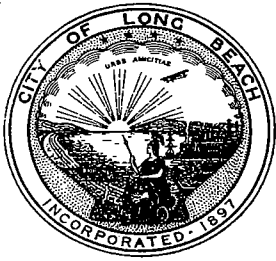


**Consideration of the Relocation of Julian Ship Supply
Located at 505 W. Broadway.**



Date: March 15, 2006
To: Cultural Heritage Commission
From: Staff
Subject: Landmark Designation – 505 W. Broadway (Julian Ship Supplies Building)

A request to designate the Julian Ship Supplies building located at 505 West Broadway as a City of Long Beach historic landmark was submitted to the Historic Preservation Office by Sarah Arnold. The nomination packet comprised of a standard State inventory form (DPR 523 form) with an architectural description and brief historic context statement.

Because the property is now owned by the Redevelopment Agency the City's Municipal Code, Section 2.63.060 (Cultural Heritage Commission Ordinance) stipulates that the nomination be submitted to the City Manager for his review prior to forwarding it to the Cultural Heritage Commission (CHC).

The attached letter addressed to the Cultural Heritage Commission is the City Manager's formal statement regarding the proposed landmark designation in question. The recommendation of the City Manager is to deny the designation of the property based on the reasoning outlined in his letter (see attached letter). Under these circumstances, Staff is in agreement with this conclusion. The Commission should vote to not recommend the nomination to the Planning Commission and receive and file as submitted.



CITY OF LONG BEACH

OFFICE OF THE CITY MANAGER

333 WEST OCEAN BOULEVARD • LONG BEACH, CALIFORNIA 90802 • (562) 570-6711 • FAX (562) 570-6583

GERALD R. MILLER
CITY MANAGER

March 15, 2006

CHAIR AND CULTURAL HERITAGE COMMISSION
City of Long Beach
California

SUBJECT: Historic Landmark Designation
Julian Ship Supplies Building
505 West Broadway
Long Beach, CA 90802

BACKGROUND:

The request to designate the property located at 505 West Broadway a City of Long Beach historic landmark came from Sarah Arnold, a concerned constituent. The nomination packet included a standard State inventory form, generally referred to as a DPR 523 form, and photograph. An architectural description of the building and a brief history of the property are noted on this form. A letter supporting the nomination of the building as a City landmark was also received and filed by staff.

Staff, with the assistance of an outside preservation consultant, formally assessed the property for historical significance. The survey methodology stipulated by the California Office of Historic Preservation and the City's criteria for historical significance were utilized to evaluate the significance of the property. The building was found to be eligible for both State and local designation under criteria associated with historical events and architecture. The attached survey assessment report elaborates these findings.

REQUIRED REVIEW:

The subject property is considered a public building since it is now owned by the City of Long Beach Redevelopment Agency. Per Section 2.63.060 of the City's Municipal Code (Cultural Heritage Ordinance), any nomination of a publicly owned building shall be submitted to the City Manager for his review. Comments and recommendations resulting from that review may be submitted to the Cultural Heritage Commission (CHC). This letter to the CHC is the City Manager's formal response to the proposed landmark designation in question.

RECOMMENDATION:

The City Manager does not recommend designation of the subject property, and no further action of the Cultural Heritage Commission, Planning Commission, or City Council is required. Staff is supportive of this recommendation.

BASIS FOR RECOMMENDATION:

The property is located in the West Gateway project area. An area bounded by West Broadway to the south, Golden Avenue, to the west, West 4th Street to the north, and Chestnut Avenue to the east. This area is proposed for redevelopment that will consist of residential and neighborhood commercial uses.

An environmental impact report (EIR) was prepared for the project in April of 2005, and was certified in July, 2005 (EIR-09-04, SCH No. 2004071093). The EIR identified a number of properties within the project area as historically significant; however, the Julian Ship Supplies building was not one of them. Since the building is over 50 years of age, mitigation measures were stipulated in the EIR for the property which included assessing it as a candidate for recordation and, if determined as a good candidate, documenting its historical significance in a Historic American Buildings Survey (HABS)/Historic American Engineering Record (HAER) type report. The report is intended to document the building through photographs of the exterior and, if relevant, the interior spaces to preserve the record of the structure. The document would ultimately be submitted to the City's Historic Preservation Officer and a publicly (unspecified) accessible repository. As stated in the certified EIR, implementation of this mitigation measure would reduce any adverse impact to this property to a less than significant level.

The EIR did not identify the Julian Ship Supplies building as a historic resource, as defined by the California Environmental Quality Act (CEQA) Section 15064.5(a). The certification of the EIR verifies that the document has been completed in compliance with CEQA and that the decision-makers (Redevelopment Agency Board) have reviewed and considered the information contained in the Final EIR prior to making the decision to approve the project. With the certification of the EIR, design approval is determined to be the irrevocable commitment to proceed with the project on behalf of the lead agency. In other words, the findings and conclusions made in the EIR have been made and confirmed, and the consideration of the Julian Ship Supplies building as a City landmark is not feasible nor is it legally defensible.

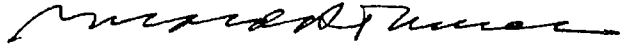
In light of the subject building's historical significance, and as stipulated in the EIR for cultural resources, the City's Historic Preservation Officer has prescribed a more detailed mitigation measure (number C-1) specific for the Julian Ship Supplies property. The expanded measure will further assure that the information regarding the building's important contribution to the community to the City is retained and made available to the general public.

CHAIR AND CULTURAL HERITAGE COMMISSION
March 15, 2006
Page 3

ENVIRONMENTAL REVIEW:

As previously stated, an EIR was prepared for the West Gateway project in April of 2005, and was certified in July 2005 (EIR-09-04, SCH No. 2004071093).

Respectfully submitted,



GERALD R. MILLER
CITY MANAGER

Attachments:

Nomination Form, November 2005
Historic Survey Assessment Report, January 2006
Additional EIR Mitigation Measure Requirements, February 2006

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code

Reviewer

Date

Page of

*Resource Name or #:

P1. Other Identifier:

*P2. Location: Not for Publication Unrestricted

*a. County: Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad:

Date:

T ; R ; ¼ of ¼ of Sec ; M.D. B.M.

c. Address: 505 W. Broadway

City: Long Beach

Zip: 90802

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Julian Ship supply is a Spanish style one story brick building that was original constructed as a Drive-In Market for Frank Barnes. It has a small turret, and glass doors that opened onto the parking lot in front so people could park their cars there before walking into the market, a phenomenon of the 1920's and 30's. It has had very little changes except for a roof being fixed in the 1960's. It has a tile roof and skylights. The architect was the renowned Cecil Schilling who built many landmark buildings, and the builder was the well regarded W.E. Allen. The building is one of the few intact examples of drive-in markets from this period, and in its place at the end of the 710 freeway is an important icon in Long Beach architecture.

*P3b. Resource Attributes: (List attributes and codes) A, D, E, G, H, I, and K (criteria for historic landmark designation)

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)

P5b. Description of Photo: (View, date, accession #) September, 2005, by Maureen Neeley. View from Broadway Ave

*P6. Date Constructed/Age and Sources: Historic Prehistoric Both
Built in 1931

*P7. Owner and Address:

Flo Martinez
505 W. Broadway
Husband started business in 1954.

*P8. Recorded by: Craig and Sarah Arnold 261 Newport Ave LB, CA 90803, Karen Clements, 1330 Knoxville Ave LB CA 90815 Louise H. Ivers, Phd, 1837 E. 6th St. LB, CA 90802 Richard Fehr, 628 W. 10th St. LB, CA 90813

*P9. Date Recorded: November 21, 2005

*P10. Survey Type: (Describe)

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

none

BUILDING, STRUCTURE, AND OBJECT RECORD

Page of

*NRHP Status Code

*Resource Name or # (Assigned by recorder)

B1. Historic Name: Jolley CA Meats, Jolley & Wheelhouse Grocery, Jolley CA Meats, Jolley & Wheelhouse Grocery, Kuratomi, Benj Fruit, Wonderly, GGBaker

B2. Common Name: Julian Ship Supply

B3. Original Use: Jolley CA Meats&Grocery, Kuratomi, Wunderley, GG, Baker

B4. Present Use: Supplier for ships

*B5. Architectural Style: Spanish

*B6. Construction History: (Construction date, alterations, and date of alterations)

This brick market was built for Frank Barnes in 1931 for \$12,000

*B7. Moved? No Yes Unknown Date:

Original Location: 501 W. Broadway

*B8. Related Features:

This brick market at 501 W. Broadway is 70x140', has a tile and composition roof, skylight and wood roof tresses. Today it is addressed as 505 W. Broadway

B9a. Architect: Cecil A. Schilling of Schilling and Schilling Architects b. Builder: W. E. Allen

*B10. Significance: Theme: One of the first drive-in markets. Area: West Gateway

Period of Significance: 1930s - today

Property Type: Market

Applicable Criteria: ADEFGI

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Julian Ship supply is important because of it's cultural and historical legacy with the city. Julian Martinez, the owner who named the building "Julian ship supply" was a key figure in the influence of Mexican-Americans in Long Beach. It also was the site of the Japanese market "Kuratomi ". It was buildt for Frank Barnes, who was a councilmember in the 1930's and involved in the oil industry.

Julian Ship supply is important because it was designed by renowned architect Cecil Schilling, who also designed the Lafayette building on Broadway and Linden ave., and Hancock motors on Anaheim St, both city landmarks, and the Casa Grande apartments. "Schilling's 20 year career progressed from the highly decorative revival styles, through a period of geometric ornamentation, to a later phase of innovative concepts...the urban renewal projects of the 1970's and 1980s.caused the demolition of many of Cecil Schilling's buildings."1(Dr. Louise Ivers, 1994 catalogue "Cecil Schilling, jazz age architect" CSU Dominguez Hills.) The builder, W.E. Allen was also one of the "leading general contractors of Long Beach who has erected a number of the best schools and public buildings in this section of the state" (2) Julian ship supply is also an important building because it was an early version of a drive-through market on Broadway. The wall of glass doors opened onto the parking lot in front and people could park their cars there before walking into the market. This type of market was a phenomenon of the 1920's and 1930's, and it was popular in LA County because many people had cars.

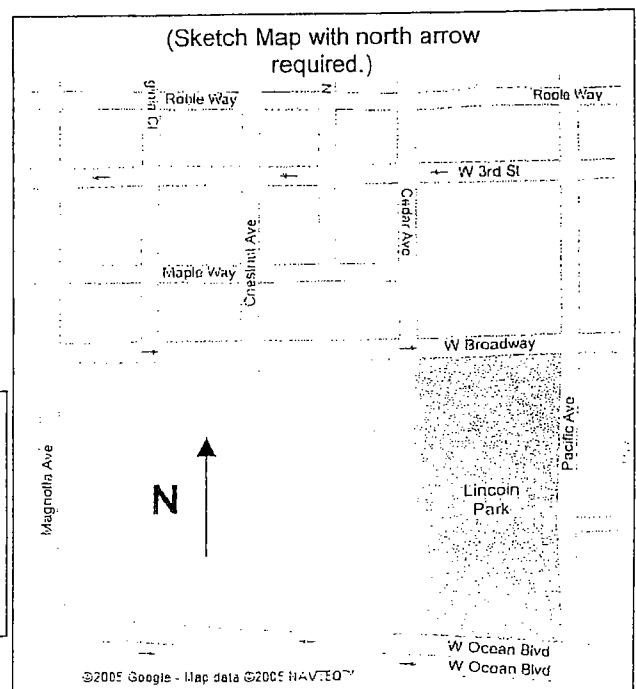
B11. Additional Resource Attributes: (List attributes and codes) A.,C.,D.,E.,F.,G.,H.,I.,J.,K.

*B12. References: Dr . Louise Ivers, 1994 catalogue "Cecil Schilling, Jazz Age Architect." CSU Dominguez Hills P. 3: 2) Walter Case History of Long Beach and Vicinity. The S.J. Clarke Publishing Company 1927 p272, Historic Newspaper Files, LB library. City Directories, 1932,1948, 1959,1968, City of Long Beach Engineering Record Files &Permit Files

B13. Remarks:

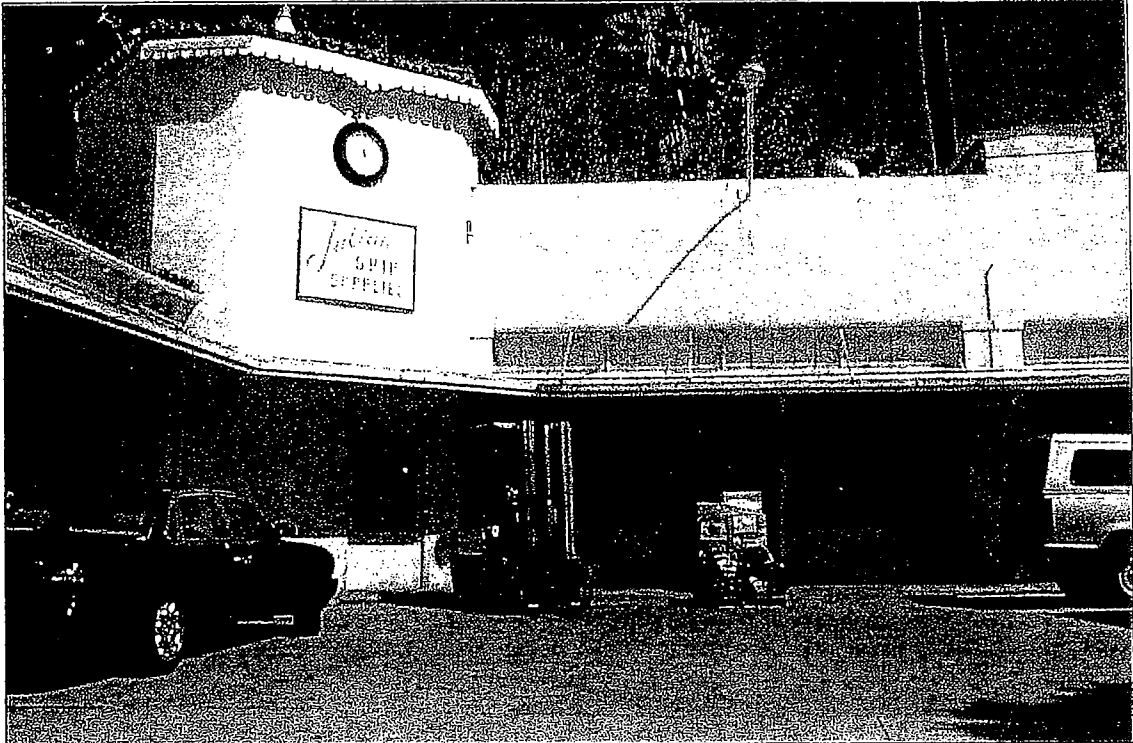
*B14. Evaluator:

(This space reserved for official comments.)



JULIAN SHIP SUPPLIES BUILDING

505 West Broadway



*View: looking north from Broadway
Date: November 2005*

Drive-In Market / Julian Ship Supplies Building
505 West Broadway
Long Beach, California
City Landmark Assessment Report

Evaluation Report
Building Permit History
City Directory Research
Photographs
Tax Assessor Map
Sanborn Maps



Prepared for:
City of Long Beach
Department of Planning and Building

Prepared by:
Peter Moruzzi
Historic Resources Consultant

January, 2006

Drive-In Market / Julian Ship Supplies Building
505 West Broadway
City of Long Beach
APN: 7278-019-055
City Landmark Assessment and Evaluation

INTRODUCTION

This survey assessment report documents and evaluates the federal, state, and local significance and eligibility of the building located at 505 West Broadway within the City of Long Beach, Los Angeles County, California. The report includes a description of the methodology used for the survey, a background and architectural narrative, a brief historic context of the property and its environs, assessment of integrity, and evaluation findings for federal, state, and local significance.

METHODOLOGY

The current City Landmark Assessment and Evaluation report was conducted by Peter Moruzzi, architectural historian consultant for the City of Long Beach Department of Planning and Building. In order to evaluate the subject property as a potential Landmark, a multi-step methodology was utilized. Site inspections and a review of building permits were done to document existing conditions and assist in assessing and evaluating the property for significance. An intensive-level survey of the property and surrounding area, including photography and background research, was also conducted. The National Register of Historic Places (National Register), California Register of Historical Resources (California Register), and the City of Long Beach Historic Landmark criteria were employed to evaluate the significance of the property. In addition, the following tasks were performed for the study:

- Searched records of the National Register of Historic Places, the California Historic Resources Inventory, the State Office of Historic Preservation (OHP) historic property database file, the City of Long Beach's list of Landmarks, and the City's historical resources survey list.
- Conducted a field inspection of the study area and subject property.
- Photographed the subject property and other properties in the area that exhibited potential architectural and/or historical associations.
- Conducted site-specific research on the subject property utilizing Sanborn fire insurance maps, newspaper articles, historical photographs, and other published sources.

- Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials related to federal, state, and local historic preservation, designation assessment processes, and related programs.
- Evaluated the subject property based upon criteria used by the National Register, California Register, the City of Long Beach, and survey methodology of the OHP.

BACKGROUND INFORMATION

Description of site or structure, major alterations, and dates of alterations

The subject property is situated on the northwest corner of West Broadway and Magnolia Avenue on the south 70 feet of Lots 25, 26, 27, 28, 29 and a portion of Lot 24 of Block 121 of the Townsite of Long Beach tract in the downtown area of the City of Long Beach. The rectangular-shaped lot size consists of approximately 140 feet of street frontage along West Broadway by 70 feet of frontage facing Magnolia Avenue. The subject property consists of a one-story office and warehouse building that is "L"-shaped in plan with the short end of the "L" situated on the west property line and the long end bordering the north lot line. An open paved parking area fills the forecourt within the "L" to the southeast corner. The subject property's primary elevations face south and east. A vacant paved parking lot is sited between the subject property's rear (west) elevation and a narrow alley named Crystal Court. The landscaped courtyard of an adjacent two-story apartment building is located north of the subject property.

In reviewing City records and other information, the property located at 505 West Broadway is not a designated City of Long Beach Landmark nor has it been previously evaluated for historical significance.

Description. Erected in 1931 as a one-story drive-in market, the subject property is "L"-shaped in plan and punctuated by four bays on its north wing and a single bay on its west wing. A tall octagonal tower rises from the building's "elbow." Spanish Colonial Revival in architectural style, the building is of brick construction and sheathed in stucco on its primary (street-facing) elevations. A low-pitched, hipped roof covered with red clay tiles crowns the building's west end with roof elements including carved brackets and stepped cornices beneath shallow eaves. A wood truss roof punctuated by skylights and shielded by a tall parapet covers the building's north wing. Anchoring the building's two wings is the octagonal tower, which features a low-pitched hipped roof clad with red clay tiles that is crowned by a tall spire. Jigsaw cut scalloped trim embellishes the tower's southeast cornice. An entrance opening that once centered the tower has since been partially filled-in and punctuated with a pair of elongated windows.

Designed to accommodate customers arriving by motorcar, the building's "L" shaped plan provides a large paved forecourt parking area with automobile access from Broadway and Magnolia Avenue.

Of the north wing's four south-facing bays, the two center bays feature wood-framed

windows fronted by metal mesh screens. A similar window arrangement punctuates the north wing's east elevation at the sidewalk along Magnolia Avenue. Large glazed sliding wood doors on metal tracks occupy the north wing's easternmost bay while a wide double door wood entrance flanked by fixed wood-framed glazing centers the westernmost bay. In contrast with the north wing, the building's west end, which houses office functions, features multi-pane, steel-framed fenestration on its south- and east-facing elevations. The main entrance to this wing is from the Broadway-facing sidewalk as the former east-facing entrance has been infilled with glazing. Sheltering all of the building's bays is a broad, flat metal canopy topped by fixed transoms made opaque by a thick layer of paint. A non-original canvas awning shields the west wing's south-facing elevation at the sidewalk.

Other notable details include a neon clock with the words "Julian Ship Supplies" that centers the tower near the roofline. It replaces an original neon clock that historic photographs indicate was at same location prior to its theft in the 1990s. A modest wooden sign announcing "Julian SHIP SUPPLIES" is attached to the tower below the neon clock.

Building Permits. The original building permit for the subject property was issued in June 1931 to then-owner Frank W. Barnes for a market building costing approximately \$12,000 to construct. While the building permit lists the Long Beach-based firm of William E. Allen as contractor, no architect for the building is shown. Following the 1933 Long Beach earthquake two years later, alterations to the market costing approximately \$1,000 were made by W.E. Allen for F.W. Barnes, which included steel reinforcement of the building's brick construction, particularly along its "front" elevations. In 1946, three permits were issued for alterations to the subject property. In January of that year, then-owner George W. Benson removed one partition and installed another for his ice cream parlor most likely located in the building's west wing. In July, then-owner and grocer Glenn L. Dallin, who also served as contractor, paid approximately \$800 to construct a new canopy on the store building facing the forecourt parking area and the sidewalk along Magnolia Avenue (still extant). Later that month Dallin installed plate glass windows in the front of the store for an estimated cost of \$800. Given the \$800 cost, a considerable sum in 1946 for such an alteration, it may be surmised that many, if not all, of the market's formerly open bays facing the forecourt were enclosed with plate glass at that time. Ten years later, Julian Martinez, who had recently purchased the subject property, was issued a building permit to remove temporary partitions and convert the west end of the building (that Sanborn maps and city directories indicate had been serving as a restaurant) into an office space for an approximate cost of \$3,000. W. Jay Burgin served as contractor for the 1956 alterations. No additional building permits are on file for the subject property.

Statement of Architectural Significance

The property located at 505 West Broadway is a good example of the Spanish Colonial Revival style as applied to a drive-in market from the early 1930s. The beginnings of this style date to 1915, when it was introduced at the Panama-California Exposition in San

Diego. The Spanish Colonial Revival style was widely used throughout Southern California, including Long Beach, for both commercial and residential properties, peaking in popularity by the late 1920s. Characteristic features that typify the style include stuccoed exterior walls; asymmetry; low-pitched tile-covered roofs; shallow overhanging eaves; recessed casement windows; arched door openings; and, in some examples, prominent towers. The subject property displays key signature features of the Spanish Colonial Revival style in its architectural design and composition, stucco exterior finish, red clay tile roof, asymmetry, recessed windows, and central tower.

In addition to its importance as representative of the Spanish Colonial Revival architectural style, the subject property is especially noteworthy as a rare and highly intact example of the drive-in market property type in the City of Long Beach (see Drive-In Markets history below). Characteristic elements of drive-in markets of the late 1920s and early 1930s that are incorporated into the subject property include a prominent corner location, "L"-shaped footprint allowing a large forecourt for convenient automobile parking, multiple open bays facing the parking area, and a prominent tower that served as a beacon for drawing attention to the market by speeding motorists.

The subject property, although altered by the enclosure of the majority of the building's bays, is one of the last remaining examples of a 1930s-era drive-in market in the City of Long Beach and the only example in the vicinity of the City's central business district.

Cecil A. Schilling (1890-1940).¹ The designer of the subject property was prominent Long Beach-based architect Cecil A. Schilling of the firm Schilling and Schilling whose life and work has been extensively documented by scholar and author Louise H. Ivers. The subject property located at 501 West Broadway was identified as a Schilling and Schilling design from a notice published in the June 26, 1931 edition of *Southwest Builder and Contractor*.

Although he grew up in Long Beach, Schilling was born in Santa Barbara in 1890. His parents had settled in Long Beach in 1886 where they ran a successful store at the corner of Broadway and Pine Avenue which they eventually sold to Buffum's for its department store. Cecil Schilling attended Polytechnic High School in Long Beach, graduating in 1908. After graduation Schilling worked for the Union Oil Company for a short period of time. In 1911, following his marriage to Jennie E. Grant, Schilling and his new wife moved to Oregon where he went into the retail business and then to Colorado where he farmed during World War I. The family returned to Long Beach in 1922 and Cecil Schilling entered the field of architecture, which would be his true calling.

Following a brief association with several local architects, the firm of Schilling and Schilling was formed in 1923 when Cecil Schilling teamed with his brother Arthur. Initially, Arthur Schilling was the firm's business manager and later he became a civil engineer within the firm. From 1923, until Cecil Schilling's untimely death in 1940, the firm of Schilling and Schilling was responsible for commercial, municipal, and

¹ Excerpted from "Cecil Schilling, Long Beach Architect" by Louise Ivers, *Southern California Quarterly*, vol. 79, Historical Society of Southern California, 1997.

residential buildings which displayed unified and inventive detail, careful planning, and often picturesque massing. During these two decades, the architectural styles in which Cecil Schilling worked evolved from typical revival styles of the 1920s such as the classical and Spanish, to Art Deco, the Streamline Moderne, and finally to a highly simplified style anticipating the Modern movement of the post-World War II era.

Early examples of Schilling's interpretation of the Spanish Renaissance Revival style in Long Beach include the N.C. Nielsen & Son Building (1924) and the Spaulding Building (1925), both of which have been demolished. From 1927 to 1928, after four years of designing buildings in Long Beach, Cecil Schilling attended the Los Angeles Atelier of the Beaux-Arts Institute of Design, ostensibly to augment his practical knowledge of architecture, but also to establish the bona fides necessary to receive an architectural license, which he did in October of 1928. During the 1930s, Schilling would become president of the Long Beach Architectural club, a city building inspector, and a member and later chairman of the City Planning Commission.

Schilling was among the avant-garde in designing the Hancock Motors building located at 500 East Anaheim Street in the Art Deco architectural style in 1928, because the style had only recently begun to appear in American cities by that time. The building, a City of Long Beach Landmark, is a highly refined example of the style. Also in 1928, Schilling designed the exuberant Art Deco style American Avenue Drive-In Market (since demolished). Three years later, in 1931, Schilling designed another drive-in market, the Spanish Colonial Revival style subject property located at 501 West Broadway. Another prominent building by Schilling and Schilling, the Lafayette Hotel located at 140 Linden Avenue that was constructed in 1928-29, is the second of the firm's buildings to be designated a City of Long Beach Landmark for its exceptional Art Deco style detailing. Schilling's American Legion Hall on First Street (1932) was an early example of the Streamline Moderne in the City that was followed by the remodel of the Brayton movie theater in the style (1933), both of which have been demolished.

The disastrous Long Beach earthquake of 1933 resulted in a substantial amount of work for the Schilling and Schilling firm because of the need to reconstruct damaged stores, theaters, and other public buildings. The firm's earthquake-related work in Long Beach included the new façade for City Hall, the Brayton Theater (noted above), Alexander Hamilton Junior High School (now the Pacific Coast Campus of Long Beach City College), and the Lafayette School. In the late 1930s, Schilling was involved in the design of federal housing projects. He was returning from a United States Housing Authority Conference in San Francisco of February 14, 1940 when the car in which he was riding was involved in an accident resulting in Schilling's death.

Until the urban renewal projects of the 1970s and 1980s which caused the demolition of many of Cecil Schilling's buildings, his contribution to Long Beach was highly visible, particularly in the downtown area. He introduced the Art Deco style to the City at the same time it first appeared in Los Angeles and other urban centers in the country. His designs always exhibited sophistication, unified elements, and creative motifs. Schilling, as president of the Long Beach Architectural Club, apparently influenced many of his

colleagues in adopting the Art Deco and Streamline Moderne styles as evidenced by the numerous outstanding examples of “modernistic” styles that once graced the City.

William E. Allen. The original building permit issued in 1931 for the subject property indicates that the building’s contractor was William E. Allen who operated out of an office located at 752 West Anaheim Street in the City of Long Beach. Allen is identified in the 1927 edition of Walter Case’s “History of Long Beach and Vicinity” as being one of the City’s leading contractors. Allen, born in Illinois in 1876, was educated in public schools prior to entering the lumber business. He arrived in Long Beach in 1906 and became a general contractor of some prominence in Southern California with projects in Tustin (a grammar school), Brea (grammar school), Santa Barbara (Chrysler Garage), and Los Angeles (Beverly School for Boys). Additionally, by 1927, Allen’s most prominent projects included the construction of the Suydam baking plant and the remodeling of the Bank of Italy building at First and Pine streets, both in Long Beach. Some of the organizations with which Mr. Allen was affiliated at that time include the Masons, the Pacific Coast Club, and the Long Beach Lions Club. Additionally, he was past president and director of the Los Angeles chapter of the Associated General Contractors of the United States. Local directories indicate that by 1931, when he constructed the subject property, Allen had relocated his contracting business to an office identified as 710 Hartwell Building in Long Beach.

Statement of Historical Importance

Long Beach. In the late eighteenth century, the vast area that included Long Beach was part of a sprawling rancho that the Spanish crown had awarded to soldier Manuel Nieto in 1784. Over the following half-century, Nieto's descendants divided the rancho until what is now Long Beach was contained within the Los Cerritos and Los Alamitos ranchos. Following the sale of the ranchos to American settlers in the 1860s, a failed attempt at establishing the seaside township of Willmore City in 1882 was succeeded by the southern California land boom of 1885-1887 and the incorporation of the City of Long Beach in 1888. Eight years later, a short-lived vote that disincorporated Long Beach in protest of prohibition and high taxes led to the re-incorporation of the City in 1897.

The advent of the Pacific Electric Railway line connecting Long Beach with downtown Los Angeles in 1902 helped establish Long Beach as a popular seaside resort. Over the next thirty years, Long Beach experienced exceptional economic and population growth due to the completion of the Port of Long Beach, the discovery of oil in the area, and the City's success in attracting newcomers, particularly Midwesterners, to settle in the seaside community. Given its coastal focus, it was natural that the City's central business district and civic center became established in the beach area near popular resort accommodations and the increasingly important port. After the advent of the automobile in the 1920s, Long Beach experienced a significant building boom, with homes constructed in the tracts north and east of the City's downtown. Commercial buildings, primarily one- and two-story in height, initially concentrated along Pine Avenue and First Street also began to expand northward at this time. Given its strong economic and residential base, the City survived the great Long Beach earthquake of 1933, rebuilt its downtown, and continued to grow through the World War II years and into the postwar era. From a population of 1,500 and an area of three square miles in 1897, the City of Long Beach has grown to an estimated population of 440,000 living in a 50-square-mile area today.

Situated just west of Magnolia Avenue, the generally accepted western boundary of the City's central business district, Sanborn maps from 1914 show that the parcels that would eventually be combined to form the subject property's corner location 17 years later were then occupied by six modest one-story residential buildings including a duplex. The neighborhood was primarily residential with scattered commercial properties appearing along both sides of West Broadway east of Magnolia Avenue at that time. Historic photographs indicate that commercial storefronts dominated West Broadway to Maine Avenue by the time the subject property was constructed in 1931.

Drive-In Markets.² The drive-in market was a Southern California phenomenon born in the mid-1920s as the prevalence of the automobile led to the emergence of new forms of retail establishments tailored to the needs of the mobile shopper. The basic elements of the drive-in market were a prominent roadside location, preferably a corner, along a busy

² Adapted from "The Drive-In, The Supermarket, and The Transformation of Commercial Space in Los Angeles, 1914-1941" by Richard Longstreth, Cambridge, Massachusetts: The MIT Press. 1999.

thoroughfare; an "L"-shaped building footprint; an ensemble of complementary merchants offering a full range of food items; and an expansive court for convenient auto parking that fronted all of the merchants. The demand for such an arrangement of retail spaces was based upon the increasing frustration that motorcar drivers were experiencing in securing street parking for their daily shopping and the resulting inconvenience of carrying packages from market stores back to the shoppers' cars.

Despite the success of the first drive-in market in Glendale in 1924 and imitators in various communities throughout the Los Angeles region it was not until late 1927 that drive-in markets began to be constructed in sufficient number for the type to be recognized as a prominent trend in local retailing and not merely a marketing novelty. Once that critical mass was achieved, the drive-in market became widely viewed as among the region's best commercial real estate investments of comparatively modest scale. In its formative stage and its subsequent diffusion, the drive-in market was principally advanced by persons who were interested in gaining a profitable return on their land, rather than by those employed in the distribution of food. Many who built drive-ins were engaged in real estate activities, either as developers or in hiring a real estate firm to undertake the project on their behalf. As the major force behind selecting a site, determining the facility's basic characteristics, choosing the designer and contractor, and securing tenants, the real estate field was both an instigator and guide, the catalyst and the perpetrator of the phenomenon. Consistent with these trends, the subject market's original owner, Crescent Oil Company founder Frank W. Barnes, appears to have considered the property to be a speculative real estate investment given his lack of grocery-related background as indicated in biographies of the time.

Many consumers acquired a preference for the drive-in market over chain and other neighborhood food stores because of its convenience. The opportunity to pull off the street, park adjacent to the store, and have purchases placed in the car by an attendant was regarded as an enormous advantage. For a store catering to such an elementary need as food, the impact of the automobile was especially great. Customers were believed more likely to shop at places that best conformed to their driving habits. Available parking space close by the store was a major concern in this regard. The combination of privacy afforded by driving to the premises, convenience of the site layout, and ease of making selections personally had great appeal. Equally important to the drive-in market's popularity was the convenience it afforded by offering a more or less full-range of food items under one roof. Prices averaged slightly higher than at chain stores, but the difference proved inconsequential. Customers were quite willing to pay the added cost for amenities such as off-street parking, fast service, and selection; they also were willing to drive greater distances to get them. A well-run drive-in could draw from a larger geographic area than a neighborhood store, markedly altering trade patterns in the process.

One of the foremost requirements of a drive-in market was to possess a strong group of tenants. Each retailer not only had to be reputable in his own right, but had to work well with the others, for the success of the operation depended upon its being run as a unified entity. Often the grocer assumed coordination responsibilities; nevertheless, each

concessionaire enjoyed more or less equal status. The loosely integrated organization of the drive-in market also carried the advantage that operating expenses were shared, pricing policies coordinated, uniform hours kept, and identity consolidated. At the same time, customers could enjoy direct contact with merchants, a relationship that was a longstanding strength of the independently operated neighborhood store.

In its form, use of space, and relationship to the urban core, the drive-in market was a pronounced departure from traditional commercial facilities. Most food emporia differed little from their neighbors in terms of size, configuration, and visual role in the landscape. In contrast, the drive-in market's building mostly occupied land toward the rear of the lot, traditionally considered the least desirable. The primary space was the forecourt, which was reserved for automobiles. This configuration made the building stand out as an individual entity, conspicuous even when its architectural treatment was comparatively modest. The drive-in market helped to create a new relationship between motorist and store, with the forecourt serving as an entry. This integration of movement – from street, to lot, to building – was a departure both in the path taken and in the strong visual tie between its parts. Never before had motorists' access to interior space been so much the basis for the configuration of a market complex.

Luring the motorist off the street was not as simple a task as it might seem, particularly as competition among drive-in markets rose toward the end of the 1920s. As a result, drive-in owners chose sites in relation to traffic patterns with the preferred location being a well-traveled artery with especially heavy use during the peak shopping period in the late afternoon. Most sites, such as the subject property, were on the homeward-bound side of commuter routes with the building oriented to evening rush-hour traffic. In the subject property's case, homeward-bound traffic would have been heading west. Since the subject property's construction, however, West Broadway was converted from two-way traffic to one-way eastbound traffic to the detriment of the property's exposure to speeding motorcars.

In general, placement on a corner site was regarded as essential, primarily so that the market could be as conspicuous as possible to approaching motorists. A lightly traveled cross street, such as Magnolia Avenue along the subject property, served to enhance the perception of openness and easy access to the forecourt. As with the subject property, the "L"-shaped plan became the norm because it was the most effective in making the facility conspicuous, spatially tying the interior of the forecourt and orienting the ensemble to the public rights-of-way beyond.

Siting was related to form in other respects as well, not least of which was the size and configuration of the lot. Ideally, that lot would be a rectangle so that the front and its displays were prominently on view from the street and ample room existed for parking. Such a configuration defines the subject property with its primary storefront bays facing West Broadway. The end bays could be minimally differentiated by slight projections in the wall plane, and perhaps in the roof line as well. The two end bays were seldom made identical; one generally received greater emphasis and was situated adjacent to the major artery to enhance the building's conspicuousness. The subject property's south-facing

elevation conforms to these design precepts in the tall height of the parapet wall in contrast with the low-sloping tiled roof of the building's west wing. The principal device used to give focus to the central section was a turret or tower, which could range from one of modest dimensions, such as the subject property's octagonal tower, to a soaring beacon visible some distance away.

Irrespective of the parti, the aim seems to have been to capitalize on the building's form to create a dynamic composition of assembled masses that would stand out amid the open space of the forecourt and intersecting streets, especially when seen at an oblique angle from a passing car. In most cases, advertising was kept to a minimum, underscoring the unified nature of the operation. No historic photographs of the subject property when it operated as a drive-in market were located during the current survey process to confirm the retail signage that might have existed prior to its becoming Julian Ship Supplies in 1956.

The drive-in markets' relatively small size was directly related to the nature of their operation. Four food departments was considered a minimum if the establishment was to function as a true market. Most examples contained four to six but seldom more, since an underlying aim of the operation was to concentrate on products in frequent demand. Groceries, fruits and vegetables, meats, baked goods, and delicatessen items formed the usual divisions. Many drive-in markets included one or two additional units selling unrelated goods and services for which there was a steady demand. Flower shops, drug stores, and café restaurants were the most common types. These functions required fully enclosed space that was almost always located at the ends of the building so as not to interfere with the market area. At any one time during the subject property's 23 years as a market (1932-1955), its vendors typically included a grocer, a meat market, a fruit seller, with a confectionary, bakery, or small restaurant operating out of the building's west wing.

If the form and size of drive-in markets remained generally consistent, there was much greater latitude in the development of imagery based upon architectural style. Expression ranged from ornate historicism to strident modernity. Budget certainly affected the outcome, yet the attitudes and tastes of those who created them were at least as significant. A broad spectrum of individuals – from builders with small practices to some of the region's biggest architectural firms, from designers committed to the tenets of eclecticism to prominent members of the modernist avant garde – contributed to the varied character of the results. Of the many possible architectural styles from which to choose, Spanish references, such as those chosen for the subject property, were especially popular. The drive-in's forecourt, with an open-front building and food displays as a backdrop, seemed a fitting modern counterpart to the traditional Spanish plaza. Indeed, the market function remained ubiquitous in the plazas of Latin communities, which constituted an increasingly popular image among Anglo Californians. Composing the front as an arcade proved a more effective way to meet programmatic needs while cultivating a regional identity. With the bays open during business hours, the effect could remain true to its historical origins without encumbering displays or the direct path of customers. Other architectural styles seen in drive-in markets of the period include

Chinese, Moorish, Art Deco, and unadorned utilitarian.

By 1931, a motorist could drive along most major arteries in well-settled portions of the Los Angeles metropolitan area and see at least one drive-in market. Base construction cost commonly ran \$10,000 to \$20,000 (\$12,000 in the case of the subject property). Additionally, because the drive-in's design was so specific to its purpose, conversion to some other use would be costly were the venture to fail. The target audience had to have the mobility as well as the income to sustain the operation. As a result, some of the greatest concentrations of drive-in markets occurred in the most affluent parts of the metropolitan area, including Hollywood, Beverly Hills, and Pasadena. Solid middle-class areas such as the Southwest district, Glendale, Santa Monica, and Long Beach had more or less equal rates of incidence. On the other hand, almost none were built in low-income areas.

The drive-in market demonstrated how routine shopping outlets could effectively be integrated apart from existing commercial nodes in a single facility whose design and location were determined by its clientele's parking needs. Yet by the early 1930s, these buildings were fast losing their currency as a preferred outlet for food. Within a few years, the drive-in helped transform the basic configuration of the shopping center; however, that process occurred in cities far removed from Southern California. Locally, the drive-in soon became seen as a thing of the past, replaced by another new kind of emporium, the supermarket, which gave few overt signs that its predecessor ever existed.

Grocery Markets in Long Beach. Long Beach city directories indicate that retail grocers were scattered in phenomenal numbers throughout the City on every major street and numerous secondary streets in the 1930s such that the total number of retail grocer entries listed in 1932 was approximately 456³. The single entry for retail grocers located at the subject property that year was Jolley and Wheelhouse at 501 West Broadway. While larger grocery operations such as Economy Markets, Piggly Wiggly, Blue Ribbon, and Safeway appear in this listing, the vast majority of Long Beach grocers were small one-man operations situated within walking distance of residential neighborhoods throughout the City. Additionally, it is not clear what percentage of the grocers listed in directories represented traditional storefront businesses and which were grocers located within the newly popular drive-in markets designed to serve the motorcar customer described above. In the case of the subject property, the directory gives no indication that Jolley and Wheelhouse is a vendor located within a drive-in market building.

By the mid-1930s, an equally large number of retail grocers appear in Long Beach directories with the subject property listed as the C.A. Jolley Company in 1935. Following World War II, the total number of grocers rapidly declined as supermarkets began to dominate the retailing of food products and dry goods in Long Beach and throughout Southern California. By 1948, there were approximately 280 retail grocers listed in Long Beach and by the late 1950s, the number of grocers was considerably smaller. Following this trend, the subject property ceased operating as a market in 1956

³ The figure of 456 retail grocers includes some overlap where different grocery businesses operated out of the same address and were listed as separate entries in city directories. However, it appears that such instances were rare.

when it became Julian Ship Supplies.

505 West Broadway (previously 501 West Broadway). Historic photographs and Sanborn maps reveal that the 400-600 blocks of West Broadway rapidly evolved from primarily residential in character in 1914 to predominantly commercial by the early 1930s. The 1932 city directory and a photograph dated that same year in which the subject property is partially visible (following its construction only one year earlier) confirm that the majority of buildings fronting West Broadway were commercial in nature (see Photograph on page 31). The photograph further reveals that a traditional market with its broad sidewalk awnings sheltering food vendors on the south side of West Broadway was located only one block east of the subject property. Known as “The Old Virginia Market” with the address 432-438 West Broadway, the business continued to operate as a market until at least 1950, confirming the successful coexistence of a traditional and a drive-in market operating near each other during this time period. A likely explanation for the success of both market types in such close proximity to each other was the continued presence of numerous single- and multi-family dwellings located nearby in the Willmore neighborhood to the north and the area south to the ocean, all of which were within convenient walking distance of The Old Virginia Market and the subject property. Additionally, West Broadway’s status as a major east-west thoroughfare would have continued to provide automobile customers for both businesses despite the declining popularity of traditional and drive-in markets following the Second World War.

During its 24 years as a drive-in market, the subject property’s primary owners or tenants were grocers, butchers, and occasionally fruit vendors all operating under various owners through the decades (see City Directory research on pages 18 and 19). Other vendors who rented space in the market included a bakery, a confectionary, a malt shop, and, in its last few years as a market, a small restaurant. Starting in 1956, city directories and building permits indicate that the subject property was converted into Julian Ship Supplies by new owner Julian Martinez, a ship chandler whose primary customers have been the many merchant and cargo ships that dock at the nearby Port of Long Beach. Over the past 50 years, while most of the commercial businesses that lined both sides of West Broadway near the subject property have long disappeared, Julian Ship Supplies has remained virtually as it was depicted in a historic photograph taken in 1960 (see Photograph on page 32). Despite Julian Martinez’ death in 1998, his wife, Floriza, continues to operate the 50-year-old business at its 505 West Broadway location.

Person(s) of Historical Importance

Of the owners and tenants most closely associated with the subject property, the property’s original owner, Frank W. Barnes (1870-1964) appears to be a person of historical importance to the City of Long Beach. Frank W. Barnes, who was born in Nebraska five years after the Civil War ended, was educated in Nebraska schools and had a variety of occupations before arriving in Long Beach in 1911. An employee of a local fuel oil company for only one year, Barnes established his own firm, Crescent Oil Company, in 1912, which developed into a large organization comprised of 20 filling

stations in the Long Beach area. Barnes sold the business to General Petroleum Company in 1931 for a substantial profit, according to Walter Case in the 1935 edition of his "History of Long Beach and Vicinity." It was also in 1931 that Barnes invested in the construction of the subject property. Barnes continued to own the drive-in market until at least 1933, according to building permits. In 1934, Barnes was elected to the Long Beach City Council, serving District One for six years. He is credited by Case with playing an important role in the development of the Long Beach harbor area.

As relates to the subsequent owners or tenants of the subject property during its years as a market, current research did not uncover evidence suggesting that the operators of the groceries, meat markets, fruit and vegetable stands, confectionaries, and modest restaurants, rose to the level of prominence that would qualify them as persons of historical importance. However, it should be noted that Long Beach residents Jack and Tad Nomura operated their Nomura Brothers fruit business as one of four food vendors at 501 West Broadway, the subject property, in 1940, according to city directories. By 1943, directories show that the Nomura Brothers fruit stall was occupied by H.L. Stewart fruits, suggesting that the Nomuras were perhaps among the victims of the wartime dispossession of persons of Japanese ancestry then occurring throughout the Western United States. No any additional information regarding the Nomura family was uncovered during the current research process.

Since 1956, the subject property has operated as Julian Ship Supplies, a ship chandlery owned and operated by lifelong Long Beach resident Julian Martinez (1917-1998). Martinez attended Edison Elementary School and John Dewey Junior High School but withdrew from high school to help support his family. Martinez became a Long Beach police officer in the late 1940s prior to founding Julian Ship Supplies in 1956 at its only location, the subject property at 505 West Broadway. Julian Martinez remained a ship chandler until his death in 1998, and was, according to his obituary published in the February 3, 1998 edition of the *Long Beach Press-Telegram*, "one of the oldest ship chandlers at the Port of Long Beach." Since his passing, Julian's widow, Floriza, continues to operate Julian Ship Supplies at its West Broadway location. While recognizing the contributions that Julian Martinez made to the economic growth of the City, it does not appear that he rose to the level of prominence that would qualify him as a person of historical importance under local designation criteria.

As relates to the local significance of subject property architect Cecil A. Schilling, it appears evident that Schilling was one of the premier architects associated with the City of Long Beach whose output includes several of the City's most notable buildings. Schilling's brief career in Long Beach spanned less than two decades, yet his contributions to the economic growth and development of the City are well documented. Schilling's portfolio of work and his importance to the built environment of the community falls under the criteria associated with architectural merit. However, while subject property builder William E. Allen was identified as having constructed several well regarded Long Beach buildings prior to World War II, there was insufficient evidence uncovered during the current survey process to indicate that Allen is eligible for recognition under this criterion.

Assessment of Integrity

Historic photographs, building permits, and visual inspection confirms that portions of the subject property have been altered over the years. The existing canopy that shelters the elevations facing the building's forecourt and the east end of the north wing were erected in 1946 when the property was still a drive-in market, according to building permits. Additionally, that same year, permits indicate that plate glass windows were installed "in front of store," suggesting that some or all of the market's previously open bays, a feature that characterized most drive-in markets prior to 1940, were enclosed with glazing. This may have been done as a reaction to the fully enclosed supermarkets that were appearing in Long Beach and throughout Southern California following World War II. Under the ownership of Julian Martinez, permits show that the west wing was converted from a small restaurant to office space in 1956. Visual inspection suggests that an entrance that centered the forecourt-facing west wing was enclosed at that time. Other alterations that apparently occurred since the property became Julian Ship Supplies include the reduction in the size of the tower's forecourt entrance opening, modifications to the entrances of the forecourt bays, installation of metal mesh security screens to fenestration, covering of clerestory windows with white paint, replacement of the tower clock, and the attachment of a canvas awning to the west wing's south elevation and cobra-style flood lights to the north wing's parapet.

In contrast, unmodified elements of the building include its massing, scale, forecourt, bays, fenestration (including clerestories), roof configuration, and west wing entrances. Additionally, the numerous extant Spanish Colonial Revival architectural elements represented in the building, including exterior stucco sheathing, roof form, red clay roof tiles, central tower, shallow eaves, and recessed fenestration strongly confirm that the property retains a high level of integrity of design, materials, and workmanship. Further, despite its conversion to its use as a ship chandlery, consideration should be given to the feeling of a drive-in market from the early 1930s that is still evoked when the subject property is viewed from the street. From such a vantage point, the property's retention of location, setting, design, materials, and workmanship is evident despite its loss of association as a drive-in market.

In summary, sufficient historic fabric remains extant on the subject property's primary elevations to reflect the original design intent of the architect, Cecil Schilling, which is of a Spanish Colonial Revival style drive-in market from the early 1930s. Alterations to the north wing's bay openings, addition of metal canopies, modification of the tower entrance, and enclosure of the west wing's forecourt entrance do not outweigh the substantially greater retention of integrity of location, design, materials, workmanship, setting, and feeling associated with the subject property as a 1930s-era drive-in market prominently situated along West Broadway in the City of Long Beach.

CONCLUSION

The subject property located at 505 West Broadway is a very good example of the drive-in market property type from the early 1930s in the City of Long Beach. Designed by prominent local architect Cecil A. Schilling, distinctive key elements of drive-in markets of the time period exhibited in the subject property include an "L"-shaped footprint; one-story height; large forecourt for convenient motorcar parking; multiple (formerly open) bays facing the forecourt; and a prominent tower that announces the building while anchoring the structure to its corner site. Additionally, the subject property is a good example of the Spanish Colonial Revival architecture style as applied to a drive-in market from the early 1930s. The building embodies distinguishing characteristics of the style in its design and composition; exterior stucco sheathing; low-pitched roof form; shallow eaves; red clay roof tiles; asymmetry; recessed windows; and central tower. While the Spanish Colonial Revival architectural style is well represented in Long Beach, the building as a former drive-in market appears to be one of the last remaining examples of the property type in the City and the only example in the vicinity of the central business district. Alterations to the building include the enclosure of north wing bay openings with wood panels and glazing, addition of metal canopies, and modifications to several entrances, some of which were completed during the property's conversion to its use as a ship chandlery in 1956. However, these modifications have not substantially altered the building such that the architect's original design intent, that of a Spanish Colonial Revival style drive-in market from the early 1930s, is not clearly identifiable from the street. As a result, the subject property retains a high level of integrity of location, setting, design, materials, and workmanship. Additionally, due to the retention of substantial historic fabric, the property manifests the feeling of a Depression-era drive-in market despite its loss of association with that function in 1956.

In terms of eligibility for listing in the National Register, the threshold of integrity at the federal level is relatively high such that the property's loss of integrity of design, materials, workmanship, and association in its conversion to a new use renders the property ineligible for designation under criteria related to architectural merit. However, despite the lack of sufficient integrity necessary for federal designation, the subject property does retain enough integrity to satisfy California Register criteria and several City of Long Beach Landmark criteria related to architectural merit. Specifically, under criterion 3 of the California Register, the subject property embodies the distinguishing characteristics of the drive-in market property type as rendered during the early 1930s. Additionally, in meeting criterion 3, the building represents the work of Cecil S. Schilling, a prominent local architect whose designs significantly influenced the development of the City of Long Beach in the two decades prior to World War II. In contrast, insufficient evidence was uncovered to suggest that subject property builder William E. Allen would qualify as a contractor of sufficient stature to meet criterion 3. Under City of Long Beach Landmark criteria related to architecture, the subject property meets local criteria D, E, and F for the reasons outlined above. Further, due to its apparent rarity as a property type, the building meets local criterion K as one of the few remaining examples in the City. Therefore, under criteria related to architectural merit,

the subject property appears eligible for listing in the California Register and as a Long Beach Historic Landmark.

In assessing the subject property for historic associations, the building's original use is noteworthy given the importance of drive-in markets as a new form of retail establishment that was a direct outgrowth of the prevalence of the automobile in the 1920s and early 1930s. Due to its corner location, "L"-shaped configuration, convenient parking, and selection of food items, the drive-in market in general, and the subject property in particular, represents a key link in the evolution of markets from traditional sidewalk stores to supermarkets. Within the context of West Broadway and surrounding neighborhoods, the subject property remained a viable retail food business serving the area and motorcar customers from 1932 until 1956, a time period considerably longer than most other drive-in markets and perhaps a factor in its survival. While there were once numerous examples of drive-in markets in Long Beach prior to 1940, it appears that few, if any, remain in the City today. While the property does not appear to reach the level of significance necessary to meet federal criteria related to historic associations, the subject property does possess significant value associated with the broad economic development of the City of Long Beach to appear eligible for listing in the California Register under criterion 1 at the local level of significance and for local designation as a City of Long Beach Landmark under criterion A. Additionally, under City Landmark criterion I, the subject property appears eligible for local designation as an established and familiar visual feature of West Broadway at Magnolia Avenue and the Willmore neighborhood due to its prominent corner location since 1931.

In evaluating the significance of the subject property's association with the lives of historic persons, it was noted that the property was originally owned by prominent Long Beach resident Frank W. Barnes, founder of the Crescent Oil Company and, later, Long Beach City Councilman. However, Barnes' association with the subject property appears to be primarily that of a speculative investor such that the significant contributions that Barnes made to the City as an oil entrepreneur and, later, as a City Councilmember are not directly reflected in his ownership of the subject property. Additionally, current research did not reveal that the property's subsequent owners or tenants, including ship chandler and lifelong Long Beach resident Julian Martinez, qualify as historic personages in local, state, or national history. Therefore, while the subject property does not appear eligible for designation at the federal or state level under this criterion, the property's association with Frank W. Barnes qualifies it for designation as a local Landmark under City of Long Beach criterion C.

CITY DIRECTORY RESEARCH

505 West Broadway (formerly 501 West Broadway)

| Year | Entry |
|---------|---|
| 1932 | <p>501: Jolley, C.A., meats. Jolley & Wheelhouse Grocers. Wunderly, G.G. Bakery</p> <p>Jolley, Clifford A. (Alice), meats, 1789 Atlantic Ave. & 501 W. Broadway. h 1915 Lime Ave.</p> <p>Jolley & Wheelhouse (B.A. Jolley & B.H. Wheelhouse), grocers, 432 & 501 W. Broadway.</p> <p>Jolley, Bryan A. (Marie V.), Jolley & Wheelhouse. h 514 W. 3rd Street. Wheelhouse, Bert H. (Delphine), Jolley & Wheelhouse. h 973 Park Circle. Wunderly, George C. (Jessie), bakery, 501 W. Broadway.</p> |
| 1935 | <p>501: Benson, G.W. confectionary. Jolley, C.A. Company public market</p> <p>Benson, George W. (Florence W.), confectioner, 147 W. 4th Street and 501 W, Broadway.</p> <p>Jolley, Alice (widow of C.A.), h 2319 Chestnut Ave.</p> <p>Jolley, C.A. Co. Ltd, Walter McCarger president, public market, 1945 E. 4th Street and 501 W. Broadway.</p> |
| 1938 | <p>501: Akers, Carl fruits. Benson, G.W. confectionary. Dallin, G.L. grocery McCarger, Hazel Mrs. Meats</p> <p>Dallin, Glenn L. (Beth), grocer, 501 W. Broadway and 2726 E. 10th Street.</p> |
| 1940 | <p>501: Benson, G.W. confectionary. Dallin, G.L. grocery Nomura Brothers fruits Self & Christian meats</p> <p>Nomura Brothers (Jack and Tad), fruits, 501 W. Broadway. Nomura, Jack (Rose), Nomura Brothers, h 1243 W. State St. Nomura, Tad, Nomura Brothers, r 1243 W. State St.</p> |
| 1943-44 | <p>501: Benson, G.W. confectionary. Dallin, G.L. grocery Self & Christian meats Stewart, H.L. fruits</p> |

| | |
|------|---|
| 1948 | 501: Benson, G.W. confectionary. Dallin, G.L. grocery Self & Christian meats |
| 1953 | 501: Hall's Malt Shop. Jolley's Market grocery Myers' Fruit and Vegetable Market Self & Christian meats Jolley's Market (Glenn L. Dallin), 501 W. Broadway. |
| 1955 | 501: Burger Bowl. Jolley's Market Myers' Fruit and Vegetable Market Self & Christian meats |
| 1956 | 505: Julian Ship Supplies. |
| 1957 | 505: Julian Ship Supplies. |

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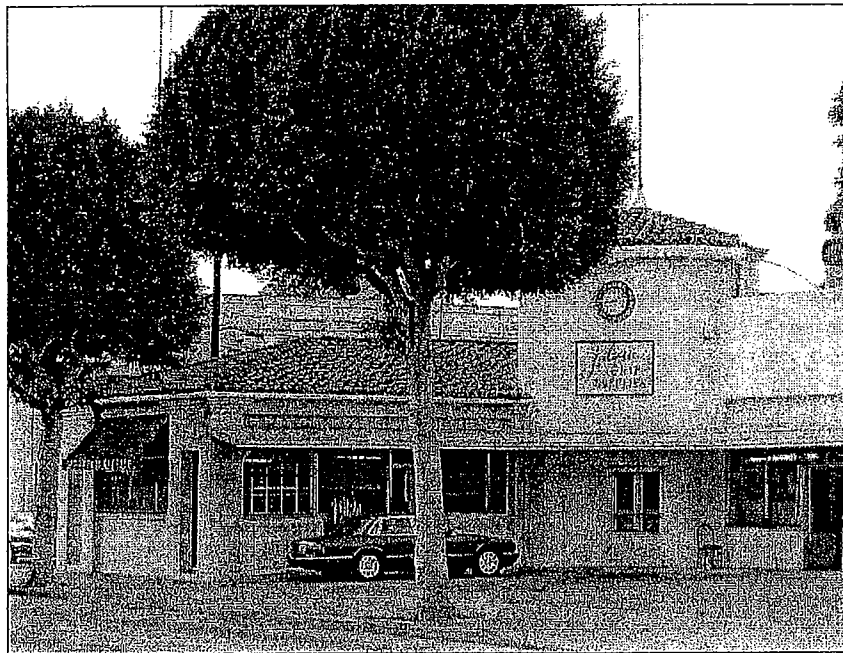
Survey Consultant Biography:

Peter Moruzzi. Mr. Moruzzi is an Architectural Historian with over six years of experience with cultural resource issues who meets the Secretary of the Interior's professional qualification standards for Architectural History. An acknowledged expert in 20th Century Modern design, Moruzzi has spoken on issues relating to the preservation of modern architecture at numerous conferences and events. For six years he served on the board of directors of the Los Angeles Conservancy and was the longtime Chair of the Conservancy's Modern Committee. Mr. Moruzzi is also the Founding President of the Palm Springs Modern Committee. In 2002, Mr. Moruzzi received the Presidential Public Service Citation from the American Institute of Architects' California Council for work in the preservation of Modernist architecture in Southern California.

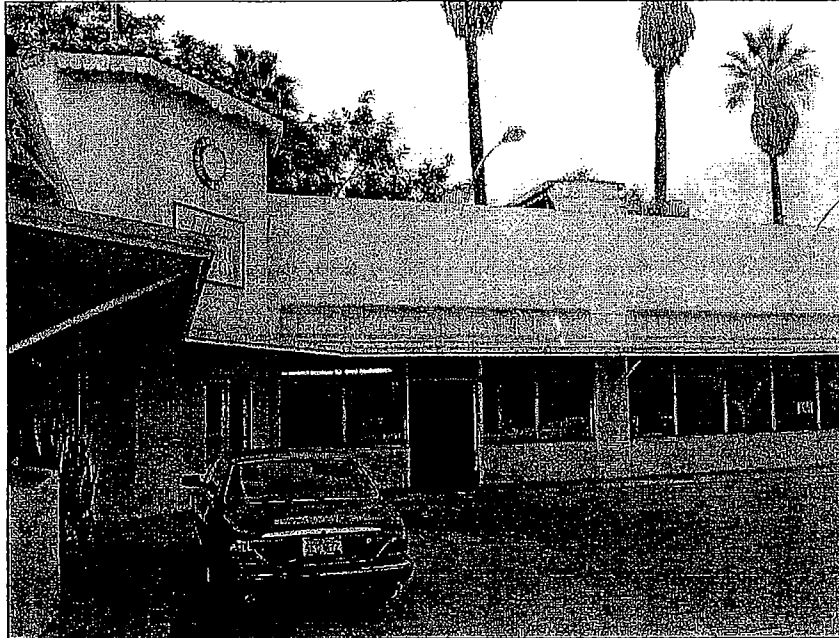
PHOTOGRAPHS



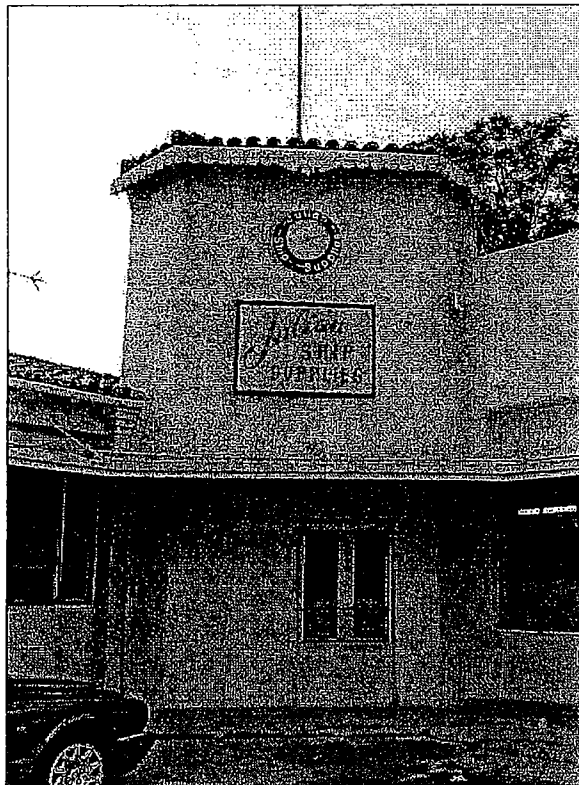
Primary (south and east) elevations, looking northwest.



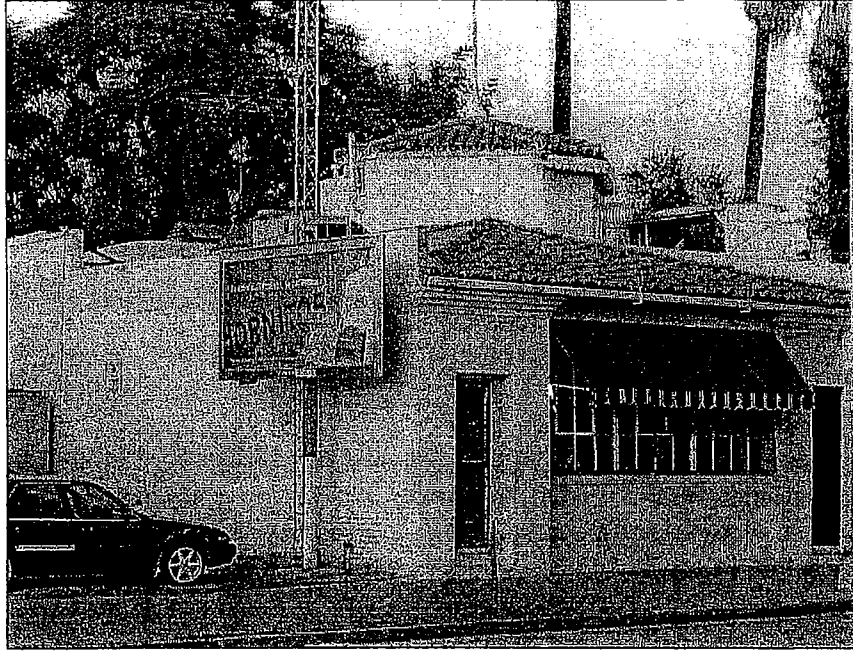
South and east elevations, west wing, looking northwest.



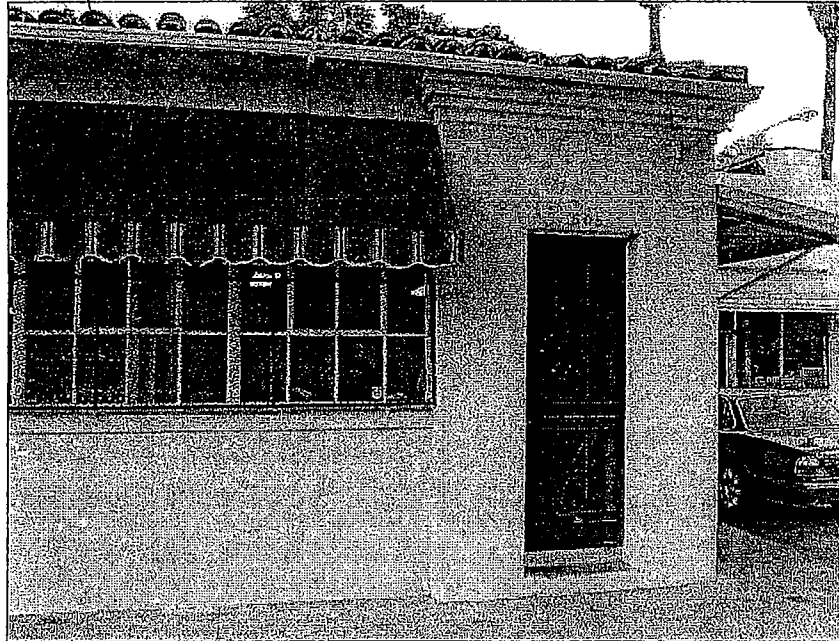
South elevation, north wing, looking north.



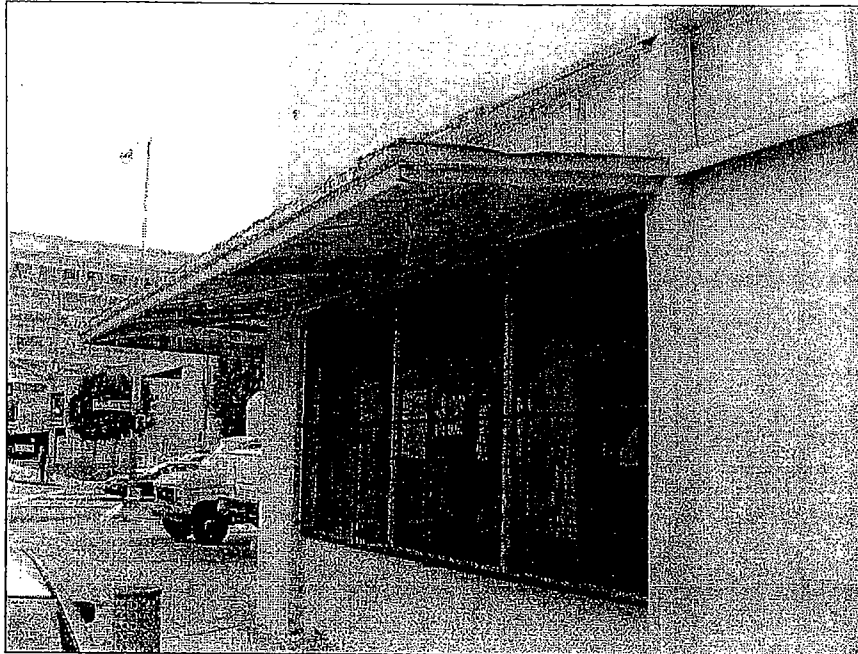
Tower, looking northwest.



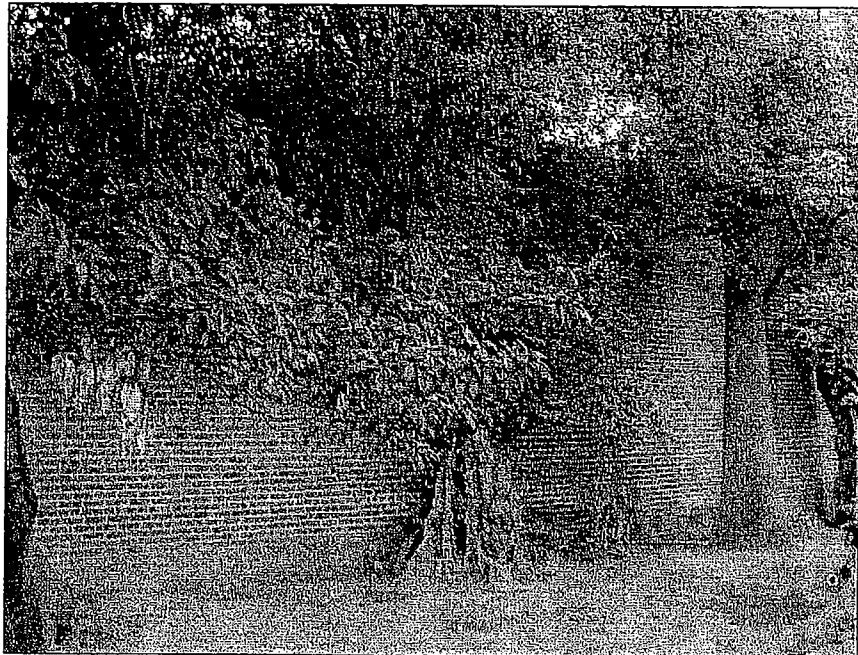
West and south elevations, west wing, looking northeast.



South entrance, west wing, looking north.



East elevation, north wing, looking southwest.



North (rear) elevation, north wing, looking southwest.



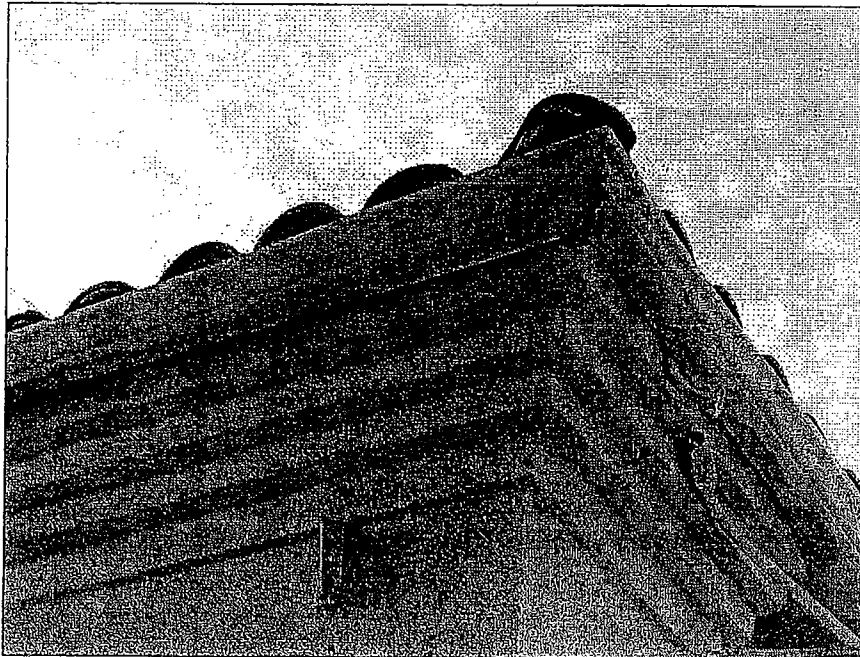
South elevation, north wing, looking west.



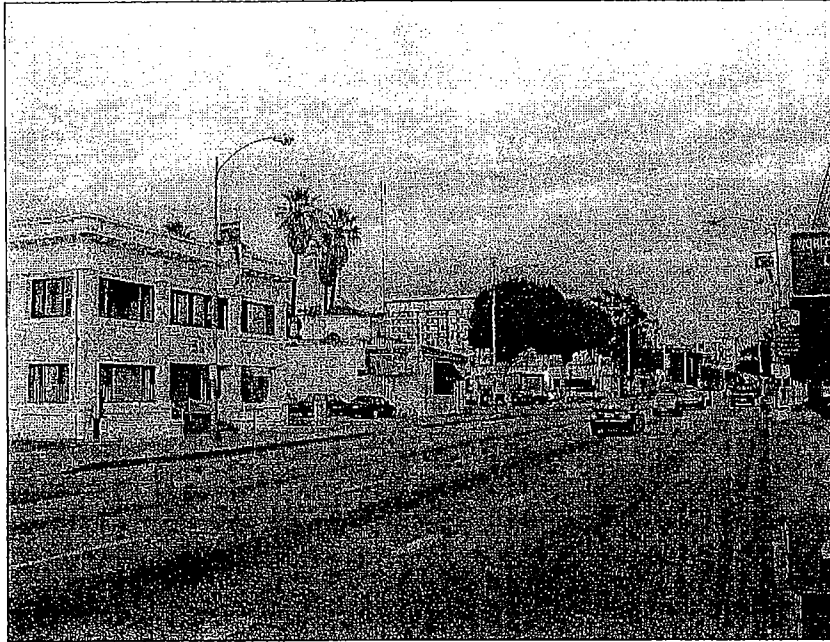
North wing bay.



West wing and tower details.



West wing detail.



North alley, east and north elevations, looking southwest.



Window opening, north elevation.

MISCELLENOUS MATERIAL

Photographs

Current Tax Assessor Map

Sanborn Fire Insurance Map (1914)

Sanborn Fire Insurance Map (1950)

PHOTOGRAPH

West Broadway at Virginia Court, looking west, Magnolia Avenue in distance, 1932



Source: Long Beach Public Library: Long Beach Collection.

PHOTOGRAPH

West Broadway at Magnolia Avenue, looking northwest, subject property on right, 1960



Source: Long Beach Public Library: Long Beach Collection.

Julian Ship Supplies Building – Additional Mitigation Measures

Recordation.

Prior to the issuance of a demolition permit for the Julian Ship Supplies building, a Historic American Buildings Survey (HABS) level II recordation document shall be prepared by the Applicant. This document will be prepared by a qualified architectural historian, historic architect, or historic preservation professional who satisfies the Secretary of the Interior's Professional Qualifications Standards for History and/or Architectural History, pursuant to 36 CFR 61. The HABS document should be prepared in using the "outline format" and shall record the history of the building and its physical condition, both historic and current, through site plans, historic maps and photographs, current photographs, written data, and text. The document will include:

- Written text documenting the history and architectural features of the property. This text should include a contextual history of the various businesses and occupants of the building and its significance as a particular property type as well as its historical relationship to the overall economic and architectural history of the City. Biographical information regarding notable occupants, owners, and architect/builder should also be included as part of the narrative. Published references related to the construction of the structure, the activities of the property, and other bibliographic sources should be cited, as necessary, throughout text. The historic context, biographical information, and other relevant data completed as part of the historic resources assessment of the property (entitled *Drive-in Market/Julian Ship Supplies City Landmark Assessment Report*, dated January 2006), may be used to satisfy much of this particular requirement.
- Photographic documentation noting all exterior elevations and primary interior features and spaces should be included as part of the recordation document. Photographs should be large or medium format, black and white, archivally processed and prepared, and taken by a professional photographer familiar with the HABS guidelines and standards for level II recordation of historic buildings. Views will include several contextual views, all exterior elevations, detailed views of significant exterior architectural/historical features, and interior views of significant historical/architectural features or spaces.
- Photographic copies or original photographic prints (per HABS guidelines) of the building, surrounding area, or representative examples of the same property type located in the City should also be included in the HABS document.
- A sketch of the building's current floor plan on 8½" x 11" paper will be included in the documentation. A copy of available Sanborn maps illustrating the property in relationship to its context will also be included in the documentation.

- Original archival originals of the recordation document will be submitted to the California Office of Historic Preservation in Sacramento as well as to the Historical Society of Long Beach.
- Archival copies of the recordation document will be submitted to the City of Long Beach Historic Preservation Office within the Department of Planning & Building, the City of Long Beach Public Library (Main Branch), Long Beach Heritage, and the Los Angeles Public Library (Main branch).

Proof of delivery of the recordation document to the recipients noted above will satisfy this particular mitigation measure. Submission by the Applicant to the Long Beach Historic Preservation Officer of return receipts (copies are adequate) will indicate full compliance with this measure.

Salvage of Key Features.

- Prior to demolition of the building, an inventory of significant exterior and interior character-defining features and materials of the property shall be made by a qualified architectural historian, historic architect, or historic preservation professional who satisfies the Secretary of the Interior's Professional Qualifications Standards for History, Architectural History, or Preservation Architecture, pursuant to 36 CFR 61. Where feasible, these materials and design elements shall be itemized and then sold, exchanged, or donated to interested parties for use elsewhere in the community. Unsound, decayed, or toxic materials need not be included in the salvage process. The salvaged materials shall be advertised for a period of not less than thirty (30) days in at least two newspapers of local and regional circulation, as well as by posting on the site and by other means, as deemed appropriate. In addition, preservation/historical organizations should be contacted to seek their interest in obtaining these architectural features. Salvage efforts shall be documented in a report by summarizing all measures taken to encourage receipt of salvaged materials by the public. Copies of notices, evidence of publication of such notices, and a list of salvage offers, if any, that were made and an explanation of why they were not or could not be accepted shall be included in this report.

Receipt of the salvage efforts report to the Long Beach Historic Preservation Office will indicate full compliance with this specific measure.