residents and workers, the Pike and its amusements were again packed with sailors, soldiers, airmen, defense workers, and their families.²⁷

However, the post-World War II era witnessed a sharp decline for the City's tourism industry. Long Beach experienced the same exodus out of the downtown core experienced in cities throughout Southern California (and beyond), as development of the City periphery, in particular to the north and east of downtown, and construction of freeways changed the character of downtown. However, the 1947 construction of the Long Beach Freeway not only enabled residents to move

²² DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, pp. 82–83.

²³ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 79.

²⁴ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 80.

²⁵ Briegel, Kaye. 4 July 1994. *Development of the Long Beach Waterfront*. On file, City of Long Beach, Development Services, p. 17.

²⁶ Federal Writers' Project of the Works Progress Administration. 1939 (Republished 1984). *The WPA Guide to California*. New York, NY: Pantheon Books.

²⁷ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 81.

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away from but also provided improved access to the City. As a result of a new wave of immigration, from 1940 to 1950, Long Beach's population grew by nearly 100,000 people, from 164,000 to 250,000.²⁸ As in other Southern California cities in the postwar period, Long Beach faced an acute housing shortage: demand for single-family homes was high, and favorable loan conditions were offered to returning soldiers through the Veterans Administration expanded middle-class home ownership. Developers responded by constructing large-scale suburban tract homes, which became the preferred housing type for returning soldiers, their families, and the middle class. As residents left the City center, commerce, services, and entertainment followed them, slowly shifting the economic focus from downtown as the City's principal shopping, entertainment, and tourist center, and creating a negative impact on tourism.

Although local efforts in support of recreational boating had resulted in the construction of the Long Beach Marina at Alamitos bay in 1954, by the 1960s, the downtown waterfront's appearance reflected a downturn, with several of Long Beach's most famous recreational emblems demolished. In 1961, the Red Cars made their final trip through Long Beach; five years later, in 1966, the Rainbow Pier, Bathhouse, and Plunge were demolished. In 1968, the Cyclone Racer was closed and later demolished. In 1975, the Long Beach Auditorium and Band Shell were also torn down.

In the midst of this decline, the City successfully bid in 1967 on the British Cunard Steamship Company's once luxurious Queen Mary ocean liner. Hoping to revitalize seaside tourism with a refurbished Queen Mary as the centerpiece, the City paid \$3.45 million for the liner.²⁹ In December 1967, the grant ocean liner's arrival was witnessed by a crowd of 350,000 people. *The Washington Post* described the scene:

The giant Queen Mary, symbol of a more opulent age of ocean travel, slowly steamed into her final port here today escorted by scores of small craft and cheered from the shore by hundreds of thousands of spectators. . . . The city of Long Beach . . . plans to transform more than five miles of shoreline around the ship into a major tourist and recreation area. The Queen Mary will be star of the development in her new role as a marine-oceanographic exposition center and hotel-convention complex.³⁰

In May 1971, after extensive repairs and renovations, as well as controversy, the ocean liner opened for tourists. More than 12,000 visitors toured the Queen Mary on its opening day. Another huge draw has been the Long Beach Grand Prix, which was inaugurated in 1975. Far-reaching redevelopment efforts to remake the seaside in the intervening decades have revived Long Beach's ability to attract tourists on the basis of its seaside amenities.

²⁸ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 95.

²⁹ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 109.

³⁰ *The Washington Post*. 10 December 1967 (Accessed 13 October 2008). "New Duty: Queen Mary Berths Amid Tumult, Tourist Area Planned." Available at: ProQuest Historical Newspapers, *The Washington Post*, 1877–1992 database.

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Tourism transformed both the physical and social environment of the City. Beginning in the 1900s, the large influx of visitors triggered the construction of numerous hotels, boarding homes, restaurants, shops, and recreational amenities aimed at catering to both seasonal tourists from the Midwest and East Coast and day visitors traveling from other Southern California communities. In a reflection of the strength of the City's seaside location as a tourist draw from circa 1902 to 1945, much of the commercial development triggered by tourism was located close to the beachfront, and many of the City's first amenities were established to cater to tourists. From the tourist hotels and seasonal housing, piers and other seaside attractions, and wide-ranging recreational facilities that once characterized Long Beach to the Queen Mary that now highlights the shoreline, a diminished number of properties remain that reflect this theme from circa 1885 to 1967.

Associated Property Type: Hotels

Long Beach hotels from the City's earlier tourist phase were often located near the waterfront, along Ocean Boulevard and Pine Avenue, as well as surrounding streets (Figure 9, *American Hotel, Constructed 1905*; Figure 10, *Breakers Hotel, Constructed 1925*). These resources can range from hostelrys that catered to tourists of modest means to upscale hotels that offered a host of luxury amenities. Hotel buildings ranged in size and reflected the popular architectural styles of the period.

Examples of this property type include the following:

- American Hotel, 224–230 East Broadway (1905)
- Blackstone Hotel, 330 West Ocean Boulevard (1923)
- The Breakers, 200–220 East Ocean Boulevard (1925)

Registration Requirements

To qualify for the NRHP, CRHR, or local listing under this theme, a hotel must have been constructed between circa 1885 and 1959 and should retain sufficient integrity such that the property continues to convey its original use. While alterations might have been made, the building should retain its overall historic style and form, as reflected in the retention of a majority of its key character-defining features. In Long Beach, tourist hotels followed a variety of stylistic cues, usually featuring a developed decorative program adapted from the period revival styles popular at the time; a hotel nominated under this theme should display a majority of the character-defining features typical for the property's particular architectural style. To qualify for the NRHP, a property must possess an exceptionally high level of historic integrity and must have a significant contribution to the theme of tourism to qualify (Criterion A (association with a particular historical theme) or be a significant example of the type (Criterion C (for architecture, construction techniques, or a representative work of a master)). To qualify for the CRHR, a property may be individually eligible under the theme of tourism according to Criterion 1 (association with "events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States") or Criterion 3 ("embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master or possesses high artistic values"). For local eligibility as an individual resource, hotels associated with the theme of tourism in the City typically would be eligible under Criterion A



224-230 East Broadway



FIGURE 9
American Hotel, Constructed 1905



200-220 East Ocean Boulevard



FIGURE 10
Breakers Hotel, Constructed 1925

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("possesses a significant character, interest, or value attributable to the development, heritage or cultural characteristics of the city, the Southern California region, the state or the nation"), Criterion D ("portrays . . . an era of history characterized by a distinctive architectural style"), Criterion H ("is part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif"), or Criterion K ("one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type"). Hotels from the first quarter of the 20th century or earlier are rare and should be considered significant if identified, while those from after 1959 would clearly need to demonstrate exceptional significance.

Associated Property Type: Boarding Houses, Beach Cottages, Seasonal Housing and Commercial

As with hotels directly associated with the City's history as a seaside resort, boarding houses, beach cottages, and seasonal housing that can be documented as directly associated with the City's history as a seaside resort from sharing this association from the first quarter of the 20th century are rare and should be considered significant if identified through future primary-source research. During Long Beach's heyday as a popular beachside resort, a variety of commercial buildings and short-term residential environments were constructed near tourist centers. These included single-room occupancy hotels, homes offering room and board for a small number of guests, and small cottages sometimes grouped in a small court plan. Other resources might include restaurants, souvenir shops, and shops, catering specifically to tourists. Resources eligible under this category (as opposed to the categories of commercial development or residential development) would have a direct relationship with the tourist industry during the period of significance (1885 to 1945).

Registration Requirements

To qualify for the NRHP, CRHR, or local listing under this theme, a residential or commercial building must have been constructed between 1885 and 1959 and should retain sufficient integrity such that the property continues to convey its original use as an enterprise focused on the tourist trade. While alterations might have been made, the building should retain its overall historic style and form, as reflected in the retention of a majority of its key character-defining features. To qualify for the NRHP, a property must possess an exceptionally high level of historic integrity to qualify under either Criterion A (association with a particular historical theme) or Criterion C (for architecture, construction techniques, or a representative work of a master). To qualify for the CRHR, a property may be individually eligible under the theme of tourism according to Criterion 1 (association with "events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States") or Criterion 3 ("embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master or possesses high artistic values"). For local eligibility as an individual resource, residential buildings or commercial enterprises associated with the theme of tourism may be eligible under Criterion A ("possesses a significant character, interest, or value attributable to the development, heritage or cultural characteristics of the city, the Southern California region, the state or the nation"), Criterion D ("portrays . . . an era of history characterized by a distinctive architectural style"), Criterion H ("is part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif"), or Criterion K ("one of the few remaining examples in the city, region, state or nation

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possessing distinguishing characteristics of an architectural or historical type"). Any surviving seasonal residential or commercial building or enterprise with a demonstrable link to tourism from the late 19th or early 20th century qualifying under this theme would be extremely rare and should be considered significant if identified.

Associated Property Type: Motels

As automobile touring began to replace train travel in the second and third quarters of the 20th century, facilities catering to this new kind of tourist began to emerge. Because Long Beach is traversed by Pacific Coast Highway (PCH; Highway 1) and because of its location by the sea, it was a natural location for a new kind of hostelry that reflected the new mode of travel. "Motels" are commonly dated to Pasadena architect Alfred Heineman's "Mo-tel," constructed in 1926 in San Luis Obispo.³¹ Affordable by definition, motels placed as much importance on housing cars as people and were located away from crowded downtown areas where space to build and to park was at a premium. Earlier motels were usually one story in height, although a second story was added as the building type matured. Earlier examples also could consist of single- or double-unit cabins, while in later motels, units were generally contiguous; in either case, each unit featured access to a central parking area or driveway rather than opening onto an interior hallway.³² Long Beach motels were built inland, along thoroughfares such as PCH and Long Beach Boulevard.

Registration Requirements

To qualify for the NRHP, CRHR, or for local listing, a motel would have to have been constructed prior to 1959 and should retain sufficient integrity that the resource continues to convey its original use. To qualify for the NRHP, any resource associated with tourism must possess an exceptionally high level of historic integrity to qualify under Criterion A (association with a particular historical theme); integrity of location, design, materials, feeling, and association would be necessary, while settings will most likely be altered. To qualify for the CRHR, a property may be individually eligible under the theme of tourism according to Criterion 1 (association with "events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States"). For local eligibility as an individual resource, a resource associated with the theme of tourism in the City may be eligible under Criterion A ("possesses a significant character, interest, or value attributable to the development, heritage or cultural characteristics of the city, the Southern California region, the state or the nation"), Criterion D ("portrays . . . an era of history characterized by a distinctive architectural style"), Criterion H ("is part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif"), or Criterion K ("one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type"). Some motels also possess related features such as noteworthy signs.

³¹ Jakle, John A., Keith A. Sculle, and Jefferson S. Rogers. 1996. *The Motel in America*. Baltimore, MD: Johns Hopkins University Press.

³² Liebs, Chester H. 1985. *Main Street to Miracle Mile: American Roadside Architecture*. Boston, MA: Little Brown & Company, pp. 169–191.

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Associated Property Type: Seaside Amenities and Amusement/Recreation Facilities:

While tourism and recreation amenities were ubiquitous along the beach front by the first decade of the 20th century, very few remnants of this history remain. Thus, a resource that can be directly linked to Long Beach's heritage of tourism through primary-source research would be extremely rare and should be considered significant if identified.

- Recreation Park Golf Course Clubhouse, 5000 East Anaheim Street (1929)
- Recreation Park, 4900 East Seventh Street (1929)
- Long Beach Skating Palace, 278 Alamitos Avenue (1930)
- Looff Hippodrome Roof (in storage)
- Cherry Avenue Lifeguard Station, moved to foot of Cherry Avenue (1938)

The earliest draws to the seashore were the beach and the pleasure piers. Remnants of this history include the remaining beach area, located south of the downtown district, and the Belmont Pier, originally constructed in 1915 but replaced in 1966.

Registration Requirements

To qualify for the NRHP, CRHR, or local listing under this theme, a resource must have been constructed between 1888 and 1967 and should retain sufficient integrity such that the resource continues to convey its original use. To qualify for the NRHP, any resource associated with tourism must possess an exceptionally high level of historic integrity to qualify under Criterion A (association with a particular historical theme). To qualify for the CRHR, a property may be individually eligible under the theme of tourism according to Criterion 1 (association with "events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States"). For local eligibility as an individual resource, a resource associated with the theme of tourism in the City may be eligible under Criterion A ("possesses a significant character, interest, or value attributable to the development, heritage or cultural characteristics of the city, the Southern California region, the state or the nation"), Criterion D ("portrays . . . an era of history characterized by a distinctive architectural style"), Criterion H ("is part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif"), or Criterion K ("one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type").

6.3 THEME: COMMERCIAL DEVELOPMENT, 1888–1945

Long Beach's importance as a seaside resort is reflected in the fact that, as early as the 1880s, the central business district set up shop in close proximity to the shoreline. Concentrated between Ocean (Park) and Second and Pacific and Pine, the central business section of the 1880s consisted primarily of one- and two-story hotels, small boarding houses, and retail shops. Early retail enterprises responded to the needs of town development and various home concerns, including a brickyard, laundry, livery, feed store, and ice and cold storage. A lumber distributor was established at Third Street and Pine Avenue, providing wood to business and residential developers

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alike.³³ By 1898, Pine Avenue between Third Street and Ocean Park was firmly established as the main artery of the commercial district and offered goods and services to resident and tourist alike³⁴ (Figure 11, *Pine Avenue*).

By the turn of the century, Long Beach's economy had diversified from its original scattering of shops and lodges. A 1902 newspaper article highlighted the important businesses found throughout the City, including four banks, two drugstores, and several department stores. A modest selection of hotels and boarding houses offered patrons room and board for about \$1 a day, including the Long Beach Hotel, a 130-room facility containing such amenities as an electronic bell in every room, which signaled room service.³⁵

The tourist boom in the 1900s greatly accelerated the process of commercialization and construction in downtown. The rapid increase in visitors and long-term settlers created an opportunity to provide services and goods to the City's large numbers of new residents in the early 20th century. As a result, Long Beach experienced a ripple effect of growth in other areas, including housing development, construction, and industrial expansion. By 1906, a number of neighborhood industries and shops were conducting business in the area between First Street and Fourth Street, along Olive, Alamitos, Bonita, and Cerritos Avenues. East of downtown, residential development expanded, with hundreds of new tracts being laid out, creating thousands of new lots for new settlers and home builders. West of downtown, Long Beach was actively involved in developing a deep-water harbor.

In the opening decades of the 20th century, businesses also thrived in surrounding communities. Along Anaheim Road (now Anaheim Street), in the community of Zaferia, laundry businesses were established, providing the necessary linen services to the City's growing hotel industry. Ice and cold storage facilities, as well as several creameries, butcher shops, bakeries, and grocery stores, were located along Anaheim Road.³⁶

Beginning in the 1910s, Long Beach's status as a popular tourist destination attracted a new type of commercial activity. In 1910, J. Searle Dawley from the New York-based Edison Studios arrived in Long Beach in search of locations with optimal natural lighting for film shoots. Long Beach showed well in this respect, and, in 1911, the California Motion Picture Manufacturing Company was established in Long Beach. The beginning of Long Beach's film industry coincided with the establishment of the Hollywood film studios, and many of the silent film stars of the day traveled to and worked in Long Beach. Harold Lloyd, Charlie Chaplin, Buster Keaton, Roscoe Fatty Arbuckle, and others came to Long Beach to film motion pictures, and many of them stayed at the Virginia Hotel.³⁷

³³ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co., p. 323.

³⁴ Sanborn Map Company. 1898. *Insurance Map of Long Beach, California*. New York, NY.

³⁵ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 25.

³⁶ Public Corporation for the Arts, and UCLA Urban Planning. June 1994. *Realizing a Community Dream: The Diverse Cultural Resources of the Anaheim Corridor*. Los Angeles, CA, pp. 1–6.

³⁷ Meyer, Larry R., and Patricia L. Kalayjian, eds. 1983. *Long Beach: Fortune's Harbor*. Tulsa, OK: American Heritage Press, p. 76.



Pine Avenue



FIGURE 11
Pine Avenue

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The Balboa Film Company was established in 1914 in Long Beach by a former circus ticket salesperson and stage production manager named H.M. Horkheimer and his brother Elwood. By 1917, the Balboa Film Company studios were valued at approximately \$500,000 and spanned an expansive studio lot, including 20 buildings on 8 acres located at Alamitos Avenue and Sixth Street.³⁸ During its peak, in 1916, the studio employed more than 250 full-time employees, extras, and support staff. Actors employed by the Balboa Film Company were required to live in Long Beach, serving to promote the City and the film company, which had grown into one of the City's leading industries and a major tourist attraction in itself.

In spite of its early success in attracting stars and capital to produce numerous films during its short period of operation, the Balboa Film Company was finally overtaxed by debt in 1918. The Horkheimers declared bankruptcy in 1918; one of their debtors, the Security Bank, took control of the studio's possessions and auctioned off a portion of the property. In 1923, Security Bank sold a portion of the studio acreage and property for \$200,000 to a Wyoming oilman named O.A. Graybill, who tried unsuccessfully to revive the film company.³⁹ In 1925, after Graybill's attempt failed, the acreage was subdivided and sold, and the remaining buildings of the studio were demolished.⁴⁰

While Long Beach's film industry came and went quickly, the film studios of the neighbor city to the north took off, establishing Hollywood as a national center for filmmaking and cinema as a diversion of choice. Long Beach reflected this; in 1925, nine movie palaces were constructed and opened within the City, including the West Coast Theater, which offered seating for 2,200 patrons, and a house orchestra. Designed by the architectural firm of Meyer & Holler, who designed Grauman's Chinese Theater in Hollywood in 1927, the West Coast Theater featured an Italian Renaissance Revival style, which was later altered to reflect an Art Deco design.⁴¹

Despite the slump in tourism caused by the Great Depression and the aftereffects of the Long Beach earthquake in 1933, the movie theaters of Long Beach remained popular, providing an inexpensive form of entertainment when times were tough. A few theaters featuring Moderne design were constructed during this time, including the United Artists Theater, designed by Los Angeles architects Albert Walker and Percy Eisen in the Art Deco style. While once in abundance throughout Southern California, the downtown motion picture theaters declined in popularity in the postwar period, casualties both of federal antitrust laws that stripped studios of their commercial outlets and of the suburban rush that abandoned center city.

In the early part of the 20th century, the increasing popularity of the automobile created new sources of commercial activity. As private automobile ownership increased, beginning in the 1910s, commercial development expanded away from the City center, as workers were able to

³⁸ Meyer, Larry R., and Patricia L. Kalayjian, eds. 1983. *Long Beach: Fortune's Harbor*. Tulsa, OK: American Heritage Press, p. 76.

³⁹ *Los Angeles Times*. 22 March 1925 (Accessed 12 October 2008). "Cradle of Many Films Stars Torn Down." Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴⁰ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 70.

⁴¹ Meyer, Larry R., and Patricia L. Kalayjian, eds. 1983. *Long Beach: Fortune's Harbor*. Tulsa, OK: American Heritage Press, p. 82.

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commute from increasingly greater distances to work. Factories, warehouses, and distribution centers were able to relocate outside the railroad corridors, as rubber-tired trucks allowed for transportation of supplies over longer distances. In 1911, a display of the glories of electric automobiles traveled to Long Beach from Los Angeles, sponsored by the California Automobile Company. As described in the *Los Angeles Times*, the “novel electric tour from city to sea . . . [broke] all records”:

Twenty-one Columbus electric coupes and roadsters yesterday completed the longest tour ever planned for electric cars in the West. . . . The cars were driven to Long Beach and back between 10:30 o'clock in the morning and 5 o'clock last night, a daylight run. . . . Never before have so many women drivers been gathered in a tour. The cars were handled with rare skill, the railroad crossing caused no trouble whatever, and when the checkers least expected the cars, the long procession of electrics swept down the ocean front to the Hotel Virginia, where they were parked and placed in control.⁴²

Automobile travel began to take hold in the 1910s. By 1913, Long Beach's auto dealers made plans for the first auto show in the City. Held at Long Beach Auditorium, to the musical accompaniment of the Long Beach Municipal Band, each of the 15 dealers brought four automobile models to be viewed by the public.⁴³ Within a decade, by 1923, the County of Los Angeles had on record an estimated 430,000 registered automobiles.⁴⁴ The rise of the automobile resulted in new forms of commercial development, including the drive-in market and standalone retail stores in outlying areas, as well as car related properties, such as automobile showrooms, service stations, and independent service and body shops.

Following the 1921 discovery of oil at Signal Hill, the City's coffers were suddenly overflowing. Fueled by oil-related revenues, the 1920s brought a massive commercial building expansion. Throughout the City, real estate prices soared nearly overnight, sparking a “million dollar a month” building campaign. New temporary worker housing, as well as hotels and apartments, were quickly constructed. In just four years, between 1920 and 1924, the population nearly doubled, growing from nearly 55,600 to 100,000.⁴⁵ With money pouring in from the oil industry, the 1920s brought a massive commercial building expansion. Throughout the City, hundreds of new retail shops, restaurants, businesses, and homes were constructed. New commercial properties consisted of primarily one- and two-story wood-framed or brick buildings. Along the City's main commercial corridor, Pine Avenue, and surrounding areas, oil revenues resulted in the construction of hotels, banks, shops, and commercial buildings, including properties that became some of the City's most well-known landmarks. These new edifices were similar to those being built concurrently in Los Angeles, with heights up to 10 to 12 stories and an impressive use of the Renaissance Revival style.

⁴² Smith, Bert C. 10 July 1910 (Accessed 10 October 2008). “Novel Electric Tour from City to Sea Breaks All Records.” *Los Angeles Times*. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴³ *Los Angeles Times*. 11 April 1913 (Accessed 10 October 2008). “Long Beach Automobile Dealers Will Give Show.” Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴⁴ Olmstead, Frederick Law, Harland Bartholomew, and Charles Cheney. 1924. *A Major Traffic Street Plan for Los Angeles*. Traffic Commission of the City and County of Los Angeles.

⁴⁵ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 68.

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In the late 1920s, various other revival styles and the Art Deco and Moderne informed the designs.⁴⁶ The Ocean Center Building was designed by the architectural firm of Meyer & Holler, architects of Long Beach's West Coast Theater (1925), Walker's Department Store (1929), and Grauman's Chinese Theater in Hollywood (1927).⁴⁷ Smaller scale commercial buildings were clustered together on some of the outlying streets, such as Pacific Avenue in the Wrigley neighborhood, Atlantic Avenue in the Virginia City area of north Long Beach, or Second Street in the Belmont Heights area, forming mini-downtowns to serve the smaller communities that were gradually being swallowed up by the City. This trend toward dispersal of neighborhood-based commercial activities continued throughout the historic period.

The flush times of the roaring 1920s were brought to an abrupt halt with the Great Depression, which began to slow commercial development and economic expansion as early as 1930. Residential growth also slowed; for the first time, the Long Beach Chamber of Commerce took measures to discourage population growth, given the atrophied employment base: "Do not encourage people to come to Long Beach in search of employment unless such applicants have a definite proposition in mind, or are able to finance themselves for at least several months until they obtain work."⁴⁸ However, the strength of industry, including shipping and production at the port, and the U.S. Navy presence, especially after 1932, helped buoy downtown commerce through the end of World War II.

In the post-World War II era of suburbanization, the central business district of downtown declined sharply, while new types of commercial environments appeared on the periphery. Just as the introduction of the automobile brought drive-in markets and standalone retail stores, suburban expansion made the regional shopping center and large retail stores increasingly popular. In the 1950s, among the new tract homes emerging throughout eastern Long Beach, a new shopping center was constructed. At Bellflower Boulevard and Stearns Street, a regional retail shopping center was designed by prominent Southern California architectural firm Welton Becket and Associates. The large retail shops were constructed in the modern style, with steel frames, reinforced with concrete and featured large expanses of glass, characteristic of the Becket architecture.⁴⁹ The 1947 construction of the Long Beach Freeway was both a product of and a symbol of the flight away from city core. As middle-class residents left downtown, commerce, services, and entertainment followed them, slowly shifting the commercial function of downtown to the emerging suburban environments. It was not until the Redevelopment Agency was established, the historic preservation movement began to gain ground, and the MetroLink Blue Line once again provided a public transportation link to and from Long Beach, that economic fortunes of the downtown business district began an upswing.

⁴⁶ Ivers, Louise H. 1986. "The Evolution of Modern Architecture in Long Beach." *Southern California Quarterly*, 68(3): 259.

⁴⁷ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 136.

⁴⁸ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 77.

⁴⁹ *Los Angeles Times*. 8 May 1955. "New Unit Slated for Long Beach Development." Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

Associated Property Type: Commercial Buildings

Long Beach's early period of commercial expansion brought the construction of a number of commercial property types, including banks, stores (including retail storefronts, stand-alone stores, retail strips, and regional shopping centers), restaurants, hotels, theaters, and office buildings, clustered around major transportation arteries. Mixed-use commercial buildings, with ground-floor retail and second- and third-story offices or residential spaces, typified downtown commercial development in the first quarter of the 20th century. While many of these properties have been adaptively reused for new functions, the intact buildings reflect the character of commercial development in Long Beach, in terms of scale, density, relationship to the street, and architectural style.

Automobile-related examples:

- Packard Motors Building, 205 East Anaheim Street (1926)
- Hancock Motors, 500 East Anaheim Street (1928)

Bank examples:

- First National Bank Building (Enloe Building), 101 Pine Avenue (1906)
- Baker Building (originally Long Beach National Bank), 112 East Seventh Street (1924)
- Security Pacific National Bank Building, 102–110 Pine Avenue (1924)
- Farmers & Merchants Bank Tower, 320 Pine Avenue (1925)

Movie theater example:

- Art Theater, 2025 East Fourth Street (1925, 1933, 1947)

Office building examples:

- Pacific Tower, 205–215 Long Beach Boulevard (1923)
- Long Beach Professional Building, 117 East Eighth Street (1929)
- Ocean Center Building, 110 West Boulevard (1929)
- Rowan/Bradley Building, 201–209 Pine Avenue (1930)

Restaurant examples:

- Bank of Belmont Shore (originally a restaurant), 5354 East 2nd Street (1929)
- Coffee Pot Café (originally Hot Cha Café), 955 East Fourth Street (1932)

Retail storefront / standalone retail store examples:

- Kress Building, 445–455 Pine Avenue (1923)
- Insurance Exchange Building, 201–205 East Broadway (1924–1925)

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- Home Market Building, 942–948 Daisy (1925)
- Famous Department Store, 601-609 Pine Avenue (1928)
- Houser Building, 2740–2746 East Broadway (1929)
- Walkers Department Store, 401–423 Pine Avenue (1929)
- Art Deco Building, 312–316 Elm Avenue (1930)

Registration Requirements

To qualify for the NRHP, CRHR, or local listing under this theme, a commercial building must have been constructed between 1888 and 1945 and should retain sufficient integrity such that the property continues to convey its original use. While alterations almost certainly have been made, the building should retain its overall historic style and form, as reflected in the retention of a majority of its key character-defining features. To qualify for the NRHP, a property must possess an exceptionally high level of historic integrity to qualify under either Criterion A (association with a particular historical theme) or Criterion C (for architecture, construction techniques, or a representative work of a master). To qualify for the CRHR, a property may be individually eligible under the theme of commercial development according to Criterion 1 (association with “events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States”) or Criterion 3 (“embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master or possesses high artistic values”). For local eligibility as an individual resource, commercial buildings may be eligible under Criterion A (“possesses a significant character, interest, or value attributable to the development, heritage or cultural characteristics of the city, the Southern California region, the state or the nation”), Criterion D (“portrays . . . an era of history characterized by a distinctive architectural style”), Criterion H (“is part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif”), or Criterion K (“one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type”).

6.4 THEME: PORT AND HARBOR DEVELOPMENT, CIRCA 1900–1965

In the early 1900s, port development in Long Beach began in earnest. In November 1903, Long Beach voters approved a \$100,000 bond initiative to fund a pier at Pine Avenue. Although a September storm destroyed 19 of the pilings put in place, the pier was completed and dedicated on November 1904, with California Governor George Pardee in attendance.⁵⁰ Two years later, a significant change in the economic growth of Long Beach was set in motion with the beginning of harbor development. That year, the Los Angeles Dock and Terminal Company purchased 800 acres of mudflats and began dredging what would become Long Beach’s Inner Harbor. The completion of harbor improvements was highly anticipated by commercial interests. In 1907, shipbuilder John F. Craig became the first tenant of the new harbor, bringing the first steel shipbuilding plant to Long Beach. After securing 43 acres of harbor lands situated between Channel 3 and Water Street, Craig began construction of a series of brick and concrete machine shops. The following year, the Craig Shipbuilding Company completed its first ship, a dredging

⁵⁰ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, pp. 49–50.

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boat. Other businesses followed, and soon, the harbor was home to fish canneries, packing houses, maintenance yards, and manufacturing plants.

In May 1911, the State of California granted in trust the rights to the coastal tidelands and submerged lands that bordered the City, allowing for the official development of the harbor. Subsequent acts in 1925 and 1935 expanded the area to include the newly annexed areas. These early harbor improvements were temporarily halted after the Los Angeles Dock and Terminal Company declared bankruptcy in 1916. Management of the harbor lands was turned over to the City, which completed dredging operations, creating an ocean entrance to the Inner Harbor.⁵¹ By the late 1910s, the Los Angeles Flood Control District constructed a diversion channel through the City, which permanently altered the course of the Los Angeles River and halted the continuous problem of silting.⁵² In 1918, the Cerritos Channel was formed when the U.S. Army Corps of Engineers, in conjunction with the City, dredged a 200-foot-wide channel connecting the Los Angeles and Long Beach Inner Harbors.

Business at the harbor thrived as a result of the extensive improvements undertaken by City officials and investors. In September 1910, in response to a large increase in energy demand, Southern California Edison acquired land at the harbor, adjacent to Craig Shipyards at the eastern end of Terminal Island, for the construction of a steam-generated electric power plant. The first major nonmaritime industry to invest in the Long Beach Harbor, Southern California Edison constructed an \$8 million plant (Plant No. 1), in what was the region's first high-pressure steam-turbine-operated electric generating station.⁵³ As post-World War I population growth continued to tax available services and infrastructure capacity, Southern California Edison completed additions to the complex at the Long Beach Harbor in 1924, with Plant No. 2, and 1927, with Plant No. 3, the latter of which is extant. In an illustration of the interrelatedness of the principal development themes—in this case, harbor development, industrial expansion, and the discovery of oil—the Southern California Edison plants were threatened in the mid-1940s when subsidence, or land sinkage, caused by oil extraction resulted in a dramatic drop of the land beneath the steam plant complex (see Section 6.5, *Theme: Industrial Development, circa 1900–1945*). Although the subsidence continued through the 1950s and caused each individual building in the complex to drop, the steam plants did not sustain damage.⁵⁴

The Star Drilling Machine Company arrived in 1912, improving a 3-acre site for the purposes of shipping out the firm's drilling and hydraulic equipment. The following year, an additional 10 firms settled at the harbor, including a wool mill, iron works, and several potash concerns.⁵⁵ In addition, the 1914 completion of the Panama Canal dramatically increased shipping traffic along the West

⁵¹ Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 13.

⁵² Weinman, Lois J., and Gary E. Stickel. 1978. *Los Angeles–Long Beach Harbor Areas Cultural Resource Survey*. Prepared for: U.S. Army Corps of Engineers, Los Angeles, p. 40.

⁵³ Weinman, Lois J., and Gary E. Stickel. 1978. *Los Angeles–Long Beach Harbor Areas Cultural Resource Survey*. Prepared for: U.S. Army Corps of Engineers, Los Angeles, p. 89.

⁵⁴ Weinman, Lois J., and Gary E. Stickel. 1978. *Los Angeles–Long Beach Harbor Areas Cultural Resource Survey*. Prepared for: U.S. Army Corps of Engineers, Los Angeles, p. 90.

⁵⁵ Meyer, Larry R., and Patricia L. Kalayjian, eds. 1983. *Long Beach: Fortune's Harbor*. Tulsa, OK: American Heritage Press, p. 69.

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Coast. By 1918, industry at the port was responsible for employing 9,000 local men and women. The port also continued to establish itself as a center for Long Beach industry during World War I, with the Long Beach Shipbuilding Company constructing \$20 million in warships for the U.S. government, including a number of freighters and submarines.⁵⁶ By 1920, in addition to shipbuilding, the port's industrial activities included canning, packing, and manufacturing, all of which produced considerable revenue for Long Beach's growing industrial base.

Another factor that increased activity at the port was the U.S. Navy. As early as 1897, Long Beach had caught the attention of the U.S. Navy, which anchored five warships off the waterfront of the harbor that year. With the subsequent development of Long Beach's twin harbors, the U.S. Navy chose to make it home, along with the Port of Los Angeles, to the newly created Pacific Fleet in 1919. This event marked the beginning of a significant and lucrative partnership with the U.S. Navy, which played a significant role in the economic development of the ports and harbor. Another milestone was reached in 1932, when Long Beach Harbor was chosen over the Port of Los Angeles as the home for the Pacific Fleet, comprising some 50 ships, more than 2,200 officers, and 26,000 enlisted personnel. This momentous decision occurred two years after Long Beach received \$7 million in funding for a 12,500-foot addition to the San Pedro breakwater through the federal River and Harbor Act.⁵⁷

Following the discovery of oil on Signal Hill in 1921, development of the harbor was especially important to the economic success of Long Beach. Improvements to the harbor, which were financed as a result of the oil boom, helped establish Long Beach as an important West Coast port. The oil industry came to dominate port activities, accounting for 78 percent of the goods moved at the City port.⁵⁸ Oil companies, including Richfield Oil Company, soon established industrial facilities within the port. In addition, oil profits paid for much-needed harbor improvements. By 1924, engineers had designed a plan to develop the Outer Harbor, this time in cooperation with the U.S. government. The plan called for the dredging of the channels and construction of a 7,100-foot breakwater, as well as docks, landings, and warehouses. That same year, voters approved a bond issue for the project, and shortly thereafter, work began. Additional improvements approved in 1928 included the construction of additional piers, wharves, and facilities. Pier One was reconstructed and renamed "municipal wharf," and the first berths, Piers A and B, were constructed in the Outer Harbor.

As the harbor's infrastructure improved, many new industries established plants and factories in the City's harbor area. A rock, sand, and gravel plant was established at the harbor in 1923. In 1926, the Ford Motor Company began construction of a \$3-million-dollar manufacturing plant in the harbor on Badger Avenue to process car parts for nearby assembly plants.⁵⁹ In November 1929, soap manufacturer Procter & Gamble announced plans to construct a new plant in Long Beach, on

⁵⁶ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 68.

⁵⁷ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 81.

⁵⁸ Wride, Rosalie. 1949. *A History of the Long Beach Oil Fields*. Masters Thesis. Occidental College, Los Angeles, CA, pp. 90, 100.

⁵⁹ *Los Angeles Times*. 2 January 1931. "Los Angeles the Superlative County," p. F10. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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15 acres located north of Seventh Street. Other industrial enterprises that emerged during the 1920s included a copper refinery and a vegetable oil refiner.⁶⁰

The success of the port in establishing itself as an industrial center and home for the U.S. Navy helped sustain the viability of the port during the Great Depression.⁶¹ By 1930, the terminal boasted an annual capacity of 1 million ton of cargo.⁶² Projects funded by the Works Progress Administration took place at the harbor during the Great Depression, including the construction of a concrete and steel freight and passenger terminal at Pier A and a wharf at Pier B.⁶³

By the 1940s, the majority of the activities occurring at the harbor were associated with naval concerns. Following the 1941 attack on Pearl Harbor, the U.S. Navy assumed control of the Long Beach Harbor, leaving little room for business or activities not devoted to the war production. The U.S. Navy used the opportunity to engage in a monumental building effort, expanding its port facilities with construction of the Roosevelt Navy Base, Long Beach Naval Shipyard, and a U.S. Navy Hospital.

Additional improvement efforts at the harbor during the war included construction of a large dry dock/hangar on Pier E, designed to contain the massive flying boat being designed by Howard Hughes. Best known as the “Spruce Goose,” but officially named Hercules, the boat was scheduled to fly during the D-Day invasion; however, it was not completed in time. Instead, it was delivered by Hughes to Long Beach in 1947, flown in one test flight, and placed into the dry/dock hangar. It was subsequently moved to Pier J in 1983 and later sold and shipped to Oregon.⁶⁴

In the postwar period, almost at once, the war machine shut down, leaving thousands of defense workers without jobs. Compounding the situation was the return of the Pacific Fleet to the Long Beach Harbor, with many sailors seeking a new source of employment. The City again turned to the harbor and ports to maintain economic stability. A number of sailors found employment at the Naval Shipyard, where 10,000 were employed to repair damaged freighters, which would be used to transport war-time soldiers and sailors back home. While the postwar period brought economic shifts, the Long Beach Harbor remained an important West Coast port for transporting goods around the world. For example, in 1947, Long Beach Harbor was the prime port for a record shipment of 1 million ton of steel pipe to Saudi Arabia, in what maritime officials described, at the time, as “the greatest single commercial shipment in history.”⁶⁵

⁶⁰ *Southern California Business*. May 1930. “Copper Refinery at Long Beach,” p. 32.

⁶¹ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 70.

⁶² Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 14.

⁶³ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 87.

⁶⁴ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 94.

⁶⁵ *The New York Times*. 14 June 1947 (Accessed 11 October 2008). “Steel Pipe Ready for Saudi Arabia, Long Beach on the West Coast Will Start Record Shipment, 1,000,000 Tons for Oil Line.” Available at: ProQuest Historical Newspapers, *The New York Times*, 1851–2005 database.

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Buoyming the strength of the harbor through the postwar period was a multimillion dollar initiative, launched in late 1944, to carry out extensive improvements at several Southern Californian ports, including Long Beach, in an effort to revitalize the local economy.⁶⁶ However, a further blow to the local economy came in 1955, when the State of California revised the 1911 tidelands grant to require that half of the City's oil revenues be submitted to the State of California. The remaining half of the revenues was to be spent solely on tidelands improvements.⁶⁷

In addition, events related to the oil industry had a dramatic impact on the health of the harbor in the postwar period. In 1941, signs were apparent that several decades of oil extraction from the tidelands and fields of Long Beach had produced subsidence: a drop in the land level. This subsidence was first noted at Terminal Island, where the eastern end of the island had sunk. In 1945, the same year that Craig Shipyard employees noted unusually high water levels, the U.S. Coast Guard and Geodetic Survey corroborated that, between 1931 and 1945, Terminal Island's eastern side had dropped more than 4 feet.⁶⁸ By the late 1940s, subsidence had caused damage at most of the businesses at the port, including a Southern California Edison steam-generating plant, which, according to several different reports, sank from 29 to 33 feet.⁶⁹ This created not only a financial problem but also a public relations nightmare for Long Beach Harbor officials, as national newspapers reported on the problem. On May 21, 1949, a cover story of *The New York Times* described how "a twelve-square-mile section of . . . Long Beach harbor, part of one of the country's richest oil fields, most of the \$100,000,000 Terminal Island naval station and shipyard, and major industrial installations, is sinking into the ocean at a rate of as much as two inches a month."⁷⁰

By the early 1950s, efforts to address the problem were aimed at triage measures such as building dikes to hold back ocean waters and repairing structural damage. Harbor industries—such as Procter & Gamble, Union Pacific, and Ford Motor Company—paid for dike construction and were encircled in 32 miles of dikes by 1952.⁷¹ That same year, a long-term solution for subsidence was designed by John Franklin Dodge, a geologist hired by the Long Beach Harbor Department to study the problem. Dodge's solution was a simple but effective one: pump ocean water back under the soil to replace the oil pockets and prohibit further soil settlement.

Many false starts and legal wrangling ensued over the liability and financing of the expensive undertaking of water injection and subsidence correction. In 1957, Long Beach officials lobbied

⁶⁶ Starr, Kevin. 23 May 2002. *Embattled Dreams: California in War and Peace, 1940–1950*. New York, NY: Oxford University Press, p. 155.

⁶⁷ California State University, Long Beach. 1981. "Port of Long Beach Harbor Highlights," 4(4): 5. On file, California State University, Long Beach, Archives, Vertical Files, Long Beach History Collection, Box No. 9.

⁶⁸ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, pp. 98–99.

⁶⁹ Weinman, Lois J., and Gary E. Stickel. 1978. *Los Angeles–Long Beach Harbor Areas Cultural Resource Survey*. Prepared for: U.S. Army Corps of Engineers, Los Angeles. See also DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*, p. 99. Houston, TX: Pioneer Publications, p. 90.

⁷⁰ Hill, Gladwin. 21 May 1949 (Accessed 13 October 2008). "California Lands Sinking into Ocean: Subsidence of as Much as Two Inches a Month Stirs Navy and Long Beach into Action." *The New York Times*. Available at ProQuest Historical Newspapers, *The New York Times*, 1851–2005 database.

⁷¹ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 99.

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Sacramento for passage of Assembly Bill (AB) 4163, designed to fund and centralize efforts to correct subsidence of the harbor and adjacent areas. Threatened with the departure of the U.S. Navy, which by 1957 was a nearly \$200 million facility with 7,000 employees, Long Beach assemblymen W.S. Grant and Herbert R. Kockseim introduced AB 4163 in Sacramento. AB 4163 passed the assembly and was signed by the governor in April 1958.⁷² By March 1960, the U.S. Navy announced its satisfaction with the progress to address subsidence and its intention to remain in Long Beach.⁷³

However, much damage had already been done. In addition to the financial burden of subsidence correction, which had cost the City \$90 million as of 1964, Long Beach's subsidence problem became a nationally known phenomenon, as *Time* magazine dubbed Long Beach "Sinking City."⁷⁴ Efforts to correct the problem started bringing results, and by 1967, after approximately 1.5 billion barrels of ocean water had been pumped underground, Chief Harbor Engineer Bob Hofmaster reported to the Board of Harbor Commissioners, "This is the first time in 26 years that not one single benchmark indicated the land was still sinking."⁷⁵ However, the problems of subsidence and correction measures have been an ongoing issue at the port ever since.

Associated Property Type: Port and Harbor Associated Buildings and Structures

Shipping, transportation, and industrial development all played significant roles in the development of the harbor and port. Because the port has been in operation for more than 100 years, it has expanded and adapted over the years and retains few buildings and structures that are old enough to warrant historic significance. However, should primary-source research identify properties constructed between circa 1900 and 1965 that show a direct association with the development of the port and harbor, evaluations of levels of integrity and historic importance vis-à-vis the theme would be necessary to determine potential eligibility. Potential property types would include warehouse/berths, associated ancillary and office buildings, industrial plants and related structures, railroad tracks, and sidings.

Port and Harbor Associated Building example:

- Southern California Edison Power Plant No. 3, 1927

⁷² *Los Angeles Times*. 17 April 1958 (Accessed 10 October 2008). "Bill Signed to Protect Long Beach Harbor: Measure Calls for Repressuring of Oil and Gas Pools to Help Combat Subsidence." Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁷³ *Los Angeles Times*. 11 March 1960 (Accessed 10 October 2008). "Navy Keeps Long Beach Shipyard, Reported Satisfied with Progress on Subsidence Problem." Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁷⁴ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 101.

⁷⁵ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 101.

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Registration Requirements

To qualify for the NRHP, CRHR, or local listing under this theme, a resource must have been constructed between circa 1900 and 1965 and should retain sufficient integrity such that the resource continues to convey its original use. To qualify for the NRHP, any resource associated with the history of the Long Beach Harbor must possess an exceptionally high level of historic integrity to qualify under Criterion A (association with a particular historical theme). To qualify for the CRHR, a property may be individually eligible according to Criterion 1 (association with “events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States”). For local eligibility as an individual resource, a resource associated with the history of harbor development in Long Beach may be eligible under Criterion A (“possesses a significant character, interest, or value attributable to the development, heritage or cultural characteristics of the city, the Southern California region, the state or the nation”), Criterion D (“portrays . . . an era of history characterized by a distinctive architectural style”), Criterion H (“is part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif”), or Criterion K (“one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type”).

6.5 THEME: INDUSTRIAL DEVELOPMENT, CIRCA 1900–1945

The earliest industrial activities in Long Beach had been largely centered on agriculture and producing necessary supplies for building. Early harbor development efforts in the 1900s set in motion the development of a wide variety of industrial activities within the City. Shipbuilding was established at the harbor in 1907, with the successful debut of John F. Craig’s enterprise, followed by several other businesses, such as fish canneries, packing houses, maintenance yards, and manufacturing plants.

During the first decade of the 20th century, the majority of Long Beach’s commercial and industrial development was located south of Anaheim Street. Part of this economic growth was also fueled by land expansion. Between 1900 and 1910, an additional 6.3 square miles of territory surrounding the original City were annexed by Long Beach, including a substantial portion of lands near the harbor area, which were utilized for industrial and commercial purposes.⁷⁶

The expansion of the City’s harbor and ports led to other types of economic development throughout coastal Long Beach. The area directly to the north of the harbor, near Anaheim Street, became a hub of activity, given its close proximity to the harbor and railroad lines. A 1914 map depicts several businesses operating in the vicinity of Anaheim Street, including a glass-making plant and a woolen mill.⁷⁷ That same year, plans were announced for the construction of a tuna cannery, near the waterfront. In 1917, the Curtis Olive Company moved its headquarters to Long Beach. During World War I, industrial production at the port was strong, with the Long Beach

⁷⁶ City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, p. 22.

⁷⁷ Sanborn Map Company. 1914. *Insurance Map of Long Beach, California*. New York, NY.

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Shipbuilding Company constructing a total of \$20 million in warships for the U.S. government, including a number of freighters and submarines.⁷⁸

The City also experienced much industrial development in the 1920s due to the oil drilling, road construction, and shipping industries. In 1929, one of the largest single industrial tracts was established when an 8,000-acre holding of the Montana Land Company was acquired by the Janss Investment Company of Los Angeles. The property bordered the Long Beach Municipal Airport, a 380-acre tract, and a portion of the tract was immediately planned for the development of a large aircraft manufacturing center. The Janss Company purchased the property hoping to benefit from the rapid industrial growth happening within the City and chose the Montana tract due to its "rail facilities, and nearness to the harbor and airport."⁷⁹

By the 1930s, industry in Long Beach had expanded to many of the nonresidential areas of the City, most formerly agricultural lands. In spite of the Great Depression, factory outputs managed to grow between 1920 and 1930, from \$14.3 million to nearly \$95 million.⁸⁰ By 1930, the terminal boasted an annual capacity of 1 million ton of cargo.⁸¹ Projects funded by the Works Progress Administration took place at the harbor during the Great Depression, including the construction of a concrete and steel freight and passenger terminal at Pier A and a wharf at Pier B.⁸²

Industrial development in the 1930s focused on the construction of several plants. On April 21, 1930, the new \$5,000,000 Ford Motor Company opened its doors. Activities were suspended briefly in December 1932 but resumed in early 1935. In June 1931, the \$4,600,000 manufacturing plant for the Procter & Gamble located at 1601 West Seventh Street began operations. Additional plants included the Consolidated Aircraft Corporation and the Fields Chemical Corporation.

By the 1940s, the area north of the harbor and Anaheim Road had expanded north to Pacific Coast Highway and west to Santa Fe Avenue. The Los Angeles River, which separated the western strip of the City, formed something of an eastern barrier for commercial development. Many types of industrial and commercial enterprises established businesses in the area, including welders, upholsterers, fabricators, furniture makers, boat and auto repair, and various manufacturing plants.⁸³

Despite the job losses at the end of the war, Long Beach boasted the third largest economy in the nation. This fact was largely the result of jobs created in the manufacturing sector. Manufacturing

⁷⁸ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 68.

⁷⁹ *Los Angeles Times*. 27 January 1929. "Janss Will Take Over Huge Tract," p. B1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁸⁰ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 77.

⁸¹ Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 14.

⁸² DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 87.

⁸³ Sanborn Map Company. 1914–1950. *Insurance Map of Long Beach, California*. New York, NY.

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jobs that expanded during this time included aircraft, machinery, automobiles, clothing, and furniture.

Associated Property Types: Industrial Buildings and Structures

Because Long Beach's history of industrial development spans more than 100 years, many properties reflecting this history have been expanded and adapted over time and may lack historic integrity. More recent industrial buildings are not old enough to warrant historical significance. However, should primary-source research identify properties constructed between 1900 and 1945 that show a direct association with the City's history of industrial development, these properties would be rare and potentially significant if identified. Potential property types would include warehouses, manufacturing plants, associated offices, and ancillary buildings and structures.

Industrial Building example:

- Foster & Kleiser Building, 1428 Magnolia Avenue (1923/1930) (Figure 12, *Foster & Kleiser Building, Constructed 1923/1930*)

Registration Requirements

To qualify for the NRHP, CRHR, or local listing under this theme, a resource must have been constructed between circa 1900 and 1945 and should retain sufficient integrity such that the resource continues to convey its original use. This property type would meet the federal, state, or local registration requirements as an individual resource or as a contributor to a historic district. To qualify for the NRHP, any resource associated with the history of industrial development must possess an exceptionally high level of historic integrity to qualify under Criterion A (association with a particular historical theme). To qualify for the CRHR, a property may be eligible under the theme of industrial development according to Criterion 1 (association with "events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States"). For local eligibility, a resource associated with Long Beach's history of industrial development may be eligible under Criterion A ("possesses a significant character, interest, or value attributable to the development, heritage or cultural characteristics of the city, the Southern California region, the state or the nation"), Criterion H ("is part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif"), or Criterion K ("one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type").

6.5.1 Industrial Subtheme: Oil Industry, 1921–1945

In 1921, oil was discovered on Signal Hill, an event that brought a new industrial giant to Long Beach, boosted the city budget with oil revenues, and catalyzed commercial and residential expansion. News of the discovery, called the "greatest oil strike ever!" spread like wildfire, and in response, Long Beach residents approved numerous bond measures in the early 1920s to expand infrastructure and civic projects. While the 1920s represented a boom period for many Southern California communities, the wealth created by the oil industry in Long Beach produced



1428 Magnolia Avenue



FIGURE 12
Foster & Kleiser Building, Constructed 1923/1930

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unprecedented growth with respect to income, construction, and population surges. However, in later decades, the aftereffects of oil extraction brought a tremendous financial and technical challenge to Long Beach Harbor officials and the oil industry.

While the discovery of oil first took place outside its boundaries, Long Beach was the single largest landowner on Signal Hill, having purchased several lots from two water companies for the purpose of housing and maintaining utilities. Leases were signed with several oil companies, with 60 percent of profits going to the City, and drilling began shortly afterwards.⁸⁴ In addition to the profits earned by oil production companies, the discovery resulted in large infusions of cash for the City, which garnered \$1.2 million in 1924 and \$1.4 million in 1925 from royalties and lease revenues.

Following the discovery of oil at Signal Hill, thousands of oil workers and speculators assembled in Long Beach hoping to benefit from the newly tapped commodity. With money pouring in from the oil industry, the 1920s brought a massive commercial and residential building expansion to accommodate the near doubling of the City's population between 1920 and 1924.⁸⁵ By 1923, oil fields in Signal Hill were producing more than 250,000 barrels a day on a staggering 270 drilling rigs, for an annual production of 69 million barrels.⁸⁶

By 1930, Long Beach had become one of the top two oil producers in California, second only to Santa Fe Springs. At this point, Long Beach had the capacity to produce 160,000 barrels a day, but through oil curtailment programs aimed at stabilizing crude oil prices, oil production was restricted to 100,000 barrels a day.⁸⁷ In this period, California provided one quarter of the nation's total oil supply.^{88,89} By the end of the decade, the Signal Hill oil fields were the most lucrative in the world, with 3,000 active wells.⁹⁰ This wealth was reflected in Long Beach's commercial development in the 1920s, with the addition of numerous 10- to 12-story skyscrapers lining downtown thoroughfares.

A range of buildings, structures, and oil-extraction equipment emerged in the oil fields of Long Beach during this time, for oil companies and related enterprises. These businesses, which brought

⁸⁴ Meyer, Larry R., and Patricia L. Kalayjian, eds. 1983. *Long Beach: Fortune's Harbor*. Tulsa, OK: American Heritage Press, p. 55.

⁸⁵ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 68.

⁸⁶ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 68.

⁸⁷ Numerous national newspapers of the day chronicled the development of the oil industry. The statistics quoted here on Long Beach's production numbers are drawn from *The Wall Street Journal*. 12 May 1930 (Accessed 13 October 2008). "Ultimatum to Oil Operators: Recalcitrants in Signal Hill Field, Warned of Threat to Curtailment." Available at: ProQuest Historical Newspapers, *The Wall Street Journal*, 1889–1991 database.

⁸⁸ Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 7.

⁸⁹ Ovnick, Merry. 1994. *Los Angeles: The End of the Rainbow*. Los Angeles, CA: Balcony Press, p. 47.

⁹⁰ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 28.

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considerable wealth to the City, included carbon factories, drill tool producers, pump and valve companies, trucking firms, instrument surveyors, and chemical plants.⁹¹

Oil revenues in Long Beach helped compensate for the economic downturn of the 1930s. The focus on the oil industry as a central economic engine for the City was reaffirmed in 1936, when oil was discovered in the Long Beach Harbor. Two years later, the Harbor Department's first well was producing money for the City. By 1939, the Long Beach Oil Development Company had become the City's primary oil operator, bringing in revenues of more than \$10 million a year, making Long Beach one of the most prosperous ports in the nation.^{92,93} By 1940, the 400-plus oil derricks in the harbor extracted on average of more than 19 million barrels of oil annually. This effort yielded the City a net income of \$2.2 million by 1941. Oil profits were quickly infused into the City's flailing port system, which freed up revenues from taxes and fees to pay for infrastructure and improvements throughout the City.⁹⁴ Oil extraction from beneath the harbor continued into the postwar period; as of 1953, the harbor had more than 720 wells along its shoreline field, for a daily production of 55,000 barrels of oil. However, as has been previously explained, there was a downside to several decades of oil extraction from the tidelands and fields of Long Beach, subsidence, which was not effectively resolved at great cost, until 1960.

Associated Property Type: Oil Associated Buildings and Structures

Possible resources could include oil-extraction-related properties (such as drilling rigs, refineries, storage, and office spaces) or investment properties with a direct link to the discovery of oil and establishment of the oil industry in Long Beach between 1921 and 1945.

Oil Associated Building example:

- Termo Company, 3275 Cherry Avenue (1935) (Figure 13, *Termo Company, Constructed 1923/1935*)

Registration Requirements

To qualify for the NRHP, CRHR, or local listing under this theme, an oil-related property must have been constructed between 1921 and 1945 and should retain sufficient integrity such that the property continues to convey its original use. This property type would meet the federal, state, or local registration requirements as an individual resource or as a contributor to a historic district. While alterations might have been made, the resource should retain its overall historic style and form, as reflected in the retention of a majority of its key character-defining features. To qualify for the NRHP, a property must possess an exceptionally high level of historic integrity to qualify under

⁹¹ Wride, Rosalie. 1949. *A History of the Long Beach Oil Fields*. Masters Thesis. Occidental College, Los Angeles, CA, p. 88.

⁹² California State University, Long Beach. 1981. "Port of Long Beach Harbor Highlights," 1(1): 6. On file, California State University, Long Beach, Archives, Vertical Files, Long Beach History Collection, Box No. 9.

⁹³ California State University, Long Beach. 1981. "Port of Long Beach Harbor Highlights," 4(4): 4. On file, California State University, Long Beach, Archives, Vertical Files, Long Beach History Collection, Box No. 9.

⁹⁴ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 64.



3275 Cherry Avenue



FIGURE 13
Termo Company, Constructed 1923/1935

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Criterion A (association with a particular historical theme). To qualify for the CRHR, a property or collection of properties may be eligible for their association with the history of the oil industry according to Criterion 1 (association with “events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States”). For local eligibility as either an individual resource or district, properties associated with the theme of the oil industry may be eligible under Criterion A (“possesses a significant character, interest, or value attributable to the development, heritage or cultural characteristics of the city, the Southern California region, the state or the nation”), Criterion D (“portrays . . . an era of history characterized by a distinctive architectural style”), Criterion H (“is part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif”), or Criterion K (“one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type”). If identified through primary-source research, properties with a direct association to the discovery of oil in Long Beach and its impact on the city’s history and built environment would be considered rare and should be considered significant if identified.

6.5.2 Industrial Subtheme: Aerospace Industry, 1941–1965

In 1924, through the efforts of Earl Daugherty, a pilot and flight instructor, Southern California’s first municipal airport, Daugherty Field, was established just outside Long Beach (see Section 8, *Institutional Context*), setting the stage for the establishment of an industry that would transform Long Beach in the period during and after World War II. In part because Long Beach could offer easy access through this established airport, Donald W. Douglas, Jr., selected the City in 1940 as the location for his wartime production facilities, which eventually encompassed nearly 250 acres and 18 buildings.⁹⁵ In the post–World War II period, the shift from wartime goods to aerospace resulted in another economic sea-change for Long Beach and the surrounding region.

By the 1940s, the defense industry had become the driving force of the national economy, with Southern California at the center of this industrial manufacturing movement. As noted by historian Kenneth Starr, the aerospace industry turned the County of Los Angeles into “the Detroit of American aircraft.”⁹⁶ By 1944, Los Angeles and Orange Counties were home to more than 4,000 separate defense plants involved in every aspect of aerospace manufacturing, with Long Beach boasting one of the largest manufacturing and industrial communities.

On August 2, 1941, the Long Beach Municipal Airport was put under the control of the U.S. Army Air Corps by a tentative lease agreement, making it the ferry depot from which 50 to 100 airplanes produced by seven Southern California factories would be flown to their destinations. The lease provided for government control from 25 years subject to a 30-day cancellation clause, which may be exercised at the end of a national emergency. Although the ferry depot was kept under close security, the military operations did not interfere with civilian operations.⁹⁷ By December 1941,

⁹⁵ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, pp. 90–91.

⁹⁶ Starr, Kevin. 23 May 2002. *Embattled Dreams: California in War and Peace, 1940–1950*. New York, NY: Oxford University Press, p. 153.

⁹⁷ *Los Angeles Times*. 3 August 1941 (Accessed 9 October 2008). “Long Beach Airport Becomes Ferry Depot,” p. A3. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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following the attack on Pearl Harbor, military units—such as the Ninth Corps Area, 307th Material Squadron, Detachment 1st Communications Squadron, and Detachment 1st Weather Squadron—had all moved into special space provided by the airport.⁹⁸ By 1942, Air Force tactical units also were occupying airport space.⁹⁹

At this same time, Douglas introduced the airplane manufacturing industry into Long Beach. In 1941, he completed a 1.5-million-square-foot factory for his airplane manufacturing firm, Douglas Aircraft Company. The plant, which was the largest enclosed and air-conditioned factory at the time, was located on the edge of the Long Beach Municipal Airport on a parcel provided by long-time rancher and property developer Clark Bonner. This \$20,000,000 facility, designed by the architecture firm of Taylor and Taylor, was constructed on a 142-acre airport tract and was the country's first Black-out plane factory to answer federal government demands of the time for defensive measures against possible enemy attacks. The factory was made up of 11 buildings placed far apart to create maximum protection against enemy fire and shell fragments. The facility was designed to store planes and equipment underground, as well as to provide bomb shelters for the military personal. The underground plant also had its own fuel supply tanks and independent power units. The plant was designed with camouflage landscaping and "light traps" to be invisible at night from both the skies and ground.¹⁰⁰ In cooperation with Boeing, the plant produced B-17 Flying Fortress planes that were similar to its four-engine bomber predecessors.¹⁰¹ The backing for the company came from \$350,000,000 in Navy, Army, and Marine Corps commercial airlines and British contracts.¹⁰² During World War II, as a part of the Arsenal for Democracy program, plant workers built more than 9,400 transport, attack, and bomber planes at a value of more than \$1 billion.¹⁰³ The plant was planned to employ some 50,000 individuals, with a payroll in excess of \$56,000,000.¹⁰⁴ In the peak year of 1943, the aircraft manufacturer employed close to that number at 43,000 workers, approximately 87 percent of whom were women.¹⁰⁵

In August 1945, while the nation celebrated the end of World War II, the Douglas Aircraft Company plant scaled back operations. More than 4,000 people were laid off, primarily female defense workers. However, Douglas Aircraft Company successfully transitioned from wartime defense production to the newly expanding field of commercial aviation and aerospace. The DC-6, so important during the war for its speed and passenger capacity, proved to be a valuable

⁹⁸ California State Military Museum, California State Military Department. Accessed April 2008. "California Military History: California and the Second World War." Available at: <http://www.militarymuseum.org/MilitaruUnits7Dec.html>

⁹⁹ California State Military Museum, California State Military Department. Accessed April 2008. "California Military History: California and the Second World War." Available at: <http://www.militarymuseum.org/MilitaruUnits7Dec.html>

¹⁰⁰ *Los Angeles Times*. 18 November 1940 (Accessed 9 October 2008). "First Black-out Plane Factory to Be Built at Beach by Douglas," p. 1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁰¹ *Los Angeles Times*. 18 August 1941 (Accessed 9 October 2008). "Air Giants Will Be Built Here," p. A1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁰² *Los Angeles Times*. 23 November 1940 (Accessed 9 October 2008). "Ground Broken for New Douglas Plane Plant at Beach," p. A1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁰³ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, pp. 90–91.

¹⁰⁴ *Los Angeles Times*. 18 November 1940 (Accessed 9 October 2008). "Black-out Plane Plant Described," p. 1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁰⁵ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 72.

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peacetime commodity. Fueled on the successful production of the DC-6, Douglas Aircraft Company found an important market niche in the postwar period. By 1947, Douglas had the capital to start buying back his plant and property from the War Assets Administration.¹⁰⁶

By 1956, the company employed 22,000 people, with a payroll of approximately \$100 million, making Douglas Aircraft Company Long Beach's largest employer.¹⁰⁷ Through the 1950s and 1960s, Douglas Aircraft Company was responsible for aeronautic breakthroughs that made transcontinental air travel both technically and financially feasible for large numbers of passengers. In 1958, *The New York Times* wrote that Douglas Aircraft Company "realized its jet age dream" as the production model of its DC-8 ascended from the Long Beach Municipal Airport for a trial run.¹⁰⁸ Capable of traveling 600 miles per hour and carrying 176 passengers, the DC-8 could traverse the United States in just 4.5 hours. The takeoff and flight were witnessed by a reported 50,000 spectators.¹⁰⁹ Further innovations—in terms of flight efficiency, speed, and passenger capacity—continued to expand Douglas Aircraft Company's presence as the powerhouse for postwar industrial development in Long Beach and, later, aerospace development; these innovations included refinements to the DC-8 in the early 1960s, the introduction of a compact passenger jet for short trips in 1962, and the 1965 and 1971 introduction of the DC-9 and DC-10, respectively.¹¹⁰ In 1967, as a result of a merger, the company became McDonnell Douglas. The wartime plant on the west side of Lakewood Boulevard, part of Boeing since 1997, was demolished after 2004.

Associated Property Type: Aerospace Industry Associated Building

Properties significant under this theme would most likely be located in the vicinity of the Long Beach airport. Possible property types would include warehouses, manufacturing plants, associated offices, ancillary buildings or structures, or company workers' housing.

Registration Requirements

A property that would typically qualify under this theme would retain sufficient integrity to convey its industrial use and would have a direct association with Long Beach's history of aerospace and aeronautic industrial development. Because of the demolition of most of the Boeing plant,

¹⁰⁶ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, pp. 90–91.

¹⁰⁷ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 102.

¹⁰⁸ *The New York Times*. 31 May 1958 (Accessed 14 October 2008). "Jetliner Passes Air Test on Coast: 600 M.P.H. Douglas Plane for 176 Passengers Gets Two-Hour Trial Run." Available at: ProQuest Historical Newspapers, *The New York Times*, 1851–2005 database.

¹⁰⁹ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 102.

¹¹⁰ Local and national newspapers of the day chronicled the breakthroughs of Douglas Aircraft Company in this period. The advances detailed here are drawn from numerous articles from *The New York Times* and *Los Angeles Times*, which described the expansion of Douglas Aircraft Company in Long Beach and its role in the aeronautics industry during the 1950s and 1960s. Articles available at ProQuest Historical Newspapers, *The New York Times*, 1851–2005 database, and *Los Angeles Times*, 1881–1985 database. Accessed 14 October 2008.

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remaining industrial buildings and related features that illustrate this context are more scarce and thus more significant. Should primary-source research identify properties constructed between 1941 and 1965 that show a direct association with the City's aeronautics and aerospace history, these resources should be considered potentially significant. More recent properties should be investigated for exceptional significance. This property type would meet the federal, state, or local registration requirements as an individual resource or as a contributor to a historic district. To qualify for the NRHP, any resource associated with the history of aeronautical and aerospace industrial development must possess an exceptionally high level of historic integrity to qualify under Criterion A (association with a particular historical theme), unless exceptional significance can be proven. To qualify for the CRHR, a property may be eligible under this theme according to Criterion 1 (association with "events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States"). For local eligibility, a resource associated with Long Beach's history of aeronautics and aerospace industrial development may be eligible under Criterion A ("possesses a significant character, interest, or value attributable to the development, heritage or cultural characteristics of the city, the Southern California region, the state or the nation"), Criterion H ("is part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif"), or Criterion K ("one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type").

SECTION 7.0

RESIDENTIAL CONTEXT

This section describes residential development within the City of Long Beach (City) from preincorporation to 1965. Five themes are discussed:

- Early Settlement, Preincorporation–1902
- Streetcar Suburbanization, 1902–1920
- Oil Boom Town, 1920–1930
- Military Boom Town, 1930–1945
- Postwar Suburbanization, 1945–1965

For each theme, a brief description is provided of residential development that occurred in conjunction with the historic activities that occurred during that period. The associated residential property types and subtypes are described, and registration requirements are provided for each type.

7.1 THEME: EARLY SETTLEMENT, PREINCORPORATION–1902

Prior to the incorporation of the City in 1888, the area that now comprises Long Beach was largely agricultural lands, mostly used for grazing sheep and cattle. The earliest extant residences known within the City boundaries are the adobe homes located at Rancho Los Amigos and Rancho Los Cerritos (see Section 5.2.2, *Spanish and Mexican Settlement*, and Section 10.1, *Spanish/Mexican Colonial, 1784–1848* [Architecture]). In the 1870s, the Cerritos Colony, a small farming community, was founded on former Rancho Los Cerritos lands in the area that is now west Long Beach, near Willow Street and Santa Fe Avenue.¹ By 1882, the colony contained 20 families, who farmed apples, pears, corn, pumpkins, and alfalfa in the rancho's sandy, fertile soil.² It was succeeded in 1881 by a larger endeavor, Willmore City (the American Colony), also located on Rancho Los Cerritos lands in the area that is now downtown Long Beach. The promoters planned a residential community whose primary businesses would be farming and tourism. Three artesian wells were tapped to provide an inexpensive supply of water from the San Gabriel River, with the hope that settlers would flock to the town seeking affordable, productive lands.³ Despite the best efforts of its backers, Willmore City failed, with only 12 homes having been constructed by 1884.

Under new management as of June 1884 and with a new name, Long Beach, the young town began to grow, with residential development totaling approximately 51 residences by the following year.⁴ The railroad wars of the mid-1880s triggered a population boom, which resulted in the erection of many new homes and hotels, along with the beginnings of an infrastructure. When the City incorporated in 1888, it was home to a population of 800.^{5,6} The Sanborn company mapped

¹ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp., p. 22.

² *Los Angeles Times*. 29 June 1882 (Accessed 9 October 2008). "Cerritos Colony: Situated Three Miles East of Wilmington," p. 2. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

³ *Los Angeles Times*. 14 Mar 1882 (Accessed 9 October 2008). "The American Colony: Report of the Committee of Proposed Location," p. 2. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴ Ovnick, Merry. 1994. *Los Angeles: The End of the Rainbow*. Los Angeles, CA: Balcony Press., p. 93.

⁵ Sanborn Map Company. 1888–1969. *Insurance Map of Long Beach, California*. New York, NY: Sanborn Map Company.

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only a small area of Long Beach in February of 1888, the blocks between Second St. on the north, Locust on the east, Ocean Park (now Ocean) on the south, and Pacific on the west. There were a sprinkling of modestly sized, one-story, wood-frame cottages mixed in with hotels and commercial enterprises; evidently, the majority of people lived in scattered houses that did not require mapping for fire-insurance purposes in the areas surrounding this core.

With the completion of the City's first pleasure wharf in the late 1880s, Long Beach earned the reputation as a local seaside tourist enclave. Early residential construction located close to the shoreline was often associated with the tourist industry, with a substantial portion of the residential development during this period being small cottages and hotels.⁷ Sanborn Maps from this period indicate that the City experienced an increase in the construction of small-scaled or mixed-use lodging houses, as well as strings of small, attached dwellings (courts), cottages, cabins, and tents, all of which are building types suggestive of short-term housing.⁸ By the end of the decade, City development had spread north and east; Sanborn maps in 1895 show one- and two-story homes, most with porches in front and assorted outbuildings in the rear, as far north as Fifth Street and east to Linden Avenue. The communities north and east of the City also continued to expand.

Associated Property Types: Single-family Residences, Tourist Housing (rooms, cottages, lodgings, hotels) constructed prior to 1902

Registration Requirements

Any surviving residential property from this era would be historically significant as a rare remnant of the early days of Long Beach's existence as a town and then as a city. One surviving example is the Jotham Bixby house, built by this community pioneer in 1885 (originally located at 505 West Ocean Park (Ocean) and moved to 4700 East Fourth Street).⁹ The Drake Park (originally Knoll Park) / Willmore City historic district—roughly bounded by Twelfth Street on the north, Cedar Avenue on the east, Fourth Street on the south, and Loma Vista on the west—contains the largest concentration of residential properties from this period. In general, the degree of integrity a resource retains will determine whether it is eligible for the National Register of Historic Places (NRHP), California Register of Historical Resources (CRHR), local designation or a combination of the three. Because of the scarcity of resources from this period, a property not located in an already identified historic district would more likely be evaluated for individual significance rather than for contribution to a historic district, unless the district in question spanned a larger period of time.

The early residential property type can be found eligible under Criterion A/1/B, Criterion B/2/C, and/or Criterion C/3/D-G, K.

⁶ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, p. 12.

⁷ *Los Angeles Times*. 24 April 1886 (Accessed 9 October 2008). "Boom Building at Long Beach," p. 15. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁸ Sanborn Map Company. 1891, 1895, 1898. *Insurance Map of Long Beach, California*. New York, NY: Sanborn Map Company.

⁹ Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, CA: Historical Society of Long Beach.

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- A pre-1902 residential property would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B as an individual resource for its association with a pattern of events or historic trends within the context of the early settlement of Long Beach, which is a significant pattern of early regional settlement. For NRHP and CRHR eligibility, a property would need to retain integrity of location, materials, design, workmanship, feeling, and association; setting will most likely have changed. However, for local designation, the importance of a property as a relic from the infancy of Long Beach may outweigh some integrity considerations.
- A residential property would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to history can be identified and documented. Integrity considerations would be similar to those described in relation to Criterion A/1/B.
- A residential property would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, as an individual resource if it represents a clear example of period architecture and retains the character-defining features of the style. In Long Beach, common residential architectural styles associated with residential properties during this period included Queen Anne, Colonial Revival, Shingle, Mission Revival, and vernacular styles (Section 10, *Architectural Character*). Such properties may also be significant for association with a noteworthy architect or designer (Section 11, *Architects, Builders, and Developers of Long Beach*). The building should also retain its original building footprint from the public elevations, with additions visible primarily from the rear of the residence. Improvements and alterations to the residence must be done in kind and should not significantly change the appearance or original design intent of the building. This property type may also qualify under Criterion C/3/D-G, K, as a contributor to a historic district if it can be demonstrated that the resources share a consistent character and quality.

7.2 THEME: STREETCAR SUBURBANIZATION, 1902–1920

By 1900, Long Beach had a growing population of 2,252, with an economy dominated by the tourist industry. Throughout the early 1900s, the City was known as the “Queen of the Beaches.” In 1907 alone, the City received more than 106,000 visitors during the summer season.¹⁰ With countless tourists and potential settlers entering Long Beach daily, its hotels reached maximum capacity, and builders rushed to create temporary and permanent dwellings for the City’s newest arrivals. By 1910, Long Beach was the fastest growing City in the United States, having increased 690 percent in population to 17,809.¹¹ A 1912 newspaper article proclaimed that Long Beach was the “City of Homes,” with more than 600 new homes having been constructed the previous year.

¹⁰ Ivers, Louise H. “Swiss Chalets in Long Beach.” *Southern California Quarterly*, 88(3). Long Beach, CA: Historical Society of Southern California.

¹¹ Meyer, Larry R., and Patricia L. Kalayjian, eds. 1983. *Long Beach: Fortune’s Harbor*. Tulsa, OK: American Heritage Press, p. 59.

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Construction costs, as reported on building permits, ranged from \$1,500 to \$3,500; however, cheaper homes were reportedly constructed for as little as \$300, and more luxurious residences were constructed for as much as \$6,000.^{12,13}

In the first years of the 20th century, residential construction was at an all-time high. A 1901 newspaper article detailing the City's building boom reported on the construction of several two- and three-story apartment homes around the downtown area. A substantial number of cottages and private homes were also reported under construction.¹⁴ Late Queen Anne style residences, such as the Bembridge House (953 Park Circle), lined the streets of the original Wilmore City townsite, as well as areas to the north and east of the City center. Residential development was also occurring outside the City boundaries, at the Alamitos Townsite to the east and in North Long Beach.

The majority of the residential development that occurred between 1902 and 1920 is attributable to the improvement of the City's transportation infrastructure. Throughout the United States, the introduction of the electric streetcar dramatically changed suburbanization patterns by allowing people to travel the equivalent of a 30-minute walk in 10 minutes. Residential tracts sprouted up near each of the streetcar stops, typically no further than a 10-minute walk from the station. Along the routes between the streetcar stop and the neighborhood entrances, commercial businesses—such as grocers, bakeries, and drugstores—were established, as were apartment homes and court houses.¹⁵

In 1902, Henry Huntington's Pacific Electric trolley line from Long Beach to Los Angeles was completed, providing thousands of day-trippers with access to the beach and bringing significant growth and prosperity to the City. Many of the tourists who traveled to Long Beach liked the City so much that they decided to make it their permanent home. New residential tracts were established along the train routes, within the City boundaries and its surrounding areas, bringing new interests to areas previously inaccessible. Between 1902 and 1910, Pacific Electric laid down 30 miles of railroad track throughout the City, in an organized system of 17 lines.¹⁶

Rail improvements to the national network also brought new settlers to Southern California, especially Long Beach. During this period, countless Midwesterners were migrating west, leaving their farms to settle in urban communities of Los Angeles. Between 1900 and 1930, no more than 27 percent of the County of Los Angeles population was native born. In Long Beach, the influx of Midwesterners earned it the nickname "Iowa of the Sea."

¹² *The Long Beach Daily Telegram*. 25 April 1912. "Long Beach Is Known as 'The City of Homes.'"

¹³ Ivers, Louise H. "Swiss Chalets in Long Beach." *Southern California Quarterly*, 88(3). Long Beach, CA: Historical Society of Southern California.

¹⁴ *Los Angeles Times*. 24 April 1901 (Accessed 9 October 2008). "Boom Building at Long Beach," p. 15. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁵ U.S. Department of the Interior, National Park Service. 2004. "Historic Residential Suburbs." *National Register Bulletin*. Washington, DC, pp. 23–24.

¹⁶ Berner, Loretta. 1990. "A Step Back in Time." In *Shades of the Past. Journal of the Historical Society of Long Beach*, ed. Loretta Berner. Long Beach, CA: Historical Society of Long Beach.

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Many of the subdivisions were occurring east of downtown, in the Alamitos Bay area. Belmont Shore Place was laid out by developers, who subdivided the peninsula between Alamitos Bay and the Pacific Ocean into 500 lots. The new tract was advertised as a recreational resort, offering year-round activities, including boating, fishing, duck hunting, and bathing.¹⁷ In 1904, the Venetian Style community of Naples was established, featuring waterfront homes divided by canals, similar in concept to Abbot Kinney's Venice Beach development of Los Angeles. Developers began dredging the bay wetlands to create lots that were sold for between \$900 and \$4,000.¹⁸ At nearby communities of Belmont and Alamitos Heights, lots were sold for between \$750 and \$1,750 an acre.¹⁹

In 1902, Carroll Park was established in the Alamitos Heights area. The tract was bound by Fourth Street to the north, Eliot Lane to the east, and Junipero Street to the west. The 50 lots within the tract were sold for between \$500 and \$1,500 each. The community, which was located one block from the trolley station, consisted of single- and two-story Craftsman bungalows that faced curved streets and small parks.²⁰ In 1908, the community of Carroll Park was annexed to the City.

Another residential subdivision during this period was the 1904 subdivision of Knoll Park (later Drake Park), established by Pike developer Charles R. Drake. The tract featured fine Victorian and Edwardian Era homes with large harbor view lots that surrounded a park. Developers required that new residences cost more than \$1,000, to ensure that homes within the development were only of the highest quality and character.²¹

In North Long Beach, the 30-acre Sunnyslope tract was opened in 1906. The tract was located in the unincorporated area north of town, just off the trolley line near Atlantic Avenue and Willow, along Sunrise Boulevard. Developer Stephen Townsend, an early Long Beach mayor and land developer, established the residential tract on the property of a former ranch and milk sanitarium. Residences within the tract largely consisted of Craftsman bungalows (Figure 14, *Craftsman Residences*).²²

To the northeast of Long Beach, the community of Zaferia was established shortly after the Pacific Electric stop was established at Anaheim and Redondo. Named for early settler, E.H. Zaferia, the community was centered around a thriving business district along Anaheim Road. Early establishments in the community were largely composed of industrial and commercial properties, including lumber yards, shops, and maintenance yards. However, by 1915, the community was home to many local merchants and workers and featured grocers, launderers, several churches, and a number of taverns, which were banned within the incorporated City. Homes and apartments, consisting of simple wood-frame bungalows and apartment homes, were scattered in the

¹⁷ Briegel, Kaye. 4 July 1994. *Development of the Long Beach Waterfront*. On file, Sapphos Environmental, Inc., Pasadena, CA, p. 8.

¹⁸ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp., p. 83.

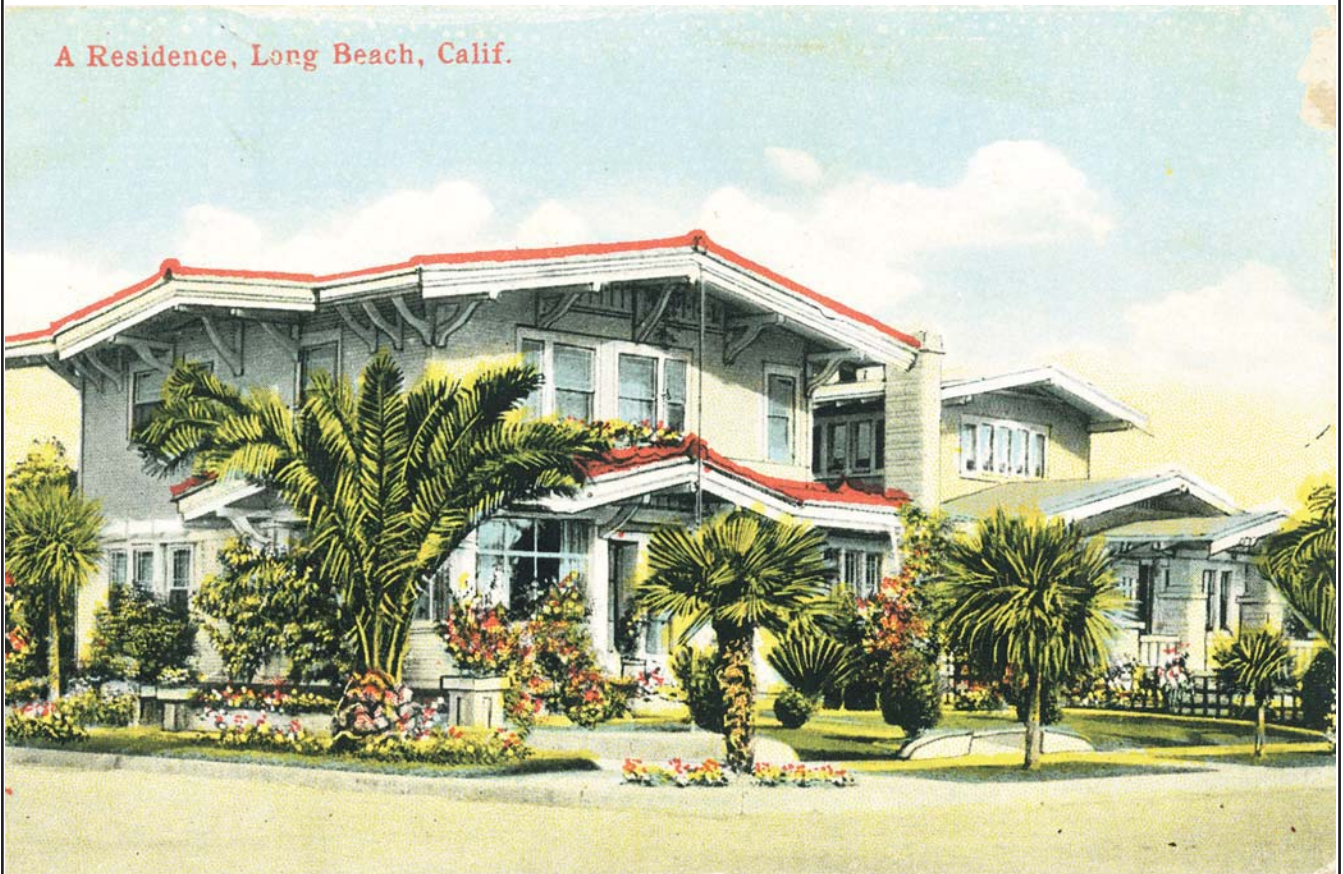
¹⁹ Burnett, Claudine. 2000. "Alamitos Heights History." On file, Long Beach Public Library, Long Beach, CA.

²⁰ *Los Angeles Times*. 15 November 1903 (Accessed 9 October 2008). "Among Real Estate Owners and Dealers." Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

²¹ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp., p. 38.

²² Hillburg, Bill. n.d. "Community Sets Example." *Press Telegram*.

A Residence, Long Beach, Calif.



Long Beach, California



FIGURE 14
Craftsman Residences

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surrounding area on the residential streets surrounding Anaheim Street. In addition to merchant and working housing, a number of larger single-family homes—designed in the popular revival, Craftsman, and Late Queen Anne styles—were constructed during the period, a direct result of the City's booming tourist industry. These larger, fancier residences were home to the City's upper echelon, who conducted business downtown, including bankers, investors, and developers. By 1920, Zaferia was annexed to Long Beach, changing its name in the process to East Long Beach.

During the first two decades of the 20th century, Long Beach residential architecture consisted mainly of a few select styles typical of the popular architectural trends of the time. Many of the earliest single-family homes were constructed in the Queen Anne style (Section 10.4, *Queen Anne, 1885–1910*), which fell out of popularity in the early 1900s when the Craftsman style became dominant throughout the first part of the 20th century (Section 10.15, *Craftsman, 1902–1925*). By 1920, the revival styles of Colonial Revival, English Tudor Revival, and Spanish Colonial Revival began gaining popularity and replaced Craftsman as the prevalent housing design in the region.

Associated Property Type: Single-family Residence

The rise of the city streetcar throughout the United States dramatically changed the style and design of the suburban residence. Influenced by Progressive Era philosophies of the day, which stressed simplicity and efficiency, the ideal American home of the period was informal and relaxed, lacking the formalism seen in houses of past decades. Inspired by the City Beautiful Movement, neighborhoods were planned to include parks, boulevards, and utilities, such as water, power, and electricity.²³ Sometimes, a subdivider would build a house or two as demonstrations to spur interest in the tract. Most houses were generally constructed by an individual property owner who, having acquired a lot, then engaged a contractor, and sometimes an architect as well, to design and build a residence. Another popular means to this end was to order a house from a pattern book or magazine.

In 1906, the Aladdin Company of Bay City, Michigan, began manufacturing precut homes by mail-order catalog. The catalog featured images of completed single-family homes, typically in the Craftsman style. By 1910, several large national retailers—including Sears, Roebuck & Company, and Montgomery Ward—began offering precut homes that could be shipped via railroad and assembled on-site. Local manufacturers, such as Pacific Ready Cut of Los Angeles, also provided Southern Californians with a steady supply of kit homes. By the 1920s, thousands of precut homes were selling annually throughout the United States. The homes remained popular because retailers offered a limitless selection of styles and features and various affordable, payment plan options. Between 1906 and 1940, approximately 100,000 precut homes were manufactured in the United States.

Registration Requirements

A single-family residence that would typically qualify under this theme would have a date of construction between 1902 and 1920, retain the majority of the aspects of integrity such that the

²³ U.S. Department of the Interior, National Park Service. 2004. "Historic Residential Suburbs." *National Register Bulletin*. Washington, DC, p. 4.

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resource continues to convey its original use, and be a good example of housing from the period. This property type may meet the NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district. As the most abundant property type located within the City, the single-family residence can be found eligible under Criterion A/1/B, Criterion B/2/C, and/or Criterion C/3/D-G, K.

- A single-family residence would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B as a contributor to a historic district for its association with a pattern of events or historic trends within a defined context. To qualify, a resource must demonstrate that it contributes to a consistent setting and pattern of residential development and retains the features of a 1902 to 1920 subdivision. The neighborhood must retain integrity of design, feeling, and association. Integrity of materials and association is less important; however, properties should not possess any alterations that significantly change the appearance or original design intent of the building. A resource might qualify for individual significance if it illustrates the residential use of the downtown core during this era, is a surviving example of the former residential character of an area, or is a remnant of an earlier residential community that has been annexed to and subsumed by the City, and the resource retains sufficient integrity to convey its original use
- A single-family residence would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to history can be identified and documented. The residence must retain integrity of location, setting, and association. Integrity of materials and feeling would be less important; however, properties should not possess any alterations that significantly change the appearance or original design intent of the building. For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while in occupancy at the resource and that the resource is the best illustration from among the surviving properties associated with the individual.
- A single-family residence would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, as an individual resource if it represents a clear example of period-architecture and retains the character-defining features of the style. In Long Beach, common residential architectural styles associated with single-family homes during this period included Queen Anne, Shingle, Craftsman, Prairie, and various revival styles (Section 10, *Architectural Character*). It should also retain its original building footprint from the front and side elevations, with additions visible only from the rear of the residence. Improvements and alterations to the residence must be done in kind and should not significantly change the appearance or original design intent of the building. This property type may also qualify under Criterion C/3/D-G, K, as a contributor to a historic district if it can be demonstrated that the resources share a consistent character and quality.

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Associated Property Type: Multifamily Residence

Streetcar suburbanization changed the residential development patterns of cities throughout the United States during the first two decades of the 20th century. Multifamily residential development, such as apartment homes and duplexes, increased significantly near streetcar routes, near commercial districts, and within the surrounding residential neighborhoods.²⁴ In addition, Long Beach, as a seaside resort, continued to see multifamily housing proliferate in the areas near to seaside attractions.

Duplex Subtype

Duplexes, which housed two families, tended to blend into surrounding single-family neighborhoods. They were similarly proportioned and displayed the architectural styles. Generally, although not always, duplexes were symmetrical, divided into identical halves. Usually, duplexes from this period were two stories in height.

Apartment House Subtype

Apartment houses also utilized the popular architectural styles of the day. During this period, most apartment houses were two or three stories in height, although some topped out at six or seven. Many featured porches across the facade, enabling the residents to enjoy the ocean breezes. Except for fourplex (or four-unit) apartments, entries to the individual units were usually located along an interior central hallway. Many apartment buildings offered extensive amenities and could be furnished as well, making them attractive to both permanent and summer visitors.

Bungalow Court Subtype

Beginning around 1910, the bungalow court emerged as a new residential property type that was popular among builders, residents, and seasonal visitors (Figure 15, *Bungalow Court*). The bungalow court consisted of a group of well-designed, small cottage dwellings arranged around a central, planned open space. The bungalow court first emerged in Pasadena, reportedly when Sylvanus Marston constructed 11 bungalow homes and arranged them around a courtyard, in a design likely modeled after resort cottages featured throughout the East Coast. The first bungalow court in Long Beach appeared in 1911.²⁵

The bungalow court was popular among dwellers, as it gave the occupant the sense that they were residing in a single-family dwelling versus the feeling of living in an apartment. For renters who wished to own a home but were unable to, the bungalow court provided a strong sense of community and security, while maintaining a feeling of independence and privacy. Builders favored the design, as it allowed them to maximize their tenant/owner occupancy by featuring multiple units on one lot.

²⁴ U.S. Department of the Interior, National Park Service. 2004. "Historic Residential Suburbs." *National Register Bulletin*. Washington, DC, pp. 23–24

²⁵ Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, CA: Historical Society of Long Beach, p. 69.



Long Beach, California



FIGURE 15
Bungalow Court

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Bungalow courts typically featured groups of 6 to 10 small individual residences around the center common space. In Southern California, the bungalow court came to represent the region's sense of place. Hundreds of bungalow courts were constructed throughout the 1910s and 1920s. In Long Beach, common architectural styles associated with bungalow courtyard housing during this period included the Colonial Revival and Craftsman styles. Many fine bungalow courts still exist in the City and retain their integrity.

Registration Requirements

A multifamily residence that would typically qualify under this theme would retain its integrity and be a good example of a particular architectural style associated with the period of significance. This property type is equally likely to meet the NRHP, CRHR, or local registration requirements as a contributor to a historic district or as an individual resource. To qualify for significance listing under this theme, a multifamily property must have been constructed between circa 1902 and 1920 and should retain sufficient integrity such that the resource continues to convey its original use. A multifamily property can be found eligible under Criterion A/1/B, Criterion B/2/C, and/or Criterion C/3/D-G, K.

- A multifamily residence would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B as a contributor to a historic district for its association with a pattern of events or historic trends within a defined context. To qualify, a resource must demonstrate that it contributes to a consistent setting and a significant pattern of residential development. A resource might qualify for individual significance if it illustrates the residential use of the downtown core during this era or is a surviving example of the former residential character of an area, and retains sufficient integrity to convey its original use
- A multifamily residence would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to history can be identified and documented. The residence must retain integrity of location, setting, and association. Integrity of materials and feeling would be less important; however, properties should not possess any alterations that significantly change the appearance or original design intent of the building. For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while in occupancy at the resource and that the resource is the best illustration from among the surviving properties associated with the individual.
- A multifamily residence eligible would qualify under Criterion C/3/D-G, K, as a contributor to a historic district if it can be demonstrated that the resources share character and quality consistent with the pattern of development. The neighborhood must retain high integrity of design, feeling, and association. Integrity of materials and association is less important; however, properties should not possess any alterations that significantly change the appearance of or original design intent of the building. A multifamily property eligible under Criterion C/3/D-G, K,

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as an individual resource should represent a clear example of period architecture and retain most, if not all, the character-defining features of the style. In Long Beach, common residential architectural styles associated with multifamily homes during this period include Craftsman, Prairie, and the revival styles. Such properties may also be significant for association with a noteworthy architect or designer (Section 11, *Architects, Builders, and Developers of Long Beach*). The building must also retain its original building footprint from the front and side elevations, with additions visible only from the rear of the residence. Improvements and alterations to the residence must be done in kind and should not significantly change the appearance or original design intent of the building.

7.3 THEME: OIL BOOM TOWN, 1920–1930

During the 1920s, Southern California experienced a period of extraordinary growth, both resulting from and contributing to its diverse economic underpinnings, including the tourism, entertainment, manufacturing, shipping, and oil industries. Approximately 1.2 million Americans moved to the County of Los Angeles during the decade, largely from the Midwest and the East Coast.²⁶ As with most Southern California cities, the early 1920s were a period of rapid growth, both physically and economically, in Long Beach. The City had entered the decade as a seaside resort town with a population that had grown to 55,600 through a combination of annexations and settlement. However, the City's tourist image dramatically changed following the discovery of oil at Signal Hill in 1921. Demand for temporary and permanent housing surged as the population swelled to 125,000 by 1923, prompting developers to meet the housing needs for these new residents composed of oil workers, speculators, bankers, and retailers.

The growing influence of the automobile on the American lifestyle also led to an increase in suburban expansion during this period. With the introduction of Henry Ford's Model-T in 1908, ownership of the affordable, mass-produced automobile dramatically increased. As a result, development was able to occur further away from railroad lines and the City's business core, as the automobile allowed for longer commuting distances. Older City areas, as well as new neighborhoods, were improved with paved streets, curbs, and gutters, in an effort to accommodate increased automobile use. In addition to changing the landscape and plan of the American city, the automobile changed the appearance of the American home. Garages, as well as driveways, became a necessity for all homes constructed during this period, a change that has remained an essential component of the American home to this day. Early examples of this shift were small, detached garages, set back to the rear of the home, accessed by a simple double path of gravel.²⁷ By the end of the 1920s, more sophisticated variations of the garage and driveway were constructed, including attached models and cement driveways.

By the 1920s, there were reportedly 15,000 cars in Long Beach. Evidence of the growing car culture was visible throughout the City. By 1928, the automobile was quickly replacing the

²⁶ Starr, Kevin. 1991. *Material Dreams: Southern California through the 1920s*. New York, NY: Oxford University Press, p. 69.

²⁷ U.S. Department of the Interior, National Park Service. 2004. "Historic Residential Suburbs." *National Register Bulletin*. Washington, DC, p. 5.

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streetcar as the City's favored mode of transportation; 9 of the original 17 streetcar lines were closed due to fading streetcar popularity and increased automobile ownership.²⁸ Along Anaheim Street, car dealerships emerged, designed in the fashionable styles of Art Deco and, later, Streamline Moderne to attract passing cars.

During the period, the Signal Hill oil fields were the most lucrative in the world, with 3,000 active wells.²⁹ In 1924, the City's first residential high-rise, the Cooper Arms, was constructed; the luxury building, designed by Curlett and Beelman, featured terrazzo floors and furniture from W. & J. Sloan.³⁰ Throughout downtown, the effects of the oil boom were evident, as luxury high-rise buildings designed in Period Revival styles, including the eight-story Blackstone apartment hotel (330 West Ocean Boulevard), began to frame the downtown skyline. A dispute over height limits for the new buildings was resolved in 1923, when a height limit of 12 stories was enacted for the downtown area and reduced to 3 stories for ocean-front sites east of downtown.³¹

Many buildings under construction were designed under a new multifamily housing format known as the "own-your-own." The own-your-own appeared during the early 1920s under a statewide plan endorsed by the California Real Estate Association to offer the home owner an alternative to the single-family residence. In spring of 1922, more than 300 realtors met in Long Beach to endorse the own-your-own marketing campaign within the City. Soon, dozens of new own-your-owns were planned throughout downtown, including the Ambassador Apartment (35 Alboni), the Arteban (10 Atlantic Avenue), and the Saint Regis (1030 East Ocean Boulevard). In 1928, the Villa Riviera, a V-massed, 16-story giant featuring Chateausque design was constructed at a cost of 1.5 million. At the time of construction, the "own-your-own" apartment cooperative designed by architect Richard D. King was the second largest structure in Southern California.

In addition to the luxury high-rises of downtown, rental and permanent home construction was at a record high as well—in the form of single-family dwellings, apartments, cottages, and court homes—a clear indicator that Long Beach was moving toward a diverse and healthy economy. Also during this period, the middle class grew tremendously in size and affluence due to the wealth created by the stock market and the oil and lumber industries. The fastest growing areas included Belmont Shore, Bixby Knolls, Country Club Estates, Los Cerritos, and Naples.³² Hundreds of new homes were constructed during the decade to meet the growing demand, and home owners began requesting residences designed in more traditional styles such as French, Tudor, Colonial Revival, and Spanish Colonial Revival, which were already favored by industrial barons and new millionaires desiring to give the impression that wealthy ancestors had constructed the homes centuries before. The middle class copied these styles with smaller scale comfortable,

²⁸ Berner, Loretta. 1990. "A Step Back in Time." In *Shades of the Past. Journal of the Historical Society of Long Beach*, ed. Loretta Berner. Long Beach, CA: Historical Society of Long Beach.

²⁹ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 28.

³⁰ Meyer, Larry R., and Patricia L. Kalayjian, eds. 1983. *Long Beach: Fortune's Harbor*. Tulsa, OK: American Heritage Press, p. 82.

³¹ Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, CA: Historical Society of Long Beach, pp. 98–99.

³² Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, CA: Historical Society of Long Beach, p. 97.

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tasteful, well-built models. Although, these Period Revival homes were meant to bring a sense of nostalgia for the home owners, they were constructed with the latest technology in heat, electricity, appliances, and plumbing.³³

In 1921, the Jotham Bixby Company subdivided a portion of Rancho Los Cerritos formerly used to farm beans and graze cattle. Lots in the new California Heights tract came with oil rights, prompting an immediate surge in the sales. Despite the fact that oil was never found in the tract, 250 families moved into the area by the end of the decade. Early residences in the subdivision were constructed by the Bixby Company and consisted of small Spanish Colonial Revival style bungalows. Subsequent homes constructed in the tract included Tudor Revival and Craftsman styles. The nearby Chateau Thierry tract opened in 1919, advertising the tract as a “high-class residence outlet” with lots 70 × 180 feet.³⁴ In 1927, the two tracts joined together and formed an improvement association, to lobby the City for street paving, sidewalk and curb improvements, and installation of public lighting.

In unincorporated North Long Beach, the oil boom resulted in a rise in residential development, replacing the dairies and farms with single-family lots for oil workers and their families. By 1920, sporadic commercial development had occurred along Long Beach and Atlantic Boulevards, and some of the land adjacent to these corridors had been subdivided for residential development and improved with small bungalows. Early residential developments during this period included the 101-acre tract near Market Street and Lime Avenue known as Fair Acres. Other subdivisions followed shortly, including the Spaulding Park tract (later renamed Spaulding Gardens) developed by A.S. Spaulding; Zane Gardens, situated west of Long Beach Boulevard; and Cherry Boulevard Tract. These new subdivisions largely consisted of modest single-family homes, constructed in the Craftsman and Spanish Colonial Revival styles.³⁵ As the area grew in population, residents submitted an application for a new post office, referring to the region as Virginia City. There is speculation as to the origins of the name; however, it appears to have been chosen for its association with the Virginia Country Club that had recently relocated near the Rancho Los Cerritos adobe.

By the end of the 1920s, Long Beach’s population had increased to 145,000, and despite the bleak outlook for the 1930s, Long Beach finished the decade as one of Southern California’s leaders in the development of residential tracts, establishing a total of 23 tracts consisting of 1,737 lots that were made available for purchase by the public.³⁶ Large neighborhoods of Period Revival homes and luxurious apartments had been constructed throughout the City, many featuring the architectural style of Spanish Colonial Revival.

³³ Johnson Heumann Research Associates. 1988. *Expanded Downtown Long Beach Historic Survey, Final Report*. Long Beach, CA: City of Long Beach, Office of Neighborhood and Historic Preservation, pp. 14–15.

³⁴ *Los Angeles Times*. 13 July 1919 (Accessed 9 October 2008). “Display Ad 72,” p. 112. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

³⁵ Jones and Stokes. July 2006. *North Long Beach Historical Resources Survey Report*. Los Angeles, CA, p. 6.

³⁶ *Los Angeles Times*. 5 January 1930 (Accessed 9 October 2008). “Survey Lists Subdivisions,” p. D1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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Associated Property Type: Single-family Residence

Single-family homes were built by the hundreds each year in Long Beach between 1920 and 1930. Some were located in older areas, others in the new subdivisions opened during the decade. Houses ranged vastly in size and pretension, from the mansions of the well-to-do in Country Club Estates to the modest bungalows of Brenner Place. Similarly, houses could be constructed for an individual lot owner by an architect and/or contractor of his choice or could be purchased from a developer who constructed them on speculation. Although Craftsman style homes continued to be erected during this period, their popularity was overshadowed by a craze for revival styles, particularly the Spanish Colonial Revival (Section 10, *Architectural Character*.)

Registration Requirements

A single-family residence that would typically qualify under this theme would have a date of construction between 1920 and 1930, retain the majority of the aspects of integrity such that the resource continues to convey its original use, and be a good example of housing from the period. This property type may meet the NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district. As the most abundant property type located within the City, the single-family residence can be found eligible under Criterion A/1/B, Criterion B/2/C, and/or Criterion C/3/D-G, K.

- A single-family residence would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B as an individual resource or a contributor to a historic district for its association with a significant pattern of development during the 1920s. The resource should retain integrity of design, materials, workmanship and feeling, and association.
- A single-family residence would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to history can be identified and documented. The residence must retain integrity of location, setting, and association. Integrity of materials and feeling would be less important; however, properties should not possess any alterations that significantly change the appearance or original design intent of the building. For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while in occupancy at the resource and that the resource is the best illustration from among the surviving properties associated with the individual.
- A residential property would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, as an individual resource if it represents a clear example of period architecture and retains the character-defining features of the style. In Long Beach, common residential architectural styles associated with residential properties during this period included Spanish Colonial Revival, Colonial Revival, Craftsman, Prairie, and French Eclectic (Section 10, *Architectural Character*). Such properties may also be significant for association with a noteworthy architect or designer (Section 11, *Architects, Builders, and Developers*

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of Long Beach). The building should also retain its original building footprint from the public elevations, with additions visible primarily from the rear of the residence. Improvements and alterations to the residence must be done in kind and should not significantly change the appearance or original design intent of the building. This property type may also qualify under Criterion C/3/D-G, K, as a contributor to a historic district if it can be demonstrated that the resources share a consistent character and quality.

Associated Property Type: Multifamily Residence

Bungalow Court Subtype

Bungalow courts continued to be popular during this decade, with Spanish Colonial Revival replacing Craftsman as the most favored style. Otherwise, the character-defining features of bungalow courts of the 1920s are similar to those of the 1910s.

Apartment Court Subtype

The apartment court is distinguished from the bungalow court by the degree of enclosure of its interior courtyard and by treatment of the apartments themselves, which tend to be contiguous, asymmetrical, and two storied in an apartment court. Like the bungalow courts of the 1920s, this multifamily housing form was mostly realized in the Spanish Colonial Revival style. At their most elaborate, apartment courts could rival the elegant apartment high-rises of the era in individual treatment of the units, quality of design, and expensive materials.

Low-rise Apartment Building Subtype,

Low-rise apartment buildings during the 1920s ranged in height from one to five stories. Generally, these buildings had a rectangular footprint that occupied most of the lot and consisted of a single, mostly flat-roofed volume. More often than not, facades featured a symmetrical arrangement of windows, with the building entry located in the center bay of the ground level. Variations on the Renaissance Revival were the most utilized, although the Spanish Colonial Revival was used on this building type as well during this era.

Residential High-rise Subtype

During the Million Dollar a Month building campaign of the 1920s, the downtown skyline was dramatically transformed with the construction of new skyscraper hotels and apartment buildings. Many of the new residential high-rise buildings were own-your-owns. Some of Long Beach's most iconic buildings—the Villa Riviera and the Breakers, for example—represent this property type. Ranging in height from 6 to 17 stories, the high-rise buildings exhibited Spanish Colonial Revival, French Eclectic, Renaissance Revival, and Art Deco styling. Many of these apartment buildings offered a lavish lifestyle; buildings featured elegant lobbies; a variety of common rooms, including games rooms and ballrooms; gardens (both rooftop and ground level); the most up-to-date conveniences; and expensive materials and finishes throughout.

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Registration Requirements

A multifamily residential building that would typically qualify under this theme would have a date of construction between 1920 and 1930, retain the majority of the aspects of integrity such that the resource continues to convey its original use, and be a good example its property type from the period. This property type may meet NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district under Criterion A/1/B, Criterion B/2/C, and/or Criterion C/3/D-G, K.

- A multifamily residence would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B as an individual resource or a contributor to a historic district for its association with a pattern of events or historic trends within a defined context. To qualify, a resource must demonstrate that it contributes to a consistent setting and a significant pattern of residential development. The resource should retain sufficient integrity of location, design, materials, and feeling to convey its original use.
- A multifamily residence would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to history can be identified and documented. The residence must retain integrity of location, setting, and association. Integrity of materials and feeling would be less important; however, properties should not possess any alterations that significantly change the appearance from the time of its association with the significant person. For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while in occupancy at the resource and that the resource is the best illustration from among the surviving properties associated with the individual.
- A multifamily residence would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, as an individual resource if it represents a clear example of period architecture and retains the character-defining features of the style. In Long Beach, common residential architectural styles associated with multifamily residential properties during this period included Spanish Colonial Revival, Colonial Revival, Craftsman, Prairie, French Eclectic, and Art Deco (Section 10, *Architectural Character*). Such properties may also be significant for association with a noteworthy architect or designer (Section 11, *Architects, Builders, and Developers of Long Beach*). The building should also retain its original building footprint from the public elevations, with additions visible primarily from the rear of the residence. Improvements and alterations to the residence must be done in kind and should not significantly change the appearance or original design intent of the building. This property type may also qualify under Criterion C/3/D-G, K, as a contributor to a historic district if it can be demonstrated that the resources share a consistent character and quality.

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7.4 THEME: MILITARY BOOM TOWN, 1930–1945

By the close of the 1920s, Long Beach had established itself as a major city in the Southern California region and was listed as the 57th largest city in the nation. The City's downtown core had become dense from commercial and residential growth and wealthy from industrial expansion, and its population had increased by some 80,000 residents within 10 years to reach an all-time high of 142,032, a 155-percent increase from the previous decade.³⁷ The City had also amplified its resort image through various commercial enterprises creating a stronger tourist industry.

Like most cities throughout the United States, the 1930s began with difficult financial times for Long Beach. The local construction and expansion efforts of the previous decade were quickly dwarfed by the devastating impacts left by the 1929 stock market crash. Expendable income from overextended easterners and prospective oil tycoons disappeared from town, leaving the luxury apartment hotels that lined the streets of downtown such as the Wilmore, Lafayette, and Villa Riviera suddenly empty. Job loss was especially felt by the working class, as domestic help, retail clerks, and service industry workers comprised the largest groups of the unemployed. By 1931, building construction had begun to radically decline, due to lack of commercial sales, bank closures, and unemployment.

Then, on March 10, 1933, at 5:55 p.m., a 6.4 earthquake rocked the City, causing \$50,000,000 in damages. Many masonry structures sustained severe damage and had to be demolished, while others suffered only minor damage. Some commercial and low-rise multifamily units lost their facades. The physical character of the City underwent a dramatic change as the rubble was cleared and the rebuilding and rehabilitation began. Structures were given facelifts in the Art Deco style. Turn-of-the-century business blocks suddenly had modern fronts, a feature that remains visible today. The disaster triggered the largest construction efforts the City had ever witnessed. Employment rose as men were hired to help with the reconstruction and rebuilding that continued well into 1934.

The reconstruction of Long Beach benefited greatly from the many federal programs that served to revitalize the national economy during the Depression era. In 1935, the Work Progress Administration (WPA) was created by President Franklin D. Roosevelt to help promote employment for individuals placed on government relief by utilizing them for various federally funded projects. The program is recognized for subsidizing art (especially murals), literature, music, and drama, as well as for engaging local artists to create work for state and municipal institutions. The program was instrumental in aiding Long Beach's recovery from the earthquake by improving its infrastructure and providing employment to hundreds of people. According to Mullio and Volland in *Long Beach Architecture: The Unexpected Metropolis*,

Long Beach appealed to the federal government for help in rebuilding post-earthquake, and the WPA in turn supported the development of civic, recreational, and educational facilities. Projects included the construction of Silverado Park Clubhouse, Harbor Department transit shed, Recreation Park bowling green, Bluff

³⁷ City of Long Beach Department of Planning and Building. 1989. "Historic Population Growth." City of Long Beach, CA.

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Park comfort stations, and several branch libraries and fire stations. Long Beach possesses an enduring legacy of public art produced by the New Deal project, which can be viewed at the Long Beach Airport, the Promenade, and various public schools throughout the city.³⁸

By the mid-1930s, Long Beach's recovery from the Depression was well underway, along with rebuilding the large portion of its infrastructure lost during the 1933 earthquake. The City was experiencing modest economic prosperity from its oil reserves, an active real estate and construction program, and the influx of tourists responding to Long Beach's publicity as the "famous seaside city of Los Angeles."³⁹ While many of the New Deal funded projects did reduce the effects of the local economic slump, the effects were more a result of the housing policies and plans enacted during the period than from the construction programs.

Residential Growth

In 1934, Congress passed the National Housing Act, which created the Federal Housing Administration (FHA). This instrumental program helped reignite the construction of single-family homes by establishing mortgage terms that were conducive to the average American family and would regulate the interest rates and terms of interest that had ballooned out of control in the aftermath of the stock market crash.

The FHA proved to be an impetus for such residential developments in Long Beach as Lakewood Village, a portion of the former Montana Ranch that was developed into an 8,000-acre residential tract. In 1898, William A. Clark and Joaquin Ross Clark had purchased 8,139 acres of land from Rancho Los Cerritos from Jotham Bixby. They named their property the Montana Land Company after their home state and referred to it by the acronym "Monlaco." In the early 1930s, their nephew Clark Joaquin Bonner filed a request with the County of Los Angeles officials to develop the former ranch into the Lakewood Country Club. After several years of failing to develop the area into private estates, Bonner subdivided the land located at Carson and Cerritos Avenues and opened it up for residential development that catered to the middle class.⁴⁰ The subdivision was described as "one of the largest Southland real estate developments in the past decade."⁴¹ The Montana Land Company saw the property's sale as a way to meet the residential demands of "modern day progress," and the small scale individual lots would "be developed in accordance with the new economic condition of many American families."⁴²

³⁸ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 31.

³⁹ *Los Angeles Times*. 3 January 1938 (Accessed 9 October 2008). "Southern California Counties: Los Angeles County," p. F5. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴⁰ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp., p. 65.

⁴¹ *Los Angeles Times*. 23 September 1934 (Accessed 9 October 2008). "Famous Rancho's Land Scheduled for Market," p. 17. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴² *Los Angeles Times*. 23 September 1934 (Accessed 9 October 2008). "Famous Rancho's Land Scheduled for Market," pp. 17–18. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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Lakewood Village promoted itself as a “semi-sustaining garden community,” offering “country environment with city advantages.”⁴³ Advertisements enthused about the housing tract’s spacious lots and offered visitors an opportunity to view the fine homes it featured, including the “Honeymoon Cottage No. 2” designed by prominent Southern California architect Wallace Neff.⁴⁴ Prices for custom-designed homes began at \$3,000, with lots situated in a semi rural environment. Neighborhoods purposefully lacked sidewalks, which reportedly enhanced the community’s agrarian atmosphere. Composed of single- and multifamily dwellings, Lakewood Village also boasted shops, service stations, and recreational facilities.⁴⁵

Mr. Bonner’s Lakewood Village was so successful that another residential development was started shortly thereafter. In 1940, Bonner teamed with the Walker and Lee Real Estate Company to develop the subdivision of Mayfair, which at the time was the City’s largest scale residential tract. The development was referred to as “Radio Park” and featured streets named after famous radio stars of the day, including Gene Autry and Jimmy Fidler.

The main contributing factor to residential growth in Long Beach during the 1930s was the expansion of the military. Since 1919, Long Beach had been home to a large Navy population when it became a home base for the Battle Fleet. The Navy presence was increased in 1932 when the Scouting Force arrived anchoring some 50 vessels of the U.S. Fleet (also known as the Pacific Fleet) at the new 12,500-foot breakwater extension constructed in Long Beach’s Harbor area. When the new fleet arrived consisting of 800 officers and 7,860 men, 1,424 officers and 18,727 men were already stationed in the area.⁴⁶ Long Beach became home to the largest number of Navy officers and servicemen in the nation. The need for housing came to the forefront of the City’s concerns. Over the next few years, large residential tracts, such as Lakewood Village, provided affordable housing for military families.

By the beginning of 1934, Long Beach was reporting an improvement in the City’s overall economy. Five-sixths of the commissioned officers of the U.S. Fleet were living in the Long Beach area, as were some 40,000 enlisted personnel.⁴⁷ The revenue generated by Navy personnel expenditures at local businesses and through construction of their housing had been the largest economic stimulus for the City during the previous year. The tourist industry was also experiencing resurgence due to the improvement of the highway systems in and around the Long Beach area. Local and out-of-state visitors began making their way to the beaches once again for the summer season. Finally, the City reported that the previous year had seen some \$6,000,000 in building permits issued for residential housing projects and various earthquake reconstruction efforts.

⁴³ *Los Angeles Times*. 23 February 1941 (Accessed 9 October 2008). “The Times Home Hunter,” p. E3. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴⁴ *Los Angeles Times*. 20 January 1935 (Accessed 9 October 2008). “Cottage Preparation for Public Inspection,” p. D3. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴⁵ *Los Angeles Times*. 16 July 1935 (Accessed 9 October 2008). “One of the Charming Dwellings at New Village,” p. D2. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴⁶ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co.

⁴⁷ *Los Angeles Times*. 2 January 1934 (Accessed 9 October 2008). “Los Angeles County,” p. E11. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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Another impetus for residential construction in Long Beach during this period was the passage of the U.S. Housing Act (USHA) in 1937, which renewed the federal government's commitment to providing decent, affordable housing for America's urban poor under the 1930s National Industrial Recovery Act. This program also created the federally funded, locally operated public housing program that still functions today. Under the USHA, local public housing authorities were given primary responsibility from 1937 to 1940 for initiating, designing, building, and operating their own housing projects.⁴⁸ The housing developments that were constructed during this period generally comprised low-rise, modern-type buildings containing multiple units. Seizing this opportunity, the County of Los Angeles Housing Authority began to address the growing urban slums resulting from the Depression by constructing safe, clean, modern housing to meet the needs of Los Angeles's most disadvantaged citizens. For each low-rent housing development constructed, the Housing Authority would demolish one of the slum areas.

Infrastructure projects throughout the City also contributed to Long Beach's residential expansion, providing the necessary foundation for the impending residential explosion. In 1935, Sepulveda Highway (now Pacific Coast Highway) was completed through Long Beach, connecting communities from Los Angeles to Seal Beach and providing an alternative route through congested areas of the County of Los Angeles.⁴⁹

In 1938, the newly founded regional Metropolitan Water District finished construction of the Hoover Dam and began construction on a 30-mile-long pipeline connecting the cities of Los Angeles, Compton, Torrance, and Long Beach to the upper feeder of the Los Angeles Aqueduct, located in Eagle Rock.⁵⁰ By 1941, water from the Hoover Dam was filtering into aqueducts and pipelines throughout the state, delivering water from the Colorado River and supplying cheap electricity to the entire Los Angeles Basin, including Long Beach.⁵¹

By 1938, hundreds of new residences were planned in the residential neighborhoods throughout Long Beach and surrounding areas, a result of the population growth during the mid-1930s. A substantial portion of the residential development during this period was situated on land of the former Rancho Los Cerritos, owned by the Bixby family. In 1937, the Jotham Bixby Company announced its plans to develop a neighborhood of custom homes called Bixby Knolls. Originally part of the ranch and later known as the Bean Ranch, Bixby Knolls quickly established itself as a unique community with several housing developments. Importance was placed on the neighborhoods aesthetic, with everything from architectural styles to street details requiring approval from an overseeing design committee.⁵²

⁴⁸ Lusangan, Paul R. 2002. "Public Housing in the United States, 1933–1949." *Cultural Resources Management*, 1: 36–37.

⁴⁹ *Los Angeles Times*. 19 October 1935 (Accessed 9 October 2008). "Sepulveda Highway," p. A4. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁵⁰ *Los Angeles Times*. 28 January 1938 (Accessed 9 October 2008). "Cross-Feeder Work Begins," p. A2. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁵¹ Gebhard, David, and Harriette Von Breton. 1989. *Los Angeles in the Thirties: 1931–1941*. Los Angeles, CA: Hennessey and Ingalls, p. 20.

⁵² Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp., p. 65.

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New residential subdivisions were also planned in Alamitos Heights and other areas, including the Virginia Country Club and La Linda.⁵³ One development began in 1939, when local developer Lloyd Whaley established the Home Investment Company and began building single-family homes near the Virginia County Club. The modest two- and three-bedroom homes featured single-story floor plans set on large lots, with slabs for a garage to be constructed following the end of war-time materials rationing. Following the end of the war, Whaley would go on to become one of the largest residential builders in Long Beach, constructing more than 10,000 homes throughout the Bixby Knolls and Los Altos areas.⁵⁴

Planning was increasingly becoming an important component in the design and implementation of residential development throughout Long Beach. In the late 1930s, the City hired planning consultant Charles Henry Cheney to create a new urban residential neighborhood. Cheney designed Cerritos Park, a 1,200-acre subdivision that stretched along Atlantic Avenue from Bixby road to 52nd Street. Within the subdivision was Atlantic Village, which became a model of housing development for City planners and architects. Neighborhoods featured detached single- and multifamily dwellings centered on curving cul-de-sac streets with landscaped drives and designated open spaces.⁵⁵

Influence of World War II

By the 1940s, with much of the world engaged in World War II, Long Beach was continuing to prosper economically and grow in population. In January 1941, the population had increased to 164,271, a population increase of 22,239 from 1931, and was anticipating the addition of 50,000 new residents that year. Reports stated that new home construction for the year was valued at more than \$11 million dollars, a record high.⁵⁶ Industrial development flourished, as the new wartime economy poured millions of dollars into the City and created thousands of new jobs.

To help provide available land for the housing shortage, the Bixby Land Company announced the opening of 4,500 acres of the Bixby rancho, which originally encompassed some 27,000 acres and had been under the same ownership since 1866. The property immediately joined the new \$4,000,000 Long Beach Municipal Airport, allowing for airport land potential. The land extended eastward and south of the airport to the township of Los Alamitos in Orange County. Its northern boundary extended just short of Carson Boulevard,⁵⁷ and its southern boundary went through the Long Beach traffic circle at the intersection of State Street and Hathaway. The availability of this land opened the door for construction of single- and multifamily dwellings, as well as business and commercial enterprises.

⁵³ *Los Angeles Times*. 3 January 1938 (Accessed 9 October 2008). "Southern California Counties: Los Angeles County," p. F5. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁵⁴ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 35.

⁵⁵ *Los Angeles Times*. 25 October 1937 (Accessed 9 October 2008). "Long Beach Dedicates Small Home Project," p. A17. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁵⁶ *Los Angeles Times*. 2 January 1941 (Accessed 9 October 2008). "Los Angeles County," p. D5. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁵⁷ *Los Angeles Times*. 16 March 1941 (Accessed 9 October 2008). "Opening of Bixby Land Linked to City's Growth," p. 18. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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Several large developments in the aircraft industry also played a significant role in the population increase and subsequent residential development that occurred during this period. The new aircraft plant at the Municipal Airport was upgraded as part of a WPA project for military purposes, certifying Long Beach as an important city for the military aircraft industry.⁵⁸ In 1939, John K. Northrop, a well-known aviation executive, announced plans to construct a large aircraft plant at the Long Beach Municipal Airport. The plant brought some 2,000 jobs to the City, as well as some \$2,500,000 in financing.⁵⁹ Then, in 1941, the Douglas Aircraft Company plant was constructed, also adjacent to the airport.

In addition to a civilian population increase during this period to work in the aerospace plants, the City was experiencing a mass influx of military personnel moving into the area. As early as 1932, more than 50 Navy ships carrying a total of 8,500 officers and enlisted men called the City their home port. One million dollars a month in payroll was generated from these personnel, with a substantial portion going toward rental payments.⁶⁰ By 1937, the Navy had opened its first permanent base in Long Beach, establishing Reeves Field at the western end of Terminal Island and making it headquarters for the Pacific Fleet. Several years later, Roosevelt Base and the Naval Shipyard were under construction, providing further military permanence in the City.⁶¹

By the end of the 1930s, the military was contributing significantly to the local economy. While the City welcomed the financial relief created by the rising military and defense industries, it was less inviting toward the resulting population increase, largely composed of lower level enlisted men and their families. Military housing was virtually nonexistent during this period, which created an ongoing housing shortage. This forced enlisted men and women to travel longer distances in search of affordable housing. In 1938, it was reported that some 560 Navy families were required to live outside City boundaries.⁶²

Early requests by Navy officials to construct affordable housing for its personnel were rejected by City officials, fearing that low-cost housing would negatively affect Long Beach's reputation as an affluent community and seaside resort. However, the Navy's influence in the City was too great to ignore any longer, especially as the nation faced an impending war.⁶³ In 1938, the Long Beach City Planning commission submitted requests to the Housing Authority of the County of Los Angeles to construct 2,000 housing units, at a cost of \$7 million dollars.⁶⁴

⁵⁸ *Los Angeles Times*. 2 January 1941 (Accessed 9 October 2008). "Los Angeles County," p. D5. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁵⁹ *Los Angeles Times*. 25 June 1939 (Accessed 9 October 2008). "Northrop Prepares to Return to Constructing Aircraft," p. E1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁶⁰ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp., p. 55.

⁶¹ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp., p. 72.

⁶² Broken Fragments. 8 August 1993. *Historic and Architectural Inventory and Eligibility Survey for Savannah and Cabrillo Family Housing, Long Beach Naval Station*. San Diego, CA, p. 21.

⁶³ Broken Fragments. 8 August 1993. *Historic and Architectural Inventory and Eligibility Survey for Savannah and Cabrillo Family Housing, Long Beach Naval Station*. San Diego, CA, p. 21.

⁶⁴ *Los Angeles Times*. 26 April 1938 (Accessed 9 October 2008). "Port Area Asks Funds for Four Housing Units," p. A8. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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The construction in 1939 of the Carmelitos housing project in Long Beach was the first low-rent housing project planned for the City. The development was located between Atlantic and Orange Avenues north of the Union Pacific Railroad tracks and was constructed at a cost of \$2,591,000 on a 50-acre tract.⁶⁵ Applicants were limited to an annual salary of \$1,200 to qualify for residency. The development consisted of 88 two-story buildings, equaling 607 units, averaging 4.5 rooms each designed by local architects Cecil Schilling and Kenneth S. Wing. The earliest buildings in the development were constructed with concrete walls and floors, tile roofs (clay shingles), copper water pipes, and roof trusses made of chemically treated timber put together with bolts.⁶⁶ However, due to military supply demands for concrete during World War II, the architects were forced to finish the development by 1941 with wood and stucco wood-framed buildings.⁶⁷ The occupants of Carmelitos came from various occupational backgrounds, including clerks, busboys, waiters, mechanics, roofers, warehousemen, factory workers, janitors, part-time teachers, hospital orderlies, and salesmen.⁶⁸ Navy sailors and military plant workers were also occupants. At the time, Carmelitos was the only intact low-income housing development in Long Beach.

Additional low-rent housing developments at this same time included the Savannah Family Housing development, also constructed by the Los Angeles Housing Authority, in 1940. Bound by the Los Angeles River and Santa Fe Avenue at 14th Street, the 40-acre tract accommodated 400 families in 200 duplex units. The Cabrillo Housing Project was developed adjacent to Savannah on 100 acres of land extending south toward the Pacific Coast Highway. Begun as a temporary housing complex, Cabrillo was demolished in 1965 to make way for the residential units that currently occupy the same site.

By 1940, all USHA low-rent housing projects were being reassessed for their possible contribution to national defense programs. To accommodate the many military personnel relocating to various cities, the idea of “low-rent” housing began to transition in the 1940s into “defense” housing in all defense-industry centers. Local housing authorities in these areas began to quickly convert unfinished projects from public housing to defense housing.⁶⁹ Due to the large military installations and bases in Long Beach, several defense housing developments were constructed. These included the Truman Boyd Manor constructed in 1941 as temporary housing for defense workers and armed services personnel to accommodate the large number of naval personnel stationed on Terminal Island and a defense-housing development of 400-units constructed in 1941 on Santa Fe Avenue at the eastern boundary of Long Beach.⁷⁰ By 1945, Long Beach was providing housing to military and defense workers in 11 low-income housing projects. In the postwar era, many of these defense

⁶⁵ *The Apartment Journal*. September 1939. “Slum-Clearance Starts,” p. 19.

⁶⁶ *Engineering News Record*. 1 August 1940. “Houses Built to Last 60 Years,” p. 46.

⁶⁷ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 34.

⁶⁸ *The Apartment Journal*. January 1941. “The Human Side of Housing,” p. 28.

⁶⁹ Lusingan, Paul R. 2002. “Public Housing in the United States, 1933–1949.” *Cultural Resources Management*, 1: 36–37.

⁷⁰ *Los Angeles Times*. 2 January 1941 (Accessed 9 October 2008). “Los Angeles County,” p. D5. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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housing developments were absorbed into the expanding public-housing program once they were no longer needed.

A Change in Architectural Approach

Prior to and during the war, building materials were limited due to the lack of available supply. Rationing inhibited construction projects and resulted in the proliferation of increasingly modest architectural styles, including variations of the Minimal Traditional cottage and early interpretations of the Ranch style. Many of the successful architects of previous decades devoted their efforts to seeking low-cost solutions for affordable, sanitary, and attractive housing. According to architectural historian Esther McCoy, “When practice wanes, theory flourishes;” many architects became inspired during this time to devote much time and resources to developing theoretical prototypes of low-cost housing that emphasized efficiency for living.⁷¹

On a national scale, the 1930s and early 1940s were an era of experimentation in the production of houses as the idea of mass production and prefabrication of homes became a way to reduce the cost of building materials and housing. The hope was to make the average American home affordable to all Americans. Various studies revealed that the average American home was not cost-effective due to spaces that were not necessary to the daily needs of the American family. This idea of “prefab” housing influenced many modern architects, including such leaders in modernism as Walter Gropius.

California architects, too, were experimenting with the idea of a small low-maintenance house, leading the housing industry into a new era, especially after the end of the war. The data presented by the FHA during the 1940s illustrates the transition in the housing industry from larger homes to this new idea of smaller cost-effective housing. The FHA reported in 1940 that one in five new homes they insured had no more than four rooms. However, after the war, they reported that the median number of rooms in FHA-insured homes fell from 5.6 in 1940 to 4.9 in 1950, indicating that close to 56 percent of new homes had four rooms and one bath.⁷²

Although the FHA was most well-known for its financial incentives and mortgage programs that spurred home ownership after the Depression, the organization also influenced how homes and neighborhoods were designed during this era. The FHA published technical bulletins illustrating the low-cost housing prototype as being a 624-square-foot roughly square dwelling with five rooms: a living room, kitchen, two bedrooms, and a bathroom that opened off the hallway. The house would be positioned parallel to the street, with the living room in the front and the kitchen opening up to a rear yard.

The kitchens were small, planned for efficiency, and stocked with up-to-date appliances. A utility room with an integrated mechanical system replaced the basement heating plant with coal storage. A wet wall separated the kitchen from the

⁷¹ McCoy, Esther. 1989. “Arts and Architecture Case Study Houses.” In *Blueprints for Modern Living*, ed. Elizabeth A.T. Smith. Cambridge, MA: The MIT Press, p. 16.

⁷² Hise, Greg. 1997. *Magnetic Los Angeles: Planning the Twentieth-Century Metropolis*. Baltimore, MD: Johns Hopkins University Press, p. 70.

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bath, a configuration that permitted reductions in the material, times, and labor required to plumb each unit.⁷³

These pamphlets also related concepts of acceptable street layouts and patterns, as well as planning for parks, playgrounds, and commercial areas.⁷⁴

These new ideas for the American family home did not come to full fruition until after the war ended and the country was on the verge of great many changes in the American way of life. Architects whose practices were nearly dormant during the war unleashed their new concepts of housing and changed the way Americans thought about their homes. The G.I. Bill, the dependence on the automobile, and a population explosion all fueled this new era, and Southern California embraced a new idea of suburbia and the American Dream.

Associated Property Type: Single-family Residence

Single-family housing continued to be constructed in Long Beach despite the Depression, although the volume of building certainly slowed in the early 1930s. Houses could either be custom built, with the assistance of an architect or designer, or purchased in a tract such as Lakewood Village. A new option was available in 1932, when prospective home builders could purchase plans from the Small Homes Service Bureau, a service set up by the Long Beach Architectural Club. A variety of architectural styles were employed, including all the revival modes, as well as the briefly popular Monterey Revival, Streamline Moderne, Late Moderne, International, Minimal Traditional, and Ranch (Section 10, *Architectural Character*), but the trend toward simplification and elimination of extraneous ornament was increasingly apparent.

Registration Requirements

A single-family residence that would typically qualify under this theme would have a date of construction between 1930 and 1945, retain the majority of the aspects of integrity such that the resource continues to convey its original use, and be a good example of housing from the period. This property type may meet the NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district. As the most abundant property type located within the City, the single-family residence can be found eligible under Criterion A/1/A, B, Criterion B/2/C, and/or Criterion C/3/D-G, K.

- A single-family residence would meet NRHP, CRHR, or local registration requirements under Criterion A/1/A, B, as an individual resource or a contributor to a historic district for its association with a significant pattern of development during the period 1930 to 1945, including the development of the first large scale tracts in Long Beach. The resource should retain integrity of design, materials, workmanship and feeling, and association.

⁷³ Hise, Greg. 1997. *Magnetic Los Angeles: Planning the Twentieth-Century Metropolis*. Baltimore, MD: Johns Hopkins University Press, pp. 66–69.

⁷⁴ Hise, Greg. 1997. *Magnetic Los Angeles: Planning the Twentieth-Century Metropolis*. Baltimore, MD: Johns Hopkins University Press, p. 34.

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- A single-family residence would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to history can be identified and documented. The residence must retain integrity of location, setting, and association. Integrity of materials and feeling would be less important; however, properties should not possess any alterations that significantly change the appearance or original design intent of the building. For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while in occupancy at the resource and that the resource is the best illustration from among the surviving properties associated with the individual.
- A residential property would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, as an individual resource if it represents a clear example of period architecture and retains the character-defining features of the style. In Long Beach, common residential architectural styles associated with residential properties during this period included Spanish Colonial Revival, Colonial Revival, French Eclectic, Monterey Revival, Streamline Moderne, Late Moderne, International, Minimal Traditional, and Ranch (Section 10, *Architectural Character*). Such properties may also be significant for association with a noteworthy architect or designer (Section 11, *Architects, Builders, and Developers of Long Beach*). The building should also retain its original building footprint from the public elevations, with additions visible primarily from the rear of the residence. Improvements and alterations to the residence must be done in kind and should not significantly change the appearance or original design intent of the building. This property type may also qualify under Criterion C/3/D-G, K, as a contributor to a historic district if it can be demonstrated that the resources share a consistent character and quality.

Associated Property Type: Multifamily Residence

Multifamily Apartment Building Subtype:

This subtype encompasses apartment buildings, which were primarily low-rise buildings during this period that were either built as individual investments or in conjunction with tracts such as Lakewood Village and Cerritos Park. While the former tended to showcase the revival and Moderne styles, the latter adhered to FHA guidelines and was most likely to reflect the Minimal Traditional style. FHA apartments were often constructed in groups according to the requirements for landscaped walkways, staggered rooflines, and varying design and materials to add variation and character to the neighborhoods.

Public Housing, Low-rent Housing, and Defense Housing Subtype

This subtype includes housing projects constructed with public funding for public purposes. Housing in these projects provides for basic human needs, without frills or waste. Most reflected the FHA standards for such housing.

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Registration Requirements

A multifamily residential building that would typically qualify under this theme would have a date of construction between 1930 and 1945, retain the majority of the aspects of integrity such that the resource continues to convey its original use, and be a good example its property type from the period. This property type may meet NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district under Criterion A/1/B, Criterion B/2/C, and/or Criterion C/3/D-G, K.

- A multifamily residence would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B as an individual resource or a contributor to a historic district for its association with a pattern of events or historic trends within a defined context. To qualify, a resource must demonstrate that it contributes to a consistent setting and a significant pattern of residential development. The resource should retain sufficient integrity of location, design, materials, and feeling to convey its original use.
- A multifamily residence would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to history can be identified and documented. The residence must retain integrity of location, setting, and association. Integrity of materials and feeling would be less important; however, properties should not possess any alterations that significantly change the appearance from the time of its association with the significant person. For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while in occupancy at the resource and that the resource is the best illustration from among the surviving properties associated with the individual.
- A multifamily residence would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, as an individual resource if it represents a clear example of period architecture and retains the character-defining features of the style. In Long Beach, common residential architectural styles associated with multifamily residential properties during this period included Spanish Colonial Revival, French Eclectic, Colonial Revival, Streamline Moderne, Late Moderne, International, Ranch, and Minimal Traditional (Section 10, *Architectural Character*). Such properties may also be significant for association with a noteworthy architect or designer (Section 11, *Architects, Builders, and Developers of Long Beach*). The building should also retain its original building footprint from the public elevations, with additions visible primarily from the rear of the residence. Improvements and alterations to the residence must be done in kind and should not significantly change the appearance or original design intent of the building. This property type may also qualify under Criterion C/3/D-G, K, as a contributor to a historic district if it can be demonstrated that the resources share a consistent character and quality.

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7.5 THEME: POSTWAR SUBURBANIZATION, 1945–1965

Following the conclusion of World War II, some 850,000 veterans, who had trained in California or passed through on their way to the Pacific, decided to settle within the state.⁷⁵ Increasingly, state officials began to fear that it would be difficult to provide adequate housing for these veterans. In 1944, two committees formed by the State Reconstruction and Reemployment Commission met to study the effects of the returning vets on the state's housing situation. In July, the committees issued a report titled *Postwar Housing in California*, "calling for the creation of 625,000 new single-family housing units within the first years following the war if California were to be able to cope with its projected growth. Northern California would require approximately 300,000 new houses; Southern California, 325,000."⁷⁶

Once the war ended, Southern California experienced unprecedented growth. County of Los Angeles alone had already grown by some 700,000 new residents since 1940. According to historian Dana Cuff, "By December of 1945, 200,000 LA residents had lost industrial jobs; simultaneously, 17,000 servicemen were in the City waiting for discharge clearance, another 14,000 were aboard ships in the harbor, and a full 90,000 more were expected before the month was over."⁷⁷ Returning veterans quickly realized the difficulty in finding affordable housing and were reported to be sleeping in such areas as buses, converted streetcars, automobiles, and on the streets.⁷⁸ The tremendous housing shortage in the Los Angeles area prompted the U.S. Employment Service to warn the public to postpone moving to Southern California, where there was no acute labor shortage and "an extremely critical housing shortage."⁷⁹ According to historian Kevin Starr,

Calling the legislature into special session in January 1946 to deal with the many problems brought on by rapid growth, [Governor] Earl Warren backed, among other programs, low-cost housing loans—\$7,500 for a house, \$13,500 for a farm—to be administered by the California Department of Veterans Affairs. Payable in thirty years at an interest rate of 3 percent, these Cal-Vet loans played a key role in financing the post-war creation of suburban California.⁸⁰

State financial programs helped to ignite a postwar residential building boom along with the Serviceman's Readjustment Act (the G.I. Bill) signed in 1944 by President Franklin D. Roosevelt. Under Title Three, the G.I. Bill compensated millions of men and women who had given time to military service. The act jump-started a peacetime economy by guaranteeing that any veteran with

⁷⁵ Starr, Kevin. 23 May 2002. *Embattled Dreams: California in War and Peace, 1940–1950*. New York, NY: Oxford University Press, p. 194.

⁷⁶ Starr, Kevin. 23 May 2002. *Embattled Dreams: California in War and Peace, 1940–1950*. New York, NY: Oxford University Press, pp. 204–205.

⁷⁷ Cuff, Dana. 2000. *The Provisional City: Los Angeles Stories of Architecture and Urbanism*. Cambridge, MA: The MIT Press, p. 181.

⁷⁸ Cuff, Dana. 2000. *The Provisional City: Los Angeles Stories of Architecture and Urbanism*. Cambridge, MA: The MIT Press, p. 182.

⁷⁹ Ovnick, Merry. 1994. *Los Angeles: The End of the Rainbow*. Los Angeles, CA: Balcony Press, p. 276.

⁸⁰ Starr, Kevin. 23 May 2002. *Embattled Dreams: California in War and Peace, 1940–1950*. New York, NY: Oxford University Press, p. 206.

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an honorable discharge could buy a home with a government-backed loan of 50 percent, with no money down and a 4 percent interest rate.

With the creation of these home-buying incentive programs, a mass marketing campaign emerged geared exclusively toward veterans. Print ads promised the returning soldiers a home they could be proud of, with a garage, a large backyard, and all the modern amenities a family could possibly want. These ads pictured veterans returning home to the dream they had fought and sacrificed so much for, a beautiful home in the suburbs. General Electric had been putting out ads since the early 1940s also promoting these ideas, which featured the idea of the postwar home, complete with an extensive array of modern appliances.⁸¹

The Postwar Home

The design of the postwar home was specified by the Reemployment Commission in *Postwar Housing in California*. The report concluded that all new residential construction should ideally follow the Ranch architectural style (Section 10.25, *Ranch, 1930s–1970s*) that was perceived to embody California living.⁸² The Ranch House type took as its starting point the early rancho or hacienda form and was characterized by a horizontal emphasis, low-pitched, gabled, or hipped roof with wide eaves; the integration of indoor and outdoor space through patios and porches that included large expanses of windows; and a single-story, sprawling floor plan. According to historian Alan Hess, “Beginning in the 1950s, the Ranch House became one of the most widespread, successful, and purposeful of American housing types—a shelter of choice for both movie stars in the San Fernando Valley and aerospace factory workers in Lakewood.”⁸³

The popularity of the Ranch style began as early as the 1930s and 1940s, when popular culture began propagating the myth of the Old West.⁸⁴ Songs with romantic images of cowboy culture gained popularity as Hollywood glamorized the era through movies and later television shows starring such actors as Gene Autry and Roy Rogers. Other factors such as the government-sponsored home-buying programs geared toward veterans, the new innovations in building techniques, and the more causal modern lifestyle of Americans caused the Ranch style to grow in popularity among architects, developers, and home owners. Historian Kevin Starr described the attributes of the Ranch House:

simplicity of design, flexibility of indoor/outdoor spatial arrangement, the convenient re-siting of family rooms adjacent to kitchens, the use of glass walls and skylights, the integration of heating, ventilation, and electrical systems, the concern for landscaping, the ease of maintenance.⁸⁵

⁸¹ Archer, John. 2005. *Architecture and Suburbia: From English Villa to American Dream House, 1690–2000*. Minneapolis, MN: University of Minnesota Press, p. 270.

⁸² Starr, Kevin. 23 May 2002. *Embattled Dreams: California in War and Peace, 1940–1950*. New York, NY: Oxford University Press, p. 205.

⁸³ Hess, Alan. 2004. *The Ranch House*. New York, NY: Harry N. Abrams, p. 11.

⁸⁴ Hess, Alan. 2004. *The Ranch House*. New York, NY: Harry N. Abrams, p. 27.

⁸⁵ Starr, Kevin. 23 May 2002. *Embattled Dreams: California in War and Peace, 1940–1950*. New York, NY: Oxford University Press, p. 143.

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Although the Ranch House of the mid-20th century was considered a “modern home,” it relied on architectural conventions of traditional styles for many of its characteristics, which served to ensure its acceptance by a wide audience.⁸⁶ The Ranch House appealed to a broad range of American tastes and became a popular choice of architects and developers for the large tract developments constructed directly after the war. To help ensure that these new homes met the standards of the government-sponsored financing programs, the FHA produced design guidelines for small and efficient houses. These guidelines became very influential as the demand for housing increased throughout the 1940s, 1950s, and 1960s.

Suburbia

Close to the end of the war, the architectural landscape of Southern California began to quickly change as a multitude of new residential tracts were constructed to meet the housing crisis. Many architects, contractors, developers, and realtors realized the significance of the government-sponsored incentive programs and began planning and constructing homes at a very fast pace. By 1948, the *Los Angeles Times* was reporting that nearly \$500,000,000 was earmarked in the County of Los Angeles alone for residential building projects.⁸⁷ Vast acres of land that had once thrived as agricultural preserves now became large expanses of dwellings known as suburbia, self-contained areas consisting of hundreds of dwellings bounded by major arterial streets. Suddenly, cities were forced to make highway improvements, as well as to construct new civic and public buildings—such as churches, schools, post offices, and fire stations—to serve the growing populations located in these new outlying areas. This was a new idea in community planning, in which residents moved further from the downtown core of a city, forcing businesses to also move to accommodate their customers’ needs.

Many returning veterans settled in Long Beach, which had already experienced a population boom since the beginning of the war due to the amount of military personnel and defense workers stationed in the area. By the end of the 1940s, the population of Long Beach had increased to 250,767, an increase of some 86,496 people within 10 years.⁸⁸ Several new residential developments in Long Beach met the housing demand, including planned communities beginning in 1944. Many of them were geared toward returning veterans. One of the first was the Bixby Crest residential tract located close to downtown Long Beach at Orange Avenue and Carson Street. The new community consisted of 374 homes designed in many different styles, including Ranch and Minimal Traditional (Section 10.24, *Minimal Traditional, 1930–1950*), and were priced from \$8,150. The modern homes featured wood-burning fireplaces, oak floors, dual gas furnaces, solid wall foundations, and two- to three-bedroom plans. Despite the perceived demand, by 1950, only two-thirds of the residences in Bixby Crest had been sold and upgrades were made to compete with the many new residential tracts being developed within the City. Wide lawns were landscaped with shrubbery, and street and sidewalk improvements were made throughout the

⁸⁶ Hess, Alan. 2004. *The Ranch House*. New York, NY: Harry N. Abrams, p. 34.

⁸⁷ *Los Angeles Times*. 16 July 1948 (Accessed 9 October 2008). “Six-Months Building Near \$500,000,000,” p. 1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁸⁸ City of Long Beach. 1990. “City of Long Beach, California Historic Population Growth.” On file, Census Data, City of Long Beach, CA.

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community. It was even stated in the *Los Angeles Times* that the exteriors of the homes had been remodeled by “skilled artisans and craftsmen.”⁸⁹ Due to state and federal home-buying incentive programs, veterans were able to purchase homes with no down payment except minimum escrow and impound costs. Monthly payments began at \$51.⁹⁰

Another early Long Beach postwar residential development, Silverado Park, was located at Wardlow Road and Delta Avenue. The dwellings were originally constructed in 1945 as FHA rental units offered to navy dry-dock employees. In 1948, the 560 three-bedroom plan homes were offered to veterans for the purchase price of \$8,850. All the homes were designed by local architect Hugh Gibbs, AIA.⁹¹ The Country Club Manor tract was constructed in 1949 centrally in the Atlantic district of North Long Beach. Homes were designed in the Ranch style and were offered in both two- and three-bedroom plans with prices ranging from \$8,300 to \$9,050.⁹² The same year saw the completion of the Park Circle development located on Park Avenue fronting Pacific Coast Highway. The residential community offered 59 two-bedroom and 6 three-bedroom dwellings, which ranged in price from \$8,300 to \$9,400.⁹³ All these building projects advertised to potential home buyers the most modern interior features and amenities and large landscaped lots.

Construction of residential building projects continued well into the 1950s. Veteran home-buying incentives were strengthened April 20, 1950, by the revised financing plan made possible under Section 213 of the National Housing Act. The new plan made purchasing new homes possible for families who otherwise would be unable to afford a new home by offering low monthly payments. Long Beach had already been anticipating a large amount of building activity in 1950 prior to this announcement. Successful Long Beach developer, L.S. Whaley, head of the Home Investment Company and known for his wartime tract housing in west Long Beach and in the vicinity of the Virginia Country Club, was interviewed in the *Los Angeles Times* in November 1949:

“Long Beach will be one of the major residential construction areas in Los Angeles County during 1950.” He reported that plans for home building, now on the drawing boards indicated that new construction contemplated is of boom proportions. “The outlook is further brightened,” Whaley said, “by the prospect of new mortgage financing for straight G.I. loans.” On the drawing boards are some 13,750 new homes for the northeast and east sections of Long Beach, Whaley said. “Projected home building programs in Long Beach can be expected to get

⁸⁹ *Los Angeles Times*. 9 April 1959 (Accessed 9 October 2008). “40 Bixby Crest Homes Sold during Past Week,” p. D6. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁹⁰ *Los Angeles Times*. 2 April 1950 (Accessed 9 October 2008). “Bixby Crest Reports Sale of 214 Dwellings,” p. D6. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁹¹ *Los Angeles Times*. 10 October 1948 (Accessed 9 October 2008). “More than \$200,000 Volume of Homes Quickly Sold,” p. E5. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁹² *Los Angeles Times*. 18 December 1949 (Accessed 9 October 2008). “Group of New Homes Offered,” p. E2. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁹³ *Los Angeles Times*. 6 November 1949 (Accessed 9 October 2008). “65 Park Circle Homes Slated by Christmas,” p. F6. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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underway early in 1950,” he stated. “This means that the number of residential starts in the Long Beach area next year could very easily create a banner year.”⁹⁴

Whaley’s predications proved to be correct, as Long Beach experienced a record-setting amount of residential construction throughout the 1950s, peaking in 1954 and 1955.⁹⁵ During this decade, Long Beach’s population increased to 344,168, an increase of some 93,168 people from the year 1949.⁹⁶

The FHA established an office in Long Beach in 1950 to oversee all financing and construction of building projects using government sponsored incentive programs. The first tract authorized by the new FHA office in Long Beach was the Los Altos Manor. Los Altos was located on the former land of Rancho Los Alamitos and was the result of the partnering of Lloyd Whaley and the Fred Bixby family. The development consisted of 139 two- to three-bedroom dwellings mostly in the Ranch style. It was located on Bellflower Boulevard, north of Stearns Street, east of Lakewood Boulevard, and south of Los Coyotes Diagonal. The project was completed in October 1950, with prices varying from \$9,950 to \$14,550. Prior to the first sales, a preview was given to Long Beach City officials, FHA representatives, California Bank officers, members of the press, and Veterans Administration heads.⁹⁷ The homes featured such modern amenities as garbage disposals, glass shower doors, double-bowl kitchen sinks, both gas-log and wood-burning fireplaces, electric heaters, large closet space, multiple electric outlets, oak floors, and doorbells on both the front and back doors. Due to the convenient location of the tract to Long Beach State College, demand for expansion prompted developers to construct two additional sections of housing in 1954. The new expansion included a section that offered affluent home buyers custom built homes valued at \$50,000. Although Los Altos began constructing much more expensive homes, the development continued to offer veterans the opportunity to take advantage of the FHA terms that offered two- to four-bedroom homes for \$11,700.⁹⁸

The largest residential tract near Long Beach, Lakewood Park, was reporting large sales by 1945⁹⁹ and was expanded in 1950 by 7,400 homes for veterans to purchase, to consist of a total of 17,150 two- and three-bedroom homes located on 3,430 acres valued at \$136,000,000.¹⁰⁰ The total value of the planned community—which also included schools, businesses, and recreation centers—was \$250,000,000. The development boasted 21 architect-designed models and 7 furnished model

⁹⁴ *Los Angeles Times*. 27 November 1949 (Accessed 9 October 2008). “Great New Building Activity Predicted for Long Beach,” p. E3. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁹⁵ *Los Angeles Times*. 6 August 1959 (Accessed 9 October 2008). “Southland Home Building Record Set,” p. C8. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁹⁶ City of Long Beach. 1990. “City of Long Beach, California Historic Population Growth.” On file, Census Data, City of Long Beach, CA.

⁹⁷ *Los Angeles Times*. 22 October 1950 (Accessed 9 October 2008). “Tract Opening Set for Today,” p. E5. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁹⁸ *Los Angeles Times*. 11 April 1954 (Accessed 9 October 2008). “Los Altos Continuing Progress Is Described,” p. E4. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁹⁹ *Los Angeles Times*. 20 May 1945 (Accessed 9 October 2008). “Twenty-one Homes Sold,” p. A7. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁰⁰ *Los Angeles Times*. 26 February 1950 (Accessed 9 October 2008). “Lakewood Park Agents Named,” p. E3. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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homes decorated by the May Company. Lakewood Park was the first housing development on the Pacific Coast, maybe the country, to accept the revised financing plan made possible by the amended National Housing Act.¹⁰¹ The plan allowed the development to offer veterans two-bedroom homes for an initial payment of \$695 and three-bedroom homes for an initial payment of \$795. Initial payments did not require any additional fees including escrow, and monthly payments began at \$59.75.¹⁰² The FHA applauded the developer's decision to accept the financing plan and monitored the construction of all new homes.

Additional Long Beach residential developments completed in the 1950s included the Los Alamitos Park residential community in 1954, which was situated between Long Beach and Garden Grove around Katella Avenue. The homes were priced at \$10,300 and featured two- or three-bedroom or den plans.¹⁰³ In 1955, the Signature Homes residential tract offered 220 four-bedroom, two-bath dwellings in a new development located at Downey Avenue and Janice Street. The homes were constructed in the Ranch style and were "designed for leisurely indoor-outdoor living, Southern California style, in wide diversification of stylings, floor plans and color schemes."¹⁰⁴ The homes were priced at \$13,000. One of the larger developments, Rossmoor, opened in 1957 on 1,200 acres located 1 mile east of Long Beach State College. The development was initially divided into two sections, the Yale and Princeton units, and was later expanded to 4,000 homes by the construction of a third unit, the Cornell. The homes were designed in "Rustic and Farmhouse motifs" by architect Earl G. Kaltenbach, Jr., and ranged in price from \$17,500 to \$19,600.¹⁰⁵ Due to the large size of Rossmoor, by April 1957, a \$50,000,000 shopping and medical center had been constructed to provide services to the community.¹⁰⁶ The Marina View Homes tract was completed by 1959 and offered home owners convenient walking distance to the Long Beach small-boat marina. The three- and four-bedroom, two-bath homes were priced from \$19,900 and were also designed in the Ranch style.¹⁰⁷

The 1954 Lakewood Rancho Estates tract was designed by Cliff May with architect Chris Choate. Southern Californian Cliff May is often credited as the father of the Ranch Style and the Lakewood Rancho Estates provided an opportunity to see his concept realized on a large scale. The planned community consisted of 600 dwellings sited on tree-lined streets and surrounded by large traffic arteries on all sides. The development catered to the middle-class, offering homes at \$11,000. Houses reflected a modern aesthetic and lifestyle, with open floor plans, tongue-and-groove low-

¹⁰¹ *Los Angeles Times*. 12 August 1951 (Accessed 9 October 2008). "Extensive Home Tract's Financing Plan Lauded," p. E4. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁰² *Los Angeles Times*. 12 August 1951 (Accessed 9 October 2008). "Extensive Home Tract's Financing Plan Lauded," p. E4. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁰³ *Los Angeles Times*. 8 May 1955 (Accessed 9 October 2008). "New Residential Community Said More than 35% Sold," p. E19. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁰⁴ *Los Angeles Times*. 3 July 1955 (Accessed 9 October 2008). "New 220-Home Project to Open," p. D22. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁰⁵ *Los Angeles Times*. 27 January 1957 (Accessed 9 October 2008). "Third Unit of Large Development Slated," p. F14. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁰⁶ *Los Angeles Times*. 28 April 1957 (Accessed 9 October 2008). "Built-in Features at Tract Held Popular," p. G12. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁰⁷ *Los Angeles Times*. 14 June 1959 (Accessed 9 October 2008). "Proximity of Boat Marina Held Sales Factor at Tract," p. F9. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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pitched ceilings, and post-and-beam construction.¹⁰⁸ May's signature became patios accessed by sheets of glass for walls and doors to facilitate indoor/outdoor living.

A Modern Approach to Housing

Appealing to a smaller segment of the population, the postwar maturation of the International Style (Section 10.19, *International, 1921–1942*) also influenced housing during the postwar period. Architects were infused with ideas of technological advances and change represented in the achievements in defense manufacturing.¹⁰⁹ Their new designs largely abandoned historical precedents and integrated new ideas for landscape and site relationships, the use of natural materials, and innovative building technologies.¹¹⁰ Magazines such as *Architectural Forum* and *Arts and Architecture* focused much of their discussions on the postwar home and featured homes modern in production, materials, and aesthetics.¹¹¹ The magazines published essays on the topic and included builder's plans and photographs of model homes.

Architects and builders working in the postwar era quickly realized the limitations of construction materials due to war supply demands. Price restrictions created by the Office of Price Administration (OPA) during the war made many of the common building materials too expensive or scarce. An article in *Architectural Forum* stated in 1946, "The builder who relies on normal design and construction techniques is likely to find that he cannot produce houses which meet the price requirements."¹¹² Essentially, the war had prompted architects into creating affordable buildings using less expensive and innovative building materials. As a result, the modern-designed house presented itself many times without ornament, in the shape of simple volumes; had applied natural finishes; and was constructed with innovative structural systems.

Putting these modern design principals into use, the Case Study House program was created by John Entenza for Los Angeles-based *Arts and Architecture* magazine, which he edited. The program was launched in 1945 and produced more houses than many of the other efforts of the time to promote new visions of the American Home.¹¹³ Entenza envisioned the program as a way to offer the public and building industry a low-cost innovative solution to the postwar housing crisis. His "goal was to enable architects to design and build low-cost modern houses for actual clients, using donated materials from industry and manufacturers, and to extensively publish and publicize their efforts."¹¹⁴ He personally invited architects to participate, promoting the careers of

¹⁰⁸ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 37.

¹⁰⁹ Cuff, Dana. 2000. *The Provisional City: Los Angeles Stories of Architecture and Urbanism*. Cambridge, MA: The MIT Press, p. 181.

¹¹⁰ McAlester, Virginia, and Lee McAlester. 2004. *A Field Guide to American Houses*. New York, NY: Alfred A. Knopf, p. 477.

¹¹¹ Cuff, Dana. 2000. *The Provisional City: Los Angeles Stories of Architecture and Urbanism*. Cambridge, MA: The MIT Press, p. 215.

¹¹² *Architectural Forum*. July 1946. "Today's House," p. 98.

¹¹³ Hine, Thomas, Robert Campbell, Suzanne Stephens, and Charlesa Gandee. 2005. "The Search for the Postwar House." *Modern American Houses: 50 Years of Design in Architectural Record*. New York, NY: Harry N. Abrams, p. 167.

¹¹⁴ Smith, Elizabeth A.T. 2007. *Case Study Houses, 1945–1966: The California Impetus*. Germany: Taschen, p. 6.

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such renowned modern architects and designers as Charles and Ray Eames, Craig Ellwood, Pierre Koenig, and Raphael Soriano.¹¹⁵ Although not all 36 house and apartment designs submitted for the program were constructed, the program nonetheless remains iconic among the midcentury architecture of Southern California. According to architectural historian Esther McCoy, “A slim magazine with no outside financial backing became the greatest force in the dissemination of cultural information about California.”¹¹⁶

The houses designed for the Case Study House Program were distinguishable by their rectilinear shapes created from intersecting cubic volumes, use of industrial materials, glass curtain walls, and open plans that fused indoor and outdoor spaces. Private spaces were shielded from public view and many times were oriented toward a private garden. Most of the homes were envisioned and created as a complete package incorporating the latest designs from modern furniture makers and also utilizing the work of noted landscape architects.

Only one Case Study house was constructed in Long Beach. In 1962, architect Edward R. Killingsworth, AIA, of the Long Beach architectural firm of Killingsworth, Brady, Smith, and Associates, constructed a home on Rivo Alto Canal in the Naples section of the City for client Edward Frank, whose firm, Frank Brothers, was an important supplier of modern furniture in Southern California. Known as Case Study House No. 25, the Frank House Had a 17-foot high main entrance accessed by a pathway of stepping stones over a reflecting pool. The dramatic plan of the home incorporates a two-story, lath-covered interior courtyard with views into the adjacent living room on the first floor and a bedroom/study on the second floor. The kitchen, dining room, utility room, additional bedrooms, and stairs are all hidden from street view. The innovative design for the home creatively interprets living spaces on a small limiting lot. Buisson and Billard describe the house in *The Presence of the Case Study Houses*:

I find in this project a scheme close to that of the Triad, where the separation of day and night is carried out by the superimposition of two bands open onto a void, which in this case are shafts of filtered light. This surprising device solves the terrible dilemma of a tight lot, and with the owner's need to open out his living room and kitchen onto the canal. The architect would do it with audacity, proposing a two-story house model rarely studied in the course of the program. Killingsworth invests the whole of the site and protects the privacy of the domestic space by high walls, on the inside of which nature has disappeared in favor of a monastic void.¹¹⁷

Although Entenza's hope that the Case Study Program would solve the postwar housing crisis did not come to fruition, the program did influence the development of an entire generation of the single-family homes in Southern California. This demonstrated by the spread of post-and-beam construction, characterized by large expanses of glass intersected by vertical posts, open floor plans, and mass-produced materials. These buildings were relatively easy to construct and were often mass-produced. Killingsworth stated in 1957 that he “finds traditional forms like post and

¹¹⁵ Smith, Elizabeth A.T. 2007. *Case Study Houses, 1945–1966: The California Impetus*. Germany: Taschen, p. 7.

¹¹⁶ McCoy, Esther. 1977. *Case Study Houses*. Santa Monica, CA: Hennessey and Ingalls, p. 3.

¹¹⁷ Buisson, Ethel, and Thomas Billard. n.d. *The Presence of the Case Study Houses*. Boston, MA: Birkhauser, p. 181.

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beam construction the simplest since steel remains a construction problem because of the variable costs in many areas and the need for workmen specially trained in its use.”¹¹⁸

Although postwar residential development had validated the idea of the mass produced home, by the 1950s, a concern was raised over the quality of construction being applied. The 1940s had seen an explosion of the prefabricated home, which used standardized parts produced in industrial plants and then assembled at the housing site. The first of these plants was constructed by 1946 in Los Angeles on a 16-acre site on West Manchester Boulevard in the Westchester District.¹¹⁹ It was reported in 1948 that a house could be constructed in Southern California in generally half the time it took a year ago. The average construction time was 90 days versus six to nine months.¹²⁰ In June 1951, the Building Conference of America, Inc. and Building Officials Foundation held a convention in Toronto to immediately authorize the adoption of emergency regulations and ordinances to govern the construction and maintenance of buildings and structures being constructed during that time. Participants included the committees of the Building Conference of America, Inc.; the Pacific Coast Building Officials Conference; and the Southern Building Code Congress. Copies of the ordinance were to be distributed to members of the participating groups, local building officials, the Office of Defense Mobilization, and to all other federal, state, and local agencies concerned with building regulations.¹²¹

Alternatives to Single-family Dwellings

As an alternative to purchasing a home, the idea of a cooperative apartment gained popularity in the 1950s. Many people saw the advantages and preferred the freedom associated with purchasing an apartment that offered full management and maintenance support staff rather than with dealing with the immense individual responsibilities of home ownership. Under the cooperative idea, apartments could be purchased with installment plans similar to houses. FHA loans were also available for a number of available apartments under a special section of the National Housing Act that offered a program of monthly payments with covered mortgage amortization, interest, taxes, insurance, maintenance, and operating expenses. According to a *Los Angeles Times* article, by 1957, there were a number of conventional apartment building types and resort types in existence or in the planning stage in Long Beach.¹²² One of the first postwar apartment houses in Long Beach was constructed in 1946 and was located on Banner Drive at the intersection of San Antonio and

¹¹⁸ *Los Angeles Times*. 3 February 1957 (Accessed 9 October 2008). “What I Believe . . . A Statement of Architectural Principles by Edward R. Killingsworth,” p. M46. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹¹⁹ Starr, Kevin. 23 May 2002. *Embattled Dreams: California in War and Peace, 1940–1950*. New York, NY: Oxford University Press, p. 207.

¹²⁰ *Los Angeles Times*. 1 February 1948 (Accessed 9 October 2008). “Home Building Here Speeded,” p. 23. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹²¹ *Los Angeles Times*. 24 June 1951 (Accessed 9 October 2008). “New Ordinance for Emergency Building Codes Being Readied,” p. E10. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹²² *Los Angeles Times*. 14 April 1957 (Accessed 9 October 2008). “Co-operative Apartment . . . Home Life Minus Worries,” p. R10. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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Orange Drives in Bixby Knolls. The development consisted of 57 eight-unit structures composed of 456 residential units.¹²³

Another type of housing prevalent in postwar Long Beach was public housing. By 1945, the City had 11 housing projects built for both military and civilian defense workers. These low-cost housing units were constructed to meet rigorous cost limitations, which encouraged use of the most modern, cost-saving design features and construction technology. The ambitious nature of the postwar housing program took advantage of many of the new advances in construction technology: plywood, brick and concrete block design, and steel sash windows. Many of these were employed in designing defense housing and affordable housing in general.¹²⁴

Long Beach had been required by the federal government to accept low-cost housing. The City maintained an unofficial policy of racial segregation well into the 1950s. Only 2,000 African Americans called Long Beach home in 1940, and most adults were employed as low-income janitors, shoe shiners, or domestic servants.¹²⁵ This changed somewhat on June 25, 1941, when President Roosevelt signed an executive order that outlawed hiring discrimination in the defense industry. After the nation entered World War II, thousands of African Americans moved to Southern California in search of decent-paying jobs. Many found work at the Long Beach Naval Shipyard, which opened in 1943. By the end of the war in 1945, 15,000 African Americans lived in Long Beach.¹²⁶ Many were housed in Cabrillo III of the Cabrillo Housing projects. There were three separate sections of Cabrillo Housing, known as Cabrillo One and Two, which were exclusively white, while Cabrillo III was reserved for African Americans. The sections were apparently not all located within the bounds of the present-day Cabrillo Housing; some were located in an area bounded by Reeve Street on the north, the [Los Angeles] river channel on the east, Fourteenth Street on the south, and Santa Fe Avenue on the west. This would be northwest of the Savannah/Cabrillo area by several blocks.¹²⁷ During the war, African Americans and a few whites organized an Anti-Discrimination Committee dedicated to challenging the segregation in the Cabrillo projects, and the Long Beach branch of the National Association for the Advancement of Colored People also became involved. However, the racist policies were deeply enough entrenched that after the end of the war, when Cabrillo III was demolished in the early 1950s, many African Americans were coerced into moving to Compton. New residential development in Long Beach and Lakewood featured deed restrictions that barred home purchases by African Americans and other minorities. Compton was one of the few cities in the state to approve the building of so-called open housing.¹²⁸ Some of those who stayed in Long Beach found housing opportunities on the west side in new neighborhoods built on former government-housing sites

¹²³ *Los Angeles Times*. 14 October 1945 (Accessed 9 October 2008). "Project Lists 57 Buildings," p. A8. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹²⁴ Broken Fragments. 8 August 1993. *Historic and Architectural Inventory and Eligibility Survey for Savannah and Cabrillo Family Housing, Long Beach Naval Station*. San Diego, CA, pp. 23–24.

¹²⁵ Hillburg, Bill. n.d. "Building on a Dream." *Press Telegram*, p. B1.

¹²⁶ Hillburg, Bill. n.d. "Building on a Dream." *Press Telegram*, p. B2.

¹²⁷ Broken Fragments. 8 August 1993. *Historic and Architectural Inventory and Eligibility Survey for Savannah and Cabrillo Family Housing, Long Beach Naval Station*. San Diego, CA, pp. 23–24.

¹²⁸ Hillburg, Bill. n.d. "Building on a Dream." *Press Telegram*, p. B2.

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and small farms.¹²⁹ A large portion made their homes in the area of Long Beach roughly bounded by the City of Signal Hill, Orange Avenue, Atlantic Avenue, and 10th Street. In the 1950s, this area was known for some of the poorest housing in the City.¹³⁰

One of the residential tracts known in Long Beach to adopt racial deed restrictions was Park Estates. The L.S. Whaley development was opened in September of 1951 and was located ½ mile east of the Lakewood Boulevard traffic circle at Pacific Coast Highway and Anaheim Street and was adjacent to the new Long Beach State college campus.¹³¹ Park Estates featured custom homes designed by such well-known architects as Richard Neutra (Matlock House constructed in 1952 and the Moore/Hafley Twin Houses constructed in 1953), Edward Killingsworth, and John Lautner (whose only work in Long Beach is the Alexander House constructed in Park Estates in 1951). An architectural board and Neighborhood Association were organized to enforce strict architectural guidelines to ensure the proper visual aesthetic of the community. Prospective home buyers were given a pamphlet that clearly outlined not only architectural and landscaping guidelines but also racial exclusions.¹³² Sentiments expressed in the pamphlet limited home ownership exclusively to whites, explicitly rejecting home ownership by “any person of African or Asiatic descent or to any person not of the white or Caucasian race.”¹³³ Much of this type of discrimination continued well into the 1960s, although the U.S. Supreme Court passed a ruling in 1948 banning such restrictions.

Public Housing essentially ended in the Los Angeles area in 1953, when the County of Los Angeles decided to no longer continue with its public housing program. The next year, in 1954, the new National Housing Act was passed by Congress, which provided enough federal mortgage insurance to entice lenders and entrepreneurs into urban redevelopment. This was also the same year that the U.S. Supreme Court decided that property in any condition could be taken via eminent domain.¹³⁴ Due to these developments, a public sentiment developed against any form of public housing. Many cities began initiating what they termed *slum clearance*, in which they claimed to be cleaning up the less desirable housing projects. In Long Beach, an effort was made in 1956 to rehabilitate substandard residential areas through the creation of a 37-member citizen’s urban council. The purpose of the council was to create a program that would enable property owners in areas designated as substandard to qualify for FHA mortgage insurance.¹³⁵ The City hoped that available financing would entice residents of public housing to move into the new residential areas in the City.

¹²⁹ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 35.

¹³⁰ City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, p. 31.

¹³¹ *Los Angeles Times*. 2 September 1951 (Accessed 9 October 2008). “Special Preview Due at Project,” p. E8. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹³² Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 35.

¹³³ Los Altos Association. 14 September 1953. “Protective Restrictions for Tract.” Long Beach, CA.

¹³⁴ Cuff, Dana. 2000. *The Provisional City: Los Angeles Stories of Architecture and Urbanism*. Cambridge, MA: The MIT Press, p. 210.

¹³⁵ *Los Angeles Times*. 18 November 1956 (Accessed 9 October 2008). “Rehabilitation of Substandard Area, City Aim,” p. L1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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Long Beach Moving Forward

By the end of the 1950s, Long Beach had grown from its original 3.1 square miles to 45.13 square miles through 161 annexations and one consolidation.¹³⁶ A large 9.8-square miles had been added to the City between 1950 and 1956 through 69 annexations to accommodate the large amount of postwar residential growth. A preliminary master plan was drafted in 1958, which described the changes experienced by the City:

In 1940, the city's population was largely concentrated in the area lying south of Signal Hill and east of the Los Angeles River. The heaviest clusters of population were found in the area lying adjacent to the Central Business District with some concentration occurring along the Shoreline. Outside of the central area population was spread thinly. While a fairly large area in North Long Beach was populated, there were extensive areas to the west, north and east which were vacant. Lands lying beyond the city limits were used primarily for agriculture and supported only a very small and scattered population.

The population distribution map for 1955 clearly shows the remarkable growth which has taken place since 1940. Almost all the city areas that were undeveloped in 1940, but were capable of being used for residential purposes, have since been populated. Furthermore, large areas lying outside of the city in 1940, particularly in the eastern part of Long Beach and in Bixby Knolls, were annexed to the city as the areas became developed. Since 1955, further annexations have taken place to bring in developed areas lying in unincorporated territory to the east of the city.

As a result of the suburban housing boom after World War II, exemplified by the Lakewood housing development and the Los Altos and Lakewood Plaza developments, the population of Long Beach has been spread fairly evenly throughout the city. As might be expected from its relatively low density of population, the city is largely developed with single-family residences and low density multiple dwellings. The proportion of multiple units is relatively low when compared to other cities in the nation of more than 250,000 population. At the present time, approximately 48 per cent of the total dwelling units in the city are single-family dwellings, 10 per cent are duplexes, and 42 per cent are multiple dwellings (a large proportion of which are in structures of less than 20 units.) Roughly 90 per cent of the new units built since the end of World War II have been single-family dwellings.¹³⁷

Due to the land annexations and large increase in population during this period, the City noted a population shift in Long Beach from the older cores of the City to the outlying suburbs that reflected a desire by families to find better environments for their children. The older sections did not provide the same lure of modern amenities as the new houses in the many planned

¹³⁶ City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, p. 23.

¹³⁷ City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, pp. 28 and 34.

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communities. As larger families moved out of the older sections, smaller families, childless couples, and single persons moved into those areas.¹³⁸

The preliminary master plan was drafted to provide a better understanding for the future development of the City as part of an overall master plan program. The master plan outlined the City's growth development since its original settlement in 1880 and discussed the "establishment of desirable future population densities and the location and extent of residential areas" through the year 2000.¹³⁹ The final draft was adopted in 1961.

As Long Beach continued to develop newly annexed property and existing open areas with residential building projects into the 1960s, the City embraced the idea of the "volume home builder," which had entrenched itself into the American building industry in the postwar years due to the large amount of residential construction the previous 10 years. Developers, architects, contractors, interior designers, land consultants, and realtors were now working together to offer medium to luxury priced semi-custom and custom homes to the average home buyer.¹⁴⁰ And for the first time, research and thought was being applied to the locations of these large planned developments to offer home owners easy access to recreational and educational facilities in addition to major industrial and business areas.

By the 1960s, many of the residential developments were targeting the upper middle class rather than focusing on newly discharged veterans. However, many of the residential developments constructed in Long Beach during the 60s continued to offer no-down-payment terms for veterans, as well as FHA, Cal-Vet, and conventional loans. The Park Downey development, constructed in April 1960, was offered in two locations: near the civic center and off of Woodruff in downtown Long Beach. Many of the homes were constructed in the Ranch style and featured three- and four-bedroom plans with family rooms and two bathrooms, built-in automatic dishwashers, ranges, and ovens.¹⁴¹ At the same time that the Park Downey development opened, it was announced that the College Part Estates development by S&S Construction was completed along 7th Street, across from Long Beach State College. Seven plans with 28 exterior styles¹⁴² were offered to potential home buyers designed by architect Richard Leitch. The development featured small residences averaging 1,452 square feet to a 2,293-square-foot tri-level split plan with four bedrooms, four baths, family room, two fireplaces, and service area. The prices ranged from \$22,950 to \$33,900.¹⁴³ Another early 60s development was Fairway Park in East Long Beach on Spring Street adjacent to the Los Alamitos public golf course. Plans featured three to five bedrooms with up to three bathrooms, sunken living rooms with masonry fireplaces, slate entry foyers, family rooms, and formal dining

¹³⁸ City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, pp. 30–31.

¹³⁹ City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, p. 23.

¹⁴⁰ *Los Angeles Times*. 24 July 1960 (Accessed 9 October 2008). "Volume Home Builder Influences Industry," p. K1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁴¹ *Los Angeles Times*. 3 April 1960 (Accessed 9 October 2008). "Tract Features Two Locations," p. K8. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁴² *Los Angeles Times*. 8 May 1960 (Accessed 9 October 2008). "Grand Opening on at Project," p. N9. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁴³ *Los Angeles Times*. 10 April 1960 (Accessed 9 October 2008). "Choice of Exteriors Offered at Project," p. F9. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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rooms.¹⁴⁴ In 1961, the Spring Park development was opened and featured three- and four-bedroom plans. Prices ranged from \$22,350 to \$23,900. The development was off of Long Beach Boulevard and Spring Street at Clark Street.¹⁴⁵ The Sol Vista Luxury Series development was opened in 1962 in the Long Beach vicinity. The homes were offered in 23 exterior styles, ranging from Provincial to Modern, and in five floor plan variations. Prices range started at \$19,100.¹⁴⁶

One of the largest residential developments constructed in the early 1960s was a \$40-million building project also by S&S Construction located on 300 acres between the San Gabriel River and Los Alamitos Boulevard, which extended northward from Spring Street for approximately 1 mile. The development consisted of 1,360 single-family homes and apartments with 400 units. The homes featured three- and four-bedroom plans and prices ranging from \$16,000 to \$20,000. The size of the building project initiated other building projects in the vicinity, which included the Douglas A. Newcomb School and a commercial district.¹⁴⁷

The idea of a beach, or waterway, development became very popular with developers and home buyers in the 1960s. In 1961, the Pacific Sands beach development was opened, featuring homes with an ocean view in close vicinity to the new Long Beach Marina. The homes included special boat doors and outdoor beach showers. Prices ranged from \$12,500 to \$14,950, and the homes consisted of three or four bedrooms, a family room, and two bathrooms. The exterior of the homes were offered in 17 different styles, which included used brick, concrete block, and Palos Verde stone.¹⁴⁸ The Marina Vista, a residential development in the Long Beach–Belmont Shore–Naples area opened in 1962. Marina Vista featured a prime location two blocks from the new \$20-million Long Beach Yacht Club and three blocks from the beach. The one- and two-story homes were designed by local architect William A. Bray, AIA.¹⁴⁹ Prices ranged from \$23,400 to \$26,250, and the homes included such amenities as multiple gas-log fireplaces and sewing rooms.¹⁵⁰ In 1964, the El Dorado Park Estates development opened near the beach off of Willow Street. The adobe style homes were available in one-story, two-story, split-level, and tri-level designs. The homes featured three, four, and five bedrooms; master bedroom suites; and two and three bathrooms. The master bedroom was enhanced by a fireplace. Positioned for the upper-middle class, the price range began at \$26,250.¹⁵¹ Although never constructed, an upscale waterway project, initially called the

¹⁴⁴ *Los Angeles Times*. 8 November 1964 (Accessed 9 October 2008). "E. Long Beach Unit Population Reaches 2,000," p. J20. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁴⁵ *Los Angeles Times*. 7 May 1961 (Accessed 9 October 2008). "Long Beach Project Opens This Weekend," p. 13. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁴⁶ *Los Angeles Times*. 8 July 1962 (Accessed 9 October 2008). "Rapid Sales Credited to Location of Tract," p. 121. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁴⁷ *Los Angeles Times*. 2 October 1960 (Accessed 9 October 2008). "\$40 Million Tract Project to Be Started," p. M2. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁴⁸ *Los Angeles Times*. 26 March 1961 (Accessed 9 October 2008). "Sales at New Beach Tract Top \$1.5 Million," p. H7. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁴⁹ *Los Angeles Times*. 12 August 1962 (Accessed 9 October 2008). "3, 4-Bedroom Ocean-Close Homes Offered," p. M21. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁵⁰ *Los Angeles Times*. 28 January 1962 (Accessed 9 October 2008). "Opening Slated for Beach Development," p. K14. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁵¹ *Los Angeles Times*. 15 March 1964 (Accessed 9 October 2008). "Picking Name for Tract Called a Challenge," p. O14. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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Ivy Coves, was planned in 1962 by the architectural firm of Killingworth, Brady, & Smith. The canal-front residential district was to be located north of the Long Beach Marina, between the Pacific Coast Highway and Marine Stadium. It was projected that the development would cost \$25 million and would have a network of 150-foot-wide channels fronting on each of the 250 lots. Each lot was to be valued at \$100,000.¹⁵²

The popularity of the cooperative apartment continued into the 1960s in Long Beach. In 1961, the Las Lomas Apartments located at 5320 Anaheim Road were remodeled and offered for purchase. Potential buyers could trade a house, land, or other residential property for an interest in the development. By December 1961, more than 50 percent of the apartments had been purchased. The development boasted easy access to a recreational park and golf course, as well as the beach, the Long Beach Marina, Long Beach State College, and commercial shopping centers.¹⁵³ The Portofina (Toledo Tower) was completed in 1961 by the local architecture firm of Hugh Gibbs and Donald Gibbs. The building was constructed at 5400 The Toledo and overlooks Alamitos Bay and the Pacific Ocean. The building was designed with 60 individual units, two full-length penthouses, swimming pool, and boat slips for the occupants. The building was constructed on swampland that had to be dredged “to make way for the complex’s three-foot-thick raft foundation that was constructed to float in position.”¹⁵⁴ One of the cooperative apartment developments that failed to attract home buyers was Cerritos Circle, a garden apartment complex completed in 1964. The development consisted of 42 buildings with one- and two-story apartments featuring open floor plans designed by Architect Clifton S. Jones, Jr. Although advertised as perfect for modern living, the unconventional forms of the buildings and interior layouts did not appeal to home buyers and the development was quickly converted into rental units.¹⁵⁵

The idea of rental apartments became more prevalent in Long Beach in the 1960s. In 1965, a \$3-million apartment complex was constructed on 6 acres. The garden-park design of the development featured 235 units constructed in three phases. The Park East section was located at 3251 East Artesia Boulevard and featured 59 furnished apartments geared toward singles. The second section, Park North, was constructed as three buildings consisting of 46 units. The third phase, The Gardens, was constructed as the largest section of the development.¹⁵⁶

The first large-scale condominium project was completed in Long Beach in 1964. Linden Tower was located two blocks from the beach and close to downtown. Architects Joe W. Passero and Vernon Welborn designed the four-story 25-unit building to fit a more relaxed lifestyle, with one- and two-bedroom units priced between \$13,000 and \$18,500. The building’s exterior featured a concrete patterned wall, large panes of glass, geometric turquoise panes, and a contemporary

¹⁵² *Los Angeles Times*. 10 December 1961 (Accessed 9 October 2008). “\$25 Million Marina Slated at Long Beach,” p. 12. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁵³ *Los Angeles Times*. 10 December 1961 (Accessed 9 October 2008). “Apartments Renovated in Long Beach,” p. 115. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁵⁴ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 202.

¹⁵⁵ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 37.

¹⁵⁶ *Los Angeles Times*. 11 April 1965 (Accessed 9 October 2008). “Long Beach Project to Cost \$3 Million,” p. 14. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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concrete arch over the entrance.¹⁵⁷ In 1966, the International Tower was constructed at 660 East Ocean Boulevard on the site of the El Mirador Hotel. The 32-story circular prestressed-concrete and steel structure was constructed on a 130-foot-diameter foundation and initially proposed for a mixed use of commercial and residential. Due to lack of tenants, the building was eventually sold and approved for condominium status in the 1980s.

In 1963, a new idea in condominium ownership was introduced into Long Beach with the construction of Community Plaza, a 3½-acre community located between Termino and Grand Streets, adjacent to Community Hospital. The project comprised 14 individual buildings of three or four apartments featuring studio to three-bedroom plans, with 850 to 1,650 square feet of living area. Each apartment building was sold separately as an entity, and each owner received separate title to the building and the land it occupied, plus interest in the entire development. The development was planned as a landscaped park, which included a swimming pool, shuffle board, and a barbecue area. These areas were overseen by management services paid for through a monthly payment. It was a private walled community with entrance gates.¹⁵⁸

The City's first high-rise condominium project, Galaxy Apartments, was announced in 1963 to be located at 2935 East Ocean Avenue on the northwest corner of Ocean and Orizaba. The \$3-million development was geared toward downtown executives who wished to live close to the beach but not subject themselves to the demands of a single-family residence. Galaxy Apartments comprised four 20-story towers consisting of 74 luxury apartments. Each unit was to occupy an entire floor, with two, two-story penthouse apartments offered on the 19th and 20th floors of two towers. Plans featured two- to three-bedroom plans ranging from 1,712 to 3,450 square feet.¹⁵⁹ The development was completed in 1966 and was given the name Galaxy Tower. Designed by architects Hugh Gibbs and Donald Gibbs, the four towers were connected by a circular well that formed a garden and landscaped atrium court. The exterior of the building was constructed with baked-on prefabricated glass-weld panels set into aluminum frames. This was a low-maintenance treatment specified to never require painting. According to historians Mullio and Volland in *Long Beach Architecture*:

During the early 1960s the city had rezoned the bluff area to encourage high-rise developments. The Galaxy was the only manifestation of this permissive zoning. Blocking the views, the Galaxy was an anomaly in this residential neighborhood. With the controversy that brewed over building at this height, the Ocean Boulevard thoroughfare returned to its original zoning to accommodate its much more docile low-rise luxury mansions and grand private properties. This act, along with the securing of historic district status in 1982, protected the fabric of the neighborhood from further tall developments.¹⁶⁰

¹⁵⁷ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 210.

¹⁵⁸ *Los Angeles Times*. 5 May 1963 (Accessed 9 October 2008). "Work on Long Beach Apartment Started," p. 114. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁵⁹ *Los Angeles Times*. 2 June 1963 (Accessed 9 October 2008). "Giant Condominium Planned for Long Beach," p. P2. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁶⁰ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 214.

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Long Beach's 1961 master plan noted the large population of senior citizens currently residing in the Long Beach area. According to the document, "During the 40's Long Beach had earned the dubious distinction of being an 'over-aged' community. Persons over 65 years of age constituted 11.5 per cent of the total population in 1940."¹⁶¹ This trend continued into the 1950s, prompting planners to look at providing permanent senior housing within the City. One of the first of the first senior living developments, Pacific Holiday Towers, was constructed in 1962 by the development team of Myron Bayer, Herb Klein, Lee Minskoff, and Walter Minskoff. The project was approved by the FHA and was projected to cost more than \$5.7 million. The 21-story building was located at 1900 East Ocean Boulevard and rose 17 stories above street level. Four stories below ground constituted the largest parking garage in the City. The building was planned to contain 288 units with 112 single rooms, 112 one bedrooms, 56 two bedrooms, and 8 penthouse suites, as well as special senior amenities, such as handicapped elevators, lobby and recreational rooms on each floor, and complete restaurant facilities. The individual apartments were priced from \$155 to \$305 per month, with the penthouse suites priced at \$420 to \$605 a month.¹⁶² In 1965, the Long Beach Brethren Manor, Inc. was constructed on a 3-acre site north of 334 Street and west of Pacific Place. The project was projected to cost \$3.5 million, offering some 297 apartments to seniors.¹⁶³

Associated Property Type: Single-family Residence

Custom Designed Home Subtype

The term *custom designed* is meant to distinguish homes designed by licensed architects or building designers for an individual client from the more standardized and often more modest builder or contractor constructed tract homes that dominated the Southern California residential landscape during the mid-twentieth century. Custom designed single-family residences were specifically designed for an individual client with a specific site in mind. Some custom designed homes were integrated into the tracts and planned neighborhoods of the late 1940s, 1950s, and 1960s to entice buyers to the developments or they were later in-fill within these tracts and planned communities. Examples of this property subtype in postwar Long Beach are most often associated with the Ranch and Midcentury Modern architectural styles (Section 10, *Architectural Character*). Because of their "one-off" origins, most custom designed homes will be evaluated as individual resources, unless they also contribute to the character of a notable tract or subdivision.

Tract House Subtype

The term *tract house* refers to homes designed by the developer of a tract or planned community and offered to potential buyers, usually with some choice of size, floor plan, and exterior detailing. Tract houses by definition are standardized, and their character is influenced by the layout of a particular tract. Setbacks, building materials, roof configuration, size, orientation, landscaping,

¹⁶¹ City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, p. 32.

¹⁶² *Los Angeles Times*. 30 September 1962 (Accessed 9 October 2008). "21-Story Tower Will Start New Beach Era," p. 18. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁶³ *Los Angeles Times*. 12 September 1965 (Accessed 9 October 2008). "Housing Project Permit Issued," p. 133. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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street patterns, the incorporation of common areas, and community amenities determined the identity of the tract. The individual homes within the tract are, therefore, part of a whole and, as such, are less likely to be considered for individual significance. Usually, the tract as a whole requires evaluation as resource.

Many tracts developed in Long Beach during this period reflect the proliferation of the Ranch style in Southern California during the 1950s and 1960s. Ideally suited to innovations in building techniques and the more causal modern lifestyle of Americans, Ranch style homes are characterized by a one-story floor plan, horizontal emphasis in form, low-pitch roof with wide overhanging eaves, exposed rafters, wood or stucco siding, large windows, porches framed with wood posts, exposed wood trusses, open interior plan, integration of outdoors with the interior, glass doors that open to an outdoor patio, and attached garage on street elevation. In Long Beach, this property subtype is most often associated with the Colonial Revival Ranch, Storybook/Chalet Ranch, Polynesian Ranch, and Contemporary Ranch variants of the style.

Affordable Housing / FHA House Single-family Subtype

This subtype is the result of the need in the late 1940s and the 1950s in Southern California to house a great number of people quickly and affordably and the involvement of the FHA in dictating how to meet this goal. Following the publication of *Principles of Planning Small Houses*, in 1936, the FHA began regulating home-building practices for small houses in the United States. Publications were circulated to address everything from prefabrication methods and materials, housing standards, and principles of design. The FHA home was void of unnecessary space and costly architectural features and materials. Homes were constructed in a number of building materials, including stucco, wood, brick, concrete, and stone. Regulations were designed for single-family FHA tract-homes, requiring the use of cul-de-sacs and alternating house set-backs, wall material, and roof-types to add variation and character to the neighborhoods.¹⁶⁴ Homes were constructed in planned groups to avoid neighborhood repetition and monotony, and basic requirements were set for the installation of important systems such as heating, ventilation, plumbing, electricity, and refrigeration.¹⁶⁵ This property subtype can be characterized by its modest volume, one-story height, square or rectangular plan, and minimal exterior ornamentation. Additional features could include a small raised and/or recessed entry porch, small rear raised porch, and a detached garage to the rear. Examples of this property subtype in postwar Long Beach are most often associated with the Minimal Traditional and Ranch architectural styles.

Registration Requirements

A single-family residence built between 1945 and 1965 can be found eligible under Criterion A/1/B, Criterion B/2/C, and/or Criterion C/3/D-G, K. A *custom-designed single-family house* that would typically qualify under this theme would, at a minimum, retain its integrity of design, materials, and workmanship, and most likely setting; is a good example of an architectural style; or

¹⁶⁴ U.S. Department of the Interior, National Park Service. 2004. "Historic Residential Suburbs." *National Register Bulletin*. Washington, DC, p. 8.

¹⁶⁵ U.S. Department of the Interior, National Park Service. 2004. "Historic Residential Suburbs." *National Register Bulletin*. Washington, DC, p. 8.

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is a significant example of the work of an important architect or designer. A *tract house* that would typically qualify under this theme most often would be situated within a contiguous grouping of similar houses associated with a common architect, builder, or developer. This property type would retain its integrity of location, setting, materials, design, workmanship, and feeling, and be a good example of an architectural style associated with the period of significance. This property type would most likely meet the NRHP, CRHR, or local registration requirements as a contributor to a historic district, unless it has some historic associations. The potential district must also retain a high degree of integrity of its overall character-defining features and a majority of its individual contributors. An *FHA House* that would typically qualify under this theme will also, most likely, be situated within a contiguous grouping of similar houses associated with a common architect, builder, or developer and should retain most of the seven aspects of integrity, especially materials and design.

- A single-family residence would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B as an individual resource or contributor to a historic district for its association with a significant pattern of development, the postwar suburbanization of Long Beach. A residential tract developed during this period may qualify as a historic district under this theme as a significant example of a 1945 to 1965 residential subdivision if it embodies the character-defining features of such a subdivision, including, but not limited to, a continuity of design and a limited number of house plans and architectural styles, consistent placement of garages and driveways, and uniform lot sizes, setbacks, and landscaping.
- A single-family residence would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to history can be identified and documented. The residence must retain a high degree of integrity of location, setting, and association. Integrity of materials and feeling would be less important; however, properties should not possess any alterations that significantly change the appearance of the resource from the time of the association. For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while in occupancy at the resource and that the resource is the best illustration from among the surviving properties associated with the individual.
- A single-family residence would qualify under Criterion C/3/D-G, K, as an individual resource should represent a clear example of period architecture and retain most, if not all, the character-defining features of the style (Section 10, *Architectural Character*). In Long Beach, common residential architectural styles associated with single-family homes during this period included Late Moderne, Ranch, Minimal Traditional, and Midcentury Modern. It should also retain its original building footprint from the as seen from the public elevations, with additions visible only from the rear of the residence. Improvements and alterations to the residence must be done in kind and should not significantly change the appearance or original design intent of the building. This property type may also qualify under Criterion C/3/D-G, K, for its association with a significant architect or designer, or as a contributor to a historic district if it can be demonstrated that the

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resources share a consistent character and quality consistent with the period's residential pattern of development. The neighborhood must retain high integrity of design, feeling, and association. Integrity of materials and association is less important; however, properties should not possess any alterations that significantly change the appearance of or original design intent of the building.

Associated Property Type: Multifamily Residence

Tract Multifamily Housing Subtype

In the postwar years, it became increasingly common to include a small portion of multifamily housing within a tract. It was usually on the periphery, closer to commercial or arterial streets. In Long Beach, tract multifamily housing was generally no more than two stories in height and usually was designed in the Minimal Traditional, Late Moderne, or Dingbat architectural styles.

Affordable Housing / FHA Multifamily House Subtype

In addition to providing building regulations and standards for single-family home construction in the United States, the FHA also maintained the Large-Scale Rental Housing Division, designed to create efficient, attractive, and cost-effective multifamily housing for the public. Regulations were designed for FHA apartments, requiring the construction of landscaped walkways, staggered rooflines, and varying design and materials to add variation and character to the neighborhoods. This property subtype can be characterized by square or rectangular configuration, low or flat roof, multiresidential unit plan, minimal exterior ornamentation, common lobby and stairwells, and association with a housing tract or planned suburban community. In postwar Long Beach, this property subtype is most often associated with the Minimal Traditional architectural style.

Garden Apartment Building Subtype

A popular multifamily housing type in Southern California during the mid-20th century, this type of building contains multiple units within a two- to three-story structure arranged around a common patio or landscaped courtyard. Garden apartment buildings were commonly arranged in a complex of two to several buildings surrounded by a large green space. Detached garages were many times located to the rear. This property subtype can be characterized by a square, rectangular, L-shaped or U-shaped configurations, low or flat roof, two- to three-story height, multiresidential unit plan, minimal exterior ornamentation, common lobby, corridors and stairwells, and central patio or landscaped area. In postwar Long Beach, this property subtype is most often associated with the Minimal Traditional architectural style.

Mid- to High-rise Apartments / Condominiums / Cooperatives Subtype

This multifamily housing type gained popularity in Long Beach in the 1950s and 1960s. A higher density configuration, these properties contain multiple units within a multistory building or buildings. These buildings typically feature a common lobby, stairwells, elevators, corridors, and parking areas. Many of these buildings included luxury amenities, such as swimming pools, barbecue areas, game rooms/areas, and air-conditioning, and had easy access to public leisure

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areas such as parks and the beach. The property subtype can be characterized by a square or rectangular configuration, low or flat roof, multistory height, multiresidential unit plan, minimal exterior ornamentation, common lobby, corridors, stairwells, elevators, and recreational areas. In postwar Long Beach, this property subtype is most often associated the Midcentury Modern architectural style.

Registration Requirements

A single-family residence built between 1945 and 1965 can be found eligible under Criterion A/1/B, Criterion B/2/C, and/or Criterion C/3/D-G, K, and may qualify as either an individual resource or a contributor to a historic district.

- A multifamily residence would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B as an individual resource or contributor to a historic district for its association with a significant pattern of development, such as the postwar suburbanization of Long Beach or the transition of the character of Ocean to a corridor lined with high-rise residential buildings. It should retain integrity of location, design, materials, feeling, and association.
- A multifamily residence would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to history can be identified and documented. The residence must retain a high degree of integrity of location, setting, and association. Integrity of materials and feeling would be less important; however, properties should not possess any alterations that significantly change the appearance of the resource from the time of the association. For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while in occupancy at the resource and that the resource is the best illustration from among the surviving properties associated with the individual.
- A multifamily residence would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, as an individual resource if it represents a clear example of period architecture and retains most, if not all, the character-defining features of its architectural style (Section 10, *Architectural Character*). In Long Beach, common residential architectural styles associated with multifamily housing during this period included Late Moderne, Ranch, Minimal Traditional, Midcentury Modern, and Dingbat. It should also retain its original building footprint from the as seen from the public elevations, with additions visible only from the rear of the building. Improvements and alterations to the building must be done in kind and should not significantly change the appearance or original design intent of the building. This property type may also qualify under Criterion C/3/D-G, K, for its association with a significant architect or designer or as a contributor to a historic district if it can be demonstrated that the resources share a consistent character and quality consistent with the period's residential pattern of development. The neighborhood must retain high integrity of design, feeling, and association. Integrity of materials and association is less important; however, properties should not

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possess any alterations that significantly change the appearance of or original design intent of the building.

Associated Property Type: Planned Suburban Community

The planned suburban community dominated the Southern California landscape during the post–World War II era in Southern California. This new idea in community planning typically incorporated residences along with related neighborhood structures—such as schools, community centers, parks, churches, and shopping centers—into a single neighborhood development. The suburban setting of the planned community would display a continuity of design that typically featured a curvilinear street pattern, cul-de-sacs, a limited number of architectural styles and house plans, consistent placement of garages and driveways, and uniform lots sizes, setbacks, and landscaping. These communities were often associated with the work of a significant architect, builder, or developer.

Registration Requirements

Planned suburban communities that would qualify under this theme would be classified as a district and would have been constructed between 1945 and 1965. The district should be an outstanding example of the character-defining features of the property type and should retain, as a whole, a high degree of integrity. Individual district contributors should retain integrity of location, setting, design, materials, and workmanship. This property type would most likely be found significant under Criterion A/1/A, B, and/or Criterion C/3/D-G, K.

- A Planned Suburban community would meet NRHP, CRHR, or local registration requirements under Criterion A/1/A, B, for association with a significant pattern of development. To qualify, a resource must demonstrate that it is a significant example of the type that had an important influence within Long Beach, the region, state, or nation; retains a high degree of overall integrity; and a majority of its individual components retain a high degree of integrity.
- Planned suburban communities would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, if they are embodiment of the distinctive characteristics of the type and are an excellent example of the type. The neighborhood as a whole must retain high integrity of setting, design, feeling, and association. A majority of the individual components should also retain the majority of the seven aspects of integrity and should be good examples of architectural style. In Long Beach, common residential architectural styles associated with planned suburban community homes during this period included Ranch, Minimal Traditional, Midcentury Modern, and Late Moderne.

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This section highlights four themes related to the institutional history of the City of Long Beach (City):

- Civic and Governmental Infrastructure, 1888–1965
- Works Progress Administration (WPA) / Public Works Administration (PWA), 1930–1941
- Military Infrastructure and Development, 1919–1965
- Religious, Social, and Cultural Institutions, 1885–1965

8.1 THEME: CIVIC AND GOVERNMENTAL INFRASTRUCTURE, 1888–1965

Municipal Overview

The City's government officially began on March 2, 1888, with the passing of the first ordinance calling for the City trustees to conduct bimonthly meetings in a room at the Tower Building, which was located at the corner of Ocean Park Boulevard and Pacific Avenue. New ordinances were to be published in the local paper, the *Long Beach Journal*, prior to going into effect. The first laws adopted by the municipal government included the prohibition of saloons, gambling houses, and other institutions "dangerous to the public health or safety." Other early regulations implemented under the new government included a dog tax, business license fees, and bond fees.¹

The first public library in the City, a small shack on the ocean front, was opened in 1896 as a result of the efforts of Reverend Sidney C. Kendall. Reverend Kendall, who arrived in Long Beach in 1895 to take the pastorate at the First Congregational Church, believed that the City should have a public gathering place besides the small township's one saloon and gathered support for a library.² The modest library had financial woes from the start, and in 1897, the library required volunteer service to stay open and was already viewed as inadequate.

City progress was temporarily halted in the last decade of the 19th century, when the City briefly disincorporated. By the late 1890s, the City's estimated 1,000 residents were divided over the existing prohibition ordinance. Support for the City's saloon ban was waning among many residents, who favored a moderate approach to the alcohol problem, suggesting that the City allow a limited number of saloons rather than absolute prohibition. The debate over prohibition peaked in 1897, when opponents of prohibition successfully campaigned to disincorporate the City, placing Long Beach under County jurisdiction and thus permitting liquor sales and establishments.³ Contrary to what the prodiscorporation residents had hoped for, daily life did not improve under the County's management. Instead, local taxes increased substantially, and City services disappeared, quickly sending Long Beach into disarray. In addition, the County refused to grant any saloon permits during the year. By the end of 1897, Long Beach residents were tired of County leadership and voted to reincorporate the City.⁴

¹ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 38.

² Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co.

³ Epley, Malcolm. 1963. *Long Beach's 75 Years, Highlights and Anecdotes*. Long Beach, CA: Diamond Jubilee.

⁴ Epley, Malcolm. 1963. *Long Beach's 75 Years, Highlights and Anecdotes*. Long Beach, CA: Diamond Jubilee.

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Following reincorporation in 1897, a city hall was planned for Long Beach, on Pacific Avenue between Third Street and Second Street (now Broadway). Designed by architect Henry F. Starbuck, the Neoclassical brick building stood two stories, with the second floor designated as the library (Figure 16, *City Hall and Library, Constructed 1899*). The building was dedicated in October 1899, during a monumental ceremony presided over by the mayor, City trustees, clergy, and residents.

With the growing popularity of the library, it was determined that a new facility was needed. The City decided that the ideal location for the new library was Recreation Park, but the original donation of the park to the City by the Long Beach Land and Water Company included a clause that specified no park development. A deed was granted by the Long Beach Land and Water Company that legalized construction of the library, \$30,000 in funds were received from the philanthropist Andrew Carnegie, and in 1909, the new library, designed in the Neoclassical style by architect Franklin P. Burnham, opened to the public⁵ (Figure 17, *Carnegie Public Library, Constructed 1909*). Following completion of the Carnegie library, the second floor of the City Hall was occupied by the council chamber.⁶ Other early municipal achievements consisted of improving the City's infrastructure, including the acquisition of water and power.⁷

The City also made efforts to improve and maintain its seaside amenities. Gazebos had been constructed along the beach in 1890, and lifeguard towers were built as early as 1903. A municipal auditorium was completed in 1905 to replace the beach Pavilion, a city improvement which also dated to the 1890s and was destroyed by fire.⁸ The new auditorium was designed by renowned California architect Joseph Cather Newsom and featured an assembly space large enough to accommodate 5,000, multilevel outdoor promenades and two towers framing the central section of the building. The auditorium opened in 1905. After a horrendous structural failure caused by wood rot in 1913, during which 40 people were killed as a result of a collapsed floor, the auditorium was repaired and reopened in 1915.⁹

During the first few decades of the 20th century, Long Beach grew not only in population but also in size. Between 1900 and 1910, a number of area coastal lands surrounding the original City were annexed, including Alamitos Beach (1905), Belmont Heights (1909), and a substantial portion of harbor lands to the west. It continued to grow with the annexation of the eastern half of Terminal Island (1907), which resulted following a heated struggle to control the harbor with the City of Los Angeles. By 1910, the population had increased to 17,809, and 10.8 square miles had been added to the original town site, bringing the City size to 13.18 square miles. The majority of the new residents were acquired through the City's land growth.¹⁰

⁵ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co.

⁶ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co., p. 196.

⁷ *Los Angeles Times*. 1 January 1900 (Accessed 15 October 2008). "A Glance Over the County by the Times," p. III AM7. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁸ Briegel, Kaye. 4 July 1994. *Development of the Long Beach Waterfront*. On file, Sapphos Environmental, Inc., Pasadena, CA, p. 6.

⁹ Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, CA: Historical Society of Long Beach, pp. 5, 16–18.

¹⁰ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co., p. 668.

City Hall and Library, Long Beach, Cal.

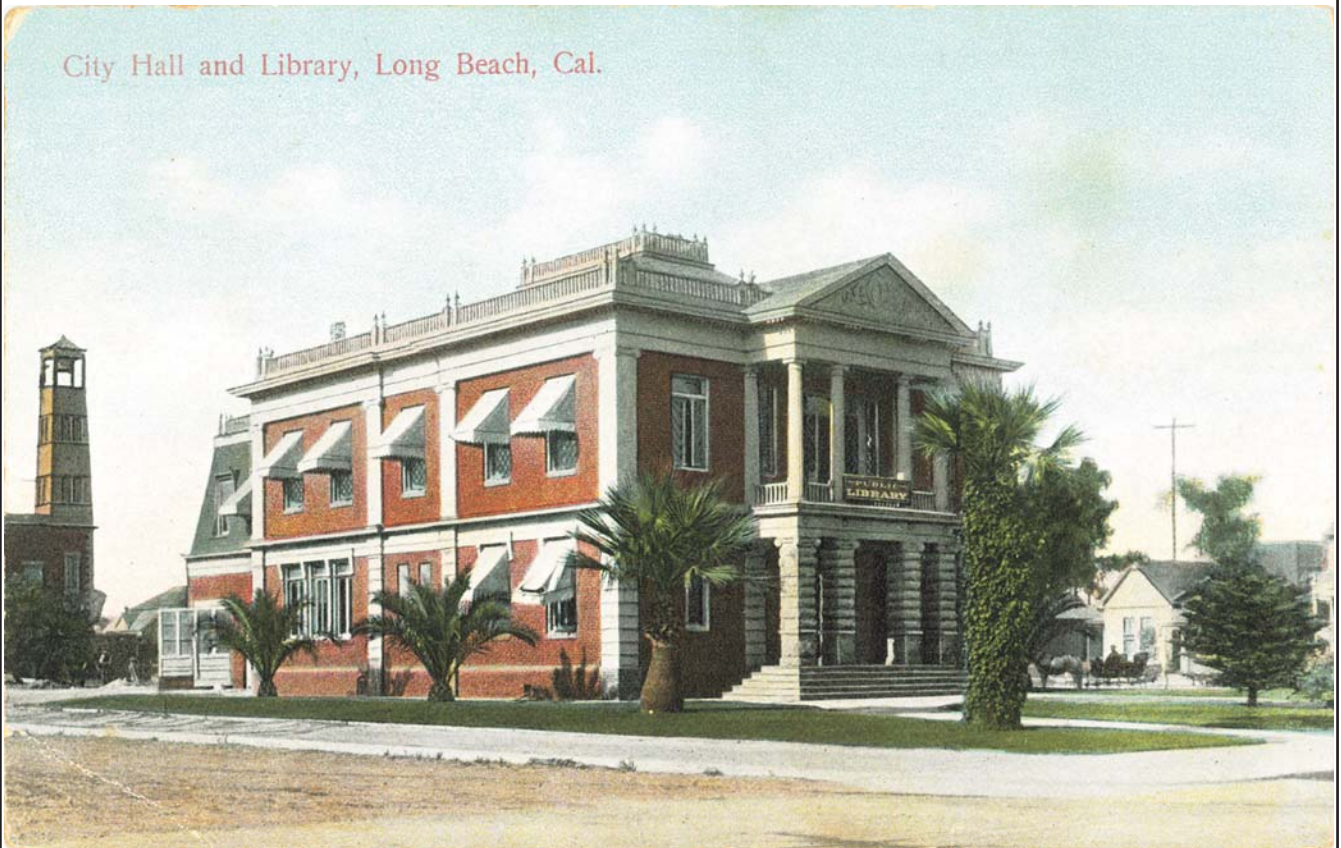


FIGURE 16
City Hall and Library, Constructed 1899



FIGURE 17
Carnegie Public Library, Constructed 1909

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In early part of the 20th century, expansion of City government and infrastructure mirrored population growth. By the 1910s, City government had outgrown City Hall, despite several expansions of the original building. City departments were spread out all over town, in rented offices and buildings, resulting in frustration among employees and residents. A new City Hall, designed by local architect W. Horace Austin and engineered by Harvey Lochridge, was completed in 1922. The building was large enough to house City departments, as well as offices for the police and county court, and a jail. The old City Hall was relocated 125 feet to the west, to accommodate construction of the new building.¹¹

Realizing that a need for long-term planning was essential to providing a welcoming place for current and future citizens, the first Planning Commission was established in 1921 by the City Charter. While the commission made its best attempts to guide the City's future planning efforts, the Commission was handicapped by a lack of necessary funding and expert personnel to assist in the planning process.¹²

Following the discovery of oil in 1921, a City ordinance required that all revenue generated from the City's oil profits must be used for permanent City improvements. Land purchased on Signal Hill in 1911 for the purposes of acquiring utility and water storage was now generating income from oil production.¹³ Between 1921 and 1929, this ordinance raised more than the \$6 million for the City, which was put to use for improvements to parks, community hospitals, golf courses, playgrounds, fire stations, police substations, libraries, lifeguard towers, sewer improvements, and pleasure piers.¹⁴ Throughout the 1920s, oil revenues were approximately \$1.2 million per year. A decision was made in 1928 to replace the 1905 Auditorium with a new concrete building designed by New York architect J. Harold MacDowell. Completed in 1932, the building was financed through City bonds. It lasted until the late 1970s, when the building was demolished and the Terrace Theater was constructed.

During the Depression years of the 1930s, City development was slowed due to a severe lack of funding. A much-needed distraction from the Great Depression occurred in Long Beach in 1932, when the City was one of the venues for the Olympic Games being hosted by the City of Los Angeles. The City opened its Marine Stadium to host the Olympic rowing races. The new stadium was heralded by Baron Henri de Baillet-Latour, President of the International Olympic Organization, and by other officials as the finest Olympic rowing course in the world.¹⁵ The races lasted five days over a 2,000-meter course thrilling some 121,000 spectators.

During the 1930s, four buildings in the civic center were either built or remodeled: city hall (see Section 8.2, *Theme: Works Progress Administration (WPA) / Public Works Administration (PWA), 1930–1941*), the Public Utilities Building, the Veterans Memorial Hall, and a new library. These

¹¹ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co., pp. 200-202.

¹² City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, p. 15.

¹³ Wride, Rosalie. 1949. *A History of the Long Beach Oil Fields*. Masters Thesis. Occidental College, Los Angeles, CA.

¹⁴ Kegley, Howard. 2 January 1929. "Aladdin of the Oil Wells." *Los Angeles Times*, p. D24.

¹⁵ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co., p. 126.

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improvements were demolished in the late 1970s to make way for the current city hall and main library.

Fire Department

The Long Beach Fire Department was established in 1897 when a group of prominent citizens met to organize a fire defense system for the City. The first cavalry consisted of two hand-drawn hose carts and a ladder wagon, all operated by volunteers.¹⁶ Equipment was stored in a shed near the original City Hall. A large bell was attached to a tower near the shed, which alerted the nearby volunteers when their services were needed.¹⁷ In 1902, the City Board of Trustees elected J.F. Corbet, a local businessman, as the first fire chief.

By 1906, construction was underway on the City's first Fire Station, at the corner of 3rd Street and Pacific Avenue. Fire apparatus bonds in the amount of \$30,000 paid for the construction of the new building, as well as for fire alarm boxes, equipment, a steam fire engine, a hose wagon, and a ladder truck. The volunteer fire department was replaced by a full-time, professional one, led by station chief, J. Schewsbury, and assistant chief, G. Craw. The following year, two substations were added to the department: Station No. 2, located at 526 East Anaheim Street, and Station No. 3, located at 1929 Appleton Street. These stations were constructed as simple bungalows, featuring living quarters for the officer-in-charge and his family, as well as bachelor quarters for the firefighters.¹⁸

From the early 1910s to the late 1920s, the fire department expanded in response to the growth of the City, the rise in tourism, and the development of the oil industry, approximately 10 new stations were added to the department. Two are still extant: Station No. 8, located at 5636 2nd Street, and Station No. 10, located at 1445 Peterson Avenue, built in 1925 (Figure 18, *Fire Station No. 10, Constructed 1925*).

Following the stock market crash of 1929, the fire department's expansion was significantly slowed due to an overall decrease in the City's coffers. One new station, No. 12, was constructed during the Depression; however, funding was so scarce that the building was not officially opened as a fire station until 1936. In the interim, the building was occupied by the WPA and was used as a sewing center.¹⁹ The impending war brought much-needed funding back into the fire department's budget. In 1941, the City began an emergency ambulance service, with a single truck. By 1947, 16 fire stations provided service and protection to the City's 244,000 residents situated within its 34.7 square miles.

¹⁶ City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, p. 139.

¹⁷ Long Beach Firefighter's Museum. Accessed 9 April 2009. "Long Beach Fire Department History." Web site. Available at: <http://www.lbfdm.org/default.aspx?PageName=History>

¹⁸ Long Beach Firefighter's Museum. Accessed 9 April 2009. "Long Beach Fire Department History." Web site. Available at: <http://www.lbfdm.org/default.aspx?PageName=History>

¹⁹ Long Beach Firefighter's Museum. Accessed 9 April 2009. "Long Beach Fire Department History." Web site. Available at: <http://www.lbfdm.org/default.aspx?PageName=History>



1445 Peterson Avenue



FIGURE 18
Fire Station No. 10, Constructed 1925

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As a result of the City's postwar boom, the demand for fire department services increased dramatically, and the department was stretched to maintain the same level of service over a far greater area. Additional stations were built in areas where service was lacking. A set of standards was devised to identify areas in need of a fire station; the standards recommended that a fire station be situated within $\frac{3}{4}$ of a mile from all commercial and industrial areas and within 1 $\frac{1}{2}$ miles from all residential areas. As explained in the City's first Preliminary Master Plan,

In the science of fire fighting, technical training, experienced personnel and modern equipment are often negated by time and distance. These two criteria, time and distance, are of the utmost importance in the planning of fire station locations and the periodic relocation of existing fire stations in order to keep abreast of changing conditions.²⁰

The 1958 Master Plan singled out the area east of Lakewood Boulevard, generally known as Los Altos, as being particularly deficient in fire services. The Master Plan noted that, due to the development in the region having occurred in piecemeal fashion, with little or no oversight planning, the community was lacking any real services. To correct the deficiency, a number of safety improvements were made during the postwar era, including the addition of new equipment, personnel, fire stations, and new hydrants. Since the 1950s, improvements to the fire prevention infrastructure have commenced in concert with the City's population increases.

Post Office

Long Beach's postal system was established in 1885 when W.W. Lowe was named the City's first postmaster by President Grover Cleveland. Lowe received \$3 of stamps from Washington for supplies, and the first mail to arrive came from Wilmington with a shipment of butter and eggs.²¹ In 1887, George W. Farrington became postmaster and established the store on Pine Avenue near First Street. Farrington rented the ground for \$5 to \$8 a month, depending on the amount of business. During a business boom in 1887, he sent east for a nephew to help, and together, they saw the business grow until 1888 when Farrington resigned due to health issues. Several gentlemen held the position of postmaster until 1899, when George Hirsch was appointed. Hirsch saw the annual postal receipts grow from \$5,000 in 1889 to \$98,762.44 in 1913, when he retired. During this time, the post office grew from a third-class to a first-class office, and the first mail carrier went on duty.²²

The post office in Long Beach continued to grow over the years. In 1910, Congressman James McLachlan introduced a bill in Congress to purchase a Federal Building site in Long Beach for the post office. After much debate, the bill passed both the House and Senate on June 23, 1910, and was signed by the president. The new building was erected at the corner of Third Street and American. Petitions by the Ministerial Association, the Men's Brotherhood, and others that were forwarded to Hirsch suggested a Sunday closing with only one hour for general delivery. This

²⁰ City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, pp. 139–141.

²¹ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 37.

²² Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co.

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suggestion was considered and made effective on April 30, 1911. In December of the same year, the Postmaster-General Hitchcock designated Long Beach as a postal savings depository.²³

The Long Beach *Daily Telegraph* stated that as of March 30, 1922, the post office receipts were nearing \$350,000; staff included the postmaster, assistant postmaster, superintendent of mails, 42 clerks, 63 carriers, 3 rural carriers, and 2 parcel post carriers; and substations included 2 classified and 12 contract.²⁴

The first major institutional development planned for the 1930s was the construction of the Long Beach U.S. Post Office and Federal Building. The final plans were prepared by the federal government and then slightly revised by the Long Beach Architectural Club. Construction began in 1932, although due to the 1933 earthquake, the building was not completed until 1934. The building was designed with a two-story base and a projecting 80' by 80' tower, which rose five stories above the main portion of the building, for a total of eight stories, including penthouse. The stepped building was constructed of reinforced concrete, with a granite and terra cotta exterior, and featured decorative fluted pilasters, marble, concrete, zigzags, and wrought iron. Large iron lamps were placed on the entrance stairs. On September 1, 1934, the Long Beach post office opened its doors on the first and second floors of the building. The building was already occupied by the Internal Revenue Department offices on the third floor, and the Navy soon occupied offices on the second, fourth, fifth, sixth, and seventh floors, as well as the basement.

In 1952, Long Beach started construction of a drive-in post office, the first of its kind to be seen in the west. Welton Becket & Associates were the architects and engineers who designed the new building. The new post office had drive-up stations where patrons could post packages, buy stamps, and transact other postal business from their vehicles, and the office was also open to walk-in customers. This post office operated with approximately 35 employees and occupied 12,000 square feet.²⁵

Over the years, as the population and city boundaries of Long Beach both grew in size, the postal services increased, resulting in the construction of new facilities throughout Long Beach.

Airport

Long Beach was among the focal points in early aviation history in America. In 1910, neighboring Dominguez Junction hosted an aviation meet. The event, which brought together many early American and European aviators to attempt aeronautical feats, garnered significant public attention, drawing an average of 25,000 spectators a day. The following year, the first transcontinental airplane flight in America reached its Western terminus on the shore of Long Beach on December 11, 1911. Callbraith Harry Rodgers began the trip in Sheepshead Bay, New York, in September. He had escaped relatively unscathed from several crashes that occurred during his unprecedented

²³ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co.

²⁴ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co.

²⁵ *Los Angeles Times*. 10 August 1952 (Accessed 9 October 2008). "Drive-in Post Office Is Rising in Long Beach," p. D9. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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journey but died just months after its completion when his plane crashed into the ocean just off Long Beach's coast.²⁶

Private aviation began in Long Beach in the early 20th century with the young aviator Earl Daugherty. Daugherty's family moved to Long Beach in 1900 when he was a young boy, and by 1911, at the age of 24, Daugherty was navigating the skies above Long Beach. Daugherty was one of the first aviators in the United States, as well as one of the youngest. In 1919, Daugherty Field opened as Long Beach's first airstrip in the Chateau Thierry subdivision, near Cherry Avenue and Spring Street in the Bixby Knolls area. Daugherty began offering lessons and pleasure flights to the public, and in 1921, he purchased 23 acres of land in the City and moved his flight operation to the new location.²⁷ Daugherty urged the City to open an official airport in Long Beach; in 1923, the Long Beach City Council set aside 150 acres in the east of the City for use as a municipal airport, naming it in honor of Daugherty.

By 1928, the airport was home to 16 commercial hangars, and in an effort to accommodate the growing interest in the airport, the City had expanded it to 380 acres and lengthened the runway from 3,300 feet to 1 mile. Between 1928 and 1930, the City provided hangars and office buildings to the Army and Navy. Two additional runways were constructed in 1935. The accessibility to railroads, highways, and ports made the Long Beach Municipal Airport one of the most successful municipal airports in the United States. In 1936, the U.S. Civil Aeronautics Authority erected a control tower to direct traffic.

By 1941, the airport had been expanded to cover 500 acres, and a new terminal building was completed. The new building was designed in the Late Moderne style by local architects Horace W. Austin and Kenneth S. Wing. The terminal's interior featured several murals and floor mosaics designed by the Los Angeles artist Grace Clements and carried out by the Southern California WPA Art Project with her oversight.²⁸

During World War II, the Long Beach Airport played an active role in the war effort. The U.S. Army Air Corps took control of the Long Beach Airport in 1941 for use as a ferry depot for the locally manufactured airplanes. The year 1941 also saw the opening of the Douglas Aircraft facility adjacent to the Long Beach Airport. Donald W. Douglas had run out of space at his original production site in Santa Monica and chose the new location because of its proximity to the Long Beach Airport. The Douglas Aircraft Company was a major producer of aircrafts for the United States and Britain during the war, supplying C-47s, A20 Havocs, B-17 Flying Fortresses, and A26 Invaders.

During the 1950s, the airport's expansion continued despite advancing postwar suburban developments that eventually hemmed in the airport and prevented further growth. The airport currently is 1,166 acres and has five runways, the longest runway spanning approximately 10,000 feet.

²⁶ Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co.

²⁷ *Press Telegram*. 28 September 1998. "Soaring Through 75 Years."

²⁸ *Los Angeles Times*. 14 June 1942 (Accessed 15 October 2008). "Brush Strokes." Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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Parks and Recreation

The oldest park in the City is the 4.9-acre Lincoln Park in what is now the civic center. Originally known as Pacific Park, the park was opened in 1888 on land donated to the City by the Long Beach Land and Water Company. Twenty years later, the City's main library was constructed in the park, with funds donated by Andrew Carnegie. In 1915, the park was dedicated to the Veterans of the Civil War, and a civil war cannon and a statue of Abraham Lincoln were installed in the park. In 1920, the park's name was changed to Lincoln Park. Lincoln Park—once home to the City's Horseshoe Club, roque club, and public market—is now largely paved over and is home to the City's Main Library and City Hall.

In 1897, soon after the creation of Lincoln Park, the Long Beach Improvement Society was founded to enhance the City's parks and beaches and to promote tourism in the City. In the early 20th century, the City's park development was largely due to the philanthropic contributions of wealthy members of the community. Between 1903 and 1919, several parks—including Drake Park, Carroll Park, Rose Park, and Bluff Park—were donated to the City by the prominent Bixby, Drake, and Carroll families. The increased prosperity that was generated by the oil discovered on Signal Hill in 1921 enabled the City to more aggressively purchase park land. In 1926, a nine-member Recreation Commission was founded to oversee the City's expanding system of parks.

During the 1930s, the park system in Long Beach benefited from increased federal support for public works that resulted from the New Deal. This period saw the creation of Auditorium Park in 1934 and the Woodland Terrace Theater at Recreation Park (Figure 19, *Recreation Park*).

Aware of the increasing popularity of golf among eastern elite, Colonel Charles Rivers Drake followed the opening of the Virginia Hotel in 1908 with the creation of the Virginia Country Club golf course in what is now Recreation Park.²⁹ The private course was open to the guests of the Virginia Hotel and Long Beach's upper echelon. When Drake relocated the Virginia Country Club and golf course to a site adjacent to the Rancho Los Cerritos in 1921, the City acquired the land, and it became home to Recreation Park and the first public golf course.³⁰ By 1932, Long Beach boasted 18 parks, totaling more than 619 acres of land within the City.

The postwar residential boom prompted Long Beach to again evaluate its existing park system and to look toward future planning efforts. Lloyd Whaley donated several sites to the City during the 1940s and early 1950s, when he was rapidly building sprawling developments in Long Beach. The donated land would later become Scherer Park, Whaley Park, and Los Altos Park. At the urging of the Women's Council for Long Beach Beautiful and other local groups and individuals, the City created a Master Plan for parks, shoreline, and city beautification. The cochairman of the Women's Council for Long Beach Beautiful, Mrs. Thurlayne B. Waite, speaking on behalf of the women of Long Beach at the Master Plan's inception said, "They wanted to see a clean beautiful city. Not only for visible enjoyment, but because they realized it was important for morale." The plan,

²⁹ Meyer, Larry R., and Patricia L. Kalayjian, eds. 1983. *Long Beach: Fortune's Harbor*. Tulsa, OK: American Heritage Press, p. 55.

³⁰ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp., p. 38.

204B. RECREATION PARK, LONG BEACH, CALIF.



HOFFMAN PHOTO

Long Beach, California



FIGURE 19
Recreation Park

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presented to the public at the Municipal Auditorium concert hall in 1954, acknowledged the increasing population in Long Beach and assessed the need for additional park space. The ambitious plan proposed the purchase of a dozen properties that would add 1,300 acres of parks to the City's existing 1,800 acres, landscaping and development of all existing parks and the classification of the entire shoreline as regional parks.³¹

The General Plan of 1963 highlighted the City's goals for future park development—including the enlargement of existing parks, creation of parks for small children, and development of district parks—consisting of 30 to 35 acres in size and featuring specialty interests such as swimming pools, sports fields, and community centers.

Education

The first school in what is now Long Beach was founded by the 11 families who constituted the Cerritos Colony in 1879 near Willow Street and Santa Fe Avenue. The school lasted until 1904, when it was replaced by a modern edifice. That building is still extant, at 1400 West Willow Street.³²

Organized education began in 1885 with the establishment of the Long Beach Unified School District (LBUSD). Early pioneer Belle Lowe encouraged local parents to form a new district to create a school within Long Beach. The County Board of Supervisors approved the request, and 11 students began attending classes in a tent. Sixteen-year-old Grace Bush was hired to teach classes until a full-time accredited teacher was hired. The following year, the first school house was constructed at 6th and Pine Avenue at a cost of \$6,000. At first, only the first floor of the two-story school house was constructed, as the school district was not sure they would have enough students to warrant building the second floor. However, the second floor was completed shortly thereafter to accommodate the education of the City's 120 children.^{33,34}

Following the real estate and population boom of the 1880s, there was a desperate need for additional teachers and school buildings.³⁵ During the 1890s, a number of new schools were built, including the Eleventh Street School (Lincoln School), Alamitos Beach School, and Alamitos Heights School. By 1897, there were 469 students enrolled in the City's five schools. That year, \$20,000 in levies and bonds were approved to support school district spending, including purchase of property for additional school sites and classroom furniture.³⁶ In addition, in 1897, the Long Beach High School opened its doors at the corner of Eighth Street and American Avenue,

³¹ *Los Angeles Times*. 4 April 1954 (Accessed 16 October 2008). "Long Beach Beautification Stimulated by Master Plan." Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

³² Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, CA: Historical Society of Long Beach, pp. 2–3

³³ Coop, D.H. July 2008. "What's in a Name?" *LBUSD School News*, 9(64).

³⁴ *Los Angeles Times*. 4 January 1887 (Accessed 15 October 2008). "Long Beach," p. 3. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

³⁵ *Los Angeles Times*. 15 November 1902 (Accessed 15 October 2008). "Filling All Schools at Long Beach," p. A7. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

³⁶ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 42.

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with an opening attendance of 43 students. The high school had 67 students in 1896, which then rose to 90 in 1897.³⁷

Over the years, the Long Beach schools struggled to keep up with the large influx of new students. Many new school buildings were constructed only to be enlarged a few years later to accommodate the growing student population. Many new schools were named in honor of important people, such as presidents, educators, politicians, inventors, scientists, community activists, and those from many more fields.³⁸ In the classroom, the teachers had to manage up to 50 pupils per classroom while waiting for a new building to be completed.³⁹

By the turn of the century, Long Beach began to establish an orderly system of operation. In 1907, James Graham became the first superintendent, and David Burcham became principal of the high school. Members of the school board grew from three to four, and over the years, it grew larger as government bond amounts were voted on, the locations for new schools were debated, and the responsibilities for students, teachers, and property expanded. In 1910, the district was enlarged to include the Llewellyn school district. That same year, the City celebrated the groundbreaking at the new Long Beach Polytechnic High School. In preparation for the new school, district officials and architects visited schools in Los Angeles, Hollywood, and Pasadena, to research the optimal design for the campus.⁴⁰ According to a *Los Angeles Times* article, the \$200,000 school campus was “planned to be one of the most modern and complete educational institutions of the kind ever built in the world.”⁴¹

As the City population continued to mount through the 1910s, Long Beach constructed several new primary and secondary schools. In 1914, the Long Beach schools adopted a budget system to manage LBUSD’s financial situation. Six years later, the state department of education adopted this identical plan for use throughout the rest of California.⁴²

During the 1920s, Southern California was experiencing an unprecedented population boom. In 1920s, the population of Los Angeles County had increased 133.2 percent from the previous decade. In Long Beach, more than 55,000 people lived within the City, a 155.5-percent increase from the previous decade. As residential construction increased, school construction quickly followed. Most of the new schools were constructed in brick.

Advancements were also being made to provide higher education to the City’s residents. In 1927, City voters approved the creation of the district’s first junior college. Classes at the Long Beach

³⁷ *Los Angeles Times*. 14 October 1897 (Accessed 15 October 2008). “Long Beach: Increase in School Attendance,” p. 11. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

³⁸ Coop, D.H. July 2008. “What’s in a Name?” *LBUSD School News*, 9(64).

³⁹ *Los Angeles Times*. 15 November 1902 (Accessed 15 October 2008). “Filling All Schools at Long Beach,” p. A7. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴⁰ *Los Angeles Times*. 3 June 1910 (Accessed 15 October 2008). “Will Inspect Polytechnics,” p. II10. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴¹ *Los Angeles Times*. 3 November 1910 (Accessed 15 October 2008). “Start Polu Group Soon,” p. II9. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁴² Case, Walter, ed. 1927. *History of Long Beach and Vicinity*. Chicago, IL: S.J. Clarke Publishing Co.

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Junior College (later known as Long Beach City College) were first held at the newly built Woodrow Wilson High School, until the new college campus was completed in the 1930s.

The March 10, 1933, earthquake damaged nearly all the City's 42 schools. More than two-thirds of the buildings had to be completely demolished and rebuilt. Fortunately, for the administrators and residents of the City, the students were not inside the buildings during the earthquake, which occurred shortly after 5:00 p.m., after school operating hours. In the aftermath of the earthquake, the town moved quickly, and within one week, wooden structures were erected on the school grounds to house the students at a cost of \$250,000. Classes were conducted outside in adjacent parks, athletic fields, and school grounds. A total of 5,000 high school students gathered at Recreation Park and Poly High athletic field, while all other elementary and junior high students met with their teachers at designated hours to receive their assignments, which included listening to the radio and reading newspapers about the earthquake.⁴³

As a result of the Long Beach Earthquake of 1933, standards for school construction were upgraded. Older schools had been constructed of unreinforced masonry and, as a result, suffered the worst damage. Shortly after the earthquake, the Field Act was passed by the California legislature to regulate school construction. Most of the damaged schools in Long Beach were replaced by concrete and steel PWA style buildings in 1935 and 1936.⁴⁴ The new building code rejected the use of lime mortar and required a structure to be able to withstand 100-percent lateral force in its fire walls, friezes, and cornices. Reinforced concrete was the most suitable material to meet these structural requirements. In Long Beach, the school system was rebuilt after the earthquake using \$5 million in local bonds and another \$4 million in PWA loans.⁴⁵ As a result, most of the pre-World War II schools in the LBUSD were constructed post-1933 and exhibit the Moderne styles popular during the 1930s. In the postwar years, the LBUSD continued to erect new elementary, middle, and high schools to accommodate the increasing population and resulting generation baby boomers. These schools primarily display the midcentury modern style that became the standard for schools during the second half of the 20th century.

Following the end of World War II, hundreds of thousands of veterans returned home seeking to expand their horizons through higher education. The G.I. Bill provided returning veterans with financial assistance to attend college, providing many Americans with an opportunity once reserved for the elite. There was a corresponding spike in the construction of colleges and universities. In 1949, Long Beach expanded its educational program to include a branch of the state college system. The Los Angeles-Orange County State College first opened its doors to 160 students. Classes were initially held in a series of apartment homes until financing and construction of the new campus along Bellflower Boulevard was completed.⁴⁶ By 1951, classes were being held for the 1,000 students attending classes out of 23 temporary buildings on the new campus land.

⁴³ *Los Angeles Times*. 3 April 1933 (Accessed 15 October 2008). "Pupils Resume Studies Today," p. A8. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881-1985 database.

⁴⁴ Ivers, Louise H. 1986. "The Evolution of Modern Architecture in Long Beach." *Southern California Quarterly*, 68(3): 264.

⁴⁵ Starr, Kevin. 1996. *Endangered Dreams: The Great Depression in California*. Oxford, UK: Oxford University Press, p. 318.

⁴⁶ DeAtley, Richard. 1988. *Long Beach: The Golden Shore, A History of the City and the Port*. Houston, TX: Pioneer Publications, p. 104.

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Architect High Gibbs was hired to create the \$20 million campus master plan. By 1955, the first permanent buildings on the new campus were completed. Attendance quickly rose, reaching 10,000 in 1960 and 23,500 in 1967. In response to this increase, the architecture firm Killingsworth, Brady, and Smith was retained to continue the development of the campus master plan. Over the years, the campus continued to expand to meet the growing demand of new students and assumed an influential role within the community. By the 1970s, more than 10 percent of the City's population was somehow connected to the University, either as student, faculty, or staff.⁴⁷

Associated Property Types

Properties associated with the Civic and Governmental Infrastructure theme include public buildings, structures, districts, and objects erected with public monies (city, county, state, or federal) for public purposes and use, including, but not limited to, government office buildings, fire stations, post offices, courthouses, airport facilities, hospitals, parks and recreational facilities, police substations, libraries, and schools. These properties are scattered throughout the City.

Registration Requirements

A property that would typically qualify under the Civic and Governmental Infrastructure theme was constructed between 1885 and 1965 and retains sufficient integrity to convey its original appearance or use. Resources associated with this theme may meet National Register of Historic Places (NRHP), California Register of Historical Resources (CRHR), or local registration requirements as an individual resource or as a contributor to a historic district. Significant properties under this theme may be found eligible under Criterion A/1/A-B, Criterion B/2/C, and/or Criterion C/3/D-G, K:

- A resource would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B, association with a significant pattern of events, if it illustrates a significant aspect of the theme of government improvements made for the public good in the City. A majority of the seven aspects of integrity should be present, with association being the most critical. However, a property with compromised integrity may still meet local designation criterion A, if it can be demonstrated that it possesses significant character, interest, or value attributable to the development, heritage, or cultural characteristics of the city, region, state, or nation.
- A resource would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to history can be identified and documented. The resource must retain integrity of appearance to the period of significance (i.e., the period it was associated with the significant individual). For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while

⁴⁷ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 40.

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associated with the resource and that the resource is the best illustration from among the surviving properties associated with the individual.

- A resource would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, if it possesses significant architectural quality or association, as defined in the criteria. The majority of the aspects of integrity must be present, with emphasis on materials, design, workmanship, and feeling. If the property is significant as an example of an architectural style, it should showcase the character-defining features as described in Section 10, *Architectural Character*.

8.2 THEME: WORKS PROGRESS ADMINISTRATION (WPA) / PUBLIC WORKS ADMINISTRATION (PWA), 1930–1941

Following the stock market crash of 1929 and subsequent years of the Great Depression, the U.S. government initiated a series of programs designed to provide financial aid to states, municipalities, and individuals, in an effort to revitalize the nation's economy and provide relief to the hundreds of thousands of struggling families through the provision of employment. Initiated by newly elected President Franklin D. Roosevelt, the New Deal served to provide the nation with much-needed jobs, infrastructure, and assurance. Under the New Deal's two main infrastructure and employment programs, the WPA and the PWA, some of the nation's most remarkable civic improvement projects were completed.

In 1932, Long Beach received \$500,000 from the Reconstruction Finance Corps (later known as the PWA) to provide employment to 1,250 men and women.⁴⁸ Following the 1933 earthquake, support from the New Deal programs was largely in the form of grants, loans, and employment that flowed into the area to aid in the City's reconstruction and rebuilding efforts. The issuing of City permits for new construction increased dramatically. New jobs were created, and a general sense of optimism began to emerge. New school safety regulations were initiated throughout the state to replace all masonry school buildings with reinforced concrete. With nearly two-thirds of the City's unreinforced masonry schools damaged beyond repair, dozens of new school buildings were constructed throughout Long Beach.

Most of the schools built during this period were constructed with concrete and steel in the PWA style of architecture (Section 10.23, *Public Works Administration (PWA) Moderne, 1933–1942*).⁴⁹ The PWA Moderne was popular for public buildings, mostly schools and civic buildings, and could be recognized by its symmetrical monumental appearance. Many PWA buildings had stylized, symbolic figural relief sculptures on their facades, as well as an entrance flanked by towering piers.

Funds were also provided to complete a number of new civic improvement projects. In the early 1930s, Marine Stadium was constructed to host the rowing events for the 1932 Olympic Games. Other funding for improvements came in the form of two new fire stations (No. 7 and No. 9) and

⁴⁸ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp., p. 56.

⁴⁹ Ivers, Louise H. 1986. "The Evolution of Modern Architecture in Long Beach." *Southern California Quarterly*, 68(3): 264.

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repairs to the 1921/1922 City Hall, which had been damaged in the 1933 earthquake.⁵⁰ Following repairs and remodeling by architect Cecil Schilling and engineer C.W. Walles, the building was given a Moderne appearance.⁵¹

The WPA is also credited with distinguishing Long Beach with several remarkable pieces of public art. In 1938, one of the greatest local achievements of the WPA, the mural adorning the front of the new Municipal Auditorium, was completed. Located in an arch that dominated the facade of the building, the mosaic tiled mural was the creation of artists Henry Allen Nord, Albert Henry King, and Stanton MacDonald-Wright. Depicting beach recreation, the mural was funded through the WPA and measured 38 feet in height and 22 feet in width.⁵² A crew of 47 was necessary to complete the mural, which was the largest in the world at the time of its construction.⁵³ Also funded under the WPA Federal Art Project, three mosaic murals, created by artist Grace Clements, were completed in the 1941 terminal building at the Long Beach Municipal Airport.

Associated Property Types

Properties associated with the City's WPA/PWA history are visible throughout Long Beach and include an assortment of property types, which include, but are not limited to, schools, offices, bridges, hospitals, and public works of art.

Registration Requirements

A property that would typically qualify under the WPA/PWA theme must have been constructed between 1930 and 1941 with WPA/PWA assistance and should retain sufficient integrity such that the resource continues to convey its original use and appearance. Resources associated with this property type may meet NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district. Significant properties under this theme may be found eligible under Criterion A/1-B, Criterion B/2/C, and/or Criterion C/3/D-G, K:

- A resource would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B, association with a significant pattern of events, if it provides a significant illustration of the role played by the WPA/PWA in local recovery from the Depression and the 1933 earthquake. A majority of the seven aspects of integrity should be present, with association being the most critical.
- A resource would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to the WPA / PWA program can be identified and documented. The resource must retain integrity of appearance to the period of

⁵⁰ Goodrich, Glen. 2005. *Long Beach Fire Department*. Long Beach, CA: Long Beach Fire Department, pp. 54–57.

⁵¹ Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, CA: Historical Society of Long Beach, p. 149.

⁵² Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp., p. 56.

⁵³ *Press Telegram*. 28 October 1937. "Dedication Plan for Auditorium Mosaic Outlined; Federal Art Project to Be Presented to City in December," p. B1.

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significance (i.e., the period it was associated with the significant individual). For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while associated with the resource and that the resource is the best illustration from among the surviving properties associated with the individual.

- A resource would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, if it possesses significant architectural quality or association, as defined in the criteria. The majority of the aspects of integrity must be present, with emphasis on materials, design, workmanship, and feeling. If the property is a building, it should be a good example of the PWA Moderne style (Section 10.23, *Public Works Administration (PWA) Moderne, 1933–1942*) or another style as described in Section 10, *Architectural Character*. The building must also retain its original building footprint from the front and side elevations, with additions visible only from the rear of the residence. Improvements and alterations to the property must be done in kind and should not significantly change the appearance or original design intent of the building.

8.3 THEME: MILITARY INFRASTRUCTURE AND DEVELOPMENT, 1919–1965

The relationship between Long Beach and the U.S. Military dates back to 1897, when the U.S. Navy anchored off the coast with five warships. In 1908, 16 naval ships from President Theodore Roosevelt's White Fleet dropped anchor in San Pedro Bay to inspect the local coastline and its growing town. Navy officials reported favorably back to Washington, stating that the coastline was secure and easily accessible. In addition, the local attractions provided sailors with plenty of entertainment in their off-duty hours.

In 1919, the U.S. Navy announced its decision to make the Port of Long Beach the official headquarters for its new Pacific Fleet.⁵⁴ Millions of dollars spent in the construction of facilities, improvements, security, and fleet payroll significantly contributed to the development of the City. Local industry benefited from this decision through a steady stream of military contracts. One company, the Craig Ship Building Company, immediately began construction of five naval submarines and a number of cargo ships. By 1927, the naval presence stationed at the Long Beach Harbor had grown to an entire battle fleet. In 1932, Long Beach officially became the "Navy Capital of the United States," when it was selected as the home port to the 50 ships of the Pacific Fleet, an action that added 2,224 officers and 26,587 enlisted men to the City.⁵⁵ During the years of the Great Depression, Long Beach's economy was in great part sustained by the naval presence throughout the City. The Navy maintained a monthly payroll of \$1 million, which was largely injected into the local economy via rent payments.

⁵⁴ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 27.

⁵⁵ Krythe, Maymie R. 1965. *The Historical Volume and Reference Works Covering Long Beach*. Volume V. Arlington, CA: Historical Publishers, p. 693.

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With the European outbreak of World War II in September 1939, military presence increased dramatically throughout the City. In 1940, President Franklin D. Roosevelt signed the Lend Lease Act, which established a two-ocean navy and mandated a 70-percent increase of navy forces and construction of new large dry docks designed to accommodate battleships capable of supporting aircraft carriers. The Lend Lease Act also earmarked \$300 million for the construction of ships, bases, and facilities. By the end of the year, the Navy was even more deeply ingrained in the local economy. Plans were drawn up to construct a new Navy fleet headquarters and shipyard on Terminal Island. In December 1940, the City sold 105 acres of land on Terminal Island to the federal government for \$1, which ultimately would become the Roosevelt Base and the Long Beach Naval Shipyard.⁵⁶ The new \$100 million headquarters was designed by famed African American architect Paul Revere Williams, whose design for the base resembled a college campus.

Shortly after the attack on Pearl Harbor in 1941, Long Beach completed its transformation into a military city. Construction of the new Roosevelt Base was rushed to completion. Gun emplacements and anti-aircraft weapons lined the coast. Military and private defense plants were blacked out and sheathed in camouflage to conceal their activities from the enemy. Also during this period, 100 acres of land belonging to the former Rancho Los Amigos was purchased to construct a Naval Hospital. The Long Beach Naval Hospital opened its doors in 1942, at a cost of \$3 million. In 1950, operation of the hospital was turned over to the Veterans Administration.⁵⁷

The Long Beach City Airport had become the Naval Reserve Air Base in May 1928, after the City built a hangar and an administrative building for the Navy. The City later built a hangar and an administrative building for the Army Air Corps. The Naval Reserve Air Base was formed to train and drill Naval Reserve aviation personnel. With the airport straining under increased commercial and private use, the Naval Reserve Air Base relocated to Los Alamitos, transferring the Long Beach site to the U.S. Army Air Corps, and downgraded the site to the status of Naval Auxiliary Air Station.

During World War II, the U.S. Army Air Corps took control of the Long Beach Airport in 1941 for use as a ferry depot for the locally manufactured airplanes. The Air Transport Command's Ferrying Division that operated out of the airport included a squadron of women pilots. The Commanding Officer of the Women's Auxiliary Ferrying Squadron, later the Women Air Force Service Pilots (WASPs), was Barbara Erickson London, the only woman to be awarded an Air Medal during World War II.⁵⁸

The City was a key manufacturing site for war efforts during World War II. The military and the war efforts created thousands of new jobs, bringing workers into the area from around the country. In 1941, the Douglas Aircraft facility opened adjacent to the Long Beach Airport. In the ship building

⁵⁶ *Los Angeles Times*. 18 December 1940 (Accessed 15 October 2008). "Long Beach Sells 105 Acres for Naval Base for Only \$1." Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁵⁷ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp., pp. 86-87.

⁵⁸ National Museum of the U.S. Air Force. Accessed 9 April 2009 "Barbara Erickson London." U.S. Air Force Fact Sheet. Web site. Available at: <http://www.nationalmuseum.af.mil/factsheets/factsheet.asp?id=1539>

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yards within Long Beach, Consolidated Steel constructed large cargo ships, and nearby Bethlehem Steel constructed destroyers during World War II.⁵⁹

Associated Property Types

Properties associated with the Military Infrastructure and Development theme include buildings, structures, objects, sites, and districts that reflect the military presence in the City, which include, but are not limited to, ships, hospitals, offices, airport and related facilities, manufacturing plants, dry docks, and harbor facilities. Many of these are located in the port and harbor areas along the coast, as well as in close proximity to the Long Beach Airport. Military housing is discussed in Section 7, *Residential Context*, and may also be significant under this theme.

Registration Requirements

A property that would typically qualify under the Military Infrastructure and Development theme would have been constructed between 1919 and 1965 by or for the military or have had a documented connection to the military in the period of 1919 through 1965. It should retain sufficient integrity such that the resource continues to convey its original use and appearance. Resources associated with this theme may meet NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district. Properties under this theme may be found eligible under Criterion A/1/A-B, Criterion B/2/C, and/or Criterion C/3/D-G, K:

- A resource would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B, association with a significant pattern of events, if it provides a significant illustration of the role played by the military in local history and development between 1919 and 1965. For NRHP and CRHR eligibility, a majority of the seven aspects of integrity should be present, with association being the most critical. Because of the increasing scarcity of properties associated with Long Beach's military history, a property with compromised integrity may still meet local designation criterion A, if it can be demonstrated that it possesses significant character, interest, or value attributable to the development, heritage, or cultural characteristics of the city, region, state, or nation.
- A resource would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to military history in Long Beach can be identified and documented. The resource must retain integrity of appearance to the period of significance (i.e., the period it was associated with the significant individual). For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while associated with the resource and that the resource is the best illustration from among the surviving properties associated with the individual.

⁵⁹ *Los Angeles Times*. 31 March 1941 (Accessed 15 October 2008). "Long Beach Is Building Ships for Air and Sea." Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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- A resource would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, if it possesses significant architectural quality or association, as defined in the criteria. The majority of the aspects of integrity must be present, with emphasis on materials, design, workmanship, and feeling. If the property is significant as an example of an architectural style, it should showcase the character-defining features as described in Section 10, *Architectural Character*. The building must also retain its original building footprint from the front and side elevations, with additions visible only from the rear of the residence. Improvements and alterations to the property must be done in kind and should not significantly change the appearance or original design intent of the building.

8.4 THEME: RELIGIOUS, SOCIAL, AND CULTURAL INSTITUTIONS, 1885–1965

Religious Institutions

From the founding of Long Beach, religious institutions played an important role in the City's development—as community centers, architectural landmarks, and the Methodist Tabernacle and camp in the case of one of the earliest institutions—as a driver of the town's nascent identity as a seaside resort. In 1884, the Methodist Resort Association selected Long Beach as the location for annual camp meetings and Chautauqua assemblies.⁶⁰ In 1885, this group constructed the Methodist Tabernacle on Locust Avenue between 3rd and 4th Street. The 1895 Sanborn illustrates the compound, labeled “Long Beach M.E. Resort Ass'n Grounds,” and depicts the octagonal, wood-framed tabernacle, with 11 cabins arranged in a semicircle around a eucalyptus grove to the east, and some ancillary buildings.⁶¹ Early in 1897, the Los Angeles Times reported on the importance of the Methodists and the Chautauqua assemblies to Long Beach:

The Methodists have done more for the growth and reputation of Long Beach than any other agency. They have spent many thousands of dollars in building with the intention of having a permanent establishment there of Chautauqua assemblies. . . . During each of the eight summers that the assemblies have been held there, thousands of people from all over California and Arizona have gone to Long Beach to live amid cool breezes from off the ocean, and gather instruction in almost every branch of general learning. Last July and August saw the greatest gathering of people at any Chautauqua assembly ever held in California, and there were fully 3000 more people in camp along the sea shore than in any previous season.⁶²

The tabernacle is in situ on the 1902 Sanborn; however, the cabins are no longer extant.⁶³

⁶⁰ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 24.

⁶¹ Sanborn Map Company, April 1895. “Long Beach, California.” Sheet 2. Available at www.lapl.org.

⁶² *Los Angeles Times*. 1 January 1897. “Long Beach.” Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

⁶³ Sanborn Map Company. 1902. *Insurance Map of Long Beach, California*. New York, NY: Sanborn Map Company, Sheet 16.

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By 1888, Long Beach boasted two congregations: Methodist Episcopal and Congregational.⁶⁴ In 1899, the Methodist Episcopal congregation hired architect Henry F. Starbuck to construct a church on Pine and Fifth Streets, which was replaced by a larger facility, designed by architect Norman F. Marsh, on Pacific Avenue and Fifth Street in 1909.⁶⁵ The Congregationalist church was founded with the assistance of the Bixby family and originally met in Cerritos Hall, located on the corner of Cedar Avenue and Third Street. It was replaced by a church, also designed by Starbuck, in 1901/1902. In 1891, the Methodists and Congregationalists had been joined by the Presbyterians, who had a small building on the north side of First Street between Pine and Locust Avenues. By 1902, the Sanborn maps listed eight congregations with permanent facilities: First Baptist, First Christian, First Congregationalist, First M.E., Friends, M.E. South, Presbyterian, and St. Luke's Episcopal.⁶⁶ In 1908, these eight had been supplemented with the Church of the Nazarene, Holiness Church, and St. Anthony's Catholic Church.

In 1914, the number of churches in the City had swelled to 26, according to the Sanborn maps, which did not even cover the outlying areas such as Belmont Heights. That year, one of the oldest extant churches in the City was dedicated. Designed by H.M. Patterson for the First Congregational Church(241 Cedar Avenue), the building was designed in the Italian Romanesque Revival style with red brick and terra cotta details.⁶⁷ Also opening in 1914, the First Church of Christ, Scientist (now First Christian Church, 440 Elm Avenue) was a Neoclassical exercise by Pasadena architect Elmer Grey and the Second Presbyterian Church (East Third at Molino Avenue), designed by C. Ben Sholes, reflected a restrained Gothic Revival. The following year, the old Methodist Episcopal tabernacle was demolished.

Church proliferation and construction continued unabated through the 1920s. In 1933, a "booster" brochure compiled by the Municipal Convention and Publicity Bureau and distributed by the Long Beach Chamber of Commerce enumerated the many attractions and virtues of the City:

Long Beach is proud of its reputation of as a "church city." It has been built upon a solid ecclesiastical foundation, and its high moral standing and comparable freedom from major crime are attributable in no small measure to the influence of its religious institutions. There are 98 houses of worship in Long Beach . . . and architecturally the edifices themselves are among the most imposing and attractive in Southern California.⁶⁸

As the City grew during the buildup and aftermath of World War II, construction of religious institutions kept pace. Most continued to reflect the traditional styles, but a handful, including the

⁶⁴ Robinson, W.W. 1948. *Long Beach: A Calendar of Events in the Making of a City*. Los Angeles, CA: Title Insurance and Trust Company, p. 12.

⁶⁵ Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, CA: Historical Society of Long Beach, p. 10.

⁶⁶ Sanborn Map Company. 1902. *Insurance Map of Long Beach, California*. New York, NY: Sanborn Map Company, Sheet 1.

⁶⁷ Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, CA: Historical Society of Long Beach, p. 12.

⁶⁸ Municipal Convention and Publicity Bureau. 1933. "Long Beach: Year Round Convention and Resort Metropolis of the Pacific Coast." On file, Sapphos Environmental, Inc., Pasadena, California.

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First Baptist Church (Pine Avenue and 10th Street) designed by architect Kenneth S. Wing and built in 1948/1949, embraced modernism.

Social and Cultural Institutions

Numerous fraternal, social, and cultural institutions also defined the City's identity and were supported and patronized by many of the City's leading citizens. During the late 19th century, several organizations were founded and utilized a common meeting room on the upper story of the Bank of Long Beach building. The 1902 Sanborn indicated that the International Order of Oddfellows, YMCA, and Masons had meeting places in the City. In 1908, the YWCA, established in 1904 in Long Beach, was added to the list, following construction of a combined YMCA and YWCA clubhouse in 1905/1906 at the corner of First and Locust. The Elks appeared on the Sanborn listing in 1914 after completion of an Elks Lodge in 1912 on Cedar Avenue near Ocean, although they had first organized in the City in 1903.

The oldest extant building associated with a fraternal organization in Long Beach is the Masonic Temple. In 1903/1904, the Masons, who had organized in 1896, commissioned fellow Mason and prominent Long Beach architect, Henry F. Starbuck to design a Masonic Temple in downtown Long Beach. Located at 230 Pine Avenue, the three-story, brick building cost \$40,000 and featured an eclectic design dominated by three steeply-pitched front gables. The Masons occupied the building until the early 1950s.⁶⁹

Fueled by profits from the oil boom, a "golden age" of construction of facilities for local clubs and organizations occurred during the 1920s. The most outstanding achievement was the Pacific Coast Club, which was built at 850 East Ocean Avenue in 1925/1926. Designed in a dignified French Eclectic style by the Los Angeles architectural firm of Curlett and Beelman, the clubhouse featured lavish interiors that included meeting rooms, dining rooms, a hotel for members, swimming pool, and gymnasium. The building was demolished in the 1980s. Another unfortunate loss was the YWCA designed by Julia Morgan, famous as the first woman graduate of the Ecole des Beaux Arts in Paris and for her long association with the Hearst family. Located at the corner of Pacific Avenue and Sixth Street, the building incorporated meeting rooms, a swimming pool, and living quarters.

The team of Parker O. Wright and Francis H. Gentry contributed two notable designs during this era that have survived: the 1925/1926 Scottish Rite Cathedral (855 Elm Avenue) and the 1926/1927 York Rite Masonic Temple. The former showcases an iconic interpretation of the Renaissance Revival, while the latter is a textbook example of Neoclassicism.

The Ebell Club also erected a new home during the 1920s. Founded in 1896 by Adelaide Tichenor, the Ebell Club was "formed for the purpose of culture among women," according to an 1897 article in the *Los Angeles Times*.⁷⁰ The organization met from 1905 until 1919 in a clubhouse designed by Arthur B. Benton at the corner of Daisy and Ocean Avenues. That site was

⁶⁹ Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, CA: Historical Society of Long Beach, p. 24.

⁷⁰ *Los Angeles Times*. 12 November 1897 (Accessed 5 May 2009). "Long Beach: New High School Corner—Stone Exercise—Ebell Society," p. 15. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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sold to finance the Churrigueresque clubhouse still extant at 290 Cerritos Avenue and the adjacent theater at 1100 East Third Street.

By 1933, when the Municipal Convention and Publicity Bureau published a brochure touting the attractions of Long Beach, social and fraternal organizations were deeply entrenched in the life of Long Beach residents:

Long Beach residents are keenly alert to their social and civic obligations. There are approximately 200 groups of various types in the city, including 79 men's clubs and lodges, 59 women's organizations and 62 associations. No few words adequately can describe the multifold accomplishments of these various bodies.⁷¹

Associated Property Types

Properties associated with the City's religious, social, and cultural history are located throughout Long Beach, with a concentration in the downtown areas. Property types associated with this theme are diverse and may include, but are not limited to, churches, rectories, religious schools, meeting halls, clubhouses, auditoriums, and theaters.

Registration Requirements

A property that would typically qualify under the Religious, Social, and Cultural Institutions theme would have been constructed between 1885 and 1965 and was built by or for, or was used by, a religious, social, cultural, or civic organization that played an important role in the history and development of the City. It should retain sufficient integrity such that the resource continues to convey its original use. Resources associated with this theme may meet NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district. Properties under this theme may be found eligible under Criterion A/1/A-B, Criterion B/2/C, and/or Criterion C/3/D-G, K. With respect to churches and other religious buildings, eligibility for listing in the NRHP is conditioned by criteria consideration A, *Religious Properties*, which unequivocally states, "A religious property is eligible if it derives its primary significance from architectural or artistic significance or historical importance."⁷² Also, California case law (*East Bay Asian Development Corporation v. State of California*) exempts churches and religious organizations from local historic preservation law, although some cities do still designate churches with the owner's consent.

- A resource would meet NRHP, CRHR, or local registration requirements under Criterion A/1/B, association with a significant pattern of events, if it provides a significant illustration of the role played by religious, social, cultural, or civic organizations in local history and development between 1885 and 1965. For NRHP and CRHR eligibility, a majority of the seven aspects of integrity should be present,

⁷¹ Municipal Convention and Publicity Bureau. 1933. "Long Beach: Year Round Convention and Resort Metropolis of the Pacific Coast." On file, Sapphos Environmental, Inc., Pasadena, California.

⁷² U.S. Department of the Interior, National Park Service. Revised 2002. "How to Apply the National Register Criteria for Evaluation." *National Register Bulletin*, No. 15. Washington, DC.

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with association being the most critical. Because of the increasing scarcity of properties associated with Long Beach's religious, social, cultural, or civic history, a property with compromised integrity may still meet local designation criterion A if it can be demonstrated that it possesses significant character, interest, or value attributable to the development, heritage, or cultural characteristics of the city, region, state, or nation.

- A resource would meet NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person whose contributions to Long Beach history and development can be identified and documented. The resource must retain integrity of appearance to the period of significance (i.e., the period it was associated with the significant individual). For NRHP eligibility, it must be demonstrated that the individual's important contributions occurred while associated with the resource and that the resource is the best illustration from among the surviving properties associated with the individual.
- A resource would meet NRHP, CRHR, or local registration requirements under Criterion C/3/D-G, K, if it possesses significant architectural quality or association, as defined in the criteria. The majority of the aspects of integrity must be present, with emphasis on materials, design, workmanship, and feeling. If the property is significant as an example of an architectural style, it should showcase the character-defining features as described in Section 10, *Architectural Character*. The building must also retain its original building footprint from public elevations. Improvements and alterations to the property must be done in kind and should not significantly change the appearance or original design intent of the building.

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ETHNOGRAPHIC CONTEXT

This section provides an ethnographic overview of Long Beach, from the period of its incorporation until 1965. Although the original inhabitants of the Long Beach area were Native American and the initial settlers were from Mexico, by the mid-19th century, the balance had begun to shift toward a Caucasian majority. The Willmore City, American Colony, and Long Beach ventures that drew heavily from the Midwest cemented the change. However, Long Beach continued to attract new residents and workers representing a variety of ethnicities. In the late 19th and early 20th centuries, concurrent with the tourist boom in Long Beach, a growing number of settlers were attracted to the inland areas north of the beach. Consisting of dairies, cattle ranches, poultry farms, orchards, grain fields, and agriculture—including beets, beans, barley, cabbage, and alfalfa—the area became the communities of Signal Hill, Zaferia, Bixby Knolls, and Belmont Heights. Some of these areas became associated with ethnic minorities, including Mexicans, Chinese, Japanese, and African Americans. Deed restrictions banning the sales or rentals of properties to non-Whites, including African Americans, Mexicans, Native Americans, and Jews, were in effect until the 1960s, despite a 1948 ruling by the Supreme Court that partially abolished the practice.¹ According to the 1958 Preliminary Master Plan for Long Beach, a large portion of the ethnic minority population in the City of Long Beach at the time lived in the area that was roughly bounded by the City of Signal Hill to the north, Orange Avenue to the east, 10th Street to the south, and Atlantic Avenue to the west.²

This section discusses the ethnographic history of Long Beach with respect to four themes:

- Mexicans and Mexican Americans
- Chinese and Chinese Americans
- Japanese and Japanese Americans
- African Americans

Long Beach's ethnic makeup continues to evolve. Since the late 1970s, Long Beach has become the home of the second largest population of Cambodians outside of Cambodia.³ In recognition of this fact, the Long Beach City Council designated the portion of Anaheim Street between Atlantic Boulevard and Junipero Avenue as "Cambodia Town" in 2006.⁴

9.1 THEME: MEXICANS AND MEXICAN AMERICANS

Although Long Beach, like the rest of California, was once part of Mexico, the population claiming Mexican heritage had dwindled by the time the City of Long Beach was incorporated. In the early 1900s, the Southern Pacific Company reported that it was employing 4,500 Mexican workers on its railway lines throughout Southern California. Following the expansion of the Pacific Electric railway system, thousands of Mexican immigrants came to the Los Angeles region.⁵ In Long Beach, the earliest newspaper accounts of Mexicans within the City of Long Beach largely consisted of

¹ *Shelley v. Kraemer*. Discussed in Lipsitz, George. 2006. *The Possessive Investment in Whiteness: How People Profit from Identity Politics*. Philadelphia, PA: Temple University Press, pp. 26–27. Referenced in Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 35.

² City of Long Beach Department of Planning. 1958. *Preliminary Master Plan*. Long Beach, CA, p. 31.

³ The largest is in Southeast Asia.

⁴ Mira, Jang. 26 October 2006 "Debate is a Lesson in Democracy." *Press-Telegram*.

⁵ McWilliams, Carey. 1946. *Southern California: An Island on the Land*. Layton, UT: Gibbs Smith, p. 316.

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headlines reporting violence in connection with Mexicans, often reporting the death of one ranch hand caused by another ranch hand at a nearby rancho. In the 1940s, the Hearst Press in particular published every account of Mexican arrests, intensifying distrust and animosity toward the Mexican community.⁶

The area known as Zaferia, a rural community located near the intersection of Anaheim Street and Redondo Avenue, housed a large Mexican population. These men and women worked for Rancho Los Alamitos and worked part of Jotham Bixby's rancho as sharecroppers. The number of Mexicans living in Long Beach grew during the Mexican Revolution of 1910, when a large number of Mexican nationals fled their country to escape the civil war that lasted until 1920.⁷

In 1918, Long Beach's First Methodist Church formed the Methodist Mexican Association of Long Beach to serve as a community center for Zaferia residents. By 1921, the church was completed at the corner of Anaheim Street and Redondo Avenue. The Chapel of Our Lady of Guadalupe served Mexicans in the central Long Beach area, which stood at the intersection of Chestnut Avenue and Pacific Coast Highway. The church was seen not only as a religious sanctuary but also as a refuge from a tough neighborhood nicknamed "the Jungle," which was located near the cross-streets of Pacific Avenue and Pacific Coast Highway.

By 1921, an estimated 5,000 Mexicans were living in Long Beach. In an attempt to help this group assimilate, the Chamber of Commerce Committee on Americanization held a summer school for Mexican women at the South Los Cerritos School and provided playgrounds for their children to use while their mothers were in class.⁸ Other self-help groups included the Club Latino Americano de Long Beach y Signal Hill, which was organized to provide help to those affected by the 1933 Long Beach earthquake, and the Las Amigas Americanization Center, which was located on East 21st Street and offered English lessons to adults.⁹

Mexicans working the agricultural fields of the San Joaquin Valley during the summer were expected to return to Mexico during the winter; however, these farm hands often stayed in the Los Angeles region. During the Great Depression, the County of Los Angeles repatriated thousands of Mexicans, many of whom were U.S. citizens, back to Mexico. The County felt that by doing this, they would save money by paying a one-way fare for Mexicans to return to Mexico rather than pay for their social services. In 1932, 11,000 Mexicans were sent to Mexico via the Southern Pacific Company.¹⁰

The number of Mexicans increased once again during World War II, when the Bracero Program was implemented. With the Japanese community detained in camps during the war, the agricultural businesses needed cheap labor to harvest the crops. Therefore, a contract was created between the United States and Mexico in 1942 so that Mexico could provide workers to assist with

⁶ McWilliams, Carey. 1946. *Southern California: An Island on the Land*. Layton, UT: Gibbs Smith, p. 319.

⁷ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 31.

⁸ *Press-Telegram*. 25 March 1921. "Local Mexican Colony Needs Discussed by Body," p. 12. Available at: ProQuest Historical Newspapers, *Press-Telegram*.

⁹ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 68.

¹⁰ McWilliams, Carey. 1946. *Southern California: An Island on the Land*. Layton, UT: Gibbs Smith, p. 317.

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harvesting agricultural produce. The program was supposed to last five years, but the success of the program extended the expiration date until the early 1960s. The Mexican population in Long Beach was estimated at 10,000 by the end of the program.¹¹

Associated Property Types

Property types historically associated with the Mexican American population of Long Beach have not been well documented. Such properties would be expected to include residences, businesses, churches, and other resources owned or used by, or serving, the Mexican American community. Men who worked on the Los Alamitos Rancho were ranch hands that lived in the Long Beach area: the only buildings remaining that may be directly associated with Mexican laborers are the blacksmith shop and barn. Other buildings include the First Methodist Church erected at Redondo Avenue, north of Anaheim Street, which was constructed for the Methodist Mexican Association of Long Beach,¹² and the Chapel of Our Lady of Guadalupe, which stood at the intersection of Chestnut Avenue and Pacific Coast Highway. Extant properties with Mexican American associations should be evaluated for their integrity and significance to the history of the community.

Registration Requirements

A property that would typically qualify under this theme would have a significant historic association with the Mexican and Mexican American residents of Long Beach and would retain its integrity to the period of significance. This property type would meet the NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district. Individual properties significant under this theme may be found eligible under Criterion A/1/B or Criterion B/2/C. Individual properties may also be significant for their architectural character (Criterion C/3/D-G, K), but this significance would be in addition to their historic associations and is discussed in Section 10, *Architectural Character*. A potential historic district that is associated with this theme would require significance under either Criterion A/1 or Criterion B/2 plus the portion of Criterion C/3 that is relevant to districts.

- A resource linked to the Mexican and Mexican American history of Long Beach would meet the NRHP, CRHR, or local registration requirements under Criterion A/1/B as a contributor to a historic district for its association with a pattern of events or historic trends within a defined context. To qualify, a resource must demonstrate that it contributes to a consistent setting and pattern of ethnographic development. The resource should retain integrity of location, feeling, and association. Integrity of materials and design are less critical; however, for the NRHP and CRHR, properties should retain integrity to the period of significance and should not possess any alterations that significantly change the appearance of or original design intent of the building.

¹¹ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 124.

¹² *Southwest Contractor and Manufacturer*. 3 April 1921, p. 16, col.3.

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- A resource linked to the Mexican and Mexican American history of the Long Beach would meet the NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person or group whose contributions to history can be identified and documented. The resource must retain a high degree of integrity to the period during which the significant person or groups were associated with property. Integrity of location and association are most critical. Integrity of materials and feeling would be less important; however, for the NRHP and the CRHR, properties should not possess any alterations that significantly change the appearance or original design intent of the building.
- A resource linked to the Mexican and Mexican American history of Long Beach may qualify under Criterion C/3/D-G, K, as a contributor to a historic district. NRHP Criterion C includes resources “that represent a significant and distinguishable entity whose components may lack individual distinction.” Typically, this Criterion would be utilized in conjunction with either Criterion A or Criterion B to explain the significance of a potential historic district. Location and association would be the most important aspects of integrity in this scenario.

9.2 THEME: CHINESE AND CHINESE AMERICANS

Chinese immigration into the United States began with the discovery of gold in California. Enticed by the land of opportunity, Chinese immigrants left a country plagued by overpopulation, flood, famine, epidemic disease, and civil warfare.¹³ By the time of their arrival in the United States, the mines had been picked over, leaving only menial occupations such as cooks, farm workers, domestic servants, and launderer. By 1860, there were 35,000 Chinese immigrants in California, and that population grew when more Chinese came to United States to work on the construction of the transcontinental railroad in 1864. The number of Chinese immigrants coming to California jumped from 3,000 to 6,000 a year; by 1868, the number varied from 12,000 to 20,000 men a year.¹⁴ The Chinese that settled in Long Beach worked as cooks, operated laundries, and worked as commercial fisherman.

By 1873, the United States was suffering from an economic downturn caused by the Civil War and its aftermath, and as a result, the unemployment rate in California was rising. This led to resentment of Chinese immigrants, who were willing to work at lower wages and at jobs that White Americans refused to take. These sentiments intensified over time and led to the Chinese Exclusion Act of 1882, which established a 10-year moratorium on Chinese labor immigration. Ten years later, when the Chinese Exclusion Act was due to expire, the Geary Act was enacted, extending the Chinese Exclusion Act until the 1920s.¹⁵ In 1888, the U.S. Congress passed the Scott

¹³ Conlin, Joseph R. [1984] 1997. *The American Past: A Survey of American History*. 5th Edition. Fort Worth, TX: Harcourt Brace, p. 529.

¹⁴ Conlin, Joseph R. [1984] 1997. *The American Past: A Survey of American History*. 5th Edition. Fort Worth, TX: Harcourt Brace, p. 529.

¹⁵ National Archives and Records Administration. 1989. “The Chinese Exclusion Act Was Approved on May 6, 1882. It Was the First Significant Law Restricting Immigration into the United States.” College Park, MD. Available at: <http://www.ourdocuments.gov/doc.php?doc=47>

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Act, which forbade Chinese laborers to re-enter the United States once they left. Many Chinese were faced with a choice of giving up businesses and land that they had acquired in the United States or never being able to see their families in China again.¹⁶ It was not until 1930 that restrictions against the Chinese began to lessen, when the U.S. Congress passed an act allowing Chinese women who married American citizens before May 26, 1924, to come to the United States and reunite with their husbands.¹⁷

While the Chinese Exclusion Act was in effect, Filipino and Japanese immigrants replaced the Chinese American workforce.¹⁸ Their immigration into the United States was easier because the Philippines became an American colony in 1898 and the Japanese made their way through the Hawaiian Islands. The U.S. Congress adopted a Japanese exclusion law in 1924, reflecting a national policy that kept the majority of immigrant groups out of the United States at that time.

In Long Beach, newspapers exacerbated local anti-Chinese feelings largely by limiting coverage of the Chinese American community to articles involving violence, opium abuse, gambling, murder, or death. For example, an article in 1887 discussed an ordinance that was passed that same year declaring that Chinese laundries were a nuisance and ordering them to move to the outskirts of Long Beach.¹⁹ Another article reported that a man named Quan Lee who operated a laundry at the foot of Third Street near the Inner Harbor in 1913 had been arrested for having opium in his possession.²⁰ Rare were the articles that discussed the Chinese community in a positive light.

Associated Property Types

Properties associated with Chinese settlement in Long Beach may include businesses, residences, meeting places, and places of worship. Primary and secondary source research will reveal the location of these properties. These resources may be considered to be unique and rare and valuable to the history of the local Chinese American community.

Registration Requirements

A property that would typically qualify under this theme would have a significant historic association with the Chinese and Chinese American residents of Long Beach and would retain its integrity to the period of significance. This property type would meet the NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district.

¹⁶ U.S. Department of the Interior, National Park Service. 17 November 2004. "A History of Chinese Americans in California: The 1880s." Washington, DC. Available at: http://www.nps.gov/history/history/online_books/5views/5views3e.htm

¹⁷ U.S. Department of the Interior, National Park Service. 17 November 2004. "A History of Chinese Americans in California: The 1900s." Washington, DC. Available at: http://www.nps.gov/history/history/online_books/5views/5views3g.htm

¹⁸ *Los Angeles Times*. 9 April 1902. "Japanese Laborers Multiplying Here," p. A2. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

¹⁹ *Los Angeles Times*. 19 August 1887 "Ordinance Passed Declaring the Chinese Laundry a Nuisance & Ordering It to the Outskirts of the City," p. 6. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

²⁰ *Los Angeles Times*. 12 March 1913. "Two Bonds at Variance," p. II 10. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

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Individual properties significant under this theme may be found eligible under Criterion A/1/B or Criterion B/2/C. Individual properties may also be significant for their architectural character (Criterion C/3/D-G, K), but this significance would be in addition to their historic associations and is discussed in Section 10, *Architectural Character*. A potential historic district that is associated with this theme would require significance under either A/1 or B/2 plus the portion of C/3 that is relevant to districts.

- A resource linked to the Chinese and Chinese American history of Long Beach would meet the NRHP, CRHR, or local registration requirements under Criterion A/1/B as a contributor to a historic district for its association with a pattern of events or historic trends within a defined context. To qualify, a resource must demonstrate that it contributes to a consistent setting and pattern of ethnographic development. The resource should retain integrity of location, feeling, and association. Integrity of materials and design are less critical; however, for the NRHP and CRHR, properties should retain integrity to the period of significance and should not possess any alterations that significantly change the appearance of or original design intent of the building.
- A resource linked to the Chinese and Chinese American history of the Long Beach would meet the NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person or group whose contributions to history can be identified and documented. The resource must retain a high degree of integrity to the period during which the significant person or groups were associated with property. Integrity of location and association are most critical. Integrity of materials and feeling would be less important; however, for the NRHP and the CRHR, properties should not possess any alterations that significantly change the appearance or original design intent of the building.
- A resource linked to the Chinese and Chinese American history of Long Beach may qualify under Criterion C/3/D-G, K, as a contributor to a historic district. NRHP Criterion C includes resources “that represent a significant and distinguishable entity whose components may lack individual distinction.” Typically, this Criterion would be utilized in conjunction with either Criterion A or Criterion B to explain the significance of a potential historic district. Location and association would be the most important aspects of integrity in this scenario.

9.3 THEME: JAPANESE AND JAPANESE AMERICANS

The number of Japanese immigrants to Southern California jumped from 58 in 1880 to 25,597 in 1920. The center of the Japanese community was located in Little Tokyo in Los Angeles. Japanese men worked on the railroads and later in the citrus industry, especially at the time when Chinese and Mexican workers were being deterred from entering the United States. Many began buying the agricultural land that the Chinese had rented, and Mexican workers were used to replace Chinese workers in the citrus fields. The Japanese were so successful in their endeavors that they controlled

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90 percent of truck crops such as asparagus, lima beans, carrots, and cauliflower.²¹ They also established a profitable canning industry, making the San Pedro–Wilmington area the fish capital of the United States.²² The Japanese community in Long Beach, which bordered San Pedro and Wilmington, resided in Signal Hill and Fish Harbor (near Terminal Island) in the first decade of the 20th century.²³ The Japanese farmed the land and worked in canneries and, like the Chinese, worked as commercial fisherman.

The Japanese were known for working hard and attempting to immediately assimilate into the American culture. Their efforts were ignored by Americans in general, and the Japanese community, like other ethnicities, experienced legal and social discrimination. They were not allowed to own their own homes, businesses, or land, so they registered these assets under the names of their American-born children.²⁴

The anti-Japanese sentiment in Long Beach reached its climax following December 7, 1941, when Japan bombed Pearl Harbor and the United States declared war against Japan. The day after the bombing, Federal Bureau of Investigation (FBI) agents arrested 300 Japanese residents, detained them within a wire barricade, and labeled them as “classified for internment.”²⁵ The Japanese fishing fleet was placed under surveillance by the U.S. Army, and a military quarantine was thrown around the “flotilla.”^{26,27} By the end of December 1941, an estimated 5,000 Japanese Americans who resided in Long Beach and the harbor area were placed under a strict curfew and eventually given the choice to voluntarily evacuate the western halves of California, Oregon, and Washington and the southern half of Arizona or to face internment.²⁸ Many chose to be interned and resided at internment camps until after World War II. Upon their return after the end of World War II, the Japanese community settled in west Long Beach along Santa Fe Avenue. By 1970, the Japanese American community had become largely assimilated and had spread throughout Long Beach.²⁹ As of 2005, the City of Long Beach’s combined Asian population was reported by U.S. Census records as 14 percent of the overall population.³⁰ However, only a very small portion of that number

²¹ McWilliams, Carey. 1946. *Southern California: An Island on the Land*. Layton, UT: Gibbs Smith, p. 321.

²² McWilliams, Carey. 1946. *Southern California: An Island on the Land*. Layton, UT: Gibbs Smith, p. 322.

²³ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 36.

²⁴ Ovnick, Merry. 1994. *Los Angeles: The End of the Rainbow*. Los Angeles, CA: Balcony Press, p. 263.

²⁵ *Los Angeles Times*. 8 December 1941. “City Springs to Attention,” p. 1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

²⁶ *Los Angeles Times*. 8 December 1941. “City Springs to Attention,” p. 1. Available at: ProQuest Historical Newspapers, *Los Angeles Times*, 1881–1985 database.

²⁷ According to Merriam-Webster, a *flotilla* is “a fleet of ships or boats; especially: a navy organizational unit consisting of two or more squadrons of small warships.” Merriam-Webster, Incorporated. 2002. *Merriam-Webster’s Collegiate Dictionary*. 10th Edition. Springfield, MA: Merriam-Webster, Incorporated, p. 447.

²⁸ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 84.

²⁹ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 124.

³⁰ City of Long Beach, Economic Development Bureau. Accessed 4 May 2009. “City of Long Beach Demographics.” Available at: <http://www.longbeach.gov/civica/filebank/blobload.asp?BlobID=19777>

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represents the Japanese American community,³¹ which is still served by a Japanese Community Center and Japanese Buddhist Church within the City of Long Beach.

Associated Property Types

Properties associated with Japanese American community may include residences, businesses, and institutions. Although the Japanese community in Long Beach owned several types of businesses, including laundries, fishing boats, and restaurants, the most common were retail produce markets, particularly fruit stands. These businesses were found along American Avenue (now Long Beach Boulevard), Anaheim Street, and Atlantic Boulevard.³²

A survey of properties associated with the Japanese American community in Long Beach resulted in the discovery of several buildings, several of which may be more suitable for local designation than NRHP or CRHR listings because of impaired integrity:

- Japanese Presbyterian Church (1925; 1333 Locust Avenue)
- Japanese American Citizen's League / Ishii House (1929; 1901 Locust Avenue)
- Community Cleaning (1924; 2042 East Fourth Street)
- Belmont Chop Suey (1926; 5228 East Second Street)
- Sakura Chop Suey (1936; 5009 East Second Street)
- Pacific Chop Suey (1927; 337 Anaheim Boulevard)
- Ohio Grocery (1929; 738 East First Street)
- Long Beach Produce Market Association / Market Café (1925; 668 Cowles Street)
- Sueo Serisawa (artist) House (4324 East Fourth Street)
- Serisawa Studio (1112 East Broadway)³³

Registration Requirements

A property that would typically qualify under this theme would have a significant historic association with the Japanese and Japanese American residents of Long Beach and would retain its integrity to the period of significance. This property type would meet the NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district. Individual properties significant under this theme may be found eligible under Criterion A/1/B or Criterion B/2/C. Individual properties may also be significant for their architectural character (Criterion C/3/D-G, K), but this significance would be in addition to their historic associations and

³¹ Chan, Sucheng. Accessed 4 May 2009. "Cambodian Refugees in the U.S." Available at: http://books.google.com/books?id=eJW99ZgCWtQC&pg=PA86&lpg=PA86&dq=Long+Beach+Japanese+Census+Records&source=bl&ots=aYtr5ITMOD&sig=cWfQTLllvcaGxLvLCGIL6278AVw&hl=en&ei=-lf_Se24B578tgO1wZHrAQ&sa=X&oi=book_result&ct=result&resnum=5#PPA87,M1. According to Chan, the current Asian population of Long Beach is roughly half Cambodian, with 15 percent Vietnamese, 8 percent Filipinos, and smaller numbers of Koreans, Japanese, Chinese, Lao, Hmong, Thai, and Pacific Islanders (mostly Samoans).

³² Taniguchi, Christeen. 2007. "Community Profiles: Long Beach." California Japantowns. Web site. Available at: <http://www.californiajapantowns.org/longbeach.html>

³³ Taniguchi, Christeen. 2007. "Community Profiles: Long Beach." California Japantowns. Web site. Available at: <http://www.californiajapantowns.org/longbeach.html>

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is discussed in Section 10, *Architectural Character*. A potential historic district that is associated with this theme would require significance under either A/1 or B/2 plus the portion of C/3 that is relevant to districts.

- A resource linked to the Japanese and Japanese American history of Long Beach would meet the NRHP, CRHR, or local registration requirements under Criterion A/1/B as a contributor to a historic district for its association with a pattern of events or historic trends within a defined context. To qualify, a resource must demonstrate that it contributes to a consistent setting and pattern of ethnographic development. The resource should retain integrity of location, feeling, and association. Integrity of materials and design are less critical; however, for the NRHP and CRHR, properties should retain integrity to the period of significance and should not possess any alterations that significantly change the appearance of or original design intent of the building.
- A resource linked to the Japanese and Japanese American history of the Long Beach would meet the NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person or group whose contributions to history can be identified and documented. The resource must retain a high degree of integrity to the period during which the significant person or groups were associated with property. Integrity of location and association are most critical. Integrity of materials and feeling would be less important; however, for the NRHP and the CRHR, properties should not possess any alterations that significantly change the appearance or original design intent of the building.
- A resource linked to the Japanese and Japanese American history of Long Beach may qualify under Criterion C/3/D-G, K, as a contributor to a historic district. NRHP Criterion C includes resources “that represent a significant and distinguishable entity whose components may lack individual distinction.” Typically, this Criterion would be utilized in conjunction with either Criterion A or Criterion B to explain the significance of a potential historic district. Location and association would be the most important aspects of integrity in this scenario.

9.4 THEME: AFRICAN AMERICANS

California joined the Union as a nonslavery state. However, the state legislature wrote restrictions into its state laws prohibiting African American citizens from testifying against a Caucasian in court, receiving a public education, owning public land, or voting.³⁴ Racially restrictive measures against African Americans limited access to local resources such as housing, employment, public education, and accommodations. Housing restrictions caused overcrowding in African American

³⁴ U.S. Department of the Interior, National Park Service. 17 November 2004. “A History of Black Americans in California: A.M.E. Church.” Washington, DC. Available at: http://www.nps.gov/history/history/online_books/5views/5views2a.htm

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neighborhoods and depressed economic growth. Consequently, banks refused to grant loans to residents living in these areas, leading to slum conditions.³⁵

The African American community initially came to the West Coast at the turn of the 20th century, taking refuge from the racism and violence of the South. In Long Beach, many settled in the vicinity of Anaheim Street and California (now Martin Luther King Junior Boulevard), an area designated as a ghetto near Poly Tech High School.^{36,37} John R. Barner, an African American who came to Long Beach from Oklahoma in 1905, is credited for this settlement. Barner did not appear to be African American and was able to purchase an abundance of commercial and residential properties along the edges of the City of Long Beach. Due to deed restrictions in various parts of the City of Long Beach, Barner purchased property in nonrestricted areas beyond the City of Long Beach limits, allowing him to “corner the real estate market for minorities.”³⁸ A commercial complex located at the intersection of Anaheim Street and Martin Luther King Junior Boulevard became Long Beach’s first African American–owned businesses. By 1910, the U.S. Census recorded the presence of 100 African Americans in Long Beach.³⁹

On June 25, 1941, President Franklin D. Roosevelt signed an executive order that “outlawed racial discrimination in hiring and the workplace for all government agencies and all private companies holding federal defense contracts.”⁴⁰ As a result, a surge of African Americans from Louisiana, Arkansas, Oklahoma, and Texas migrated to Long Beach to work in the defense industry, causing the number of African Americans living in Long Beach to jump from 2,000 in 1940 to 15,000 in 1945 (See Section 7.5, *Postwar Suburbanization, 1945–1965*, for more information about the African American community during the war years and afterwards.).⁴¹

Although the Supreme Court ruling in 1948 had prohibited the United States from enforcing restrictive real estate covenants, it did not abolish the voluntary practice of deed restrictions, which continued until the 1960s. As a result, the majority of African Americans lived in the Cabrillo Housing III, which was part of military housing in west Long Beach. They were subsequently evicted to make room for the construction of new subdivisions. Many resettled in Willowbrook, Watts, and Compton.⁴² Those who stayed in Long Beach purchased land and built homes in west Long Beach on former government housing sites and farms. These small-scale developers were happy to sell their “spec” homes to non-Whites, using their profits to finance larger developments

³⁵ U.S. Department of the Interior, National Park Service. 17 November 2004. “A History of Black Americans in California: Business.” Washington, DC. Available at: http://www.nps.gov/history/history/online_books/5views/5views2e.htm

³⁶ Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 36.

³⁷ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 90.

³⁸ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 32.

³⁹ Wibecan, Ken. n.d. “Help’s needed to fill the gaps in early black history of L.B.” *Press-Telegram*.

⁴⁰ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 90.

⁴¹ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 90.

⁴² Mullio, Cara, and Jennifer Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls, p. 35.

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elsewhere.⁴³ The African American population would tumble to 9,500 by the early 1950s and would not grow to the number it once was until the 1970s.⁴⁴ Most African Americans in Long Beach in the postwar era were employed at the Long Beach Naval Shipyard.

Associated Property Types

Property types associated with the African American community may include residences, businesses and places of employment, institutions, and other gathering places, such as churches that were owned, used, or built by African Americans. Most residences inhabited by the African American community were located near Poly High School. The Christ Second Baptist Church established by John R. Barner served as a religious and community center for the African American community in Long Beach.⁴⁵ First located at 10th and Atlantic, it was moved to 1471 Martin Luther King Junior Avenue in 1927 and replaced in 1966. Other pioneering African American churches included the New Hope Baptist and Grant Chapel AME. The Congo Club located at 520 West Esther Street and operated by the Independent Elks Lodge served as another place for the African American community to gather.⁴⁶

Registration Requirements

A property that would typically qualify under this theme would have a significant historic association with the African American residents of Long Beach and would retain its integrity to the period of significance. This property type would meet the NRHP, CRHR, or local registration requirements as an individual resource or as a contributor to a historic district. Individual properties significant under this theme may be found eligible under Criterion A/1/B or Criterion B/2/C. Individual properties may also be significant for their architectural character (Criterion C/3/D-G, K), but this significance would be in addition to their historic associations and is discussed in Section 10, *Architectural Character*. A potential historic district that is associated with this theme would require significance under either A/1 or B/2 plus the portion of C/3 that is relevant to districts.

- A resource linked to the African American history of Long Beach would meet the NRHP, CRHR, or local registration requirements under Criterion A/1/B as a contributor to a historic district for its association with a pattern of events or historic trends within a defined context. To qualify, a resource must demonstrate that it contributes to a consistent setting and pattern of ethnographic development. The resource should retain integrity of location, feeling, and association. Integrity of materials and design are less critical; however, for the NRHP and CRHR, properties should retain integrity to the period of significance and should not possess any alterations that significantly change the appearance of or original design intent of the building.

⁴³ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 99.

⁴⁴ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 99.

⁴⁵ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 32.

⁴⁶ Hillburg, Bill. 31 August 2000. *Long Beach: A City and Its People*. Carlsbad, CA: Heritage Media Corp, p. 91.

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- A resource linked to the African American history of the Long Beach would meet the NRHP, CRHR, or local registration requirements under Criterion B/2/C as an individual resource for its association with a significant person or group whose contributions to history can be identified and documented. The resource must retain a high degree of integrity to the period during which the significant person or groups were associated with property. Integrity of location and association are most critical. Integrity of materials and feeling would be less important; however, for the NRHP and the CRHR, properties should not possess any alterations that significantly change the appearance or original design intent of the building.

A resource linked to the African American history of Long Beach may qualify under Criterion C/3/D-G, K, as a contributor to a historic district. NRHP Criterion C includes resources “that represent a significant and distinguishable entity whose components may lack individual distinction.” Typically, this Criterion would be utilized in conjunction with either Criterion A or Criterion B to explain the significance of a potential historic district. Location and association would be the most important aspects of integrity in this scenario.

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The architectural character section provides information on 30 architectural styles that characterized Long Beach during the period covered by the Historic Context Statement (Table 1, *Architectural Styles in Long Beach 1784–1965*). The list is not intended to be exhaustive nor fully representative of other areas of the nation or region. Instead, the following discussion provides a framework for the identification and evaluation of majority of extant buildings in Long Beach dating from the pre-1965 era. The stylistic descriptions are based on field observations, are adapted from recognized style guides, and incorporate terminology used by architectural historians to characterize the architecture of the nation, as a whole, and Southern California, in particular.^{1,2,3,4,5,6,7} Descriptions of each style include the general period during which the style was built in Long Beach, its associated property types, and typical character-defining features. Where possible, representative examples of each style are noted, as are the names of important architects associated with a particular style.

¹ Blumenson, John J.-G. 1977. *Identifying American Architecture*. New York, NY: W.W. Norton & Company.

² Gebhard, David, and Robert Winter. 1977. *A Guide to Architecture in Los Angeles and Southern California*. Santa Barbara, CA: Peregrine Smith, Inc., pp. 683–708.

³ Harris, Cyril M. 1998. *American Architecture: An Illustrated Encyclopedia*. New York, NY: W.W. Norton & Company.

⁴ McAlester, Virginia, and Lee McAlester. 2004. *A Field Guide to American House*. New York, NY: Alfred A. Knopf.

⁵ Whiffen, Marcus. 1981. *American Architecture since 1780: A Guide to the Styles*. Cambridge, MA: The MIT Press.

⁶ Mullio, Cara, and Jennifer M. Volland. 2004. *Long Beach Architecture: The Unexpected Metropolis*. Santa Monica, CA: Hennessey and Ingalls.

⁷ Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, CA: Historical Society of Long Beach.

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**TABLE 1
ARCHITECTURAL STYLES IN LONG BEACH 1784–1965**

Style	Dates	Related Styles
Spanish/Mexican Colonial	1784–1848	
Monterey	1840s–1860s	
Colonial Revival	1876–1965	Georgian Revival, Federal Revival, Dutch Colonial Revival, Cape Cod, Regency Revival
Queen Anne	1885–1910	
Renaissance Revival	1886–1930	
Shingle Style	1890–1910	
Mission Revival	1890–1920	
Late Gothic Revival	1890–1942	
American Foursquare	1894–1910	Classic Box
Brick Commercial Vernacular	1895–1929	
Prairie	1900–1922	
Neoclassical	1900–1930	
Romanesque Revival	1900–1942	
Tudor Revival	1900–1942	English Revival, Storybook
Craftsman	1902–1925	Arts and Crafts, Bungalow
Spanish Colonial Revival	1915–1942	Churrigueresque
French Eclectic	1915–1942	Norman Revival, Chateausque
Programmatic	1920s–1960s	
International Style	1921–1942	
Art Deco	1925–1941	Zig Zag Moderne
Monterey Revival	1928–1941	
Streamline Moderne	1930–1942	
Public Works Administration (PWA) Moderne	1933–1942	
Minimal Traditional	1937–1950	
Ranch	1935–1970s	California Ranch
Late Moderne	1939–1950	
Googie	1940s–1960s	
Midcentury Modern	1945–1970s	
Corporate Modern	1945–1970s	
Dingbat	1950s–1960s	

The registration requirements section for each architectural style provides an indication of the relative rarity or abundance of a style and possible locations where examples of the style may be found in Long Beach. Properties may be significant for their architectural character alone or in conjunction with other criteria (e.g., association with a significant person or event). If a property is significant solely for its exemplification of the distinguishing characteristics of a style or period, the requirements may be more stringent for possession of character-defining features and integrity than for a property whose primary significance is one of association. Similarly, properties that are significant as contributors to a potential historic district may display fewer character-defining features and even a lesser degree of integrity than properties recognized individually as representative of a particular architectural style or period.

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10.1 SPANISH/MEXICAN COLONIAL, 1784–1848

Spanish and Mexican explorers and settlers of Alta California drew on their native traditions and utilized the most readily available material (i.e., clay) to construct the missions, presidios, pueblos, and ranchos that characterized the early European settlement of Southern California. Typically, these buildings were one story in height and had extremely thick walls (up to 3 feet in depth) with flat, shed, or gabled roofs. Although the missions reflected the influence of the classical and baroque traditions in their plans and embellishment, residential buildings were simple and unornamented on the exterior. Floor plans were one-room deep and arranged around a central courtyard in larger examples. Covered loggias provided shade and external circulation. The adobe bricks were plastered in cement for protection from the elements. Roofs were covered with rushes, tar, and, eventually, with clay tiles. Buildings from this period that were not associated with missions, presidios, and pueblos—none of which were present in Long Beach—were constructed on land grant ranchos and may have served a variety of purposes, including residential and agricultural uses.

Character-defining Features

- Adobe construction, with thick walls
- One story
- Adobe brick or plastered exteriors
- Gabled, shed, or flat roofs
- Roofs covered in clay tiles or tar
- Limited window and door openings
- Courtyards with covered loggias

Registration Requirements

Adobe buildings from the late 18th and early 19th centuries in California are very limited in number and are, by definition, highly significant under national, state, and local criteria for their historic associations and for their exemplification of an architectural style and method of construction. The ranch house at Rancho Los Alamitos is an example in Long Beach (Figure 20, *Spanish Colonial*). Because of scarcity and historic importance and the possibility that alterations may have themselves acquired historic significance, integrity of all character-defining features is neither required nor expected.

10.2 MONTEREY, 1840s–1860s

The Monterey Style evolved when the Hispanic traditions of the Spanish and Mexican period were combined with the wood building traditions of Yankee newcomers to the state in the mid-19th century. This convergence resulted in adobe buildings that often acquired a wood-framed second story. In addition, Monterey Style buildings, even while still of adobe construction, could be characterized by an outer covering of clapboard and a wood shingle roof, suggesting the influence of American Colonial architecture. One of the most recognizable features of Monterey buildings was an attached porch or balcony (which could be cantilevered or resting on vertical supports) enclosed by plain wood posts and balustrades.



Rancho Los Alamitos



FIGURE 20
Spanish Colonial

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Character-defining Features

- Adobe construction or a combination of adobe and wood-framed construction
- One or two stories
- Exteriors of plastered adobe or clapboard
- Roofs of clay tiles or wood shingles
- Regular arrangement of multilight wood-framed windows, with deep interior reveals
- Attached wood porches and balconies with plain wood posts and balustrades
- Detailing at the door and window openings suggestive of American Colonial prototypes

Registration Requirements

Properties representing the Monterey period and style should be treated similarly to those of the Spanish/Mexican period. They are equally rare and share many of the same historic associations. Monterey style buildings, therefore, are also highly significant under national, state, and local criteria for their historic associations and for their exemplification of an architectural style and method of construction. The ranch house at Rancho Los Cerritos exemplifies this style and period. Because of scarcity and historic importance and the possibility that alterations may have themselves acquired historic significance, integrity of all character-defining features is neither required nor expected.

10.3 COLONIAL REVIVAL, 1876–1965

One of the most universal of all American building styles, and the most favored nationwide for residential construction, the Colonial Revival has been popular since the 1876 Centennial celebration in Philadelphia that heralded patriotic interest in the American architectural past. The style gained traction in Southern California as more people emigrated to the area from the east coast and Midwest in the final quarter of the 19th century. Colonial Revival buildings can draw on numerous prototypes, including Georgian, Adam, Federal, Classical Revival, and Dutch Colonial. Early examples from the late 19th and early 20th centuries in Southern California often consisted of Colonial Revival details grafted onto the fashionable style of day, be it Queen Anne, Shingle, American Foursquare, or Craftsman. In the 1920s, some Colonial Revival buildings became more literal in their interpretation of the 17th-, 18th-, and early 19th-century precedents. In the 1930s, the Colonial Revival was often merged with the Hollywood Regency style or simplified and stripped down to its basic elements. With the emergence of the Ranch style in the post-World War II era, the Colonial Revival was reborn as the stylistic clothing for many new tracts of homes and was repopularized through the medium of television as the image of the quintessential American house.

The majority of Colonial Revival buildings feature rectangular building plans and designs that are often symmetrical, or at least highly regular and balanced, in composition. Symmetry is less common in post-World War II examples. Roofs may be side gabled, hipped, or gambreled and can be accented with dormer windows or vents. Eaves are boxed, and some examples are detailed with

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dentil moldings. Porches, one or two stories in height, are often included, mostly as central focal points and frequently incorporate classical elements such as columns, pilasters, and entablatures. Entries are also usually centered and detailed with classical surrounds and pediments. Features such as sidelights, transoms, and fanlights are not uncommon for the doorway. Windows are typically double-hung sash, with multiple lights in the upper sash (and occasionally the lower sash, as well). Window surrounds usually have molded lintels. French doors, casement windows, and Palladian windows are also utilized. Depending on location, Colonial Revival buildings have wood, brick, or stucco exteriors.

Buildings may be classified as Colonial Revival, according to the following list of character-defining features or, more specifically, may be categorized according to one of the subtypes described below. Although preeminently a residential style, the Colonial Revival was also used for commercial and institutional buildings, particularly churches. Within the realm of residential architecture, the Colonial Revival was most often employed locally for single-family houses and bungalow courts.

Character-defining Features

- One to two-and-a-half stories (in local examples)
- Side-gable, hip, or gambrel roof, which would originally have been shingled
- Dormers or dormer vents
- Boxed eaves
- Cornice embellishments, especially dentils
- Wood (clapboard, shingle, board, and batten) or brick exteriors or a combination of the two
- Symmetrical or balanced facade composition, often with central focal point
- Mostly rectangular doors and windows, with classical surrounds and entablatures
- Paneled entry doors, sometimes flanked with sidelights
- Multilight windows, usually double-hung sash (six-over-six, six-over-one, four-over-one, four-over-four), often arranged in pairs or threes
- Shutters
- Accent windows (Palladian, bulls-eye, oval)
- Brick accents (chimney, porch steps or paving, entry path)

Georgian Revival Substyle

The Georgian Revival reflects the architecture of the 18th and early 19th centuries in colonial America, roughly corresponding to the eras of George I through IV of England (1714 to 1830). Georgian Revival buildings usually featured side-gabled or hipped roofs, often with dormers, that keyed a symmetrical design with a central focal point. Cornices were ornamented with dentils or modillions. Facades were generally divided into three wings or one block with three or five bays. Pediments above the entryways were common; unlike the Georgian precedent, however, the revivalists favored the broken pediments that were less common in the colonial era versions. Windows are rectangular in shape with double-hung sashes, and in the more accurate renditions, each sash has 6, 8, 9, or 12 panes.

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Federal Substyle

Referencing the circa 1780 to 1820 era, Federal Revival buildings shared many of the same features as the Georgian Revival houses. Semicircular or elliptical fanlights over a front door flanked by sidelights tend to be a distinguishing feature of Federal Revival houses.

Dutch Colonial Substyle

Dutch Colonial Revival buildings are loosely derived from the architecture of New Amsterdam, or New York, of the late 17th and early 18th centuries. With rare exceptions, the Dutch Colonial Revival in Southern California can be described as a Colonial Revival building with a gambrel roof. The roof is usually oriented as a side gambrel and characterized by flared eaves. In the revival version of the style, dormers, which may be individual or continuous, were introduced.

Cape Cod Substyle

While the precedent for this substyle is the architecture of Massachusetts in the 18th century, this stylistic designation is sometimes used in Southern California to describe a one or one-and-a-half story, side-gabled, wood-sided Colonial Revival house whose facade consists of an entry flanked by double-hung sash windows.

Bungalow Substyle

From around 1919 through 1925, during the heyday of the bungalow craze, a popular version of this one-story, five- or six-room-house type featured Colonial Revival elements. It was characterized by a side-gabled roof that could be modified to be a clipped gable or jerkinhead configuration. Dormers, either containing windows or vents or purely decorative, were common. Clapboard covered the exterior, with a brick chimney usually attached to a side elevation. The facade was symmetrical, with an attached full- or partial-width porch treated as a portico whose columns or posts carried a front-gable. Sometimes, the portico was abbreviated as a gabled hood that was supported on large brackets and shaded the central entry. Windows were multipaned and often casement in type. Craftsman details were often introduced, in particular exposed rafters in the eaves or a pergola over a portion of the porch.

Regency Revival Substyle

Regency refers to the period of English history of when the Prince of Wales, later to be known as George IV, assumed the duties of the monarchy, from 1810–1820. The Regency Revival was a variation on Georgian Revival architecture and was particularly fashionable during the 1930s, when it was popularized by Hollywood and magazines such as *Architectural Digest*. Characteristics of the Regency Revival include symmetry, bow windows and balconies, delicate ironwork balustrades and porch supports, classical elements that are rather attenuated in proportion, and quoined corners.

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The majority of Colonial Revival buildings in Long Beach will be residential in use and may be found primarily in the neighborhoods developed during the first half of the 20th century, for example, the Heartwell/Lowe House, 2505 East Second Street (Figure 21, *Colonial Revival*). Colonial Revival buildings may be significant either individually or as contributors to a historic district. To be significant as an example of the Colonial Revival style, a building must possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of the original siding materials (or replacement in kind), original windows (sash and surrounds), and entry and porch. Roofing materials may have been replaced but should present a compatible appearance. Any additions should ideally be located in the rear. An original, detached garage with a similar design scheme would be considered a related feature, unless it has been resurfaced or its garage door incompatibly replaced. An individually significant example of the Colonial Revival style will showcase, at a minimum, the primary character-defining features of the style, including massing, roof configuration, materials, entry, and window and door treatment.

10.4 QUEEN ANNE, 1885–1910

Developed by a group of English architects led by Richard Norman Shaw, the Queen Anne style made its debut in the United States at the Philadelphia Centennial Exposition in 1876. The style in England consisted of half-timbering and patterned masonry work, as did the early examples in the United States. The American version of the Queen Anne was seen throughout the United States, and because its popularity coincided with the boom years of the 1880s and 1890s, it was the most utilized of all the Victorian-era styles for residential buildings in Southern California. Although originally applied to commercial and institutional buildings to some degree, the Queen Anne style was most suited for residential applications, which varied from simple cottages and farmhouses to elaborate mansions. In the most full-blown examples, Queen Anne houses epitomized what later generations condemned as Victorian excess: no roof treatment could be too complicated, and no surface was left unembellished.

The most recognizable elements of Queen Anne buildings in Southern California, including early commercial examples, are towers or rounded bays topped by turrets, domes, and cupolas. Bay projections, or corners treated like bays with their ends cut at an angle beneath an overhanging roofline, are also very common. Roofs are generally complex, consisting of multiple steep hips and gables. Porches are nearly ubiquitous and provided one location to showcase the decorative elements made possible by the Industrial Revolution inventions of the lathe, jigsaw, and band saw. Turned columns and balustrades, spindle work or cutout railings and friezes, carved brackets and pendants, and applied ornaments—such as rosettes, sunbursts, “donuts,” and swags—were among the favored methods to adorn porches, balconies, bargeboards, roof faces and overhangs, and window and door openings. Varied wall surfaces, often combined on one building, included patterned shingles, horizontal wood siding, and brick. Brick was also employed for tall chimneys, which could either be interior or attached to an exterior elevation. Windows were either double-hung sash or fixed, and tall and narrow; the more ambitious examples may have ornamented surrounds and colored or art glass inserts. Transom windows over front doors were often present. The overall proportions of most Victorian era buildings, including the Queen Anne, were vertical,



Heartwell/Lowe House
2505 East Second Street



FIGURE 21
Colonial Revival

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giving the impression that the building was perched on, rather than integrated into, the surrounding landscape.

Character-defining Features

- One to two-and-a-half stories
- Steeply pitched, complex roofs
- Towers and turrets
- Asymmetrical facade composition
- Varied exterior materials, including patterned shingles and horizontal wood siding, often in combination
- Partial, full width, or L-shaped porches
- Ornamental elements, including spindlework, carved or sawn brackets, bargeboards, pendants, sunbursts, rosettes, etc.
- Corner windows and bay windows
- Brick chimneys
- Tall and narrow double-hung sash windows
- Paneled and glazed front doors, often topped with transoms

Registration Requirements

Queen Anne style buildings are found in the earliest subdivisions of Long Beach, particularly within the original Willmore Townsite, the Alamitos Beach Townsite, and older neighborhoods of north Long Beach that once contained family farms. The Bembridge House, located within the Drake Park historic district, is the best local example of the Queen Anne style, retaining a high degree of integrity and the character-defining features of the style (Figure 22, *Queen Anne*). Typically, Queen Anne style buildings will be significant individually due to their limited number. Because of their age and scarcity, a greater degree of alteration may be acceptable for local designation, although to be significant under the National Register of Historic Places (NRHP) or California Register of Historical Resources (CRHR) criteria, a building should possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of the original siding materials (or replacement in kind), original windows and doors (sash and surrounds), porches, and ornamental features. Roofing materials may have been replaced but should present a compatible appearance. Any additions should ideally be located in the rear. Outbuildings such as carriage houses, barns, or water towers are very rare and should be considered significant even if altered.

10.5 RENAISSANCE REVIVAL, 1886–1930

The late 19th- and 20th-century revival of the Italian Renaissance style began as a fairly literal translation of 16th-century palazzi into 2- and 3-story buildings and evolved into the most popular clothing for midrise office buildings in the 1920s. American architects McKim, Mead, and White were responsible for some of the most elegant expressions of the revival during its earlier years, both for public buildings and lavish homes. During the 1920s, local architects such as Walker and



715 Long Beach Boulevard



FIGURE 22
Queen Anne

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Eisen and John and Donald Parkinson designed 12- to 14-story office buildings that exploited the Renaissance Revival vocabulary to impressive effect.

Renaissance Revival buildings in southern California are generally all or partially sheathed in brick and utilize concrete, stucco, cast stone, and terra cotta as secondary materials. Building footprints are rectangular, and roofs are flat or hipped. Facades are symmetrical or highly regular and divided into bays by the fenestration pattern or by piers, which are often treated as columns with bases and capitals. Vertically, buildings rise in three increments—base, shaft, and capital—analogous to the divisions of a column. Variations in surface finishes, fenestration, and level of detail visually distinguish each section, creating a horizontal emphasis that is reinforced by prominent belt courses separating the tiers. A cornice, set above a frieze and/or architrave, traditionally tops a Renaissance Revival building; however, many overhanging cornices in Long Beach were a casualty of the 1933 earthquake and the building regulations implemented in its wake. Windows on the upper stories are predominantly double-hung sash but may also be casements or industrial sash; those on the ground floor tend to be monumental and may be framed in bronze, if the ground floor tenant was a bank. Windows on the top level of taller buildings are often distinguished from lower stories by their surrounds and configuration. Classical architectural detailing is enthusiastically employed.

Character-defining Features

- One to 14 stories
- Rectangular massing
- Brick, stucco, and concrete, with trim of terra cotta or cast stone and bases of granite or masonry
- Flat or hipped roof
- Tripartite vertical organization
- Horizontal emphasis
- Symmetry and regularity
- Linear fenestration pattern
- Belt courses and cornices
- Classical detailing

Registration Requirements

The Renaissance Revival style was utilized for residential and nonresidential properties; however, the majority will be commercial examples, which will be located in the downtown area. Extant resources exhibit varying degrees of alteration. These resources include the Broadlind Hotel (149 Linden Avenue, Piper and Kahrs, architects; Figure 23, *Italian Renaissance Revival*), Farmers and Merchant Bank Tower (320 Pine Avenue, Curlett and Beelman and W. Horace Austin, architects), Insurance Exchange Building (201–205 East Broadway, Harvey H. Lochridge, architect), and Pacific Tower (205–215 Long Beach Boulevard, W. Horace Austin, architect). To be eligible for listing in the NRHP or CRHR, a property should exemplify the distinctive characteristics of the style and retain most of the aspects of integrity, including materials, design, workmanship, and feeling. Alterations, such as storefront modifications, which may disqualify a resource from federal or state



Broadlind Hotel
149 Linden Avenue



FIGURE 23
Italian Renaissance Revival

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listing, may be tolerable for local listing. Unacceptable alterations may include loss of bay divisions, extensive reglazing of windows, removal of original architectural detailing, and widespread modification of original finishes. Renaissance Revival buildings will generally be significant as individual resources and may also contribute to a historic commercial district.

10.6 SHINGLE STYLE, 1890–1910

The Shingle Style, named by architectural historian Vincent Scully in his book of the same name published in 1955, was predominantly a residential style dating from the late 19th and early 20th century. It was primarily developed by East Coast architects such as McKim, Mead, and White, although San Francisco architects, including Ernest Coxhead and Willis Polk, adapted the style to western tastes. Merging the vocabularies of Queen Anne, Colonial Revival, and Richardsonian Romanesque, the style is keyed by walls of shingles, at least on the upper stories. Ground or basement levels are often masonry. The Shingle Style is more horizontal than its Queen Anne Revival predecessor but often incorporates rounded towers, balconies, bays, and porches from the earlier genre. Roofs are usually gabled or gambrel. Other common features include clustering of windows, classical columns, arched openings, and dormer windows. The overall emphasis is on the shingled volume rather than on the decoration of individual building elements. Another mostly residential style, the Shingle Style, was also occasionally chosen for church buildings.

Character-defining Features

- Completely or partially shingled exterior
- Brick or stone as secondary material
- Two to two-and-a-half stories
- Steeply pitched gable or gambrel roof
- Dormers
- Rounded towers and bays
- Partial-width porches
- Clustered double-hung (six-over-one or similar) sash windows
- Use of arches or Palladian windows as accents

Registration Requirements

As with many other styles that emerged in the late 19th century, the Shingle Style is relatively uncommon in Southern California, and therefore, its significance often is as much dependent on its rarity as its architectural merit. The best example in Long Beach was probably the George Bixby House (11 La Linda Place, Coxhead and Coxhead, architects), which has been altered. When found locally, examples of the Shingle Style are usually a vernacular amalgamation of character-defining features rather than a pure example of the genre. Because of their age and scarcity, a greater degree of alteration may be acceptable for local designation, although to be significant under the NRHP or CRHR criteria, a building should possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of the original siding materials (or replacement in kind), original windows and doors (sash and surrounds), porches, bays, towers, and other plan features. Roofing materials may have been replaced but should present a compatible appearance. Any additions should ideally be located in

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the rear. Outbuildings such as carriage houses, barns, or water towers are very rare and should be considered significant even if altered.

10.7 MISSION REVIVAL, 1890–1920

The Mission Revival, popular between 1890 and 1920, drew its inspiration from the late 18th- and early 19th-century missions of California and the southwest. Described as the first indigenous style of architecture developed in California after becoming part of the United States, the Mission Revival developed out of a desire to part with the Eastern colonial inheritance and create a style that was particular to California.⁸ The first achievement in this style that garnered public attention was the California State Building, constructed for the 1893 World's Columbian Exposition in Chicago. The architect of the California State Building, Arthur Page Brown, went on to design the Administration Building and the Manufactures and Liberal Arts for the Midwinter Fair in San Francisco's Golden Gate Park in 1894. The foremost proselytizer for the Mission Revival movement was Charles Fletcher Lummis, editor of *Land of Sunshine*, who campaigned for the restoration of the missions of California, which were then in a state of advanced disrepair. The Mission Revival style became more widespread in the southwest after being adopted by the Santa Fe and Southern Pacific Railroad companies for their stations and hotels. For a brief period, it was the favored style for civic architecture in Southern California, used especially for city halls, schools, and libraries, as well as for homes and churches. After the Panama-California Exposition held in San Diego in 1915, the decorative Spanish Colonial Revival style came into popularity, largely displacing the Mission Revival style.

The Mission Revival style, despite its name, was a less than literal interpretation of its namesake missions. Most Mission Revival buildings are one or two stories in height and covered with stucco, which can be smooth or textured. In general, Mission Revival buildings lack surface ornamentation, with the exception of a plain string course that often outlines windows and arches. Hipped roofs with overhanging eaves are most common. Identifying features include curved parapets (or *espadañas*), dormers, and bell towers; porches whose roofs are supported by large, square piers; semi-circular arch openings and arcades, with and without impost moldings; and quatre-foil accent windows.

Character-defining Features

- One or more stories
- Hipped, tile-covered roofs
- Projecting eaves supported by exposed rafters
- Stucco exterior
- Espadañas, bell towers, dormers
- Rounded arches and arcades
- Impost moldings and continuous stringcourses around openings
- General lack of ornamentation
- Overall horizontal emphasis

⁸ Kirker, Harold. 1973. *California's Architectural Frontier*. Santa Barbara, CA: Peregrine Smith, Inc.

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Examples of the Mission Revival style are limited but include the Southern Pacific Railroad Depot (moved to 1475 San Francisco Avenue in 1930) James Beers residence (1503 East Ocean Boulevard). Other residential examples may be found in the Willmore City / Drake Park, Belmont Heights, and Wilton Street historic districts. Eligible resources should retain most of their character-defining features, although some impact or loss to character-defining features may be acceptable when comparative analysis demonstrates that the resource is a rare example of the type or that the building retains a high degree of integrity compared to other extant examples. Because of their age and scarcity, a greater degree of alteration may be acceptable for local designation, although to be significant under the NRHP or CRHR criteria, a building should possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of the original stucco siding and texture, original windows and doors (sash and surrounds), and signature features such as an *espadaña* or bell tower. Roof tiles may have been replaced but should duplicate the originals in shape, color, texture, and pattern. Any additions should ideally be located in the rear.

10.8 LATE GOTHIC REVIVAL, 1890–1950

The Gothic Revival began in England in the mid-19th century. Popularized by writers such as John Ruskin, they began appearing in the Los Angeles area in the late 1800s, during the so-called “Late” Gothic Revival period.⁹ There were few buildings constructed locally in this style, and even fewer remain. Its primary application in southern California was for church and school buildings.

Gothic Revival church buildings are the purest reflection of the medieval precedent. Usually constructed of concrete or brick, Gothic Revival churches have central naves, side aisles that are usually lower in height, apses, occasionally transepts, and often chapels and/or baptisteries that deviate from the symmetrical plan. Entry portals encompass one to three double openings, often set within Gothic arches emphasized by archivolts. Sculptural decoration of the tympanum and rose windows with tracery also characterize the facade. Side elevations may or may not incorporate attached, or in the more literal examples, flying, buttresses and are defined by a progression of pointed arch windows, often glazed with leaded and stained glass. Roofs are steeply pitched front gables, often with corbelled gable ends. Although a high point in the construction of Gothic Revival churches occurred during the 1920s in southern California, the idiom remained popular for ecclesiastical buildings well past World War II.

On the other hand, Gothic Revival school buildings (sometimes dubbed Collegiate Gothic) were supplanted by more up-to-date architectural idioms in the 1930s, especially after the massive reconstruction of schools triggered by the 1933 earthquake and the passage of the Field Act. Gothic Revival schools share the same emphasis on verticality that characterizes all Gothic Revival buildings, often expressed through uninterrupted piers and mullions, towers, spires, and pinnacles.

⁹ City of Los Angeles Department of Planning, Office of Historic Resources. 12 June 2003. “Architectural Styles: Gothic Revival.” In *Draft Preservation Plan Workbook*. Los Angeles, CA. Available at: <http://www.preservation.lacity.org/files/gothic.pdf>

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Windows are arranged in vertical channels of glass, sometimes topped with pointed arches. Brick and concrete remain the materials of choice, often accented by cast stone.

The verticality and vocabulary of the Gothic Revival was a natural complement to the evolving form of the urban skyscraper, and the Gothic Revival became one expression of medium- to high-rise office and apartment buildings, often in conjunction with the Art Deco. Much more rarely, the Gothic Revival appears via a few signature elements on small-scale commercial buildings and residential buildings. Although a “Carpenter Gothic” style—consisting of wood cottages and churches with steeply peaked roofs, Gothic-arched openings, and sawn brackets and decoration suggestive of tracery—appeared in the second half of the 19th century elsewhere in the country, the residential use of Gothic Revival elements in southern California is usually associated with the Tudor Revival style.

Character-defining Features

- Vertical emphasis
- Pointed arches
- Concrete or brick construction (more rarely, wood construction)
- Steep pitched front gabled or cross-gabled roofs with finials, pinnacles, crockets, towers, and spires
- Buttresses on side elevations
- Corbelled or crenellated gable ends
- Stained, leaded glass windows, rose windows, lancet windows, and clerestory windows (churches)
- Decorative eave braces and elaborately carved trusses (wood houses)
- Windows and doorways outlined with archivolt and topped with decorative crowns
- Windows with mullions
- Terra cotta decoration (commercial buildings)

Registration Requirements

The primary examples of the Gothic Revival style in Long Beach are churches and include St. Anthony's (540 Olive Avenue) and St. John Missionary Baptist (732 East 10th Street). Gothic Revival style buildings will be significant individually due to their limited number. Because of their scarcity, a greater degree of alteration may be acceptable for local designation, although to be significant under the NRHP or CRHR criteria, a building should possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of original exterior materials, a recognizable vertical emphasis, and incorporation of signature features, such as pointed arches. With respect to churches and other religious buildings, eligibility for listing in the NRHP is conditioned by criteria consideration A, *Religious Properties*, which unequivocally states, “A religious property is eligible if it derives its primary significance from architectural or artistic significance or historical importance.”¹⁰ Also, California case law (East Bay

¹⁰ U.S. Department of the Interior, National Park Service. Revised 2002. “How to Apply the National Register Criteria for Evaluation.” *National Register Bulletin*, No. 15. Washington, DC.

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Asian Development Corporation v. State of California) exempts churches and religious organizations from local historic preservation law, although some cities do still designate churches with the owner's consent.

10.9 AMERICAN FOURSQUARE, 1894–1910

A vernacular housing type that can be found in towns and on farms across America, the American Foursquare is box-like in massing and plan, with hipped or gabled dormers, porches across all or a portion of the facade, and detailing culled from the vocabularies of a variety of styles, including Mission Revival, Colonial Revival, and Craftsman. The American Foursquare house emerged at the end of the 19th century and was popular in southern California through the first decade of the 20th century, when it faded away in the face of the then-dominant Craftsman style. In some parts of the country, these homes are called Prairie Boxes, because their overhanging hipped roofs, horizontal proportions, and often full-width front porch lent themselves to the Prairie Style.

Homes constructed in the American Foursquare style are generally two stories, with a low- or medium-pitched hipped roof that is often accented by dormers. Large, rectangular porches may span the width of the facade of the house; if partial width, a bay window is frequently employed to balance the facade. The American Foursquare house was a simplified version of the early forms of the Prairie style that was popular during the same period, but it generally lacked the detailing emphasizing horizontal lines that were a constant in the Prairie style. The most common variations of the American Foursquare style in Long Beach featured elements of the Colonial Revival or Craftsman styles.

Character-defining Features

- Two to two-and-a-half stories
- Square or rectangular plan
- Hipped roof, often with dormers
- Overhanging eaves, either boxed and bracketed, or open with exposed rafters
- Full- or partial-width front porch
- Clapboard or wood-shingle siding, individually or in combination
- Narrow clapboard siding trimmed with fluted endboards
- Molded capitals
- Double-hung sash windows
- paneled front door with sidelights

Classic Box Substyle

Classic Box is the name sometimes given to American Foursquare houses with emphatic Colonial Revival detailing derived from the classical styles of architecture. Classic Box houses usually incorporate classical porch columns, piers, and/or pilasters, which may be fluted and generally are topped with capitals. Endboards echo the classical theme. Pediments over windows, doorways, or porches are sometimes embellished with garland or swag decorations. Boxed eaves can be accented by brackets or dentil-like detailing. Siding is most often narrow clapboard. Windows

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feature molded lintels and may be fixed or double-hung sash. Both symmetrical and asymmetrical versions of the Classic Box were built.

Registration Requirements

In Long Beach, the American Foursquare style often can be found mixed with elements of the Colonial Revival (Figure 24, *American Foursquare*), Prairie, and Craftsman styles. Most American Foursquare style properties will gain their significance within the context of a historic district as contributors to a residential subdivision. However, as a relatively rare style within the city, good examples of the style may warrant individual designation. American Foursquare style properties that are considered eligible within the context of a district should exhibit most of the character-defining features of the style and feature no alterations to the primary elevation of the building. Individually eligible American Foursquare style properties should exhibit most of the character-defining features of the style and retain a high degree of integrity. These properties may be associated with a significant builder or architect. Significant alteration or loss of character-defining features to the property's primary elevation, including additions to the facade and replacement of windows and doors, may render the property ineligible for designation.

10.10 BRICK COMMERCIAL VERNACULAR, 1895–1929

Although not an officially recognized style, a brick commercial vernacular building type is ubiquitous in American cities and towns. The overall appearance of a Brick Vernacular building tends to be very simple and mostly devoid of decorative ornamentation. From one to three stories in height, the unifying feature of these buildings, which could be freestanding but more often were attached to their neighbors, is the use of brick exterior walls, often with “face” brick utilized for the public facade and rougher, more random brick for the sides and rear. Roofs were mostly flat and ringed by a parapet that could be either stepped or flat. Facades were laid out in both symmetrical and nonsymmetrical arrangements, with the lower story of multistoried buildings accommodating storefronts, as well as the main building entry. Storefronts consisted of plate glass display windows set atop brick, wood, or later, tile, bulkheads, and entries were recessed and usually glazed. A continuous transom window generally topped each storefront. Upper story windows could be arranged singly or grouped in twos or threes. Most windows were double-hung sash in type. Side and rear elevations contained segmental arched window and door openings topped with courses of header bricks. Decorative detailing, when present, usually was derived from the classical tradition and included cornices, friezes, piers, quoins, or stringcourses, often picked out in contrasting glazed or colored brick. This highly functional building type was used for retail, office, and residential single- and mixed-use buildings, as well as for industrial purposes.

Character-defining Features

- One to three stories
- Attached or freestanding
- Brick exterior walls
- Flat roof with parapet
- Glazed storefronts with transoms
- Double-hung sash windows



FIGURE 24
American Foursquare

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- Segmental arched window and door openings on side and rear elevations
- Contrasting brick or glazed tile used for decoration (less commonly, cast stone or terra cotta)
- Detailing culled from the classical vocabulary

Registration Requirements

Examples of Brick Commercial Vernacular buildings tend to be located on the main commercial streets of neighborhoods established at the end of the 19th century and during the first quarter of the 20th century. Because the physical remnants of these neighborhoods are limited, having been subsumed by the overall growth of Long Beach and successive eras of infill, redevelopment, and renewal, examples of this building type are becoming rare. Most extant examples will have experienced some degree of modification. Highly intact examples—possessing integrity of location, materials, design, workmanship, feeling, and (sometimes) association, as well as embodiment of the distinctive characteristics of the type—may be eligible for the NRHP and/or CRHR. Most examples, however, will be more suitable for local designation. Brick Commercial Vernacular buildings may be significant as either individual resources or district contributors.

10.11 PRAIRIE, 1900–1922

The Prairie Style is one of the few homegrown American styles to emerge during the late 19th and early 20th centuries. Developed by the Prairie School, a group of Chicago area architects centered around Frank Lloyd Wright, the style was concentrated in the Midwest but spread throughout the United States through a variety of publications. This design was a reaction against Classicism and the Beaux Arts movement and took inspiration from Japanese design and the contemporary English Arts and Crafts movement. The Prairie Style was characterized by a horizontal profile and spreading terraces that mimicked the flat plains of the Midwest. Wright believed that the Prairie Style should not imitate past styles and that ornament should not be used unless it is integrated into the basic design.

Although the Prairie Style could be used for commercial and institutional buildings—the Unity Temple in Oak Park, Illinois, being the most well-known example—its most common application was in the form of single-family residences. The Prairie Style home ranged from modest to very elaborate designs. The style consists of broad, low-pitched hipped and gabled roofs, tall casement windows usually with leaded glass, horizontal patterns in wall materials, broad flat chimney, massive square posts, and extended balconies and terraces. Other details of the Prairie home included window boxes or flattened pedestal urns and decorative friezes or door surrounds consisting of bands of carved geometric or stylized floral ornamentation. The interior of the residence has newly open floor plan that revolves around the hearth both literally and symbolically. This design movement was relatively short-lived, with its heyday between 1900 and 1920. Although some “high-style” examples of the Prairie Style were designed in Southern California, most versions in Long Beach are vernacular, recognizable by an overall horizontality keyed by an overhanging roof or hood and are multifamily rather than single-family in function. One ubiquitous version of the Prairie Style, the American Foursquare, is discussed as a separate style.

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Character-defining Features

- One to two stories in height
- Low-pitched hipped or gabled roof
- Wide, overhanging boxed eaves
- Stucco or brick exteriors
- Details emphasizing horizontal lines
- Massive square porch supports
- Tall casement or double-hung sash windows, often banded together in ribbons
- Geometric patterns of small pane window glazing

Multifamily Substyle

Numerous apartment buildings of two or three stories in Long Beach dating from the decade following World War I can be characterized as a vernacular use of the Prairie Style. Typically, these stucco-clad buildings contain four or more units, either accessed by individually entries from a partial width front porch or arranged on either side of a central hall plan. Facades are symmetrical and often incorporate simplified classical elements, such as columns or pilasters. Windows are broadly proportioned and frequently tripartite in design, with muntins creating a geometric pattern of divided lights. Most of these apartment buildings reflect a degree of eclecticism, utilizing the vocabulary from several styles, including the Classical Revival, Colonial Revival, Mission Revival, and Craftsman. The most recognizable feature of these Prairie Style apartment buildings is a flat roof, screened by a parapet and circled by a pent hood that suggests the overhanging eaves of Prairie Style houses.

Registration Requirements

Examples of the Prairie Style in Long Beach include 3037 East First Street (Figure 25, *Prairie*) and the Brayton House (20 Lindero Avenue, Austin and Lochridge, architects), both of which are significant as individual resources. Most Prairie style properties will gain their significance within the context of a historic district as contributors to a residential neighborhood or subdivision. However, as a relatively rare style within the city, good examples of the style may warrant individual designation.

Prairie style properties that are considered eligible within the context of a district should exhibit the primary character-defining features of the style, with only minor alterations to the primary elevation of the building. Individually eligible Prairie style properties should exhibit most of the character-defining features of the style and retain a high degree of integrity. These properties may be associated with a significant builder or architect. Significant alteration or loss of character-defining features to the property's primary elevation—including additions to the facade, incompatible replacement or repair of the exterior stucco, and replacement of windows and doors—may render the property ineligible for designation.



3037 East First Street



FIGURE 25
Prairie

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10.12 NEOCLASSICAL, 1900–1930

One facet of the Classical Revival, the Neoclassical style is an almost academic reinterpretation of Greek and Roman precedents. Popularized at world fairs and practiced by such influential architects as McKim, Mead, and White, the Neoclassical style was favored for monuments, public buildings such as museums, temples of fraternal orders, and banks, the so-called “temples of finances.” Neoclassical buildings are monumental by definition. Dignified, severe, and unornamented, these buildings tended to favor the Greek orders, Doric and Ionic, over the Roman. Colossal columns and colonnades, temple fronts with pedimented porticoes, and flat-headed windows with lintels are hallmarks of the style.

Neoclassical houses display many of the same qualities. A colossal order porch, whether an attached portico with columns supporting a triangular pediment or a full-width colonnade, add a signature element of domestic design in this mode. Other aspects of Neoclassical houses are a direct reflection of the Colonial Revival and include symmetry, horizontal and raking cornices detailed with dentils or modillions, entries with arched or broken pediments, and double-hung sash windows with multiple lights in the upper sashes. Roofs are side gabled or hipped.

Character-defining Features

- Symmetry
- Flat or side-gabled roof
- Colossal columns (Doric, Ionic, Corinthian) and colonnades
- Smooth, masonry walls
- Pedimented porticos
- Temple-like facade
- Entablature with frieze and cornice
- Parapet incorporating balustrade
- Lack of ornamentation
- Flat-headed windows
- Residential usage
 - Attached portico or full-width porch defined by colossal columns
 - Gabled or hipped roof
 - Symmetrical facade
 - Embellished cornices
 - Double-hung sash windows
 - Central entries topped by arched or broken pediments

Registration Requirements

The York Rite Masonic Temple (835 Locust Avenue, Parker O. Wright and Francis H. Gentry, architects) is Long Beach’s notable contribution to the Neoclassical style. Neoclassical buildings are rare and will generally have a commercial or institutional use, although houses with temple-like porticoes were also built. Unless located in a concentration of other intact buildings from the period, an intact Neoclassical building will be significant as an individual resource. To be eligible

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for listing in the NRHP or CRHR, a property should exemplify the distinctive characteristics of the style and retain most of the aspects of integrity, including materials, design, workmanship, and feeling. Some degree of alteration may be more acceptable for local designation because of the scarcity of the type.

10.13 ROMANESQUE REVIVAL, 1900–1942

Round arches are the signature feature of the Romanesque Revival style. Harking back to the 10th through the 12th centuries, the Medieval era that preceded the Gothic period, the, this architectural revival had a fairly limited application to churches and schools. Romanesque Revival buildings are usually, but not always, red brick and may feature cast stone or terra cotta accents. Front gabled roofs are masked by triangular or stepped gable ends. Arcaded corbel tables are a common device and echo the semicircular arch of the windows, doors, and belfry openings. A flat-headed doorway typically was topped by a round arched tympanum embellished with sculpture. Rose windows were also favored.

Character-defining Features

- Brick exteriors
- Round arched windows, doors, and openings
- Arcaded corbel tables
- Cast stone or terra cotta trim
- Semicircular tympanae
- Front gable roof
- Hipped roof belfry
- Rose window

Registration Requirements

Long Beach boasts at least one excellent example of the Romanesque Revival: the First Congregational Church (241 Cedar Avenue, H.M. Patterson). Any other examples will likely be churches as well and, therefore, will be significant on the basis of architectural merit or historic associations (see Late Gothic Revival above). Eligible resources will probably be significant individually due to their limited number. Because of their scarcity, a greater degree of alteration may be acceptable for local designation, although to be significant under the NRHP or CRHR criteria, a building should possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of original exterior materials and windows and exhibition of a dominant round arch theme in the design.

10.14 TUDOR REVIVAL, 1900–1942

First appearing in southern California around the turn of the 20th century as an expression of the Arts and Crafts Movement, the Tudor Revival style was initially associated with some Craftsman-era building but was most popular during the 1920s and 1930s. Medieval England of the 15th, 16th, and 17th centuries was the inspiration for Tudor Revival architecture. Romanticized and historical, the Tudor Revival could evoke the simplicity of a country cottage or the pretensions of manor of

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the landed gentry. Character-defining features that exemplified this style included steeply pitched gables (covered in slate or terra cotta tile in the most extravagant examples), decorative half-timbering, arched openings (either Tudor or Gothic in form), asymmetrical arrangements of building features, tall brick chimneys, and picturesque windows composed of leaded glass or diamond patterned lights. True to form, examples of Tudor Revival were constructed or veneered of brick or even stone, although stucco over a wood frame was also quite common in many southern California homes of this style. The Tudor Revival was used primarily for houses and other residential buildings but also appeared, although less commonly, on commercial buildings.

Character-defining Features

- One or two stories (occasionally more when used for an apartment building)
- Steeply pitched, gabled and/or hipped complex roofs (shingle, slate, or tile)
- Gable ends with prominent bargeboards, uneven rakes
- Shallow eaves
- Tall chimneys, sometimes with multiple stacks and pots
- Asymmetrical plan and elevations
- Brick (laid in a variety of bond or patterns such as herringbone) exterior, often in combination with stucco or wood shingles; also stucco alone
- Areas of decorative half-timbering
- Stone or clinker brick accents
- Relatively restrained porches with decorative wood brackets
- Tall and narrow, multilight windows arranged singly or in multiples, divided by prominent mullions, glazed with diamond paning using lead or wood muntins
- Tudor, Gothic, or round arched window and door openings
- Broad planked doors with wrought iron hardware
- Pseudo-quoining around openings

English Revival Substyle

A simplification of the Tudor Revival, which reached its height of popularity during the 1920s and 1930s, the English Revival drew on the English country house for its inspiration. English Revival homes usually feature stucco walls and gable roofs of steep but not exaggerated pitch. A characteristic front-gabled roof treatment incorporates uneven rakes, with one side of a gable extending a greater distance down toward the ground than the other, sometimes changing the angle of slope in the process. Arches may be used for windows and doors and, unlike their Tudor cousins, are almost always rounded rather than pointed. Windows are usually clustered in groups on the facade and are often multipaned casements in type. Almost exclusively a residential style, English Revival buildings are nearly always asymmetrical in composition.

Storybook Substyle

A “Storybook” variant of the English Revival (also known as Hansel and Gretel, Fairy Tale, or Fantasy style), characterized by a deliberately eclectic and picturesque quality often focused on the roof treatment, found a particularly receptive audience in southern California. Roofs of Storybook

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houses are usually gabled and may feature rounded eaves that simulate thatch or undulating rows of wood shingles. Multiple turrets may also be employed or exaggeratedly steep gables. Exterior materials are usually stucco or brick, although wood may also be used, and decorative combinations or elaborations of these materials may also evoke a fantasy quality. Storybook houses are asymmetrical and can display a variety of window shapes and types on one building. The popularity of this image of home has been ascribed by more than one observer to the influence of the motion picture industry.

Registration Requirements

Long Beach boasts some outstanding examples of Tudor Revival design, such as the Dawson/Pray House (4252 Country Club Drive, Clarence Aldrich, architect) (Figure 26, *Tudor Revival*). Like other period revival residential buildings in Long Beach, Tudor Revival houses and apartment buildings may be found predominantly in neighborhoods developed during the 1920s and 1930s. Properties may be evaluated either individually or as contributors to districts built during the period revival era. To be significant as an example of the Tudor Revival style, a building must possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of the asymmetrical design and massing, original siding materials, original windows (sash, glazing, and surrounds), entry, and signature architectural elements, such as half-timbering. Roofing materials may have been replaced but should present a compatible appearance, unless the distinctive character of the design is directly associated with the roof, in which case replacement should replicate the original appearance exactly. Any additions should ideally be located in the rear. An original, detached garage with a similar design scheme would be considered a related feature, unless it has been resurfaced or its garage door incompatibly replaced.

10.15 CRAFTSMAN, 1902–1925

Rooted in the principles of the late-19th-century Arts and Crafts movement in England, the Craftsman aesthetic and ideals were developed and promoted in the United States by furniture maker Gustav Stickley and his 1901 magazine, *The Craftsman*. Craftsman architectural design reached its apogee with the work of two brothers, Charles S. Greene and Henry M. Greene, who practiced together in Pasadena from 1893 to 1914, and with the work of a handful of other architects primarily located in the vicinity of the Arroyo Seco and the San Francisco Bay Area. The work of the Greene brothers and other Craftsman style architects was widely published in both professional and popular journals. This exposure fueled the popularity of the Craftsman style, which spread quickly throughout the country. Craftsman house plans became easily accessible to the middle-class through pattern books and mail-order houses, such as Sears, Roebuck & Company, and Montgomery Ward. Affordable and easily constructed from locally available materials, the mostly one- or one-and-a-half-story Craftsman homes became known as bungalows and dominated middle-class residential design during the first quarter of the 20th century. Although some Craftsman homes were two stories in height, large-scale versions of Craftsman houses were rare except in California.¹¹ A limited number of commercial and public buildings also reflect Craftsman influences.

¹¹ McAlester, Virginia, and Lee McAlester. 2004. *A Field Guide to American Houses*. New York, NY: Alfred A. Knopf, p. 454.



4252 Country Club Drive



FIGURE 26
Tudor Revival

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Craftsman buildings utilize materials such as wood, stone, and brick in a natural-appearing state. Structural features were left exposed and exploited for their decorative qualities. Earth tones were favored, integrating the building with the surrounding landscape. Horizontality was emphasized through low, ground-hugging massing, employment of broadly pitched, overhanging roofs, and utilization of wood siding and flat trim laid in continuous bands. Often, the lower portion of the exterior walls or porch supports was battered or tapered so as to be heavier at ground level. Capacious front porches were nearly ubiquitous features, often overlooked by generous expanses of windows clustered in groups. A combination of window types was used, with casement windows and fixed windows commonly appearing on the facade and double-hung sash on the sides and rear. Entries typically were characterized by oversized, heavy, wood-paneled doors. Craftsman interiors were distinguished by built-in features, such as bookshelves, cabinets, and hutches with leaded glass doors and seating nooks and by the use of wood for picture rails, continuous header moldings, window and door casings, and doors.

Character-defining Features

- One to two stories
- Low-pitched, gabled (or sometimes hipped) roof
- Wide, unenclosed eave overhang
- Exposed rafters, beams, and/or braces in the eaves
- Vents, usually slatted or trellised, in the gable ends
- Shed- or gable-roofed dormers and sleeping porches
- Wood siding (shingle, shake, or clapboard)
- Brick (common and clinker), stone (boulders, cobbles, or “cast” stone), and more rarely, stucco, used for porch piers and railings, foundations
- Porches, full- or partial-width or L shaped
- Porch piers, sometimes resting on pedestals
- Gabled or shed porch roofs, often echoing the shape and detailing of the main roof
- Widely proportioned front doors, sometimes with beveled glass inserts or panels
- Tripartite window groupings
- Art glass windows (usually on side elevations, marking locations of interior sideboards and stairways)
- Wide window and door casings, often with extended lintels
- “Battered” or sloping foundations, chimneys, porch piers
- Pergola porch extensions
- Overall horizontal emphasis

Although these are considered the most typical character-defining features, not all will apply to each Craftsman style building. Various regional architectural and building material preferences, as well as socioeconomic factors, influenced several Craftsman typologies to develop, especially in Southern California. In general, the style became increasingly simplified through reduction to a few recognizable elements in the decade following World War I. There are several Craftsman subtypes.

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Bungalow Substyle

Bungalow is the term given to a one- or one-and-a-half-story home with a porch or veranda.¹² During the pre–World War I years in Southern California, bungalows were nearly always Craftsman in style, while in the years following World War I, almost any single-story cottage—be it Craftsman, Colonial, Spanish, or Tudor—was called a bungalow. A bungalow was the most characteristic expression of the Craftsman aesthetic and philosophy in the prewar years. Most houses with the character-defining features itemized above are referred to as Craftsman bungalows.

Airplane Substyle

This variant of a Craftsman bungalow is two stories, with the upper level set back and down into the wide, overhanging eaves of the first level, giving the impression of airplane wings with cockpit above.

Colonial Revival/Craftsman Substyle

This one-story hybrid bungalow dates from the late teens and early twenties of the 20th century and combines Colonial Revival features, typically symmetry and a portico entry, with Craftsman elements.

Multifamily Craftsman Substyle

Multifamily Craftsman dwellings generally integrate easily into a single-family neighborhood, both in terms of styling and scale. These buildings incorporated separate living spaces to accommodate more than one household and included duplexes, multiplexes (usually four units), and bungalow courts. Duplexes were usually one story in height and featured bilateral symmetry. Multiplexes were two stories in height, usually symmetrical, and featured four entries that opened off the front porch. Bungalow courts consisted of detached units, each with its own entry, grouped in a U, L, or I shape around a central courtyard.

Eclectic Craftsman Substyle

Some Craftsman buildings reflected stylistic influences of other cultures more directly than others. The wood-building traditions of Japan and European alpine regions resulted in Swiss Chalet and Japanese-Influenced Bungalows. The former was characterized by a broad, front-gable that spanned the facade, widely overhanging eaves, a wood-railed balcony supported by large brackets, and intricate cutout wood ornamentation. The Japanese Influenced Craftsman was recognizable by convex curved gable ends supported by complex curved brackets, such as those in ancient Japanese temples. Medieval European influences resulted in Tudor style Craftsman buildings, usually signified by incorporation of faux half timbering.

¹² Winter, Robert. 1980. *The California Bungalow*. Los Angeles: Hennessey and Ingalls, page 19.

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In Long Beach, countless examples of the Craftsman style were constructed (Figure 27, *Craftsman Bungalow*). Master architects—such as Henry Greene and Charles Greene; William Horace Austin, alone and in partnership with Westel W. Sedgewick or Harvey H. Lochridge; and Harry W. Metcalf, alone and in partnership with Hugh R. Davies—designed many of the Craftsman style residences in Long Beach. Although the Greene brothers designed only two Craftsman style homes in Long Beach, the Tichenor and Reeve residences, Austin & Sedgwick, Metcalf & Davis, and other local firms constructed hundreds of versions of the style in almost every Long Beach neighborhood during the first decades of the 20th century. Craftsman style residences could be seen along the ocean front, in the blocks immediately north of Ocean Avenue (now Boulevard) and in the areas north, east, and west of the central business district. More modest interpretations of the style were found throughout the numerous subdivisions that emerged during the first three decades of the 20th century.

Examples of this style are still prevalent throughout Long Beach due to the creation of such historic districts as California Heights, Bluff Heights, Carroll Park, and Hellman Street Craftsman. However, many Craftsman style houses throughout Long Beach have suffered alterations to their character-defining features. To be significant as an example of the Craftsman style, a building must possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of the original siding materials (or replacement in kind), original windows (sash and surrounds), front entry, and porch. Substitution of stucco cladding for original wood, vinyl windows for original wood-framed, or multilight windows, or removal of exposed structural features such as rafters and beams will, in most cases, disqualify a building from consideration. Roofing materials may have been replaced but should present a compatible appearance. Enclosure of a front porch must be judged on a case-by-case basis; if the original railing and porch supports are in situ and the enclosure has been made with glass, the building may qualify for local listing or as a district contributor. Any additions should ideally be located in the rear. An original, detached garage with a similar design scheme would be considered a related feature, unless it has been resurfaced or its garage door incompatibly replaced. An individually significant example of the Craftsman style will showcase, at a minimum, the primary character-defining features of the style, including horizontal massing, roof configuration and detailing, primary and secondary exterior materials, porch, entry, and window and door treatment.

10.16 SPANISH COLONIAL REVIVAL, 1915–1942

Beginning with the effort to rescue and restore the California missions in the late 19th century and the subsequent development of the Mission Revival style, architects in southern California pursued a quest for an architectural identity that reflected the region's climate, lifestyle, and Hispanic past. This search crystallized into the Spanish Colonial Revival with the 1915 design by architect Bertram Goodhue for the Panama-California Exposition in San Diego, California. The Spanish Colonial Revival style was hugely popular from the early 1920s until the 1940s. Whole communities and cities such as Rancho Palos Verdes, San Clemente, and Santa Barbara passed ordinances requiring that new buildings conform to the Spanish Colonial Revival image. Developers, builders, and individual homeowners in Long Beach, as elsewhere in southern



2330 East First Street



FIGURE 27
Craftsman Bungalow

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California, embraced the style, which easily eclipsed the other contemporaneous revival styles in usage.

A Spanish Colonial Revival building borrows decorative details from the whole panoply of Spanish architecture rather than looking back merely to the colonial buildings inherited from the Spanish and Mexican eras in California. These precedents may be Moorish, Andalusian, Renaissance, or Baroque, resulting in an architectural vocabulary of unusual depth and variety that was further enriched by combining it in the late 1920s and 1930s with the Art Deco and Streamline Moderne styles. These borrowings and combinations notwithstanding, the style also encompassed an Adobe Revival as well, which resulted in an enhanced and romanticized vision of a California past that never was.

The Spanish Colonial Revival style was employed for nearly all types of buildings—single and multifamily residential, commercial, and institutional—and therefore could range in height from one to multiple stories. The majority of Spanish Colonial Revival buildings were asymmetrical, although a popular bungalow subtype was markedly symmetrical. Almost all Spanish Colonial Revival buildings are recognizable by stucco-covered exterior walls and red clay tile roofs (in California, barrel-shaped mission tiles, reputedly modeled after those made by molding on a man's thigh, were most common). Most roofs were gabled, or gabled and flat, although hipped roofs were also utilized. Towers and turrets, even on one-story homes, fed the southern California delight in fantasy. Arched openings were almost ubiquitous. Patios and balconies allowed enjoyment of the mild climate. Secondary materials—including wood (usually dark stained), wrought iron, and polychromatic tile—provided effective accents. Windows could be wood framed or metal and were mostly casement and double-hung sash in type.

Character-defining Features

Spanish Colonial Revival buildings draw on an extensive architectural vocabulary. Some of the most common elements are itemized:

- Usually one or two stories, but can be more
- Exterior wall surface covered in stucco (or very occasionally, brick or cast stone)
- Asymmetrical appearance (except for symmetrical, flat-roofed bungalow subtype, see below)
- Round or square towers and cupolas
- Low-pitched gabled or hipped roof covered in Mission or Spanish red clay tiles or flat roof with parapet wall
- Shallow eaves or deeper eaves with carved wood brackets exposed in the overhang
- Heavy wood door, commonly carved or paneled, sometimes emphasized by spiral columns, pilasters, carved decoration, or patterned tiles
- Arched focal windows and casement windows
- Window grilles of wrought iron or pierced stucco or *rejas* of wood
- Exterior balconies with wood or wrought-iron railings
- Exterior gardens and patios
- Arcades

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- Attached, exterior chimneys, often tapered
- Tiled accents on walls, stairs, fountains
- Brick or tile vents
- Wrought iron lanterns and hardware
- Battered or buttressed corners
- Wing walls and *porte cocheres* with arched openings
- Exterior staircases
- Shallow second story overhang marked by corbels or brackets

Churrigueresque Subtype

The Churrigueresque variant of the Spanish Colonial Revival style is distinguished by areas of exuberant, concentrated decoration. Based on Spanish Baroque and Plateresque architectural precedents, Churrigueresque buildings feature ornate carvings that highlight archways, columns, the entry frontispiece, window spandrels and surrounds, cornices, parapets, and bell towers. The motifs employed are reminiscent of intricate Renaissance and Baroque silverwork (*plata* is silver in Spanish). Other favored devices included broken pediments, volutes, and shell designs. Several of the buildings at the San Diego fair in Balboa Park in fact showcased the Churrigueresque variant of the Spanish Colonial Revival style, including the Administration Building (still extant as the Museum of Man) and the Science and Education Building. As a facet of the Spanish Colonial Revival style, the Churrigueresque was most often employed on institutional and commercial buildings, as well as lavish, multistoried apartment buildings. Aspects of the Churrigueresque appear occasionally on single-family residences.

Bungalow Subtypes

Although the bungalow craze was born during the Craftsman era, it continued unabated into the 1920s, when pattern books featured not only Craftsman designs but also Spanish, English, and American Colonial options. Spanish Colonial Revival bungalows from this period generally can be divided into two groups: asymmetrical and symmetrical. Like other bungalows, the homes were one story in height, and like all Spanish Colonial Revival buildings, the materials palette included stucco and red tile. Asymmetrical bungalows often featured a front- and side-gabled roof, with a projecting front-gabled wing at one end of the facade, often balanced by a slightly raised wing at the other end and a small patio and entry tucked between the two wings. From the street, the roof appears to be entirely covered by clay tiles; however, the rear portion of the house usually has a flat roof shielded by a parapet wall trimmed with a coping of roof tiles. Symmetrical bungalows are characterized by three- or four-bay facades and, except for attached porches and entries, have flat fronts. Roofs are flat and hidden by parapet walls, which are sometimes stepped. Red clay tiles appear as coping on the parapet, on pent roofs below the parapets, or on hoods over windows or porches.

Courtyard Apartment Subtype

Like bungalows, the bungalow courts of the 1910s also continued into the early and mid 1920s, clothed in Craftsman or period revival garb. The Spanish Colonial Revival style, especially, lent itself to an evolution of the courts, the courtyard apartment. Characterized by common outdoor

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spaces that are fully (or nearly) enclosed by the building units, courtyard apartments drew on Moorish and Andalusian traditions. At their most luxurious, these courtyard apartments featured tiled fountains, outdoor fireplaces, lush Mediterranean landscaping, and individually designed units.

Registration Requirements

In Long Beach, examples of the Spanish Colonial Revival style are visible throughout Long Beach and reflect the construction boom of the 1920s (Figure 28, *Spanish Colonial Revival*). Most examples are single-family residences and were part of such large developments as Bixby Knolls and the historic districts of Wilton Street, Wrigley, and Minerva Park Place. Several examples of courtyard housing were also built, including the Casa Grande Apartment Building (La Casa Grande, 317 Livingston Drive) by architects Schilling and Schilling and several designed by George D. Riddle (Rose Towers / El Cordova Apartments, 1728 East Third Street; The Barcelona, 1905 East First Street; Casa Del Patio, 2055 East Third Street; Alvarado; and Casa Nido, 2074 East Third Street). Multistory residential examples include the Breakers by architects Walker and Eisen (200 East Ocean Boulevard) and the Campbell Apartments (130 Linden Avenue, Wright and Gentry, architects). Nonresidential examples include the Community Hospital by architect Hugh R. Davies (1720 Termino Avenue) and the Ebell Club and Theatre by C.T. McGrew (290 Cerritos Avenue/1100 East Third Street).

Typically, Spanish Colonial Revival Style buildings can be significant both individually and as part of a district designation. To be significant individually, the building must possess exemplary characteristics of the style. Commercial buildings tend to be designated on an individual basis, whereas residential examples, unless architecturally outstanding or designed by a noted architect, tend to be eligible mostly as district contributors.

To be significant as an example of the Spanish Colonial Revival style, a building must possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. If landscaping contributes to the Spanish flavor of the original design, integrity of the setting will also be a factor. Most critical are the retention of the original stucco siding (or replacement that duplicates the appearance and texture of the original), clay roof tiles (typically, replacement with concrete or other substitutes is not acceptable), and original windows and doors. Any additions should ideally be located in the rear and appropriately proportioned. An original, detached garage with a similar design scheme would be considered a related feature, unless it has been resurfaced or its garage door incompatibly replaced.

10.17 FRENCH ECLECTIC, 1915–1942

Although more or less contemporaneous with the Spanish Colonial Revival, the French Eclectic style never achieved the same widespread popularity in southern California. It was a style of great variety due to the wealth of French historical precedents, which ranged from manor houses and farmhouses to chateaus and sophisticated urban buildings. It was preceded by two 19th-century architectural fashions that also acknowledged France as their inspiration: the Second Empire or Mansardic style and the Chateausque style. The 20th-century incarnation of the French style was generally characterized by use of a hipped roof of steeper pitch than that used in the American



3324 East First Street



FIGURE 28
Spanish Colonial Revival

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Colonial, Renaissance Revival, or Spanish Colonial Revival styles. Circular, and to a lesser degree square, towers and turrets were popular adjunct; their presence, even when the hipped roof was absent, was a fairly good indicator of either the French Eclectic or the Storybook variant of the Tudor Revival style. Another overlap between the French Eclectic and the Tudor Revival was the use of half timbering, whose presence on a French Eclectic building is indicative of the French Norman variant. A substantial portion of French Eclectic buildings are symmetrical, with central entries, possibly side-projecting wings, and quoins marking the corners of each wing and outlining the entry. Dormers frequently appear and can be wall dormers that project through the cornice or roof dormers. Shutters often adorn windows. Brick, stone, stucco, and concrete were used for exterior wall surfaces. The Chateausque variant continued to be popular and featured complex rooflines incorporating towers and an asymmetrical plan. Although the French Eclectic was used on commercial buildings, its widest application was to single-family residences, apartment buildings, and hotels. French Eclectic buildings may be significant either as individual resources or as contributors to a historic district of resources from the same period.

Character-defining Features

- Symmetrical or asymmetrical
- Brick, stone, stucco, or concrete exterior walls
- Steeply pitched hipped roofs
- Towers and turrets
- Prominent chimneys
- Wall and roof dormers
- Multilight casement windows, usually flat-headed although occasionally with a segmental arch head
- Arched entries
- Quoins
- Shutters

Registration Requirements

The most well-known example of the French Eclectic style in Long Beach is the Chateausque Villa Riviera (800 East Ocean Boulevard, Richard D. King, architect). Other examples of French Eclectic styles may be found in areas of Long Beach that were developed during the 1920s and 1930s (Figure 29, *French Eclectic*). To be significant as an example of the French Eclectic style, a building must possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of the original roof configuration, materials, and signature features such as quoins. The original windows and doors should also be present. Any additions should ideally be located in the rear and appropriately proportioned.

10.18 PROGRAMMATIC, 1920s–1960s

Buildings in the Programmatic style are characterized by a design in which the building is made to resemble an object, such as a food item, an animal, or a household object. Utilized by diners, cafes, and other roadside amenities, these eye-catching buildings—fashioned after hot dogs,



Swaffield House
3084 East First Street



FIGURE 29
French Eclectic

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oranges, and chili bowls—sprang up along streets and highways in America as a lure for customers cruising by. This style was a direct outgrowth of the spread of automobile travel in America in the 1920s and 1930s and was most notably present in Southern California, where the “golden age” of programmatic buildings occurred between 1925 and 1934.¹³ The roadside buildings in this style often advertised the food item or service being sold inside, whether an ice cream stand in the form of a giant vanilla ice-cream cone or a shoe-repair shop in the form of an oversized boot or simply provided a literal interpretation of a business name (i.e., the Brown Derby restaurant in Los Angeles or the Sphinx Realty office).

Character-defining Features

- Appearance that resembles an object
- Exaggerated, often cartoonish exterior
- Prominent signage on or above the building
- Inexpensive building materials

Registration Requirements

Despite once containing the largest concentration of these unusual architectural expressions of the entrepreneurial spirit, southern California now boasts few extant examples of Programmatic buildings. Now valued not only for their implicit humor but also as cultural artifacts, programmatic architecture when encountered should be considered significant, even though it might be altered. A few examples are still located in Long Beach: the Coffee Pot Cafe (955 East Fourth Street) and the Daily Grind Cafe (5590 East Seventh Street). A Programmatic style building will most likely be significant as an individual resource. NRHP- and CRHR-eligible buildings should retain most of their character-defining features and a high degree of integrity. However, designation under local criteria may accommodate some loss of character-defining features due to scarcity of the type.

10.19 INTERNATIONAL, 1921–1942

The International style was a major worldwide architectural trend of the 1920s and 1930s and reflects the formative decades of Modernism prior to World War II. This style is characterized by its lack of ornamentation and its expression of volume. Supporting the building with a steel skeleton was a structural innovation that allowed the design of buildings that were sheathed in a delicate skin. Ribbons of metal casement windows that met corners are typical of the style, as well as large floor-to-ceiling glass windows and vast expanses of unadorned and plastered walls. The windows were set flush with the exterior wall surface, and the flat roof generally lacked a ledge or eave. Frequently, cantilevered structures, in the form of porches or second stories, extend out over lower stories. In terms of its domestic application, the International style was best known for its concept of stripping away ornamentation in favor of functionality.¹⁴

¹³ Gebhard, David. 1980. “Introduction.” In *California Crazy: Roadside Vernacular Architecture*, by Jim Heiman and Rip Georges. San Francisco, CA: Chronicle Books, p. 23.

¹⁴ McAlester, Virginia, and Lee McAlester. 2004. *A Field Guide to American Houses*. New York, NY: Alfred A. Knopf.

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Initially developed in Europe by architects Walter Gropius, Mies Van der Rohe, and Le Corbusier and others, and taught at the Bauhaus in Germany, the International style was promulgated in Los Angeles by Austrian émigrés Rudolph Schindler and Richard Neutra and the influential architectural circles that grew up around them. The style was named and largely defined by Henry Russell Hitchcock and Philip Johnson in a landmark exhibition at the Museum of Modern Art in New York and an accompanying book, *The International Style: Architecture since 1922*, published in 1932.¹⁵

Character-defining Features

- Horizontal emphasis
- Flat roofs
- Balance rather than symmetry
- Square and rectangular building footprints
- Simple cubic or extruded rectangular forms, emphasis on volume
- Strong right angles
- Predominant building materials include concrete, smooth stucco, brick, and glass
- Ribbon bands of windows
- Cantilevered balconies, overhangs
- Lack of ornamentation or historical references of any kind

Registration Requirements

Typically, International style buildings were constructed as individual enterprises rather than in multiples and, therefore, usually will be significant as individual resources. An outstanding example was designed by architect Raphael Soriano in 1940: the Kimpson/Nixon House (380 Orlena Avenue). Most International-style buildings will be the product of an architect rather than a builder. To be significant as an example of the International style, a building must retain its character-defining features and possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. The original materials, massing, and ratio of solid surfaces to voids (glazed surfaces) are critical for a building to convey its International Style design.

10.20 ART DECO, 1922–1941

Rebuilding in Long Beach following the devastating earthquake of 1933 was heavily influenced by the architectural style that became known as Art Deco. Art Deco first caught the public eye in America with Eliel Saarinen's entry into the 1922 *Chicago Tribune* competition to design its new building. Saarinen's design, which took second place, was an ethereal skyscraper with characteristics that would become associated with Art Deco: soaring verticality and stylized Gothic detail. The style was popularized worldwide by the Paris 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes*. Art Deco designs incorporated stylized classical forms, zigzags, and vertical accents.^{16,17} In the United States, this type of architecture was particularly favored by

¹⁵ Whiffen, Marcus. 1981. *American Architecture since 1780: A Guide to the Styles*. Cambridge, MA: The MIT Press.

¹⁶ McAlester, Virginia, and Lee McAlester. 2004. *A Field Guide to American Houses*. New York, NY: Alfred A. Knopf, p. 465.

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the federal Works Progress Administration (which later became the Works Projects Administration), who combined it with Beaux Arts classicism to produce the Public Works Administration (PWA) Moderne¹⁸ style often used for government buildings and structures in the 1930s (described as a discrete style, see below).

Known locally as the Zig Zag Moderne, Art Deco buildings are characterized by smooth wall surfaces punctuated by piers and enlivened zigzags, chevrons, low-relief geometrical patterns often in the form of parallel straight lines, and stylized floral motifs.¹⁹ Ornamentation is mostly concentrated around window and door openings, with stylized string courses along roof edges or parapets.²⁰ Roofs are flat or step back and up in a series of increments; towers were a popular vehicle for setbacks. The facade usually consists of series of setbacks emphasizing the geometric form. Piers define vertical channels of window bays. Compositions tend to be symmetrical and balanced.

The majority of Art Deco buildings are commercial in use and range from single-story storefronts and markets to high-rise office buildings. The style was also used to good effect on multistory apartment buildings, theaters, and hotels.²¹ It was not a popular choice for single-family residences, although the occasional exception to the rule does exist.

Character-defining Features

- From one to many stories in height
- Exterior walls of brick, concrete, architectural terra cotta, and stucco
- Flat roof
- Pronounced verticality
- Balanced composition
- Emphasis on piers and vertical window channels, not horizontal divisions
- Vertical projections such as towers
- Set backs and use of receding planes
- Use of bronze, copper, aluminum and other metals; glass brick and tile, terra cotta, marble, and terrazzo
- Geometric and stylized ornament, including zigzags, chevrons, sunbursts, or fluting and reeding, floral and figural motifs
- Metal casement windows, often set above spandrel panels

¹⁷ Gowans, Alan. 1991. *Styles and Types of North American Architecture*. New York, NY: HarperCollins.

¹⁸ PWA refers to the Public Works Administration established in 1933 and was intended to fund the construction of public works projects. Similarly, the WPA was established in 1932 under the Herbert Hoover (originally called the Reform Finance Corporation) and employed people on relief until 1943. WPA employees constructed many public buildings, projects, and roads. Although separate entities, both the WPA and the PWA funded similar construction projects and were often mistaken for one another.

¹⁹ Gebhard, David, and Robert Winter. 1977. *A Guide to Architecture in Los Angeles and Southern California*. Santa Barbara, CA: Peregrine Smith, Inc.

²⁰ Blumenson, John J.-G. 1977. *Identifying American Architecture*. New York, NY: W.W. Norton & Company, p. 77.

²¹ Baker, John Milnes. 1994. *American House Styles: A Concise Guide*. New York, NY: W.W. Norton & Company, p. 140.

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- Incorporation of Gothic details

Registration Requirements

Linked to the Jazz Age of the 1920s, and somewhat out of favor for its perceived excesses following the stock market crash in 1929, Art Deco was popular in Long Beach into the 1930s. Many of the icons of the style were built around 1928–1929: Bullocks Wilshire Department Store in Los Angeles or The Lafayette Hotel in Long Beach (140 Linden Avenue, Schilling and Schilling, architects; Figure 30, *Art Deco*). The 1930 Long Beach Skating Palace (278 Alamitos Avenue) exemplifies this mode of design with its stepped pilasters, chevrons, and geometric ornamentation, such as sunburst motifs. Most of the extant schools in the Long Beach School District were constructed post-1933, frequently in Art Deco and Streamline Moderne styles; these Depression-era schools often featured an emphasis on “the future,” with sculpted facades and instructive murals. Art Deco commercial properties encompassed automobile showrooms, service stations, and auto repair shops. There are several fine examples of auto-related properties in the Art Deco style along Anaheim Street, including Hancock Motors (500 East Anaheim Street). While examples of the Art Deco style are still extant throughout Long Beach, many have suffered alterations to their character-defining features. Eligible resources should retain the majority of their character-defining features, although some impact or loss to these features may be acceptable when comparative analysis demonstrates that the resource is a disappearing example of the type. Most Art Deco buildings will be significant as individual examples and should showcase the primary features of the style, as well as possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Nonallowable alterations may include a removal of decorative features, such as a parapet over a storefront, modifications to original materials, or loss of a sense of verticality.

10.21 MONTEREY REVIVAL, 1928–1941

The Monterey Revival style was inspired by the architecture that reached its widest application in mid-19th-century Monterey, California, where newly arrived Yankees added American Colonial elements to the Spanish Colonial adobe buildings built by the first settlers. Fairly briefly lived, this revival style emerged in the late 1920s and reached its height of popularity in 1930. Buildings of this style tended to have stucco exteriors, rather than adobe, used in combination with wood or brick. A typical approach utilized different cladding materials on each floor of the typically rectangular or L-shaped plans of Monterey Revival buildings. Although roofs could be hipped, side gables, or cross gables over the L-shaped plan version, were more common. Wood shingles or red clay tiles covered the roofs, emphasizing either the Colonial Revival or the Spanish Colonial Revival precedents. Nearly all Monterey Revival buildings are two stories in height and can be recognized by their signature feature: a second-story balcony, which could be cantilevered balcony or supported on posts and which was shaded by the overhang of the principal roof. The Monterey Revival balconies were usually full width, or spanned the side-gabled wing. Railings could be wood or wrought iron. Plentiful multilight windows, either casement or double-hung sash, often featured Colonial Revival surrounds, as did the front door. The Monterey Revival was primarily a residential style but did see limited use for commercial buildings as well.



Lafayette Hotel (1929)
140 Linden Avenue



FIGURE 30
Art Deco

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Character-defining Features

- Two stories in height
- Rectangular or L-shaped plan
- Low-pitched gabled, occasionally hipped roofs, either wood-shingled or tiled
- Rafters or brackets exposed in the eaves
- Stucco, brick, and wood exteriors, usually in combination
- Relatively restrained, second-story porches with square or turned posts
- Flat-headed, multipaned windows, either casement or double-hung sash, often grouped in pairs
- Shutters
- Paired or single flat-headed doors
- Colonial Revival window and door surrounds

Registration Requirements

The Monterey Revival style is somewhat rare in Long Beach; two of the most notable examples are the Henry Clock house (4242 Pine Ave) and 4142 Pacific Avenue (Figure 31, *Monterey Revival*). Other extant examples will likely be encountered that retain some character-defining features of the style, combined with other period revival styles. Eligible resources should retain most of their character-defining features, although some impact or loss to character-defining features may be acceptable when comparative analysis demonstrates that the resource is a rare example of the type or that the building retains a high degree of integrity compared to other extant examples. To be significant as an example of the Monterey Revival style, a building must possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of the original siding materials (or replacement in kind), original windows (sash and surrounds), front entry, and balcony. If stucco has been resurfaced, it must display a similar texture to the original material. Replacement of original wood-framed, divided light windows with vinyl-clad versions is not acceptable. Roof materials may be replaced but should present a compatible appearance. Any additions should ideally be located in the rear. An original, detached garage with similar materials would be considered a related feature, unless it has been resurfaced or its garage door incompatibly replaced. An individually significant example of the Monterey Revival style will showcase, at a minimum, the primary character-defining features of the style, including massing, roof configuration and detailing, exterior cladding materials, balcony, and window and door treatment.

10.22 STREAMLINE MODERNE, 1925–1945

The Streamline Moderne style became popular in the 1930s as a reaction to Art Deco and the Depression. Influenced by the emerging International Style and machine aesthetic, most ornament was eliminated, and the style instead reflected a fascination with the aerodynamic speed of ships, airplanes, trains, and automobiles of the time. Streamline Moderne design was highly publicized at the 1933–1934 Chicago Century of Progress World's Fair. The style had clean simple lines that made it perfect for residences (both single and multifamily) and public buildings alike.



4142 Pacific Avenue



FIGURE 31
Monterey Revival

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In contrast to the verticality of the preceding Art Deco period, the Streamline Moderne style is characterized by strong horizontal lines and juxtapositions of horizontal and vertical planes. Streamlined buildings have flat roofs and smooth exterior cladding and often feature curved corners. Bands of steel casement windows may wrap corners in a continuous line, glass blocks may appear in windows, and porthole windows may reflect a nautical metaphor. Applied or grooved horizontal lines suggested speed. Metal pipe railings continued the horizontal theme, as did flat, semicircular canopies with aluminum fasciae.

Character-defining Features

- Regardless of number of stories, strong horizontal emphasis
- Flat roof
- Smooth exterior cladding
- Curved corners
- Steel casement windows, often in continuous bands that may wrap corners
- Glass block windows
- Porthole windows
- Flat canopies, often rounded or semicircular
- Horizontal grooves or stringcourses
- Pipe railings along exterior staircases and balconies

Registration Requirements

Many examples of the Streamline Moderne style are still extant within parts of Long Beach, largely in areas that experienced significant development during the lead up to World War II. The Metropolitan Apartments, by architect W. Horace Austin, at the edge of downtown showcase many of the features of the style (501 East Broadway; Figure 32, *Streamline Moderne*). Eligible resources should retain the majority of their character-defining features, although some impact or loss to these features may be acceptable when comparative analysis demonstrates that the resource is a disappearing example of the type. A Streamline Moderne style building will most likely be significant as an individual resource, although a residential example of the style may be considered eligible as a contributor in the context of a district. Significant examples of the Streamline Moderne should display the primary features of the style, as well as possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Nonallowable alterations may include a removal of distinctively Streamline features, such as steel casement windows, pipe railings, or a canopy; modifications to original materials; or loss of a sense of horizontality.

10.23 PUBLIC WORKS ADMINISTRATION (PWA) MODERNE, 1933–1942

PWA Moderne is the name given in retrospect to modernistic public buildings designed by Depression-era architects funded by the PWA in the late 1930s and early 1940s. The PWA was a New Deal Program created by the National Industrial Recovery Act of 1933 to invest money into the construction of Public Works. In its most productive years, from 1933 to 1939, the PWA funded more than 34,000 projects, including the majority of the city halls, courthouses, and



Metropolitan Apartments
501 East Broadway



FIGURE 32
Streamline Moderne

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educational buildings that were constructed during this period.²² PWA grants were also made to private projects. Selection of the architects was left to the federal agency or private owners; the PWA did insist on certain conditions, such as the use of domestically produced materials.

PWA Moderne architecture embraced a stripped-down classical aesthetic inherited from the Beaux Arts and combined it with elements of the modernistic architectural styles of the 1920s and 1930s, Art Deco and Streamline Moderne. In their basic form, PWA Moderne buildings were formal and classical, with prominent, broadly proportioned piers defining symmetrically composed facades. Often, buildings had a central focus, with a tower flanked by wings of lower height. Roofs were flat, with no overhanging cornices. Main entrances were flat headed and enframed, sometimes accented by relief panels. Many public projects integrated sculpture and murals into their designs.

Character-defining Features

- Concrete, steel, and local materials
- Symmetrical or axial design
- Flat roof
- Vertical projections such as a central tower
- Broad piers and recessed channels of windows
- Smooth surfaces (piers may be fluted)
- Incorporation of art, including relief panels, sculpture, and murals

Registration Requirements

An outstanding example of the PWA Moderne is the U.S. Post Office at 300 Long Beach Boulevard by Allied Architects Association of Long Beach (Figure 33, *Public Works Administration Moderne*). Typically, PWA Moderne style buildings will be significant individually, unless an entire class of buildings (e.g., post offices or schools) is being documented. By definition, PWA Moderne buildings will be public buildings or private commercial or institutional buildings rather than residential. Significant examples of the PWA Moderne should display the primary features of the style, as well as possess the majority of the aspects of integrity, including materials, design, workmanship, feeling, and association. Retention of original materials, massing, and decorative features is necessary to convey a PWA Moderne identity.

10.24 MINIMAL TRADITIONAL, 1930–1950

Largely characterized by its lack of ornamentation, the Minimal Traditional style emerged during the Depression of the 1930s as a common design for the modest single-family residence and later became a ubiquitous feature of the postwar suburb. The style was developed by the Federal Housing Administration, the National Association of Real Estate Boards, and home manufacturers

²² Public Works Administration. 2003. "The Eleanor Roosevelt Papers." In *Teaching Eleanor Roosevelt*, ed. Allida Black, June Hopkins, et al. Hyde Park, NY: Eleanor Roosevelt National Historic Site. Available at: <http://www.nps.gov/archive/elro/glossary/pwa.htm>



U.S. Post Office
300 Long Beach Boulevard



FIGURE 33
Public Works Administraion Moderne

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as a solution to the need for affordable, mass-produced homes.²³ It is typically associated with residential tract homes that were common in the periods leading up to and following World War II.

Minimal Traditional is primarily a style of efficiency that was designed to lend itself to mass production. It incorporates many of the forms of the Tudor homes that had been popular in the 1920s and early 1930s but without the decorative detailing of its predecessor.²⁴ Homes were typically one or one-and-one-half story in height and featured small, covered front porches, low-pitched roofs, and walls clad in wood, stucco, or brick. Prewar examples typically featured a detached single-car garage, set back to the rear of the property, and postwar examples often featured an attached garage.

Character-defining Features

- Single story
- Rectangular, compact plan
- Low-pitched gable or hipped roof
- Shallow or boxed eaves
- Chimney
- Wood, brick, or stucco wall cladding
- Ribbon and or picture windows on facade
- Small covered porch
- Attached or detached garage

Registration Requirements

There are many examples of the Minimal Traditional style within Long Beach, particularly within mass-built residential tracts such as Los Altos or among older housing tracts as examples of infill construction. Given the simplicity of the style, it can be difficult to assess the significance of the Minimal Traditional style home. Examples of the Minimal Traditional style will likely gain significance within the context of a district, as part of a tract of homes with similar Minimal Traditional features or as contributors to a district with mixed architectural styles. Because of its roof treatment, Minimal Traditional homes blend with the revival styled homes of earlier neighborhoods, while its low-slung massing can seem like a precursor of the Ranch style. A Minimal Traditional home may be individually significant if the home was an excellent example of the style or was the work of a significant architect. Examples of the style should retain all their character-defining features and a high degree of integrity, with minimal or no alterations. Because of the lack of ornamentation, the emphasis is all on the original materials, which must be intact, and the massing. Additions must be confined to the rear of the residence and be single story.

²³ City of Los Angeles Department of Planning, Office of Historic Resources. 12 June 2003. "Architectural Styles: Minimal Traditional." In *Draft Preservation Plan Workbook*. Los Angeles, CA. Available at: <http://www.preservation.lacity.org/files/minimal.pdf>

²⁴ McAlester, Virginia, and Lee McAlester. 2004. *A Field Guide to American Houses*. New York, NY: Alfred A. Knopf.

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10.25 RANCH, 1930s–1970s

Inspired by 19th-century working ranch houses, the Ranch style blended modern influences and vernacular traditions. The Ranch House originated in the 1930's designs of Southern California architect Cliff May, who combined the form and massing of the traditional ranch house with a modernist's concern for informality, expressed in materials and plan, and indoor-outdoor integration. In his book, *Western Ranch Houses*, May stressed the three basic factors that comprised the Ranch style philosophy: livability, flexibility, and an unpretentious character.

Media fueled interest in the Ranch style living during the 1930s and 1940s, conjuring the theme of the old west in music, print, and film. By the end of the 1940s, the Ranch style had gained in popularity, with the suburban lifestyle glamorized in popular magazines, including *House Beautiful* and *Sunset*. By the 1950s, the Ranch Style had become the most popular residential architectural style in the United States. Throughout Southern California, ranch homes were mass produced in residential subdivisions in response to the post–World War II population growth.

While the style includes several variants, a basic set of character-defining features applies. In form and massing, the style evokes a sprawling ranch that developed over time, with a central block extended by wings of varying roof heights. Generally L-shaped or U-shaped in plan, the Ranch House typically has a one-story profile with strong horizontal emphasis expressed through a low pitched or flat roof with wide, overhanging eaves. Generally asymmetrical in design, the Ranch House is often clad and accented with rustic materials, such as board-and-batten siding, high brick foundations, art stone, and wood shake roofs. Indoor-outdoor integration is achieved through the use of recessed or extended porches, set low to the ground, sliding glass doors, and the generous use of large picture, ribbon, or corner windows. Window detailing can include wood frames, the use of shutters, and diamond-patterned muntins. Ornamentation includes rusticated porch supports and exposed rafters, uneven rakes and flared eaves, and faux dove cotes and bird houses. Garages in Ranch style homes are attached and usually take up approximately a third of the facade.

Character-defining Features

- One-story floor plan, with horizontal emphasis in form
- Low-pitched roof, with wide, overhanging eaves
- Exposed rafters
- Wood board Siding or stucco
- Large windows
- Porches framed with wood posts
- Open wood trusses
- Open interior plan
- Integration of outdoors in the interior, through doors, windows and house plan
- Glass doors that opened to outdoor patio
- Attached garage on street elevation

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Although the above references the most typical character-defining features, not all will apply to each Ranch style building. The following is a description of Ranch style subtypes found within Long Beach.

Colonial Revival Ranch Substyle

The Colonial Revival variant of the Ranch style incorporated Classical Revival details such as an elaborated entrance flanked by columns or pilasters, six-over-six double-hung wood sash windows, and a more symmetrical composition than the other stylistic variants.

Storybook/Chalet Substyle

This substyle is a more fanciful interpretation of the Ranch style that is reminiscent of Swiss Chalet and fairy tale traditions. It typically features an exaggerated, low-pitch roof that hovers barely above the ground, overscaled decorative brackets, and scrollwork fascia boards.

Polynesian/Asian Ranch Substyle

This substyle features elements of Asian, Polynesian, or Hawaiian style. It often contains elements reminiscent of temple or pagoda architecture. Typical treatments include a broad-hipped or gabled-on-hip shingle roof with raised shingles at the rafter ends. Some examples incorporate screens and fences with geometric patterns in metal or wood. The Asian details are continued through the exterior elements of the house including the doors, lighting, and landscape.

Contemporary Ranch Substyle

A Modern approach to the Ranch style, this substyle typically features exposed post and beam details, planes of wood and glass, open carports, and gabled roofs with wide eaves and clerestory windows tucked high up in the gable end.

Registration Requirements

The Ranch style is typically associated with the single-family residence property type; however, the style was also adapted for commercial use: on gas stations, restaurants, and retail buildings. During the postwar residential boom of Southern California, thousands of new homes were constructed in Long Beach, many in the Ranch style. Examples are evident throughout Long Beach, with a significant portion located throughout the eastern and northern regions of Long Beach, where most of the postwar residential development occurred. The style is ubiquitous among postwar housing tracts, as well as architect-designed single-family homes. Examples of ranch tract communities include the Cliff May–designed Lakewood Rancho Estates (Figure 34, *Ranch*) in East Long Beach and the subdivision of Bixby Knolls.

Typically, Ranch style properties will gain their significance within the context of a historic district as contributors to a residential subdivision or tract. Despite the overwhelming number of ranch style homes constructed in postwar Long Beach, most will not be eligible for listing due to significant alterations, resulting in a loss of integrity. Ranch properties that are considered eligible



3147 Karen Avenue



FIGURE 34
Ranch

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within the context of a district should exhibit most of the character-defining features of the style and feature no alterations to the primary elevation of the building. Significant alterations to the property's primary elevation includes the removal of character-defining features, additions, replacement of windows and doors (including garage doors), and/or the addition of fences or walls that obscure the building from the street and change its character. Individually eligible Ranch properties should exhibit most of the character-defining features of the style and retain a higher degree of integrity, including materials, design, workmanship, and feeling. These properties may be associated with a significant builder or architect.

10.26 LATE MODERNE, 1940s–1950s

The buildings of the Late Moderne style were a product of the post–World War II boom in construction in the Los Angeles region. During the late 1940s and early 1950s, the style was utilized in many of the iconic suburban department stores that sprang up during this period. Los Angeles architect Stiles O. Clements is credited as largely defining the Late Moderne style for commercial buildings through his work on several department stores in the Los Angeles area, as well as a number of Ralphs and Vons supermarkets. Other architects that made contributions to this style include Wurdeman and Becket, Gruen and Krummeck, and McAllister.

The Late Moderne was an amalgamation of the Streamline Moderne, which was the prevalent modernistic form in the 1930s, and the International Style, which was the avant garde style of the 1930s. It borrowed the curved canopies and curved corners of the Streamline Moderne style and the boxy form, flat roof, and horizontal window bands of the International Style. In retail buildings, smooth stucco exterior walls were interrupted by recessed display cases on the primary elevations. The facade of commercial buildings in this style often featured tall broad side pylons. Other common features of this style include broad, cantilevered, rectilinear or curved canopies, and egg crate screens.

Character-defining Features

- Horizontal emphasis in form
- Flat roof
- Horizontal bands of windows
- Boxy form
- Smooth stucco exterior walls
- Curved canopies and curved corners

Registration Requirements

Examples of the Late Moderne style are still extant within parts of Long Beach, largely in areas that experienced significant development immediately preceding and following World War II. However, many have suffered alterations to their character-defining features. Eligible resources should retain the majority of their character-defining features and display integrity of materials, design, workmanship, and feeling. A Late Moderne style building will most likely be significant as an individual resource, although a residential example of the style may be considered eligible as a contributor in the context of a district.

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10.27 GOOGIE, 1940s–1960s

The Googie style first emerged during the late 1940s and early 1950s in Los Angeles. The style name was derived from a Los Angeles coffee shop, Googies, that was built in 1949 with a design by architect John Lautner. In turn, Googie has come to describe a dynamic style of contemporary architecture popular throughout the 1950s and 1960s that embodied America's fascination with the space age and technology.

Buildings in the Googie style typically featured sharp angular rooflines, abstract shapes, large expanses of glass, and dramatic roof overhangs. Googie style architecture is generally associated with roadside architecture, especially commercial buildings, such as coffee shops, bowling alleys, motels, car washes, and showrooms. Buildings featured bright colors, oversized lighting, and exaggerated roof forms intended to attract consumers traveling the road in their automobiles. By the end of the 1960s, the popularity of Googie architecture faded, as Americans lost interest with style's interpretation of the technology age.

Character-defining Features

- Sharp or curved abstract angles
- Large fixed pane windows
- Exaggerated roof forms, cantilevered, butterfly, folded, pitched or flat
- Bright and distinctive signage, neon or back-lit
- Plate glass walls
- Geometric shapes
- Exposed steel or aluminum elements
- Influences of Tiki/Polynesian or space age modern design
- Pierced concrete screens

Registration Requirements

The Googie style is typically featured in commercial retail architecture, such as coffee shops, motels, car washes, service stations, restaurants, and office buildings. Examples of the Googie style are rare in Long Beach; however, there are a few scattered within areas of postwar development, particularly the Los Altos area. The Ray Vines automobile showroom (4201 East Willow; Figure 35, *Googie*) is one of the best remaining examples of the style within Long Beach.

Because pure Googie style is uncommon in Long Beach, it is more likely that a building will feature elements of the style rather than showcase a complete package. A Googie style building will most likely be significant as an individual resource. Eligible resources should retain most of their character-defining features, although some impact or loss to character-defining features may be acceptable for local designation due to the rarity of the type and the degree of integrity compared to other extant examples. Original materials, roof configuration, and concept of glass walls are critical in conveying the essence of the style, as are period signage and features such as lighting that are suggestive of the Space Age.



4201 East Willow Street



FIGURE 35
Googie

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10.28 MIDCENTURY MODERN, 1945–1970s

Midcentury Modern as a stylistic designation came into usage in the late 20th century to describe the evolution of prewar Modernism and the International Style into a more widespread and accessible application in post–World War II cities and suburbs. As practiced in Southern California, Midcentury Modernism took its cues from the region’s first-generation Modernist architects, such as Richard Neutra, Rudolph Schindler, Gregory Ain, and Harwell Hamilton Harris. In the postwar period, second-generation practitioners—such as Raphael Soriano, Ray Kappe, Pierre Koenig, and A. Quincy Jones, among others—established Southern California as a center for innovative Modern design. John Entenza’s Case Study House program, promoted by *Arts and Architecture* magazine from 1945 to the late 1960s, brought international recognition for the region’s Midcentury Modernism.

As with earlier strains of Modern architecture, Midcentury Modernism is characterized by an honest expression of structure and materials and the absence of historicist ornament and detailing. Aesthetic effect is achieved through the asymmetrical but rhythmic composition of modular post-and-beam construction. This post-and-beam construction, expressed in either wood or steel framing, allows for open floor plans and large expanses of glazing to heighten indoor-outdoor integration. In-fill panels of wood or glass are common, with glazing often extending to the gable or roofline in panels of clerestory lights. Additional indoor-outdoor integration is provided through the use of sliding glass doors, opening onto decks and landscaped gardens. Buildings are usually one or two stories, with an emphasis on simple, geometric forms. Capped with low-pitched gabled or flat roofs, the residences generally display wide eaves and cantilevered canopies, supported on spider-leg or post supports. Sheathing materials vary, with wood, stucco, brick and stone, or steel-framing and glass (as in the Steel Variant, which is often associated with the work of the Case Study House program). Windows are generally flush mounted, with metal frames. Most Midcentury Modern houses are oriented to the rear, presenting a relatively unglazed facade to the street. This style was seen in postwar residences and commercial buildings from 1945 until circa 1975, when Title 24 restrictions on the use of glass curtailed the expansive glazing that characterizes the style.

Character-defining Features

- One or two-stories
- Flat or low-pitched roofs
- Simple geometric forms
- Open interiors
- Unadorned exteriors
- Post and beam construction
- Abundant glazing
- Wood or steel framing
- Integration of building with the landscape

SECTION 10.0

ARCHITECTURAL CHARACTER

Registration Requirements

The Midcentury Modern style is typically featured in commercial and residential architecture, as well as schools and libraries (the Ruth Bach Neighborhood Library, 4055 Bellflower Boulevard, Louis Shoall Miller, architect; Figure 36, *Midcentury Modern*). Initially, solely the product of architects, the style was adopted by enlightened community builders and developers in the postwar era. A number of fine examples of Midcentury Modern homes and office buildings remain in Long Beach, many of which are associated with architect Edward Killingsworth, who designed and built Case Study House #25 (the Frank House, 82 Rivo Alto Canal) and whose office was located at 3833 Long Beach Boulevard

In Long Beach, a Midcentury Modern style building will most likely be significant as an individual resource. Eligible resources should retain most if not all their character-defining features and have experienced few alterations to the primary elevation of the building. Significant alterations to the property's primary elevation include the removal of character-defining features, additions, and the replacement of windows and doors (including garage doors).

10.29 CORPORATE MODERN, 1945–1970s

Corporate Modern was the predominant style of mid to large-scale commercial designs from the mid 1950s through the 1970s. The corporate modern style can be divided into two branches. One form features a windowless shaft with one or more adjoining wings banded with windows. This form has little exterior decoration. Important practitioners of this form of Corporate Modern in Southern California include Pereira and Luckman, Wurdeman and Becket, Smith and Williams, and Ladd and Kelsey. The second form of Corporate Modern first appeared in Chicago and consists of precise rectangular forms, a visible steel, or concrete structural frame, creating a modular, rectangular pattern throughout the building. This style was largely influenced by the minimalist steel and glass buildings of German-born architect Ludwig Mies van der Rohe, and buildings that adhere to the aesthetic he created are considered Miesian. In southern California, Corporate Modern buildings in the Miesian mold are characterized by steel or concrete piers that define window bays which, in turn, are subdivided by steel mullions. Solid panels often form spandrels below the windows; in taller buildings, often this is only indication of where the floor divisions occur. Street levels may be set back behind thin columns and walls, and the main entrance can be distinguished by veneers of mosaic, marble, or other materials.

Character-defining Features

- Materials dominated by, concrete, steel, and glass
- Steel or concrete structural frames
- Rectangular forms
- Austere exteriors
- Ground floor often set back behind thin columns
- Curtain walls of glass windows
- Sunshades (projecting canopies or screens) protecting windows, particularly on south and west elevations
- Modular design dictated by structural frame



Long Beach Public Library, Ruth Bach Branch
4055 Bellflower Boulevard



FIGURE 36
Midcentury Modern

SECTION 10.0

ARCHITECTURAL CHARACTER

Registration Requirements

Examples of Corporate Modern architecture are still extant throughout Long Beach (Figure 37, *Corporate Modern*). A significant example will display most, if not all, of the characteristics itemized above and would most likely be significant as an individual resource. The quality of the materials, proportions of architectural elements, and attention paid to the detailing may be determinants for deciding which of the still fairly plentiful examples are the best and most representative of the style. Eligible resources should retain integrity of materials, design, workmanship, and feeling and have experienced few alterations to the public elevations of the building. Significant alterations would include the removal of character-defining features, use of substitute materials, additions, and the replacement of windows and doors.

10.30 DINGBAT, 1950s–1960s

Dingbat architecture refers to a nondescript and uniform style of apartment buildings that appeared in California, Nevada, Florida, Hawaii, and Arizona during the 1950s and 1960s. Within Los Angeles, these inexpensive apartment buildings were usually built on small parcels of land with limited budgets. The name Dingbat was popularized by Reyner Banham in his seminal treatise, *Los Angeles: The Architecture of Four Ecologies*, in the early 1970s.²⁵ It was a pejorative term, in use at the time as a result of the hit television series of the period, *All in the Family*, although Banham uses the expression with a modicum of affection for the type.²⁶ Dingbat apartment buildings occupy as much of the lot as possible and are boxy as a result. Flat-roofed and covered in stucco, the buildings usually incorporate carports recessed into the first floor, facing either the street (and a massive driveway) or a rear alley. Slender pipe columns support the second-story overhang and separate the parking spaces, one way to count the number of units in the building. Most dingbats are two stories, three at most. Aluminum-framed sliding and louvered windows and cantilevered balconies, usually with solid or iron railings, are regularly spaced on the exterior walls. Individual identity is added through attached metal lettering or numbers, ornaments such as oversized carriage lamps, starbursts, crowns, crests, and panels of decorative tile. Occasionally a theme, for example, Polynesian or Roman Bath, was superimposed through roof variations, panels of decorative siding, and fanciful decorations. Entries to individual apartment units are generally located on the side elevations, with open staircases and landings leading to the upper story. Interiors reflected the same boxiness and economy. Entries open directly into living/dining rooms, kitchens are galley style and often positioned in the interior of the unit with lighting coming from windows in the adjacent dining area, and little space was wasted on hallways or corridors. The style was occasionally utilized for higher end apartments, although it is most commonly associated with lower quality buildings.

Character-defining Features

- Apartment building

²⁵ Banham, Reyner. 1971. *Los Angeles: The Architecture of Four Ecologies*. Baltimore, MD: Penguin Books, pp. 175–177.

²⁶ Some sources note that the term originated as a reference to graphic symbols.



4201 Long Beach Boulevard



FIGURE 37
Corporate Modern

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ARCHITECTURAL CHARACTER

- Two or three stories
- Cubic shape that occupies most of the property
- Flat or hipped roof
- Stucco siding
- Attached metal ornaments such as carriage lamps, starbursts, crests, coat of arms
- Decorative signage with name of apartment building on facade
- Aluminum-framed, fixed pane, sliding, or louvered windows set flush with exterior walls
- Parking garage or carport on first floor level, with steel pipe columns
- Individual building entries

Registration Requirements

Dingbats, by definition, are multifamily residences associated with the postwar residential building boom in southern California. Examples are evident throughout Long Beach, as part of in-fill construction in older residential neighborhoods or within groups of multifamily housing in postwar neighborhoods. Since they were built during the 1950s and 1960s, they are just now coming of age and seem to be more valued for their kitsch potential than for any architectural merit. There is no question that this building type became the image of vast swaths of the Los Angeles basin as builders sought to house people as inexpensively as possible. Eventually, Dingbat style properties may gain significance within the context of a historic district as a grouping of similar-style apartment buildings. It is unlikely that a dingbat will be singled out as an individual resource, at least while they are so plentiful, and none are known to be the work of an important architect.

Dingbat properties that are considered eligible within the context of a district should exhibit most of the character-defining features of the style and feature no alterations to the primary elevation of the building. The building should retain its original windows, signage, materials, and any facade ornamentation.

SECTION 11.0

ARCHITECTS, BUILDERS, AND DEVELOPERS OF LONG BEACH

This section provides information with regard to known architects, builders, and developers who contributed to the development of the City of Long Beach from 1889 to 1965. Each summary provides a brief description of the individual's or firm's work, where that information is available, and notes relevant examples in Long Beach. The list may include properties that are no longer extant or have lost integrity and would require verification. Although the listing is not comprehensive and the citations will undoubtedly be supplemented by future surveyors and researchers, it does serve to acknowledge the contributions of those individuals and firms that shaped Long Beach and assist in the identification of potentially significant properties.¹

11.1 ARCHITECTS

Aldrich, Clarence Nelson (1893–1953)

Born: Milford, Maine

Work: A painter and architect, Aldrich was born in Milford, Maine, on February 21, 1893. Aldrich eventually settled in the Los Angeles area, maintaining a home in Los Angeles and Long Beach. He specialized in the design and construction of mausoleums.² Aldrich was commissioned to construct an "earthquake-proof" city hall for the City of Signal Hill in April of 1933, after the Long Beach Earthquake destroyed the previous building. The building was to be constructed of reinforced concrete in a Mediterranean style. Aldrich also drew up plans for a theater and shopping center to be erected on Raymond Avenue and Pacific Coast Highway in 1945.

Long Beach Projects: Dawson/Pray House (1927), Foster and Kleiser Building (1930), Signal Hill

Austin, W. Horace (1881–1942)

Firms: Various Partnerships with local architects John C. Austin, Fredrick M. Ashley, and Harvey H. Lochridge

Work: Austin was a prominent Southern California architect who became well-known for his work in the Long Beach area. He practiced from 1906 to 1942 and is credited as being the first major architect with professional credentials to open an office in Long Beach. His obituary called him the "Dean of Architects of Long Beach." Until Austin established his practice in the City of Long Beach, most of the buildings were designed by Los Angeles architects. A number of draftsmen who worked for Austin became well-known locally, for example, Kenneth S. Wing. He was particularly renowned for his public school campuses. After the 1933 Long Beach earthquake, he supervised the reconstruction of Wilson High and Washington Junior High School. Austin also designed a number of civic buildings, as well as commercial and residential structures. Austin was

¹ An excellent source of information regarding Long Beach commissions of architects W. Horace Austin, Hugh R. Davies, Warren Dedrick and Earl Bobbe, Francis H. Gentry, Natt Piper and George Kahrs, George R. Riddle, Joseph H. Roberts, Cecil and Arthur Schilling, C. Ben Sholes and Harvey H. Lochridge, Henry F. Starbuck, and Robert F. Train and Robert E. Williams was recently published: Ivers, Louise H. 2009. *Long Beach: A History through Its Architecture*. Long Beach, California: Historical Society of Long Beach.

² AskART.com. Accessed 30 April 2009. "Charles Nelson Alrich (1893–1953)." Available at: http://www.askart.com/askart/a/clarence_nelson_aldrich/clarence_nelson_aldrich.aspx

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elected to the American Institute of Architects (AIA), the nation's highest professional recognition for architectural merit, in 1920 and was the founding president of the Long Beach Architectural Club in 1923. During his career, he designed buildings in other Southern California areas, including Los Angeles, Orange, Riverside, San Diego, and Kern Counties, as well as in northern California and Nevada. And in 1932, he opened a second office in the City of Santa Ana.

Long Beach Projects: City Hall (demolished), Press-Telegram Building, Times Building, YMCA, Wise Building, Billings Hotel, Buffums's Department Store, Long Beach Municipal Airport, Hancock Motors, Municipal Auditorium, Auditorium at Long Beach Polytechnic High School, Tichenor Orthopedic Clinic for Children, the reconstruction of Wilson High School and Washington Junior High School, Ambassador Apartments (1925)

Becket, Welton (1902–1969)

Born: Seattle, Washington

Education: University of Washington, Bachelors of Architecture; Ecole des Beux-Arts

Firms: Wurdeman and Becket; Welton Becket and Associates

Work: Becket arrived in Los Angeles from Seattle during the 1930s to become one of the most prominent commercial architects of the midcentury modern style. An early partnership with Walter Wurdeman led to several architectural accomplishments including the famed Pan Pacific Auditorium (1932, no longer extant) in Los Angeles. When Wurdeman died in 1949, Becket formed Welton Becket and Associates. During the 1950s and 1960s, the firm Welton Becket and Associates was the largest architecture firm in the United States, producing more commercial and institutional buildings than any other designers in the nation. Becket designed thousands of shopping centers, hospitals, homes, schools and offices in the Late Moderne and International Styles, often using heavy materials such as ceramic tiles, steel, and natural stone.

Long Beach Projects: Los Altos Shopping Center (1956), Long Beach Drive-Thru Post Office (1952)

Beelman, Claude (1884–1963)

Born: Bellefontaine, Ohio

Work: Beelman, member of AIA, was known for his distinctive Los Angeles office building designs. After moving to Los Angeles and partnering with architect Aleck Curlett in 1919, Beelman began his own firm in 1932. Through the 1930s, 1940s, and 1950s, Beelman's commercial designs reflected the Moderne style. One of his better known works is the Eastern-Columbia Building (1929), an Art Deco-designed tower in downtown Los Angeles. Some of his other buildings include the A.J. Heinsbergen Decorating Company (Los Angeles, 1925), MGM Studios (Culver City, 1938–1939), and U.S. Post Office Hollywood Branch (Los Angeles, 1937).

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Long Beach Projects: Cooper Arms Apartments (1923), Security Pacific National Bank (1924), Farmers and Merchants Bank Tower (Curlett and Beelman and W. Horace Austin, 1925), Pacific Coast Club (1926, demolished)

Cutter, Kirtland

Born: Spokane, Washington

Work: An architect who relocated to Southern California in the 1920s, Cutter is best known for his design of homes that reflected the Spanish and Mexican past of Los Angeles. He designed several homes on the Palos Verdes Peninsula north of Long Beach. Most of commissions for homes in Long Beach are located in the Virginia Country Club vicinity and include Monterey and American Colonial Revival designs.

Long Beach Projects: Penthouse located above the Jergins Trust Building (demolished), Henry Clock House

Davies, Hugh R. (1884–1967)

Work: Davies was known for his high level of professionalism and his integration of his designs with the landscape. His designs were planned with an efficient use of space and a logical flow. Davies's early designs were usually built in revival styles; his concept for the 1928 Pacific Southwest Exposition in Long Beach featured a Tunesian theme. In the 1930s, he began to design his buildings with a modern flair. One of his most well-known commissions was the Huntington Park Civic Center (1945–1951). He served as president of the Long Beach Architectural Club in 1930. Davies was also a member of the Long Beach City Planning Commission in the 1920s and again in the 1940s.

Long Beach Projects: Post Office and Federal building (1931–1932), Community Hospital of Long Beach, Long Beach Recreational Park Clubhouse, Long Beach Polytechnic High School

Fitzhugh, Thornton

Work: Fitzhugh constructed several large buildings and complexes within Los Angeles from the early to late 20th century. He is best known for the Beaux-Arts style Pacific Electric Building (1907) located at 610 S. Main Street in Los Angeles. He is reported to have designed a theater for the foot of Pine Street in Long Beach in 1921. Other projects around Southern California included several churches, Masonic Temples in San Pedro and Wilmington, and train depots in Alta Loma, Etiwanda, and Rialto.

Long Beach Project: Cooper Arms Apartment (with Curlett and Beelman)

Gibbs, Hugh (1908–1980)

Firm: Partnership with Donald Gibbs

Long Beach Projects: Long Beach City Hall and Public Library (with Allied Architects Frank Holmelka & Associates; Killingsworth, Brady, and Associates; and Kenneth S. Wing, Sr., and Kenneth S. Wing, Jr.), Art Theater remodel (1947); (First)

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Master Plan for California State University, Long Beach (1952); Veteran's Administration Hospital addition (1974); Galaxy Tower (1966)

Gill, Irving (1870–1936)

Born: Tully, New York
Education: Trained with several architects, including Ellis G. Hall, J.L. Silsby, and Louis Sullivan
Firms: Hebbard and Gill; Mead and Gill; Gill and Gill
Work: Gill began working in Chicago before he moved to California for health reasons. Initially, his work was in the traditional mode, but once in California, he developed his mature style, epitomized by the Dodge House in West Hollywood (1914–1916 demolished) and the Horatio West Court in Santa Monica (1919), among others. His work defied classification: on the one hand, modern in its geometric purity and lack of ornamentation and, on the other hand, reminiscent of the Mission Revival, with its round arches and stuccoed exteriors. Most of his commissions were in the San Diego and La Jolla area.
Long Beach Project: Raymond House (1918), 2749 East Ocean Boulevard

Greene, Charles Sumner (1868–1957), and Henry Mather Greene (1870–1954)

Born: Brighton, Ohio
Education: Certificate for Completion of Partial Course, MIT
Firm: Greene and Greene
Work: Brothers Charles and Henry Greene opened their architectural practice in 1894 in Pasadena. From about 1902 on, Greene and Greene became the leading lights in the American Arts and Crafts movement, creating bungalows that epitomized the Craftsman philosophy, the most well-known being the Gamble and Blacker Houses in Pasadena. The firm constructed three homes in Long Beach, the first of which was the Adelaide M. Tichenor House in 1904. The house is of major importance, as it was the first house for which they designed all the interior furnishings. A Japanese influence is marked in the Tichenor House design.
Long Beach Projects: Adelaide M. Tichenor House (1904), Reeves House (1904)

Grey, Elmer (1872–1963)

Born: Chicago, Illinois
Education: Milwaukee public school system; trained with architectural firm of Ferry & Clas
Firms: Ferry & Clas; Hunt & Grey
Work: Grey began working in Milwaukee with the firm Ferry & Clas where he learned the art of architecture. He earned his first architectural award at the age of 18 and began his own work. After some health concerns, Grey moved to Pasadena where he partnered with Myron Hunt to form the highly successful partnership of Hunt & Grey. Together, they designed a mansion for Henry Huntington in San Marino among other churches and schools in the area. Other projects include the California Institute of Technology,

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Occidental College, and several buildings for Claremont McKenna College. Once his partnership with Hunt dissolved, Grey designed the Beverly Hills Hotel and Pasadena Playhouse.

Long Beach Projects: First Church of Christ Scientist (1912), Second Church of Christ Scientist (1916–1925), Stafford W. Bixby Mansion

Heusel, Francis J. (1906–1968)

Firms: Heusel and Fickett, Architects and Engineers; Heusel, Homolka, and Associates

Long Beach Projects: Long Beach Elks Lodge No. 888, Long Beach Public Safety Building, and Long Beach County Courthouse (in collaboration with Killingsworth, Brady, and Smith, Kenneth S. Wing); Benjamin F. Tucker School (1954); Florence Bixby Elementary School (1952); residence 4147 Country Club Drive

Inwood, Reginald Freemont

Work: Inwood's architectural practice was located in Long Beach; however, he designed buildings throughout the Los Angeles area. He became somewhat known for his church designs, which included the Methodist Church in El Segundo (1927), the Methodist Church in Lynwood (1928), and a Baptist Church in Cotton (1930).

Long Beach Projects: The Gaytonia Apartments (1930), Belmont Theatre (demolished)

Jones, Jess (1889-1974)

Born: Eutis, NE

Firms: Jones, Lockett, & Poper

Work: Working as a contractor in Colorado, Jones decided to move to Long Beach in 1920 and begin his own private practice. In 1923, he partnered with Kirkland Cutter; their partnership lasted until 1939, when he reverted back to having his own practice. Jones left his firm to work for the War Department during World War II. In 1956, Jones partnered with William Lockett and Richard Poper, forming the firm Jones, Lockett, & Poper.

Long Beach Projects: Seaside Hospital addition (1947), began design of Memorial Hospital (1949)

Kahrs, George

Work: Kahrs was particularly known for designing schools. From 1917 to 1933, he worked with Natt Piper under the partnership Piper and Kahrs.

Long Beach Projects: Broadlind Hotel, Veterans Memorial Building (1936–1937), Theodore Roosevelt Elementary School (rebuilt 1935), Robert E. Lee Elementary School

Killingsworth, Edward (1917–2004)

Born: Taft, California

Education: University of Southern California

Firms: Killingsworth, Brady, & Smith

Work: Killingsworth was widely recognized for his International Style aesthetic and his participation in the Case Study House program. He preferred post and

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beam construction, in which he blended the wood beams with glass walls, allowing him to integrate the interior with the exterior. He was also known for his great attention to detail and careful use of proportions. Killingsworth's architectural practice was located at 3833 Long Beach Boulevard for some 35 years. During that time, the firm won 42 national, regional, and local design awards, and its work became internationally known in Paris, London, Rome, Hong Kong, Singapore, India, and Australia. In 1962, his firm received a National Design Award from the AIA for a development house in La Jolla designed for the magazine *Arts and Architecture*. In Long Beach, Killingsworth designed hundreds of commercial and residential buildings, particularly within the Bixby Knolls and East Long Beach areas. Along Long Beach Boulevard, where the firm's office is still located, it was known as "Killingsworth Road."

Long Beach Projects: (Second) Master Plan; California State University, at Long Beach; 1955 Office Building; Opdahl House; Cambridge Office Building (1960); Marina Tower Model Apartment; Long Beach Public Safety Building and Long Beach County Courthouse (with Francis J. Heusel and Kenneth S. Wing); Frank House (Case Study House No. 25)

King, Richard D. (1879–1945)

Firms: Barcume and King

Work: King worked in the Los Angeles area during the better part of the 1920s, drawing up plans for theaters, commercial buildings, and residences.

Long Beach Project: Villa Riviera apartment (1928)

Lindsay, F.L.

Work: Lindsay was a Long Beach architect whose office was located at 171 Locust Street. His design for the Renaissance Revival Silver Bow apartment building, located at 330 Cedar Avenue, influenced later Long Beach apartment buildings.

Long Beach Projects: Silver Bow Apartments (1915), Kelly House (1915), Crest Apartments (1922–1923)

Lochridge, Harvey H. (unknown–1970)

Work: A locally recognized architect and engineer, Lochridge spent most of his career in the City of Long Beach. Beginning in 1903, when he arrived in the City of Long Beach, Lochridge was a partner in the architectural firm of Metcalfe and Lochridge. In 1912, he formed a partnership with noted City of Long Beach architect W. Horace Austin, providing the structural engineering expertise for the team. Together, Lochridge and Austin designed numerous buildings throughout the City of Long Beach.

Long Beach Projects: Long Beach City Hall (1921, demolished), Insurance Exchange Building (1924/1925), Minnie Butler Residence (1932)

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Lockett, William

Born: Taylor, Pennsylvania
Education: University of Pennsylvania, School of Architecture
Firms: Lockett & Poper; Jones, Lockett, & Poper
Work: After having served in the U.S. Army, Lockett came to Long Beach and began working with Richard Poper, forming the architectural firm of Lockett & Poper. Together with developer Lloyd Whaley, the firm designed tract homes in the east suburbs of Long Beach, which became Los Altos and Park Estates. Jess Jones joined the firm, and it was renamed Jones, Lockett, & Poper before Lockett left to begin his own private practice.
Long Beach Projects: Grace Presbyterian (1962) and Grace Berthren, with Lockett & Poper; City of Long Beach Library, Britton Branch (1957)

May, Cliff (1908–1989)

Born: San Diego, California
Education: Licensed building designer
Work: May is arguably the most identifiable architect associated with the Ranch style. A furniture designer by trade with no professional architectural training, May grew up around working ranches in his native San Diego, clearly drawing inspiration from the homes he remembered. Beginning with his first Ranch house in 1931, May significantly contributed to the overall popularity of the suburban Ranch home through his persistent promotion of the Ranch style. His designs were prominently featured in shelter magazines of the 1950s, including *Sunset* and *House Beautiful*. In addition to designing more than 1,000 custom homes, May, with business partner Chris Choate, designed for the masses, creating plans for some 18,000 mass-produced tract homes throughout the southwest.
Long Beach Project: Lakewood Rancho Estates Housing Tract (1954)

McAllister, Wayne (1907–2000)

Born: San Diego, California
Work: McAllister, a San Diego native, moved to Los Angeles in the late 1930s and began working on several commercial properties, including restaurants and nightclubs. He was not a trained architect but learned his techniques from apprenticing with other architects. McAllister is best known for his modern buildings in the “Googie” style. Some of his better known works include the Bob’s Big Boy in Burbank, California, and the El Rancho, Sands Hotel, and Desert Inn Hotels, and Resorts in Las Vegas, Nevada.
Long Beach Project: George’s Fifties Diner, 4390 Atlantic Avenue

Meyer & Holler

Firm: Formerly the Milwaukee Building Company before becoming Meyer & Holler
Work: The one-time Milwaukee Building Company was originally known for its designs for Craftsman style homes in the Los Angeles region. The architectural firm consisted of Mendel Meyer, Gabriel Holler, Julius C.

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Schneider, and Phillip W. Holler. As Meyer & Holler, they designed numerous landmark buildings, including Grauman's Chinese and Egyptian Theaters in Hollywood.

Long Beach Projects: The Ocean Center Building, Walkers Department Store, Long Beach Museum of Art, Fox West Coast Theater, numerous Craftsman residences

Morgan, Walls, and Clements

Work: This prestigious firm traces its roots to the late 19th century and became one of the most respected in the Los Angeles area. Among their more recognizable commissions were theaters, such as the Wiltern, El Capitan, Pantages, and Mayan, as well as complexes, such as the Chapman Market. They were also granted commissions for banks and office buildings.

Long Beach Project: Famous Department Store / Rite Aid

Neff, Wallace (1895–1982)

Born: La Mirada, California

Education: Massachusetts Institute of Technology (MIT); draftsman for the office of George Washington Smith in Santa Barbara (1919)

Work: A Pasadena native, Neff, FAIA, is best known for his work in California and for his skillful interpretation of Mediterranean styles throughout the Southern California area. His illustrious clientele made him one of the "architects to the stars," most notably, Mary Pickford and Douglas Fairbanks, for whom he designed Pickfair, in Beverly Hills.

Long Beach Project: Honeymoon Cottage No. 2 in Lakewood Village

Neutra, Richard (1892–1970)

Born: Vienna, Austria

Education: Technische Hochschule Vienna (1917); University of Zurich; worked in the office of Frank Lloyd Wright at Taliesin, Wisconsin (1925)

Firms: Richard J. Neutra (1926–1949); Neutra & Alexander (1949–1958); Neutra & (Dion) Neutra (1955–1970)

Work: Neutra came to California via Chicago. He worked for Frank Lloyd Wright and then followed him to Los Angeles in the early 1920s. He partnered with fellow Austrian architect Rudolf Schindler, but they parted ways in 1926. Neutra became internationally famous with his design for the Lovell "Health" house (Los Angeles, 1929), which was featured in the landmark Museum of Modern Art 1932 exhibit: The International Style. This was the first completely steel-framed residence in the United States and would become one of the most recognized examples of American 20th-century Modern architecture. Other well-known work includes the VDL Research House in Silverlake (1933) and the Kaufmann House in Palm Springs (1946).

Long Beach Projects: Matlock House, Moore House, Olan Hafley House, Leah-Ruth Retail Store (with R. Schindler, 1926, demolished)

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Parkinson, John (1861–1935), and Donald Parkinson (unknown–1945)

Born: Lancashire, England

Firm: Parkinson & Parkinson

Work: John Parkinson came to the United States from England after developing architectural drafting and engineering skills. He lived in Seattle and designed several hotels and residences before moving to Los Angeles in 1894. After a 10-year partnership with G. Edwin Bergstrom, John Parkinson was joined in 1920 by his son, Donald. Parkinson and Parkinson became one of the most prominent architecture firms in Los Angeles, responsible for several buildings on the University of Southern California campus, the Los Angeles Memorial Coliseum, Los Angeles City Hall (as part of a team), Bullocks Wilshire, and Union Station.

Long Beach Projects: Belmont Heights United Methodist Church, Omar Hubbard Building (demolished)

Patterson, Henry M. (1856–1928)

Work: Much of Patterson's work consisted of religious buildings in the greater Los Angeles area. His work can be seen in Arcadia, Los Angeles, Anaheim, Downey, Glendora, Lomita, Long Beach, and Hemet among other cities.

Long Beach Projects: First Congregational Church, Methodist Church (south Long Beach)

Poper, Richard (1920–2009)

Born: Gilman, Iowa

Firm: Lockett & Poper; Jones & Poper

Work: Poper moved to Long Beach at an early age and attended all local schools, as well as Long Beach City College. He served in the U.S. Army and used the G.I. Bill to attend the University of Southern California where, he studied in the School of Architecture. While in college, he worked for Jess Jones in the Elizabethan Studio designed by Joseph Roberts Halstead. Poper graduated from the University of Southern California in 1919 and began his own practice before teaming up with William Lockett from 1950–1956. Jess Jones joined the firm in 1956. Lockett left the firm in 1958, and the firm was named Jones & Poper. Poper designed several custom homes in Park Estates, including the C.C. Mitchell House and the remodel of the Dr. Malcom Todd house on El Parque. Poper served as the first president of the local AIA, Cabrillo Chapter, in 1966.

Long Beach Projects: C.C. Mitchell House, remodel of Dr. Malcom Todd house; Moreno's Restaurant; medical buildings for Drs. Todd, Buell, and Lundgren, with Jones & Poper

Power, Palmer (1904–1974)

Born: Kingsman, Kansas

Education: University of Southern California, School of Architecture (1929)

Work: After graduating from the University of Southern California, Power began working with Clarence Aldrich. Power then teamed up with Delma Daniel,

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Jr., from 1959 to 1969 and with Thomas Morrison. Power passed away while on vacation in Italy in 1974.

Long Beach Projects: Elwood Cubberly Elementary (1952), Oliver Wendell Holmes Junior High School (1953), Monte Vista Masonic Temple (1952), El Dorado Branch Library (1970), Kay Daugherty Residence (1953)

Power, Thomas Franklin (1874–unknown)

Born: Boston, Massachusetts

Work: Power was a prolific Los Angeles architect who designed office buildings, many Roman Catholic churches, schools, houses, and apartments. His most important commission was the planning, design, and construction of the Playa del Rey campus of Loyola Marymount University, which began in 1927. His most noted work in Long Beach is the Kress Building, constructed in 1923.

Long Beach Projects: Kress Building and St. Bartholomew's Catholic Church (1938)

Roberts, Joseph Halstead (1898–1932)

Born: Cincinnati, Ohio

Education: Studied architecture and engineering and spent two years as superintendent engineers and draftsman for two local contractors

Work: Prolific Long Beach architect who moved to Long Beach from Cincinnati, Ohio in 1903. After having spent two years as a superintendent engineer and draftsman for two local contractors, Roberts established his own office in 1919. Roberts made alterations to his father's bungalow by changing the siding and roof then designed a small Tudor cottage to use as his studio. After his untimely death at age 32, Roger Nissen and Kenneth Wing moved into the office, later followed by several architects. Roberts designed approximately 70 structures within the City of Long Beach, although many were demolished after the 1933 Long Beach Earthquake.

Long Beach Projects: Marine Bank Building, Elizabethan Studio, Houser Building, The Californian (1923), St. Regis (1926)

Schilling, Cecil, and Arthur Schilling (Schilling and Schilling)

Firm: Schilling and Schilling

Work: The architectural firm of architect Cecil Schilling and engineer Arthur Schilling were well-known in the Long Beach area for their achievements in the Art Deco style. They are credited with the design of the first Art Deco building in the area in 1928: The Hancock Motors Building. In 1933, Cecil Schilling was president of the Long Beach Architectural Club.

Long Beach Projects: Casa Grande Apartment Building, Moderne remodel of City Hall after the 1933 earthquake (now demolished), American Legion Hall (demolished in 1932), Home Market Building, Lafayette Hotel, Merrill Building (1935), Art Theater, Hancock Motors, Hamilton Junior High School Carmelitos Housing Project (C. Schilling with K. Wing and R. Cornell), Brayton Theater

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Starbuck, Henry F. (1850–1935)

Born: Nantucket, Massachusetts
Education: Boston
Firms: Moore & Starbuck Architects; Starbuck & Vinal
Work: Starbuck worked throughout the Southern California area. Although he is most noted for his church architecture, he also designed and constructed many early resorts and commercial and residential buildings in downtown Long Beach. The Masonic Lodge may be his only surviving building in Long Beach.
Long Beach Projects: Masonic Lodge, United Presbyterian Church

Tay, Paul Edward (1924–unknown)

Born: Pomona, California
Education: University of Southern California
Work: Tay practiced for 30 years in Southern California, designing more than 25 residences that blend the Ranch style and modern aesthetics.
Long Beach Projects: Drake Residence (1951), Penn Residence (1954), Crail Residence (1957), Paul Edward Tay Office, apartments (1964)

Walker and Eisen

Work: The Los Angeles firm of Walker and Eisen was one of the most prominent in the profession during the 1920s. Among their many commissions were the Beverly Wilshire Hotel (Beverly Hills, 1925), the Fine Arts Building (Los Angeles, 1925), and the Oviatt Building (1927–1928, Los Angeles).
Long Beach Projects: The Breakers (with W. Jay Burgin)

Williams, Paul R. (1896–1980)

Born: Los Angeles, California
Education: Los Angeles School of Art and Design; Los Angeles branch of the New York Beaux-Arts Institute of Design Atelier; University of Southern California
Work: Perhaps the most prolific “architect to the stars,” Williams was one of the most successful and influential African American architects of his time, designing more than 3,000 structures. Williams was first known for his work on residences but soon was awarded commercial and civic commissions. Some of his celebrity clients included Cary Grant; Lon Chaney, Sr.; Desi Arnaz and Lucille Ball; and Humphrey Bogart. Williams was the first African American member of the AIA, Southern California Chapter, and the first Black Fellow. He is best known in Long Beach for his design of the Naval Station, originally Roosevelt Base, which was conceived as a college campus rather than a typical military installation. Williams designed the Administration Building, officer’s club, gymnasium, and surrounding structures.
Long Beach Projects: Long Beach Naval Station (originally Roosevelt Base, demolished), Jay W. Wood residence, Rouse residence in the Park Estates

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Wing, Kenneth S., Sr. (circa 1903–1987)

Education: University of Southern California School of Architecture

Work: Wing had a long and distinguished career spanning 60 years in Long Beach. Kenneth S. Wing, Sr., came to Long Beach in 1917, and during his lifetime, he designed numerous commercial, public, religious, and residential buildings in and around the City of Long Beach, including Long Beach City Hall East; the Long Beach Arena; the physical education building and cafeteria at California State University, Long Beach; the Signal Hill City Hall; the First Baptist Church of Long Beach; David Starr Jordan High School in Los Angeles; the physical science building at the University of California, Irvine; and the Long Beach Airport Administration Building. In addition, he designed the restoration of the historic Bixby Rancho in Los Cerritos and, in conjunction with Allied Architects, the Long Beach City Hall and Library Complex. Wing was vice president of the AIA, Southern California Chapter, and the first president of the Long Beach University Club. He closed his firm to head the County of Los Angeles, Department of War Housing, during World War II. In later years, Wing, Sr., partnered with his son, Kenneth S. Wing, Jr.

Long Beach Projects: Long Beach Arena; Southern California Edison Building; United California Bank; Physical Education facility at California State University, Long Beach; Nuclear Medicine facility; Long Beach Community Hospital; First Baptist Church of Long Beach; Jordan High School; Luther Burbank School; Carmelitos Housing Project, with C. Shilling and R. Cornell; many homes in the Virginia Country Club and Bixby Knolls area; the renovation of the historic Bixby Ranch in Los Cerritos. He was associated with W. Horace Austin in the design of the Long Beach Terminal Building and with Allied Architects in the design of Long Beach City Hall and Library complex, and the Terrace Theater and Exhibit Center

Wright, Parker O., and Francis H. Gentry

Firm: Wright and Gentry

Education: Gentry was trained as a structural engineer

Work: Wright and Gentry were architects based in the Long Beach area who specialized in schools and public buildings, designing more than 25 schools in Southern California.

Long Beach Projects: First Methodist Episcopal Church / Christian Outreach Appeal Building, Horace Mann School, John C. Fremont, Temple Avenue and the Seaside Schools, Burnett Library, Fire Stations Nos. 7 and 8, Fire Alarm Bureau, Scottish Rite Masonic Temple (1926), York Rite Masonic Temple (1927)

11.2 BUILDERS AND CONTRACTORS

Burgin, W. Jay Burgin

Born: Clayton County, Iowa

Work: Burgin was a contractor that established a planning mill on Redondo Avenue, south of Anaheim.

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Long Beach Project: The Breakers

McGrew, C.T.

Work: McGrew was a well-known contractor in the Long Beach area

Long Beach Projects: Renovation of Rancho Los Cerritos, Insurance Exchange Building, First Congregational Church, Ebell Club and Theater, Pacific Coast Club (demolished)

11.3 DEVELOPERS

Bonner, Clark (unknown–1947)

Work: Bonner was owner and manager of his family's large Montana Ranch, from 1910 until his death. Bonner established the firm, Monlaco, short for the Montana Land Company. Through Monlaco, Bonner developed hundreds of single family homes, apartments, and shopping centers on his family ranch. He donated the lands for the Long Beach Liberal Arts Campus, as well as the sites for the Long Beach Army Corps Base and the Douglas Aircraft plant.

Long Beach Projects: Lakewood Country Club, (1930), Lakewood Village (1933), Mayfair (1940)

Drake, Charles R. (1843–unknown)

Born: Illinois

Work: Drake retired to Long Beach circa 1900 after a successful career in the military and as an independent entrepreneur. In Long Beach, Drake continued his entrepreneurial aspirations, using his political influence to bring the Pacific Electric streetcar line to Long Beach. Drake was also responsible for transforming Long Beach's waterfront into a world-class tourist destination and resort. Through his investment firm, the Seaside Water Company, Drake purchased the entire waterfront acreage from Alamitos Avenue west to what was then the mouth of the Los Angeles and San Gabriel Rivers.

Long Beach Project: Drake Park

Whaley, Lloyd (unknown–1973)

Born: Nebraska

Work: Born on a farm in Nebraska, Whaley became one of the largest home builders of Long Beach. Whaley began in the late 1930s, building single-family homes. In 1939, he formed the Home Investment Company and began developing residential housing tracts. Following the end of World War II, Whaley capitalized on the enactment of the GI Bill, offering modestly priced homes to returning veterans and earning the post war title "the man who built Long Beach." Whaley went on to develop large portions of east Long Beach, including Los Altos, where he built 11,000 homes, many of which contained deed restrictions that illegally barred non-Caucasians from property ownership.

Long Beach Projects: Will-O-Vere Park, Wrigley Heights, Los Altos, Park Estates, Country Club Manor

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11.4 LANDSCAPE ARCHITECTS

Bell, William Park (1886–1953)

Work: Bell is responsible for many of the golf courses designed in Southern California during the sports boom that occurred during the first three decades of the twentieth century. Bell arrived in California in 1911, and in his youth, he gained knowledge and understanding of golf course designs, serving as a caddiemaster and groundskeeper at courses in Pasadena. By the 1920s, Bell was collaborating with construction contractor, George Thomas, Jr., on the design of golf courses throughout the Los Angeles Area. By the 1930s, Bell was recognized as one of the most prolific golf course designers in the West, designing courses at La Jolla Country Club, Brookside Country Club, in Pasadena and Torrey Pines, which, following his death, was completed by his son, William Francis Bell.

Long Beach Projects: Recreation Park 18-hole Course (former Virginia Country Club), Virginia Country Club

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APPENDIX A

CITY OF LONG BEACH DESIGNATED LANDMARKS

The City of Long Beach (City) Cultural Heritage Commission Ordinance (Municipal Code Chapter 2.63) established a landmark designation process that recognizes buildings, structures, permanent works of art, objects, sites or improvements, manmade or natural, that have special character or special historical cultural, architectural, community, or aesthetic value, as part of the heritage of the City, state, or nation (see Section 4.3, *City of Long Beach Cultural Heritage Commission Ordinance*).

Table 2, *City of Long Beach Designated Landmarks*, itemizes 133 designated landmarks within the City:¹

TABLE 2
CITY OF LONG BEACH DESIGNATED LANDMARKS

Name	Address	Date	Style	Architect/Builder	Historic Association
Acres of Books	240 Long Beach Boulevard	1924, post-1933	Streamline Moderne		Bertram Smith, book dealer
Adelaide Tichenor House	852 East Ocean Boulevard	1904–1905	Craftsman	Greene and Greene	Adelaide Tichenor, civic leader
Alford House	333 Obispo Avenue	1922	American Foursquare	John C. Alford	
Ambassador Apartment Building	35 Alboni Place	1925	Mediterranean Revival	W. Horace Austin	
American Hotel	224–230 East Broadway	1905	Italianate Brick Commercial		
American Legion Post No. 560 (Houghton Post)	1215 East 59th Street	1920s	Utilitarian		Multiple
Annie Kinner House	1612 East 7th Street	1895, 1920	Victorian/Craftsman		
Art Deco Building	312–316 Elm Avenue	1930	Art Deco		
Art Theatre	2025 East 4th Street	1925, 1933, 1947	Streamline Moderne	Schilling and Schilling; Hugh Gibbs	
Artaban Apartments	10 Atlantic Avenue	1921	Renaissance Revival influence	Charles MacKenzie/Wallace and Bush	
Atlantic Studio	226 Atlantic Avenue	1933	Art Deco	J.R. Friend/Wayne Foster	Sun Ripe Date Company
Baker Building	112 East 7th Street	1924	Renaissance Revival	Davies and Baum	Long Beach National Bank

¹ City of Long Beach Department of Planning. Accessed 21 April 2009. "Historic Landmarks." Web site. Available at: http://www.lbds.info/planning/historic_preservation/historic_landmarks.asp

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CITY OF LONG BEACH DESIGNATED LANDMARKS

Name	Address	Date	Style	Architect/Builder	Historic Association
Bank of Belmont Shore	5354 East 2nd Street	1929, 1950	Spanish Colonial Revival	Ray A. Sites, Francis Gentry	Multiple
Barker Brothers (demolished)	141 East Broadway/ 215 Promenade	1929	Art Deco	Dedrick and Bobbe	
Bay Hotel	318 Elm Avenue	1924	Renaissance Revival brick commercial	Dedrick and Bobbe	
James C. Beer Residence	1503 East Ocean Boulevard	1912	Mission Revival	James C. Beer	
Bembridge House	953 Park Circle	1906	Queen Anne, Colonial Revival		
Bixby Ranch House	11 La Linda Drive	1890	Shingle Style	Coxhead and Coxhead	Bixby Family
Blackstone Hotel	330 West Ocean Boulevard	1923	Renaissance Revival	Edward L. Mayberry	
The Breakers	200–220 East Ocean Boulevard	1925	Spanish Churrigueresque	Walker and Eisen/ W. Jay Burgin	Conrad Hilton
Broadlind Hotel	149 Linden Avenue	1928	Renaissance Revival	Piper and Kahrs	
Anna R. Brown Residence	1205 East Ocean Boulevard	1901	Shingle Style influence		
Buffums Autoport	119–121 West 1st Street	1941	Streamline Moderne	A.R. Bradner	
Butler Residence	251 Junipero Avenue	1932	Spanish Colonial Revival	Harvey H. Lochridge	
Californian Apartments	325 West 3rd Street	1923	Renaissance Revival	Joseph H. Roberts	
Cambridge Building	320 East Bixby Road	1960	International Style	Edward H. Killingsworth, FAIA	
Cannon House	332 West 31st Street	Circa 1901	Queen Anne influence		
Casa Aitken	725 East 8th Street	1932	Spanish Colonial Revival	Hart Brothers Construction Co.	
Casa De La Cultura (see also Residential Home No. 2)	629 Atlantic Avenue	1906	Shingle Style influence	Crandall and Scott	
Castle Crodon	7th and Orizaba Avenue	1912, 1929	Eclectic		
Chancellor Apartments	1037 East 1st Street	1922	Georgian Revival	John Nelson	
Cheney-Delaney Residence	2642 Chestnut Avenue	1937	Streamline Moderne		
Cherry Avenue Lifeguard Station	Foot of Cherry Avenue at	1938	Beach Vernacular	WPA project	

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CITY OF LONG BEACH DESIGNATED LANDMARKS

Name	Address	Date	Style	Architect/Builder	Historic Association
	beachfront				
Christian Outreach Appeal	503–515 East 3rd Street	1924	Classical Revival	Parker O. Wright and Francis H. Gentry	
Clock House; see Henry Clock House					
Coffee Pot Café	955 East 4th Street	1932	Programmatic		
Community Hospital of Long Beach	1720 Termino Avenue	1922–1924	Spanish Colonial Revival	Hugh R. Davies	
Cooper Arms Apartments	455 East Ocean Boulevard	1923	Renaissance Revival	Aleck Curlett and Claude Beelman; Thornton Fitzhugh; William W. Teal/ Scofield Engineering and Construction Co.	
Crandell/ Howard House	5725 East Corso di Napoli	1908			
Crest Apartments	321 Chestnut Avenue	1922–1923	Renaissance Revival	F.L. Lindsay	
Dawson/ Pray House	4252 Country Club Drive	1927	Tudor Revival	Clarence Aldrich/ William E. Babb	
Delker House	153 East 12 th Street	1909	Craftsman		
Dolly Varden Rooftop Sign	335 Pacific Avenue	1933			
Ebell Club	290 Cerritos Avenue	1924, 1934	Spanish Colonial Revival		
Ebell Theatre	1100 East 3rd Street	1924	Spanish Churrigueresque		
El Cordova Apartments (Rose Towers)	1728 East 3rd Street	1928	Spanish Colonial Revival	George D. Riddle/ Monarch Construction Co.	
Engine Company No. 8	5365 East 2nd Street	1929	Renaissance Revival	Parker O. Wright and Francis H. Gentry	
Esser House	1001 East 1st Street	1929	Spanish Colonial Revival	William Esser	
Famous Department Store/ Rite-Aid	601–609 Pine Avenue	1928–1929	Art Deco	Morgan, Walls, and Clements	
Farmers and Merchants Bank	320 Pine Avenue	1925	Renaissance Revival	Curlett and Beelman; W.	

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CITY OF LONG BEACH DESIGNATED LANDMARKS

Name	Address	Date	Style	Architect/Builder	Historic Association
Tower				Horace Austin	
Fire Station No. 10	1445 Peterson Street	1925	Altered		Fire Dept.
First Christian Church	440 Elm Avenue	1913	Classical Revival	Elmer Grey	
First Congregational Church	241 Cedar Avenue	1914	Romanesque Revival	H.M. Patterson/ C.T. McGrew	Jotham and Margaret Bixby
First National Bank Building (Enloe Building)	101 Pine Avenue	1906	Renaissance Revival	Train and Williams	
First United Presbyterian Church	600 East 5th Street	1939	Gothic Revival		
Flossie Lewis House	1112 Locust Avenue	1905			
Foster and Kleiser Building	1428 Magnolia Avenue	1923, 1930	Spanish Colonial Revival	Clarence Aldrich	
The Garvey House	1728 East 7th Street	1905–1906			
Gaytonia Apartments	212 Quincy Avenue	1930	Norman Revival	Reginald Freemont Inwood/ George Gayton	
George's 50s Diner	4370–4390 Atlantic Avenue	1950	Googie	Wayne McAllister	
Golden House	628 West 10th Street	1886	Carpenter Gothic	William Widney	Willmore City, C.D. Paine, F.W. Stearns, Stephen Townsend
Olan Hafley House	5561 La Pasada	1952–1953	International	Richard Neutra	
Hancock Motors	500 East Anaheim Street	1928	Art Deco	Arthur and Cecil Schilling	
Harnett House	730 Sunrise Boulevard	1918, 1944	Craftsman/ Tudor	Kenneth Wing (remodel)	
Harriman Jones Clinic	211 Cherry Avenue	1930	Renaissance Revival	Kenneth Wing, Sr.	Dr. Harriman Jones
Heartwell/ Lowe House	2505 East 2nd Street	1919	Colonial Revival		Colonel Charles L. Heartwell
Henry Clock House	4242 Pine Avenue	1933	Monterey Revival	Kirkland Cutter	Henry Clock
Home Market Building	942–948 Daisy Street	1925	Renaissance Revival	Schilling and Schilling	
Houser Building	2740–2746 East Broadway	1929	Renaissance Revival	Joseph Halstead Roberts/ W.J. Essen	

APPENDIX A

CITY OF LONG BEACH DESIGNATED LANDMARKS

Name	Address	Date	Style	Architect/Builder	Historic Association
Insurance Exchange Building	201–205 East Broadway	1924–1925	Renaissance Revival	Harvey H. Lochridge/ C.T. McGrew	
Jergins Trust Building (demolished)	120 East Ocean Boulevard	1917–1919; 1929			
Kale House and Music Art Hall	853 Linden Avenue and 440 East Ninth Street	1907 and 1936	Craftsman/ (Eclectic) and Spanish Colonial Revival	William S. Kale	
Kelly House	705 East Broadway	1915	Craftsman	F.L. Lindsay	
Killingsworth Office	3833 Long Beach Boulevard	1955	International	Edward A. Killingsworth, FAIA	
Kimpson/Nixon House	380 Orlena Avenue	1940		Raphael Soriano	
Kinner House; see Annie Kinner House					
Kress Building	445–455 Pine Avenue	1923, 1929	Renaissance Revival	Thomas Franklin Power	
Lafayette Complex	130–140 Linden Avenue	1928; 1929; 1948	Spanish Baroque; Art Deco; International	Parker O. Wright and Francis H. Gentry; Schilling and Schilling/ Charles W. Pettifer; Ted Criley with Reginald Campbell	
Le Grande Apartments	635 East 9th Street	1926	Chateausque	Monarch Construction Co.	
Lewis House; see Flossie Lewis House					
Linden House	847 Linden Avenue	1908	Craftsman	Charles and James Reed	
Long Beach Airport Terminal Building	4100 East Donald Douglas Drive	1941	Late Moderne/ International	W. Horace Austin and Kenneth Wing, Sr.	
Long Beach Municipal Auditorium Mural	3rd Street and Promenade	1936–1938		Stanton MacDonald-Wright, Henry Nord, and Albert Henry King, artists	
Long Beach Museum of Art	2300 East Ocean Boulevard	1912	Craftsman	Milwaukee Building	

APPENDIX A

CITY OF LONG BEACH DESIGNATED LANDMARKS

Name	Address	Date	Style	Architect/Builder Company	Historic Association
Long Beach Professional Building	117 East 8th Street	1929	Art Deco		
Long Beach Skating Palace	278 Alamitos Avenue	1930	Art Deco		
Lord Mayor's Inn (Windham House)	435 Cedar Avenue	1906	Colonial Revival		Charles H. Windham
Marine Stadium	Appian Way at Nieto (Historic Site)	1931–1932			1932 Olympic Games
Masonic Hall Building	5351–5353 Long Beach Boulevard	1923	Renaissance Revival		
Masonic Temple	230 Pine Avenue	1903	Renaissance Revival/ Tudor Revival	Henry Starbuck	
Matlock House	1560 Ramillo Street	1950	International	Richard Neutra	
McBride Home	1461 Lemon Avenue	1919			Ernest McBride
Merrill Building	810–812 Long Beach Boulevard	1922, 1933	Art Deco	Schilling and Schilling	
Moore House	5551 La Posada	1952–1953	International	Richard Neutra	
Ocean Center Building	110 West Ocean Boulevard	1929	Mediterranean Revival	Meyer and Holler/ W.L. Porterfield	
Opdahl House	5576 Vesuvian Walk	1957	Mid Century Modern	Edward A. Killingsworth FAIA	
Pacific Coast Club (demolished)	850 East Ocean Boulevard	1926	Chateausque	Curlett and Beelman	
Pacific Tower	205–215 Long Beach Boulevard	1923	Renaissance Revival	W. Horace Austin	
Packard Motors Building	205 East Anaheim Street	1926	Spanish Colonial Revival	W.L. Hawk	
Parsonage	640 Pacific Avenue	1887	Queen Anne		First Congregational Church, Jotham Bixby
Phillips House	5917 Lemon Avenue	1929	Eclectic	James Phillips	
James E. Porter Residence	351 Magnolia Avenue	1902	Queen Anne/ Colonial Revival		James Elzy Porter
Pressburg Residence	167 East South Street	1905	Farmhouse		Former diary

APPENDIX A

CITY OF LONG BEACH DESIGNATED LANDMARKS

Name	Address	Date	Style	Architect/Builder	Historic Association
Rancho Los Alamitos	6400 Bixby Hill Road	1806	Spanish Colonial		Multiple (Bixby family, Puvunga Village, etc.)
Rancho Los Cerritos	4600 Virginia Road	1784–1930	Spanish Colonial/Monterey		Multiple (Manuel Nieto, John Temple, Bixby family, etc.)
Recreation Park	4900 East 7th Street	1929	Spanish Colonial Revival		
Recreation Park Golf Course Clubhouse	5000 East Anaheim Street	1929	Spanish Colonial Revival	Hugh E. Davies	
Residential Home No. 1	453 Cedar Avenue	1905	American Foursquare/Colonial Revival		
Residential Home No. 2 (see also Casa de la Cultura)	629 Atlantic Avenue	1906	Shingle Style influence	Crandall and Scott	
Ringheim/Wells House	4031 East 5th Street	1907–1908	Craftsman		
Rowan/Bradley Building	201–209 Pine Avenue	1930	Art Deco	Charles W. Pettifer	
Saint Anthony's Church	540 Olive Avenue	1933, 1953	Gothic Revival	Emmet Martin and Lawrence Waller	
Saint John Missionary Baptist Church	732 East 10th Street	1923	Gothic Revival		
Saint Luke's Episcopal Church	703 Atlantic Avenue	1917, 1934	Tudor Revival	Winsor Soule, John Frederic Murphy	
Saint Regis	1030 East Ocean Boulevard	1926	Renaissance Revival	Joseph H. Roberts	
Scottish Rite Cathedral	855 Elm Avenue	1926	Renaissance Revival	Parker O. Wright and Francis H. Gentry	
Seashell House	4325 East 6th Street	1922	Mission Revival/Craftsman	Charles Libka	
Second Church of Christ Scientist	302 7th Street/ 655 Cedar Avenue	1924	Neoclassical	Elmer Grey/Shields Fisher and Lake Co.	
Security Pacific National Bank Building	102–110 Pine Avenue	1924	Renaissance Revival	Curlett and Beelman	
Silver Bow Apartments	330 Cedar Avenue	1915; 1933	Renaissance Revival	F.L. Lindsay; Harvey Lochridge	

APPENDIX A

CITY OF LONG BEACH DESIGNATED LANDMARKS

Name	Address	Date	Style	Architect/Builder	Historic Association
Skinny House	708 Gladys Avenue	1932	Tudor Revival	Newton Rummond	
The Sovereign	354–360 West Ocean Boulevard	1922	Renaissance Revival	Charles S. McKenzie/ Wallace and Bush	
Sunnyside Cemetery	1095 East Willow Street	1906			Multiple
Termo Company	3275 Cherry Avenue	1935			Oil industry
Tichenor House; see Adelaide Tichenor House					
Tolbert House	1105 Linden Avenue	1911	Craftsman		
Tracker Pipe Organ	Los Altos United Methodist Church 5950 Willow Street	Circa 1850		William Benjamin Dearborn Simmons, builder	
Unity Church	935 East Broadway	1941	Romanesque Revival	Raymond A. Sites	
Villa Riviera	800 East Ocean Boulevard	1929	Chateausque	Richard D. King	
Walkers Department Store	401–423 Pine Avenue	1929	Art Deco/ Renaissance Revival	Meyer and Holler	
The Wilmore	315 West 3rd Street	1924	Renaissance Revival	Fisher, Lake, and Traver	
York Rite Masonic Temple	835 Locust Avenue	1927	Neoclassical	Parker O. Wright and Francis H. Gentry	
1163 Appleton Street	1163 Appleton Street	1895	Queen Anne influence		
1169–1175 Appleton Street	1169–1175 Appleton Street	1913	Craftsman		

APPENDIX B

CITY OF LONG BEACH HISTORIC DISTRICTS

Under the City of Long Beach, Cultural Heritage Commission Ordinance (Municipal Code Chapter 2.63.050) the City has designated 17 historic districts. Potential historic districts are areas containing groups of older cultural resources that individually may not be worthy of landmark status, but collectively preserve the visual qualities and ambiance of the past. Streetscape features, such as trees or light standards, may contribute to the historic value of a district. To be considered for historic district status in Long Beach, a cultural resource must meet the criteria established under the City's landmark designation process, which recognizes buildings, structures, permanent works of art, objects, sites or improvements, manmade or natural, that have special character or special historical cultural, architectural, community, or aesthetic value, as part of the heritage of the City, state, or nation (see Section 4.3, *City of Long Beach Cultural Heritage Commission Ordinance*).

A total of 17 historic districts (Figure 38, *Long Beach Historic Districts*) have been designated within the City of Long Beach (list as of April 2009):

- Belmont Heights
- Bluff Heights
- Bluff Park
- Brenner Place
- California Heights
- Carroll Park
- Drake Park/Willmore
- Eliot Lane
- Hellman Street Craftsman
- Linden Avenue
- Lowena Drive
- Minerva Park Place
- Rose Park
- Rose Park South
- Sunrise Boulevard
- Wilton Street
- Wrigley

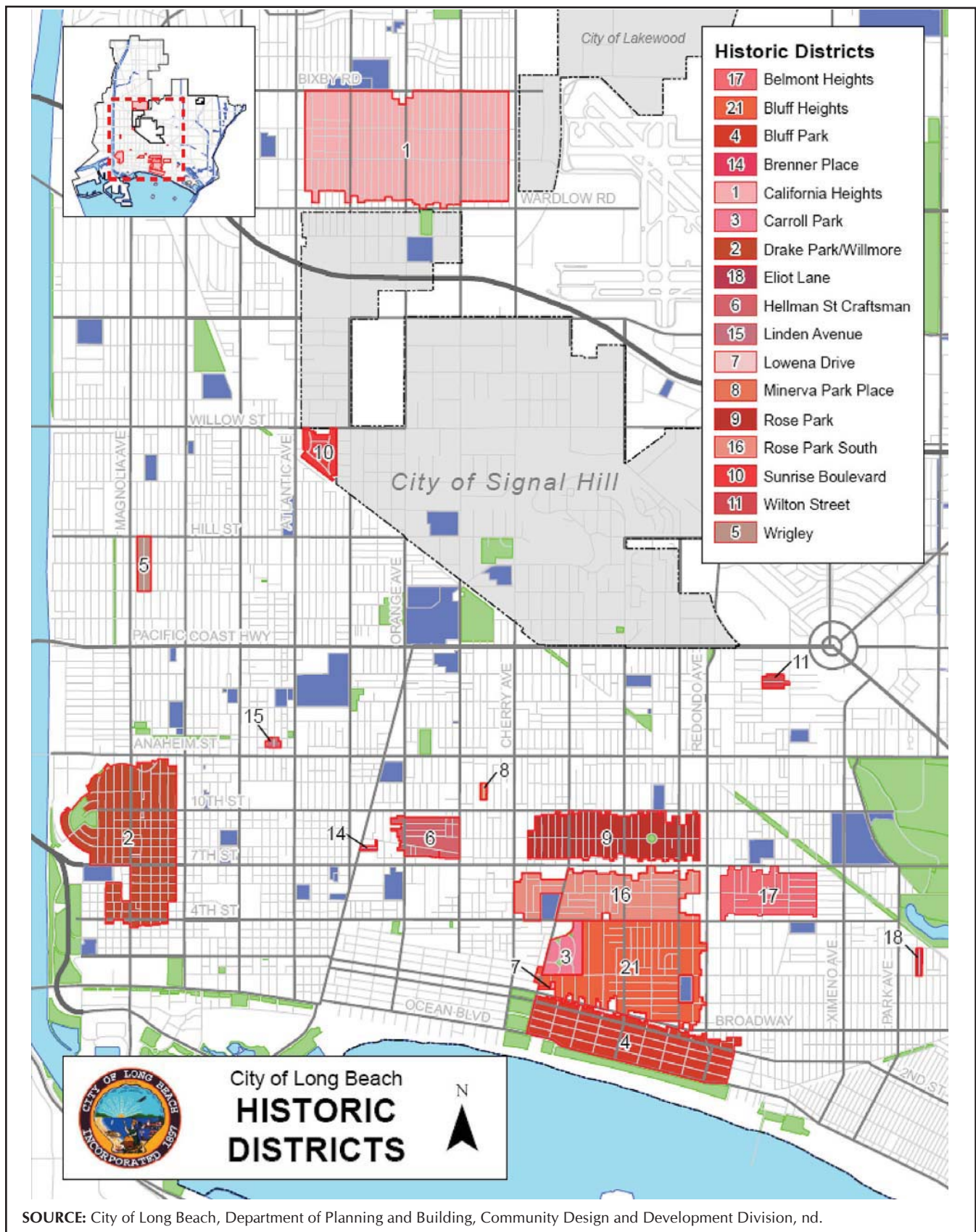


FIGURE 38
Long Beach Historic Districts

APPENDIX C

NATIONAL REGISTER OF HISTORIC PLACES

As of April 2009, the following properties in Long Beach have been listed in the National Register of Historic Places:

- Cooper Arms, 455 East Ocean Boulevard
- First National Bank of Long Beach, 101–125 Pine Avenue
- Green, Rankin, Bembridge House, 953 Park Circle
- Long Beach Professional Building, 117 East 8th Street
- Los Cerritos Ranch House, 4600 Virginia Road
- Middough Brothers, Insurance Exchange Building, 201–205 East Broadway
- Point Vicente Light, Rancho Palos Verdes
- Puvunga Indian Village Sites, address restricted
- Puvunga Indian Village Sites (boundary expansion), address restricted
- Rancho Los Alamitos, 6400 Bixby Hill Road
- Jennie A. Reeves House, 4260 Country Club Drive
- RMS Queen Mary, Pier J, 1126 Queensway Highway
- Second Church of Christ Scientist, 302 7th Street / 655 Cedar Avenue
- U.S. Post Office, Long Beach, 300 Long Beach Boulevard
- Villa Rivera, 800 East Ocean Boulevard
- The Willmore, 315 West 3rd Street

APPENDIX D

CALIFORNIA HISTORICAL RESOURCE STATUS CODES

Effective August 2003, the Office of Historic Preservation (OHP) replaced the National Register Status Codes, which had been in use since 1975, with the California Historical Resource Status Codes. The codes are a database tool to classify historical resources in the State Historic Resource Inventory. This inventory consists of properties that have been identified through a regulatory process (for example, Section 106 assessments made for a Caltrans project funded by the Federal Highway Administration or a property evaluation conducted in support of a Housing and Urban Development grant or loan) or local government survey either funded by or submitted to OHP. The new codes were created to clarify the level of identification, evaluation, and designation to which a property had been subjected and to respond more directly to requirements of the California Environmental Quality Act (CEQA). The original codes addressed only National Register of Historic Places eligibility; subsequent to the 1998 creation of the CRHR, historical resources for purposes of CEQA were defined in terms of eligibility for inclusion in the CRHR. The status codes have become a shorthand for communicating the results of a historic resources survey by indicating which properties are to be considered significant.

It is possible to logically assign more than one status code to a property; in general, the status code that begins with the lowest number is the operative one. The status codes consist of a number 1 through 7, which corresponds to a specific level or type of evaluation and designation program; one or two letters, which indicate whether the property was evaluated as a single resource or district contributor, if the evaluation was specifically for the CRHR, or a specific evaluation process; and, in some cases, a final number, which provides more detailed information about the evaluation. For the purposes of CEQA, properties whose status codes begin with 1 to 5 are considered to be significant historical resources, unless a preponderance of the evidence indicates otherwise.

Table 3, *2003 California Historical Resource Status Codes*, lists the California Historical Resource Status Codes.¹

TABLE 3
2003 CALIFORNIA HISTORICAL RESOURCE STATUS CODES

1	Properties listed in the National Register (NR) or the California Register (CR)
1D	Contributor to a district or multiple resource property listed in NR by the Keeper. Listed in the CR.
1S	Individual property listed in NR by the Keeper. Listed in the CR.
1CD	Listed in the CR as a contributor to a district or multiple resource property by the State Historical Resources Commission (SHRC).
1CS	Listed in the CR as individual property by the SHRC.
1CL	Automatically listed in the CR; includes State Historical Landmarks 770 and above and Points of Historical Interest nominated after December 1997 and recommended for listing by the SHRC.

¹ California Office of Historic Preservation. Accessed 9 April 2009. Web site. Available at: <http://ohp.parks.ca.gov/pages/1069/files/chrstatus%20codes.pdf>

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CALIFORNIA HISTORICAL RESOURCE STATUS CODES

2 Properties determined eligible for listing in the National Register (NR) or the California Register (CR)

- 2B Determined eligible for NR as an individual property and as a contributor to an eligible district in a federal regulatory process. Listed in the CR.
- 2D Contributor to a district determined eligible for NR by the Keeper. Listed in the CR.
- 2D2 Contributor to a district determined eligible for NR by consensus through Section 106 process. Listed in the CR.
- 2D3 Contributor to a district determined eligible for NR by Part I Tax Certification. Listed in the CR.
- 2D4 Contributor to a district determined eligible for NR pursuant to Section 106 without review by State Historic Preservation Office (SHPO). Listed in the CR.
- 2S Individual property determined eligible for NR by the Keeper. Listed in the CR.
- 2S2 Individual property determined eligible for NR by a consensus through Section 106 process. Listed in the CR.
- 2S3 Individual property determined eligible for NR by Part I Tax Certification. Listed in the CR.
- 2S4 Individual property determined eligible for NR pursuant to Section 106 without review by SHPO. Listed in the CR.
- 2CB Determined eligible for CR as an individual property and as a contributor to an eligible district by the SHRC.
- 2CD Contributor to a district determined eligible for listing in the CR by the SHRC.
- 2CS Individual property determined eligible for listing in the CR by the SHRC.

3 Appears eligible for the National Register (NR) or the California Register (CR) through Survey Evaluation

- 3B Appears eligible for NR both individually and as a contributor to a NR eligible district through survey evaluation.
- 3D Appears eligible for NR as a contributor to a NR eligible district through survey evaluation.
- 3S Appears eligible for NR as an individual property through survey evaluation.
- 3CB Appears eligible for CR both individually and as a contributor to a CR eligible district through a survey evaluation.
- 3CD Appears eligible for CR as a contributor to a CR eligible district through a survey evaluation.
- 3CS Appears eligible for CR as an individual property through survey evaluation.

4 Appears eligible for the National Register (NR) or the California Register (CR) through other evaluation

- 4CM Master List; state-owned properties; PRC §5024.

5 Properties Recognized as Historically Significant by Local Government

- 5D1 Contributor to a district that is listed or designated locally.
- 5D2 Contributor to a district that is eligible for local listing or designation.
- 5D3 Appears to be a contributor to a district that appears eligible for local listing or designation through survey evaluation.
- 5S1 Individual property that is listed or designated locally.
- 5S2 Individual property that is eligible for local listing or designation.

APPENDIX D

CALIFORNIA HISTORICAL RESOURCE STATUS CODES

- 5S3 Appears to be individually eligible for local listing or designation through survey evaluation.
- 5B Locally significant both individually (listed, eligible, or appears eligible) and as a contributor to a district that is locally listed, designated, determined eligible or appears eligible through survey evaluation.

6 Not Eligible for Listing or Designation as specified

- 6C Determined ineligible for or removed from CR by SHRC.
- 6J Landmarks or Points of Interest found ineligible for designation by SHRC.
- 6L Determined ineligible for local listing or designation through local government review process; may warrant special consideration in local planning.
- 6T Determined ineligible for NR through Part I Tax Certification process.
- 6U Determined ineligible for NR pursuant to Section 106 without review by SHPO.
- 6W Removed from NR by the Keeper.
- 6X Determined ineligible for the NR by SHRC or the Keeper.
- 6Y Determined ineligible for NR by consensus through Section 106 process; not evaluated for CR or Local Listing.
- 6Z Found ineligible for NR, CR, or Local designation through survey evaluation.

7 Not Evaluated for the National Register (NR) or the California Register (CR) or Needs Revaluation

- 7J Received by OHP for evaluation or action but not yet evaluated.
 - 7K Resubmitted to OHP for action but not reevaluated.
 - 7L State Historical Landmarks 1–769 and Points of Historical Interest designated prior to January 1998; needs to be reevaluated using current standards.
 - 7M Submitted to OHP but not evaluated; referred to NPS.
 - 7N Needs to be reevaluated (formerly NR Status Code 4).
 - 7N1 Needs to be reevaluated (formerly NR SC4); may become eligible for NR with restoration or when meets other specific conditions.
 - 7R Identified in Reconnaissance-level Survey; not evaluated.
 - 7W Submitted to OHP for action; withdrawn.
-

APPENDIX D

CALIFORNIA HISTORICAL RESOURCE STATUS CODES

Table 4, *Old National Register Status Codes*, lists the older National Register of Historic Places status codes and their corresponding California Historical Resource Status Codes.²

TABLE 4
OLD NATIONAL REGISTER STATUS CODES

Old National Register Status Code	Description of Former National Register Status Code	New California Historical Resource Status Code
1	Property is listed in the NR	1S or 1D
1B	Listed in the NR as an individual property and as a contributor	1S or 1D
1D	Listed in the NR as a contributor to a district or multiple resource property	1D
1S	Listed in the NR as an individual property	1S
2	Determined eligible for the NR in a formal process	2S, 2D, 2B
2B	Determined eligible for the NR as separate and as a contributor	2B
2B1	Determined eligible by the keeper for separate and as a contributor	2B
2B2	Determined eligible by the keeper as separate and as a contributor by consensus	2B
2B3	Determined eligible as separate by consensus and as contributor by the keeper	2B
2B4	Determined eligible by consensus as separate and as a contributor	2B
2D	Determined eligible for the NR as a contributor to a district	2D
2D1	Determined eligible for listing as a contributor by the keeper	2D
2D2	Determined eligible for listing as a contributor by consensus determined	2D
2D3	Determined eligible for the NR list as a contributor by other than consensus Determined or the keeper	2D
2D4	Determined eligible for the NR as a contributor by MOA participant without review by OHP	2D
2S	Determined eligible for the NR as separate listing	2S
2S1	Determined eligible for separate listing by the keeper	2S
2S2	Determined eligible for separate listing by a consensus determination	2S
2S3	Determined eligible for the NR list as individual by other than consensus Determined or the keeper	2S
2S4	Determined eligible for separate listing by MOA participant without review by OHP	2S
3	Appears eligible for the NR to person completing or reviewing form	3S, 3D, 3B
3B	Appears eligible as separate and as contributor to a documented district	3B
3D	Appears eligible as contributor to a fully documented district	3D
3S	Appears eligible for listing in the NR as a separate property	3S
4	Might become eligible for listing in the NR	7N
4B	May become eligible for the NR as separate and as a contributor	7N
4B1	May become eligible for the NR under 4S1 and 4D1–4D8 or 4M1–4M8	7N
4B2	May become eligible for the NR under 4S2 and 4D1–4D8 or 4M1–4M8	7N

² California Office of Historic Preservation. Accessed 9 April 2009. Web site. Available at: <http://ohp.parks.ca.gov/pages/1069/files/chrstatus%20codes.pdf>

APPENDIX D

CALIFORNIA HISTORICAL RESOURCE STATUS CODES

Old National Register Status Code	Description of Former National Register Status Code	New California Historical Resource Status Code
4B3	May become eligible for the NR under 4S3 and 4D1–4D8 or 4M1–4M8	7N
4B4	May become eligible for the NR under 4S4 and 4D1–4D8 or 4M1–4M8	7N
4B5	May become eligible for the NR under 4S5 and 4D1–4D8 or 4M1–4M8	7N
4B6	May become eligible for the NR under 4S6 and 4D1–4D8 or 4M1–4M8	7N
4B7	May become eligible for the NR under 4S7 and 4D1–4D8 or 4M1–4M8	7N
4B8	May become eligible for the NR under 4S8 and 4D1–4D8 or 4M1–4M8	7N
4D	May become eligible for the NR as a contributing property	7N
4D1	May become eligible for the NR as contributor when district becomes old enough	7N
4D2	May become eligible for the NR as contributor with more research on district	7N1
4D3	May become eligible for the NR as contributor if context information is expanded	7N1
4D4	May become eligible for the NR as contributor if appropriate property type defined	7N1
4D5	May become eligible for the NR as contributor when property types are clarified	7N1
4D6	May become eligible for the NR as contributor if district is evaluated in different context	7N1
4D7	May become eligible for the NR as contributor if integrity of district is restored	7N1
4D8	May become eligible for the NR as contributor when other like district are lost	7N1
4M	May become eligible for the NR as a contributor	7N
4M1	May become eligible for the NR as contributor if restored and district becomes old enough	7N1
4M2	May become eligible for the NR as contributor if restored and more research on district	7N1
4M3	May become eligible for the NR as contributor if restored and context is expanded	7N1
4M4	May become eligible for the NR as contributor if restored and appropriate property type is defined	7N1
4M5	May become eligible for the NR as contributor if restored and property types are clarified	7N1
4M6	May become eligible for the NR as contributor if restored and district evaluated in different context	7N1
4M7	May become eligible for the NR as contributor if restored and integrity of district is restored	7N1
4M8	May become eligible for the NR as contributor if restored and others like district are lost	7N
4R	May become a contributor to a listed, eligible, or appears eligible district	7N
4S	May become eligible for the NR as a separate property	7N
4S1	May become eligible for the NR as separate when it becomes old enough	7N1
4S2	May become eligible for the NR as separate with more research	7N1

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CALIFORNIA HISTORICAL RESOURCE STATUS CODES

Old National Register Status Code	Description of Former National Register Status Code	New California Historical Resource Status Code
4S3	May become eligible for the NR as separate if context information is expanded	7N1
4S4	May become eligible for the NR as separate if more appropriate property type is defined	7N1
4S5	May become eligible for the NR as separate when registration requirements are clarified	7N1
4S6	May become eligible for the NR as separate when evaluated in another context	7N1
4S7	May become eligible for the NR as separate when its integrity is restored	7N1
4S8	May become eligible for the NR as separate when other like property are lost	7N
4X	May become eligible for the NR as contributor to district that has not been documented	7N
5	Ineligible for the NR but still of local interest	5D1, 5D2, 5S, 5S2
5B	Eligible for local listing only; both as separate property and as contributor	5B
5B1	Eligible for local listing only; both 5S1 and 5D1	5B
5B2	Eligible for local listing only; both 5S2 and 5D2	5B
5B3	Not Eligible local listing but for specific consideration in Loc Plan; both 5S3 and 5D3	6L
5B4	Eligible for local listing only; both 5S1 and 5D2	5B
5B5	Eligible for local listing only; both 5S1 and 5D3	6L
5B6	Eligible for local listing only; both 5S2 and 5D1	5B
5B7	Eligible for local listing only; both 5S2 and 5D2	5B
5B8	Eligible for local listing only; both 5S3 and 5D1	5B
5B9	Eligible for local listing only; both 5S3 and 5D2	5B
5D	Eligible for local listing as contributor only	5D2
5D1	Eligible for local listing only; contributor to district listed or eligible under local ordinance	5D1
5D2	Eligible for local listing only; contributor to district listed or eligible under possible local ordinance	5D2
5D3	Not Eligible for local listing; contributor to district eligible for special consideration in local planning	6L
5N	Not Eligible for anything but needs special consideration for other reasons	6L
5S	Eligible for local listing only	5S2
5S1	Eligible for local listing only; listed or eligible separately under local ordinance	5S1
5S2	Eligible for local listing only; likely to become eligible under local ordinance	5S2
5S3	Not Eligible for local listing; is eligible for special consideration in local planning	6L
5X	Unknown	not used
6	Determined ineligible for the NR listing	6T, 6U, 6X, 6Y, or 6Z

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CALIFORNIA HISTORICAL RESOURCE STATUS CODES

Old National Register Status Code	Description of Former National Register Status Code	New California Historical Resource Status Code
6CW	Removed from the California Register by the SHRC	6C
6CX	Determined ineligible for listing in the California Register by the SHRC	6C
6U	Determined ineligible for the NR by MOA Participant without review by SHPO	6U
6U1	Determined ineligible for the NR pursuant to a Programmatic Agreement	6U
6U2	Determined ineligible for the NR pursuant to Part 800 without review by SHPO	6U
6W	Removed from the NR by the keeper	6W
6W1	Removed from the NR by the keeper; listed property destroyed	6W
6W2	Removed from the NR by the keeper; property still extant; not reevaluated	6W
6W3	District removed from the NR by the keeper; property extant; appears individually eligible	6W
6X	Determined ineligible for the NR by the keeper	6X
6X1	Determined ineligible for the NR by the keeper with no potential for any listing	6X
6X2	Determined ineligible for the NR by the keeper, no potential for the NR, not evaluated for local listing	6X
6X3	Determined ineligible for the NR by the keeper, not evaluated potential for the NR, not evaluated for local listing	6X
6Y	Determined ineligible for the NR by consensus	6Y
6Y1	Determined ineligible for the NR by consensus with no potential for any listing	6Y
6Y2	Determined Ineligible for the NR by consensus, no potential for the NR, not evaluated for local listing	6Y
6Y3	Determined ineligible for the NR by consensus, not evaluated potential for the NR, not evaluated for local listing	6Y
6Y4	Determined ineligible for the NR or consensus, appears eligible for local listing or may become eligible for the NR	6Y
6Z	Found ineligible for the NR	6Z, 6U, 6X, 6Y, or 6Z
6Z1	Found ineligible for the NR with no potential for any listing	6T, 6U, 6X, 6Y, or 6Z
6Z2	Found ineligible for the NR, no potential for the NR, not evaluated for local listing	6T, 6U, 6X, 6Y, or 6Z
6Z3	Found ineligible for the NR, not evaluated for potential for the NR, not evaluated for local listing	6T, 6U, 6X, 6Y, or 6Z
7	Not evaluated	7W, 7R, or possible 6s
7C	Submitted to an information center; not evaluated	removed
7CD1	Contributor to a district listed in the California Register by the SHRC	1CD
7CD2	Contributor to a district determine eligible for listing in the California Register by the SHRC	2CD
7CRD	California Register district contributor automatically by being in the NR; listed, determined eligible for the NR, SHL > 770, or SPHI after 1/1/1998	1CL, 2B, 2S, or 2D
7CRS	California Register individual property listed automatically by being in the	1CL, 2B, 2S,

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CALIFORNIA HISTORICAL RESOURCE STATUS CODES

Old National Register Status Code	Description of Former National Register Status Code	New California Historical Resource Status Code
	NR; listed, determined eligible for the NR, SHL > 770, or SPHI after 1/1/1998	or 2D
7CS1	Individual property listed in the California Register by the SHRC	1CS
7CS2	Individual property determine eligible for listing in the California Register by the SHRC	2CS
7J	Received by OHP for evaluation or action but not yet evaluated	7J, 7K, 7W
7K	Resubmitted to OHP for action but not reevaluated	7K
7L	Evaluated for a Register other than the NR	7L, 1CL
7M	Submitted to OHP for evaluated but not evaluated; referred to NPS	7M
7R	Submitted as Part of a Reconnaissance-level Survey; not evaluated	7R
None	Property without evaluation status (mistakes)	evaluate