



### 3. DESCRIPTION

ARCHITECTURAL STYLE: Mediterranean Revival	CONSTRUCTION DATE: Begun October 1929, completed August 1930.  <input checked="" type="checkbox"/> FACTUAL <input type="checkbox"/> ESTIMATED
ARCHITECT, DESIGNER, OR ENGINEER: Unknown	CONTRACTOR OR OTHER BUILDER: Beswick Construction
CONDITION: <input checked="" type="checkbox"/> EXCELLENT <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> DETERIORATED	
ALTERATIONS: Unknown	
THREATS TO SITE: <input type="checkbox"/> NONE KNOWN <input checked="" type="checkbox"/> PRIVATE DEVELOPMENT <input type="checkbox"/> VANDALISM <input type="checkbox"/> PUBLIC WORKS PROJECT  <input checked="" type="checkbox"/> ZONING <input type="checkbox"/> OTHER:	
IS THE STRUCTURE: <input checked="" type="checkbox"/> ON ITS ORIGINAL SITE <input type="checkbox"/> MOVED <input type="checkbox"/> UNKNOWN	

### 4. SIGNIFICANCE

BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE OF THE PROPOSED LANDMARK:

INCLUDE DATES, EVENTS, AND PERSON(S) ASSOCIATED WITH THE SITE. (USE AN ADDITIONAL SHEET IF NECESSARY)

The discovery of oil in 1921 on Signal Hill greatly contributed to the need for housing and services in what had been Virginia City. Annexed into Long Beach in 1923, the area quickly changed from agrarian parcels, connected to the interests of the Rancho Los Cerritos, to tracts suitable for homes, schools, and shops. With the influx of residents (not to mention the fire hazards of active oil wells), came a pressing need for fire service. Engine company No. 11 moved to Market and Dairy in 1929 on land owned by the water department. All labor on No. 11 was completed by members of the department. Fireman labor was also used to erect Fire Station No. 12 at 65th and Gundry, completed in 1930. By then, however, the Great Depression restricted city coffers and the LBFD could not afford to staff the new fire house. The area was guarded by the small Hose Co. No. 2 at 2926 E. 65th St, which had a small pickup truck, equipped with a hose and chemicals. Until the Fire Department could afford salaries, the Gundry station was put to a unique use as a employment project for women to "do sewing,, renovating, etc.," of donated material. The city manager used left-over Reconstruction Finance Corporation (R.F.C.) funds for this project, paying local women \$3.20/day starting April 1933. This provided unemployed women to earn money for their families, as they were not considered for laboring jobs through the Civil Works Project (CWP) which typically paid much more. In 1934, the State Emergency Relief Administration (SERA) - the Part Time Women's Work Division took over administration. This was a New Deal program administered locally by the state. The fire station-turned-sewing center was large and clean; so ideal that it could accommodate the entire sewing projects over two shifts, enabling another project site to close. The Gundry site provided an office and divisions for operations, cutting, quilts, rugs, laundry, pressers, culinary. Each shift had a housekeeper, cook, and nurse. By the end of 1935, the sewers would be moved out to city-leased space elsewhere; the Gundry site would finally be placed into service as a fire station in July 1936. (see separate sheet for landmark criteria).

SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEW WITH DATES)

City of Long Beach permit #C-34884, dated 10-4-1929.

"Stucco Fire Station" entry, Southwest Builder and Contractor, Oct. 4, 1929, p. 63.

Ralph Hinman, Jr., "Birth of a thriving community: In the early 1920s, N. Long Beach was farmland," IPT, Apr 18, 1976, B1. Los Angeles Assessor maps.

Case, Walter H., "History of Long Beach and vicinity," Clarke:Chicago, 1927, pp. 597--599.

Don Brackenbury, "City council to get plan to revamp fire station locations," IPT, Feb. 2 1975, B1.

"City of Long Beach Historic Context Statement," Sapphos Environmental, Inc., 2009.

Kaye Briegel, "Depression era sewing project at fire station 12," Paper presented at Long Beach Studies Conference, 2010 HSLB. Notes reference City Manager letters from 1933 - 1935.

Burnett, Claudine, "Haunted Long Beach 2: The Odd and Unusual in and Around Long Beach, California," HSLB:Long Beach, 2010.

Berner, Loretta and Kaye Briegel, "North Long Beach" in "Shades of the Past," 1995 Journal of the Historical Society of Long Beach.

Joe McLinden, "The History of the Long Beach Fire Department," c1968.

Long Beach Fire Department Digital Archives, Cal State Dominquez Hills.

**5. CHARACTER DEFINING FEATURES**

NAME OF PROPOSED LANDMARK: Fire Station Number 12	PROPERTY ADDRESS: 6509 Gundry Avenue Long Beach, CA 90805
NUMBER OF STORIES: One, with Tower	PLAN TYPE (BASIC SHAPE OF THE BUILDING): Rectangular, with side ells
ARCHITECTURAL STYLE: Mediterranean Revival	STRUCTURE USE (RESIDENCE, ETC): Vacant
<b>EXTERIOR FINISH MATERIAL</b>	
BODY (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.): Frame construction with stucco siding	TRIM (WOOD, METAL, ETC):
<b>ROOF</b>	
SHAPE (GABLE, HIPPED, MANSARD, ETC): Gable	MATERIAL (CLAY TILE, ASPHALT, WOOD SHINGLES, ETC): Clay tile
<b>WINDOWS</b>	
WINDOW MATERIAL & TYPE (WOOD, SINGLE HUNG, DOUBLE HUNG, CASEMENT, HORIZONTAL SLIDING, ETC): Wood multi-paned casement	
<b>ENTRY</b>	
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC): Recessed off center for pedestrians. Large arched door for trucks, prominently located at the top of the driveway	DOOR STYLE (TWO PANEL, THREE PANEL, DOOR WITH GLASS, ETC):
<b>ADDITIONAL CHARACTER DEFINING ELEMENTS OF THE STRUCTURE</b>	
<p>IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES; BALCONIES; NUMBER AND SHAPE OF DORMERS; NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES; ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY; VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC:</p> <p>Wrought iron ornamental grates cover some of the small windows. Spanish sconces are outside exterior doorways.</p>	

SECONDARY BUILDINGS (GARAGE, GARDEN SHELTER, ETC.):

N/A

**SIGNIFICANT INTERIOR SPACES (IF APPLICABLE)**

IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS; ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC:

**LANDSCAPING (IF APPLICABLE)**

IDENTIFY NOTABLE MATURE TREES AND SHRUBS:

N/A

ANY ADDITIONAL FEATURES:

N/A



Fire Station Number 12  
6505 Gundry Avenue  
Landmark Criteria

**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.**

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. Between 1921 and 1929, this ordinance raised more than \$6 million, 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.<sup>1</sup> The end tail of this program allowed the much-needed North Long Beach fire station on Gundry and 65<sup>th</sup> Street to get built. This important structure was badly needed to serve the rapidly growing former Virginia City.

The location of a fire was of great importance to the surrounding economy and its residents. The neighborhood gained status and security with a full-fledged station as opposed to the small water truck that had been operating for the area. This affected growth, spurring more development. The architecture of the fire station, too, was of great importance. The city's post-1921 building campaign often used the popular Mediterranean Revival or Spanish Colonial Revival design. These modest icons can be found throughout the city in its libraries, beach and park bathrooms, golf course clubhouses, and park band shells. However, recently, modern designs have been replacing this historic distinctive and serviceable civic architecture. It is beneficial to neighborhood stability to retain this connection of 1920s civic style, continuing to tell the story of the development of North Long Beach and its connection to downtown.

---

<sup>1</sup> "City of Long Beach Historic Context Statement," Sapphos Environmental Inc. 2009

**B. It is the site of a historic event with a significant place in history.**

The use of the newly erected Station Number 12 as a women's sewing center during the Great Depression is of great significance to the history of Long Beach. The 1920s were an era of great enrichment to the city coffers; the income for oil revenues allowed the city to build needed infrastructure relatively quickly. The construction put people – mostly men – to work, which then enticed more people to move to Long Beach. The city's good fortune did generate some skepticism about the need for federal funds when both the Great Depression and the earthquake within a few years of each other. As early as one month after the earthquake, however, our congressmen were able to convince the federal government that, although men needed employment, so too did our female residents. By all accounts, the sewing project housed in the Gundry Fire Station was a smooth and successful operation. Women taught each other and learned skills not only in the sewing arts, but also in health and cooking. Employing housekeepers also ensured that the site was free from contagion. This building provides a permanent link to the importance of the New Deal in Long Beach, and especially its importance to the employment and development of women in the traditional female arts.



City of Long Beach  
 Long Beach Development Services  
 Historic Preservation Division  
 333 West Ocean Blvd., 5<sup>th</sup> floor  
 Long Beach, CA 90802  
 (562) 570-6194 Fax: (562) 570-6860

## CERTIFICATE OF APPROPRIATENESS Landmark Nomination Form

**Please print legibly or type**

DATE: June 24, 2014	PROJECT NO:	APPLICATION NO: <span style="font-size: 1.2em; font-family: cursive;">HP 14-206</span>
------------------------	-------------	---

APPLICANT'S NAME: City of Long Beach - Cultural Heritage Commission	PROPERTY OWNER'S NAME: Forest Lawn Memorial Park Association
APPLICANT'S ADDRESS: 333 W. Ocean Boulevard	PROPERTY OWNER'S ADDRESS: 1500 E. San Antonio Drive
CITY, STATE, ZIP: Long Beach, CA 90802	CITY, STATE, ZIP: Long Beach, CA 90807
TELEPHONE (INCLUDING AREA CODE):	TELEPHONE (INCLUDING AREA CODE): (888) 204-3131
EMAIL ADDRESS:	EMAIL ADDRESS:
PRIMARY CONTACT PERSON: <input checked="" type="checkbox"/> Applicant <input type="checkbox"/> Property Owner	

*I, the undersigned, declare under penalty of perjury under the laws of the State of California that the information on this Certificate of Appropriateness application is true and correct. In addition, I understand that by nominating the subject property for landmark designation I cannot proceed with any environmental changes unless and until a Certificate of Appropriateness is issued by the Cultural Heritage Commission or the Historic Preservation Office. I further understand that neither this application nor a subsequently issued Certificate of Appropriateness supersedes the need to obtain the necessary building permits and other applicable permits under the City of Long Beach Municipal Code.*

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

### 1. PROPOSED LANDMARK

NAME OF PROPOSED LANDMARK: Forest Lawn - Long Beach	ASSESSOR'S PARCEL NUMBER: 7136-027-071 & 072	COUNCIL DISTRICT: Seven
PROPERTY ADDRESS: 1500 E. San Antonio Drive Long Beach, CA 90807	COMPLETE LEGAL DESCRIPTION: TRACT                                      BLOCK                                      LOT(S) Part of the Bixby Home Place of the Rancho Los Cerritos, Lots B and D	
PRESENT USE: Mortuary and Cemetery	ORIGINAL USE: Mortuary and Cemetery	

### 2. SUBMITTAL REQUIREMENTS

<input type="checkbox"/> COMPLETED APPLICATION	<input type="checkbox"/> PHOTOGRAPHIC RECORD OF PROPERTY (12 SETS)
<input type="checkbox"/> COMPLETED DESCRIPTION WORKSHEET	<input type="checkbox"/> SITE PLAN OF SUBJECT PROPERTY (FLOOR PLANS, IF INTERIOR DESIGNATION)
<input type="checkbox"/> COPIES OF HISTORIC PHOTOS, PLANS, OR OTHER INFORMATION	

#### FOR DEPARTMENT USE ONLY BELOW THIS LINE

Reviewed By: _____	Date: _____	<input type="checkbox"/> Submittal Complete		COA Fee:	<b>\$ 790.00</b>
		<input type="checkbox"/> Submittal Incomplete		9.3% Surcharge:	<b>\$ 73.47</b>
		<input type="checkbox"/> CHC Date:		<b>TOTAL:</b>	<b>\$ 863.47</b>

This information is available in an alternative format by request to the Development Services Center at  
 (562) 570-6651 or (562) 570-6793 TDD – Visit our website at [www.lbds.info](http://www.lbds.info)

### 3. DESCRIPTION

ARCHITECTURAL STYLE: Spanish Baroque	CONSTRUCTION DATE: Cemetery founded in 1921. Mausoleum erected in 1922. Cathedral Tower built in 1924. <input checked="" type="checkbox"/> FACTUAL <input type="checkbox"/> ESTIMATED
ARCHITECT, DESIGNER, OR ENGINEER: Cecil E. Bryan, engineer and owner Clarence Lee Jay, architect	CONTRACTOR OR OTHER BUILDER: 1920's contractor unknown. 1930s contractor Pacific Builders, Inc.
CONDITION: <input checked="" type="checkbox"/> EXCELLENT <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> DETERIORATED	
ALTERATIONS: Many permits have been recorded from 1965-2005, but none appear to have affected the original Mausoleum, Chapel or Tower.	
THREATS TO SITE: <input checked="" type="checkbox"/> NONE KNOWN <input type="checkbox"/> PRIVATE DEVELOPMENT <input type="checkbox"/> VANDALISM <input type="checkbox"/> PUBLIC WORKS PROJECT  <input type="checkbox"/> ZONING <input type="checkbox"/> OTHER:	
IS THE STRUCTURE: <input checked="" type="checkbox"/> ON ITS ORIGINAL SITE <input type="checkbox"/> MOVED <input type="checkbox"/> UNKNOWN	

### 4. SIGNIFICANCE

BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE OF THE PROPOSED LANDMARK:  
INCLUDE DATES, EVENTS, AND PERSON(S) ASSOCIATED WITH THE SITE. (USE AN ADDITIONAL SHEET IF NECESSARY)

Sunnyside Mausoleum was founded in 1921 under the ownership of Cecil E. Bryan. Located on 38 acres in L.A. County at the northeast corner of San Antonio and Cherry Boulevard. Bryan was considered a premier developer of mausoleums at the time, and his reputation continues to this day. His obituary attributes over 80 mausoleums to him. The Long Beach Sunnyside Mausoleum, Cathedral Tower and Memorial Chapel were erected over a number of years during the 1920s. All designed in an ornate Mexican Baroque style with great influence by Bryan and Altadena architect, Clarence L. Jay. They hired local decorative artist, Julious Fisher to create intricate stencils and woodcarvings across the walls and ceilings of the mausoleum. The marble was done by Lohr Marbel Co of Pasadena. This was the first mausoleum to be equipped with Deagan tower chimes and pipe organ, and the only one with an echo organ in conjunction with its regular pipe organ. The Memorial Chapel reflects early California's Spanish/Mexican heritage. The stained glass windows, designed by artist Benjamin Mako, recall California history from 1769 to 1909. The chapel was also the site of the annual program, "A Visit with Father Serra," depicting the life and times of the Franciscan founder of the California missions. R. Brownell McGrew created the mural, "The Ascension of Christ." The Rotunda features statues and murals, meaningful to human life and death. Another important detail is the Foucault Pendulum, one of only 6 in the world at the time it was built, and is one of only two in southern California. Sunnyside was the second largest mausoleum in the United States in 1978 when it was sold by the Bryan family to Forest Lawn. See additional features (5) for more details.

SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEW WITH DATES)  
Kath, Laura. "Forest Lawn: The first 100 years." Tropico Press, 2006, pp 89-95.  
"Forest Lawn gives new look to L.B.'s Sunnyside cemetery," Long Beach Press Telegram, Feb. 1, 1987, p J7.  
"Sunnyside Mausoleum to cost \$300,000," Daily Telegram, Sept. 3, 1929), p D1.  
"Designer's view of Sunnyside edifice," Long Beach Press Telegram, July 19, 1925, p. V1.  
Los Angeles County Tax Assessor map, 1994.  
"Work to start on mausoleum," Los Angeles Times, Sept 29, 1933, p. A8.  
William H. Neff Architectural Papers, Tube 99, Utah State University. Special Collections and Archives  
Manuscript Collection, Merrill-Cazier Library. Conversation with Liz Kline, Reference Librarian, 6/25/2014.  
Northwest Digital Archive <http://nwda.orbiscascade.org>  
Ivers, Louise. "Long Beach: A history through its architecture," HSLB:Long Beach, 2009, pp. 159-160.  
"Cecil E. Bryan Sr., noted mausoleum builder, dies." Los Angeles Times, March 27, 1951.  
Website managed by Mrs. Cecil E. Bryan, III - [www.CecilEBryan.com](http://www.CecilEBryan.com)  
Photographic archives, Long Beach Collection, Long Beach Public Library

## 5. CHARACTER DEFINING FEATURES

NAME OF PROPOSED LANDMARK: Forest Lawn - Long Beach (Sunnyside)	PROPERTY ADDRESS: 1500 E. San Antonio Drive
NUMBER OF STORIES: Various	PLAN TYPE (BASIC SHAPE OF THE BUILDING): A collection of three buildings: Chapel, Mausoleum and Tower
ARCHITECTURAL STYLE: Spanish Baroque	STRUCTURE USE (RESIDENCE, ETC): Institutional
<b>EXTERIOR FINISH MATERIAL</b>	
BODY (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.): Stucco finish	TRIM (WOOD, METAL, ETC): Art stone friezes surround the door ways and windows.
<b>ROOF</b>	
SHAPE (GABLE, HIPPED, MANSARD, ETC): The chapel and mausoleum have gabled roofs, The Tower is capped by glazed tile.	MATERIAL (CLAY TILE, ASPHALT, WOOD SHINGLES, ETC): Clay tile
<b>WINDOWS</b>	
WINDOW MATERIAL & TYPE (WOOD, SINGLE HUNG, DOUBLE HUNG, CASEMENT, HORIZONTAL SLIDING, ETC): Wood framing. Stained glass, leaded glass.	
<b>ENTRY</b>	
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC): Recessed, for most locations	DOOR STYLE (TWO PANEL, THREE PANEL, DOOR WITH GLASS, ETC): Single panel carved wood
<b>ADDITIONAL CHARACTER DEFINING ELEMENTS OF THE STRUCTURE</b>	
<p>IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES; BALCONIES; NUMBER AND SHAPE OF DORMERS; NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES; ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY; VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC:</p> <p>Constructed of reinforced concrete with bronze details, the interior walls of the chapel, tower and mausoleum are lined with marble and art tiles, statuary, murals, stenciled beams. Exterior elements include broken pediments, shields, a stepped tower and an entrance with Solomonic (twisted) columns. Concreted and stucco arcades are featured on both lower and upper stories.</p>	

SECONDARY BUILDINGS (GARAGE, GARDEN SHELTER, ETC.):

N/A

**SIGNIFICANT INTERIOR SPACES (IF APPLICABLE)**

IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS; ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC:

Julious Fisher's intricate stencils, woodcarvings and murals can be found throughout the site buildings. The marble crypts, archways and interior arcades were carved by Lohr Marbel Co of Pasadena. This was the first mausoleum to be equipped with Deagan tower chimes and pipe organ, and the only one with an echo organ in conjunction with its regular pipe organ. The stained glass windows, designed by artist Benjamin Mako, recall California history from 1769 to 1909. R. Brownell McGrew created the mural, "The Ascension of Christ." The Rotunda features statues and murals, meaningful to human life and death. Additional details include wrought iron filigree doors on crypt entries, wrought iron chandeliers and sconces.

Another important detail is the Foucault Pendulum, one of only 6 in the world at the time it was built, and is one of only two in southern California.

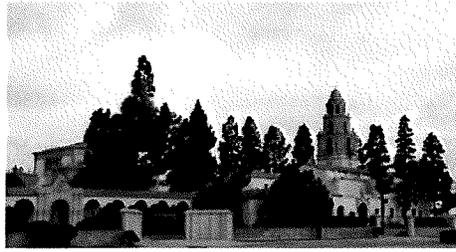
**LANDSCAPING (IF APPLICABLE)**

IDENTIFY NOTABLE MATURE TREES AND SHRUBS:

N/A

ANY ADDITIONAL FEATURES:

N/A



Forest Lawn – Long Beach (formerly Sunnyside Mausoleum)  
Landmark Criteria

**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.**

The establishment of Sunnyside Mausoleum in 1921 as a community mausoleum near Long Beach is important to the development of the city and surrounding area. *Community mausoleums* (mausoleums where anyone can be entombed and a fairly new method of interment) only began to gain interest in the United States in the 1870's. Many of the cemeteries in rural locations near major cities were becoming a wonderland with stone carvings and the artwork of family and PRIVATE mausoleums. Those attending services at these locations began to have an interest in mausoleums for themselves and their loved ones. The early attempts at *community mausoleums* were not a great success as construction did not meet the standard of today's installations and maintenance costs were high. With the introduction of improved construction methods and, therefore, lowered maintenance costs, new **community mausoleums** began to appear across the country. Cecil E. Bryan became a pioneer in this field, creative beautiful, substantial, and well-constructed mausoleums across the United States, complete with chapels, crypts, towers and access to non-denominational services and products.

The location of Sunnyside in Los Angeles County, near the growing city of Long Beach, speaks to the area's potential with the recent oil discoveries in Signal Hill and elsewhere. The success of Bryan's Sunnyside led to expansions of the grounds even through the Great Depression era. Typical to the area's development, however, was the downturn of the economy in the 1970s when the facility fell into disrepair. In 1978, the site was purchased by Forest Lawn Memorial-Parks which undertook a major renovation, renaming it Forest Lawn – Sunnyside. Today, it is officially entitled Forest Lawn – Long Beach, but is affectionately call Sunnyside still by the local.

**E. It embodies those distinguishing characteristics of an architectural type or engineering specimen.**

Cecil Bryan and Altadena architect, Clarence L. Jay designed the Mausoleum, Chapel and Tower in an ornate Mexican Baroque style. This collection is perhaps some of the most well-preserved and ornate of this genre in the city of Long Beach. Other examples of this style include the Campbell Apartments and The Breakers, though they do not come close to the level of detail or integrity of the Sunnyside site.

Bryan and Jay hired local decorative artist, **Julious Fisher**<sup>1</sup> to create intricate stencils and woodcarvings across the walls and ceilings of the mausoleum. Lohr Marble Co. of Pasadena installed the marble. This was the first mausoleum to be equipped with Deagan tower chimes and pipe organ, and the only one with an echo organ in conjunction with its regular pipe organ. The Memorial Chapel reflects early California's Spanish/Mexican heritage. The stained glass windows, designed by artist Benjamin Mako, recall California history from 1769 to 1909. R. Brownell McGrew created the mural, "The Ascension of Christ." The Rotunda features statues and murals, meaningful to human life and death. Another important detail is the Foucault Pendulum, one of only 6 in the world at the time it was built, and is one of only two in southern California.

**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**

**Cecil E. Bryan** (1878-1951) began building mausoleums, using reinforced concrete and other materials, as early as 1912, with the building of Greenwood Mausoleum in Cedar Falls, Iowa.

One of his last projects was the Westview Mausoleum in Atlanta, Georgia, which was built in 1945. He worked with Pasadena architect, **Clarence Lee Jay** (1888-1993), on a number of projects, including the Long Beach site.<sup>2</sup> There is strong evidence to suggest that renowned landscape designer, **William H. Neff** (1905-2001), worked with Bryan and Jay on the grounds during the 1930s addition of the Patio and 6000 additional marble crypts. Neff is known for patenting a turf machine that he would use for many golf courses and cemeteries throughout the United States.<sup>3</sup>

---

<sup>1</sup> Frank Julious Fisher (California/Ohio, 1884-1973) is a well-known decorative artist in Long Beach and throughout the Los Angeles area. He also was an ornate wood carver and set designer/decorator in Hollywood. Fisher was born in Lima, Ohio. He joined a traveling artist group in 1908 and left Ohio. He arrived in Los Angeles, California around 1910, where he established a decorative art business. He relocated in 1919 to Long Beach.

<sup>2</sup> Jay is known for Pasadena's Washington Theater (1924, a local historic landmark) and Altadena's Mountain View Cemetery and Mausoleum (1930), erected under Cecil Bryan's direction.

<sup>3</sup> William H. Neff Architectural Papers, Tube 99, Utah State University. Special Collections and Archives Manuscript Collection, Merrill-Cazier Library. Conversation with Liz Kline, Reference Librarian, 6/25/2014. Northwest Digital Archive <http://nwda.orbiscascade.org>

**Cecil E. Bryan** was born the 26th of March, 1878 in Irving, Illinois. His father, Alonzo Negalian "Gale" Bryan was a builder of houses in Pope County, Arkansas and railroad stations for the Continental Railroad. Cecil E. Bryan was married Ethyl Pearl Goembel, daughter of the mayor of Geneseo, Illinois. They had two sons, Cecil E., Jr. and Paul G.

Upon completion of his education, Cecil went to work for **Frank Lloyd Wright** for one year, then spent another year with **Ralph Modjeski**, who was a pioneer in the use of reinforced concrete.

Cecil E. Bryan died March 24, 1951 and is interred at his own Mountain View Mausoleum in Altadena. According to his obituary in the *Los Angeles Times*, Mr. Bryan was built over 80 mausoleums.<sup>4</sup> The following is a list of about 60 known mausoleums for which Mr. Bryan was responsible. Two are city or national historic landmarks (\*).

Bentonville, Arkansas  
Altadena, California, Mountain View  
Beecher, Illinois, Beecher Mausoleum\*  
Hinsdale, Illinois  
Elmhurst, Illinois, Elm Lawn  
Hillsboro, Illinois  
Lacon, Illinois  
Lincoln, Illinois  
Mattoon, Illinois  
Morris, Illinois, Morris/Evergreen Cemetery  
Moline, Illinois, Riverside Mausoleum  
Rockford, Illinois  
Newcastle, Indiana  
Belle Plaine, Iowa  
Cedar Falls, Iowa, Greenwood Mausoleum  
St. Joseph, Michigan  
Bartlesville, Oklahoma, White Rose Mausoleum  
St. Paul, Minnesota, Forest Lawn Memorial Park  
West Salem, Wisconsin, Hamilton Mausoleum  
Gurney, Wisconsin  
Salt Lake, Utah, Salt Lake Memorial Mausoleum  
Ogden, Utah, Mt. Ogden Memorial Mausoleum  
Glendale, California, Grandview Mausoleum  
Oklahoma City, Oklahoma, Fairlawn Mausoleum  
LaCrosse, Wisconsin, Oak Grove Mausoleum  
Russellville, Arkansas  
Harrisburg, Illinois  
Long Beach, California, Sunnyside Mausoleum

---

<sup>4</sup> "Cecil E. Bryan Sr., noted mausoleum builder, dies." *Los Angeles Times*, March 27, 1951 & [www.cecilebryan.com](http://www.cecilebryan.com)

San Bernardino, California, Mountain View  
Atlanta, Georgia, Westview Abby  
DeKalb, Illinois  
Evanston, Illinois  
Mazon, Illinois  
Monmouth, Illinois  
Paxton, Illinois  
Pontiac, Illinois  
Waukegan, Illinois  
Woodstock, Illinois  
Siloam, Arkansas  
Little Rock, Arkansas, Oakland Cemetery  
Little Rock, Arkansas  
Paragould, Arkansas, Linwood Mausoleum\*  
Fulton, Kentucky  
Dyersburg, Tennessee  
Billings, Montana  
Ponca City, Oklahoma  
Madison, Wisconsin  
Fairfield, Iowa  
Storm Lake, Iowa  
South Bend, Indiana  
Oakland, California  
Excelsior Springs, Missouri  
Carthage, Missouri  
Woodland, California  
Philadelphia, Pennsylvania  
Tulsa, Oklahoma  
Cape Girardeau, Missouri  
Eugene, Oregon  
Red Bluff, California  
Modesto, California  
Sikeston, Missouri



### 3. DESCRIPTION

ARCHITECTURAL STYLE: Arts & Crafts / Craftsman	CONSTRUCTION DATE: 1904  <input checked="" type="checkbox"/> FACTUAL <input type="checkbox"/> ESTIMATED
ARCHITECT, DESIGNER, OR ENGINEER: Henry and Charles Greene	CONTRACTOR OR OTHER BUILDER: Unknown
CONDITION: <input type="checkbox"/> EXCELLENT <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> DETERIORATED	
ALTERATIONS: After 1988, the house was moved to its present location at 1265 Loma Vista Drive. Exact date?	
THREATS TO SITE: <input type="checkbox"/> NONE KNOWN <input checked="" type="checkbox"/> PRIVATE DEVELOPMENT <input type="checkbox"/> VANDALISM <input type="checkbox"/> PUBLIC WORKS PROJECT  <input type="checkbox"/> ZONING <input type="checkbox"/> OTHER:	
IS THE STRUCTURE: <input type="checkbox"/> ON ITS ORIGINAL SITE <input checked="" type="checkbox"/> MOVED <input type="checkbox"/> UNKNOWN	

### 4. SIGNIFICANCE

BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE OF THE PROPOSED LANDMARK:  
INCLUDE DATES, EVENTS, AND PERSON(S) ASSOCIATED WITH THE SITE. (USE AN ADDITIONAL SHEET IF NECESSARY)

Known as the Jennie A. Reeve House No. 2, this Craftsman residence is one of only three projects in Long Beach by master architects Charles and Henry Greene of Pasadena. The Greene's are acknowledged as the primary proponents of the southern California Arts and Crafts movement. Their attention to every aspect of the built environment - from structure to furniture to landscaping - created a total lifestyle prized by regional residents at the turn of the 20th century. Masters of the Craftsman style, their designs for "bungalows" and larger homes, contained Native American, Japanese and, occasionally, Swiss influences. This structure, one of only a handful of homes built by the Greene's for speculative purposes, is the second of three commissions received by the brothers from Jennie A. Reeve, a prominent early Long Beach businesswoman. Mrs. Reeve had commissioned a larger residence for herself, located at 306 Cedar, in 1903; this house No. 2 - identified as a cottage on the Greene and Greene plans - was built the following year next door at 316 Cedar in order to be rented or sold as part of Mrs. Reeve's real estate holdings. While the larger Reeve home was more elaborate, this cottage contains many characteristics of the Greene's careful craftsmanship and may be a work in progress of Henry Greene's desire to create "A California House" which could speed the delivery of speculation homes. For its association with a nationally recognized architectural firm and a prominent Long Beach resident, Jennie Reeve House No. 2 should be eligible for listing as a Long Beach Landmark under Criteria C and F.

SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEW WITH DATES)

1980 Long Beach Cultural Heritage Survey  
Sanborn Maps - various  
Mackinson, Randall. "Greene and Greene: Architecture as a fine art," Salt Lake City:Peregrine Smith, 1977, pp. 83, 85  
Bosley, Edward R. "A new and native beauty : the art and craft of Greene & Greene," London:Merrell, 2008.  
Bosley, Edward R. "Greene & Greene," London:Phaidon, 2000.  
"Mrs. Jennie A. Reeve, prominent club and society woman, dies of hurts received in accident," Long Beach Press, Feb. 24, 1911, p. 1.  
"Jennie A. Reeve Cottage (Long Beach, Calif.) elevations," Avery Architectural and Fine Arts Library, Columbia University.  
"City of Long Beach Historic Context Statement," Sapphos Environmental, Inc., 2009  
Ivers, Louise, "Long Beach: A history through its architecture," Long Beach:HSLB, 2009  
"Drake Park historic district," Department of Planning and Building. Long Beach:Long Beach Cultural Heritage Committee, 1979.  
Handwritten letter from Dr. Henry Ward, dated 1983, regarding the speculation house at 316 Cedar.

**5. CHARACTER DEFINING FEATURES**

NAME OF PROPOSED LANDMARK: Jennie Reeve House No. 2		PROPERTY ADDRESS: 1265 Loma Vista Drive Long Beach, CA 90807	
NUMBER OF STORIES: Two		PLAN TYPE (BASIC SHAPE OF THE BUILDING): Square	
ARCHITECTURAL STYLE: Craftsman, Arts & Crafts		STRUCTURE USE (RESIDENCE, ETC.): Residence	
<b>EXTERIOR FINISH MATERIAL</b>			
BODY (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.): Wood shingles		TRIM (WOOD, METAL, ETC.): Wood trim	
<b>ROOF</b>			
SHAPE (GABLE, HIPPED, MANSARD, ETC.): Gable		MATERIAL (CLAY TILE, ASPHALT, WOOD SHINGLES, ETC.): Wood shingles	
<b>WINDOWS</b>			
WINDOW MATERIAL & TYPE (WOOD, SINGLE HUNG, DOUBLE HUNG, CASEMENT, HORIZONTAL SLIDING, ETC): Double-hung, sash windows (one with a six-light upper sash is centered beneath the front gable). They all have extended lintels and sills.			
<b>ENTRY</b>			
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC): The front door is off center under a covered porch. Shingled pedestals and posts support the shed roof, which replaced the original hood.		DOOR STYLE (TWO PANEL, THREE PANEL, DOOR WITH GLASS, ETC): Single.	
<b>ADDITIONAL CHARACTER DEFINING ELEMENTS OF THE STRUCTURE</b>			
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES; BALCONIES; NUMBER AND SHAPE OF DORMERS; NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES; ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY; VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC: The Jennie A. Reeve House No. 2 is a two-story residence in the Craftsman style. Its primary characteristic is a broadly pitched cross gable roof with deep, overhanging eaves. The shingled structure originally sat on a rock foundation. The simple facade contains three opening, asymmetrically arranged. Two window up stairs, one below next to the door. There is a small covered side porch, that would have been on the south side of the house in its original location on Cedar. It now faces east.			

SECONDARY BUILDINGS (GARAGE, GARDEN SHELTER, ETC.):

N/A

**SIGNIFICANT INTERIOR SPACES (IF APPLICABLE)**

IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS; ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC:

Unknown.

**LANDSCAPING (IF APPLICABLE)**

IDENTIFY NOTABLE MATURE TREES AND SHRUBS:

N/A

ANY ADDITIONAL FEATURES:

N/A



City of Long Beach  
 Long Beach Development Services  
 Historic Preservation Division  
 333 West Ocean Blvd., 5<sup>th</sup> floor  
 Long Beach, CA 90802  
 (562) 570-6194 Fax: (562) 570-6860

## CERTIFICATE OF APPROPRIATENESS Landmark Nomination Form

*Please print legibly or type*

	DATE: June 16, 2014	PROJECT NO:	APPLICATION NO: <b>HP 14 – 188</b>
APPLICANT'S NAME: City of Long Beach - Cultural Heritage Commission	PROPERTY OWNER'S NAME: City of Long Beach - Asset Management		
APPLICANT'S ADDRESS: 333 W. Ocean Blvd	PROPERTY OWNER'S ADDRESS: - same -		
CITY, STATE, ZIP: Long Beach, CA 90802	CITY, STATE, ZIP: --- same ---		
TELEPHONE (INCLUDING AREA CODE):	TELEPHONE (INCLUDING AREA CODE):		
EMAIL ADDRESS:	EMAIL ADDRESS:		
PRIMARY CONTACT PERSON:	<input checked="" type="checkbox"/> Applicant <input type="checkbox"/> Property Owner		

*I, the undersigned, declare under penalty of perjury under the laws of the State of California that the information on this Certificate of Appropriateness application is true and correct. In addition, I understand that by nominating the subject property for landmark designation I cannot proceed with any environmental changes unless and until a Certificate of Appropriateness is issued by the Cultural Heritage Commission or the Historic Preservation Office. I further understand that neither this application nor a subsequently issued Certificate of Appropriateness supersedes the need to obtain the necessary building permits and other applicable permits under the City of Long Beach Municipal Code.*

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

### 1. PROPOSED LANDMARK

NAME OF PROPOSED LANDMARK: Southern Pacific Passenger Depot	ASSESSOR'S PARCEL NUMBER: Currently: 7271-011-008	COUNCIL DISTRICT: Currently in One; Moving to Six
PROPERTY ADDRESS: 1475 San Francisco Ave.	COMPLETE LEGAL DESCRIPTION: TRACT                      BLOCK                      LOT(S) Moreland                      10	
PRESENT USE: Storage, City Yard	ORIGINAL USE: Southern Pacific Railroad Depot - Passenger	

### 2. SUBMITTAL REQUIREMENTS

<input type="checkbox"/> COMPLETED APPLICATION	<input type="checkbox"/> PHOTOGRAPHIC RECORD OF PROPERTY (12 SETS)
<input type="checkbox"/> COMPLETED DESCRIPTION WORKSHEET	<input type="checkbox"/> SITE PLAN OF SUBJECT PROPERTY (FLOOR PLANS, IF INTERIOR DESIGNATION)
<input type="checkbox"/> COPIES OF HISTORIC PHOTOS, PLANS, OR OTHER INFORMATION	

#### FOR DEPARTMENT USE ONLY BELOW THIS LINE

Reviewed By: _____	Date: _____	<input type="checkbox"/> Submittal Complete		COA Fee:	<b>\$ 790.00</b>
		<input type="checkbox"/> Submittal Incomplete		9.3% Surcharge:	<b>\$ 73.47</b>
		<input type="checkbox"/> CHC Date:		<b>TOTAL:</b>	<b>\$ 863.47</b>

This information is available in an alternative format by request to the Development Services Center at  
 (562) 570-6651 or (562) 570-6793 TDD – Visit our website at [www.lbds.info](http://www.lbds.info)

### 3. DESCRIPTION

ARCHITECTURAL STYLE: Mission Revival	CONSTRUCTION DATE: 1906-1907 [4] <input checked="" type="checkbox"/> FACTUAL <input type="checkbox"/> ESTIMATED
ARCHITECT, DESIGNER, OR ENGINEER: Daniel J. Patterson (1857-1926), Chief Architect for the Southern Pacific, working under John D. Isaacs, consulting engineer. [1]	CONTRACTOR OR OTHER BUILDER: Unknown.
CONDITION: <input type="checkbox"/> EXCELLENT <input checked="" type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> DETERIORATED	
ALTERATIONS:	
THREATS TO SITE: <input type="checkbox"/> NONE KNOWN <input checked="" type="checkbox"/> PRIVATE DEVELOPMENT <input type="checkbox"/> VANDALISM <input type="checkbox"/> PUBLIC WORKS PROJECT <input type="checkbox"/> ZONING <input type="checkbox"/> OTHER:	
IS THE STRUCTURE: <input type="checkbox"/> ON ITS ORIGINAL SITE <input checked="" type="checkbox"/> MOVED <input type="checkbox"/> UNKNOWN	

### 4. SIGNIFICANCE

BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE OF THE PROPOSED LANDMARK:

INCLUDE DATES, EVENTS, AND PERSON(S) ASSOCIATED WITH THE SITE. (USE AN ADDITIONAL SHEET IF NECESSARY)

This building was Long Beach's second Southern Pacific passenger depot (the original, reportedly a "musty little building which is falling to pieces" [2] was removed from this site on West Second Street (now Broadway) in 1906. The L.B. Chamber of Commerce declared a boycott of Southern Pacific until both the passenger and freight depots were replaced. This threat to SPRR business ignited the company to design the new passenger depot in a commercially popular style for southern California - the Mission Revival. This style had become increasingly popular after the 1893 Columbian Exposition in Chicago where the Southern California style was met with great interest. Railway companies embraced this architecture as it rolled out new stations in the west. The company used Mission Revival with great success in San Antonio (1902) and Tucson (1907) (also designed by D.J. Patterson), both of which are extant and on the National Register of Historic Places. In Long Beach, very, very few examples of this Mission style architectural still exist. Completed in 1907,[4] the station was located at 225 W. Broadway, directly across from Pacific Park (now Lincoln Park) and adjacent to City Hall. In 1917, the Southern Pacific passenger services combined with the P.E.R.R. ticket office on W. Ocean.[6] The depot then operated as an American Railway Express Company office, with Andrew Reid as the agent. Between 1930-1932, the city acquired the building as a testing laboratory for the city chemist and testing engineer, Herbert Goodall, city engineer.[3] In 1936 it was moved to its current location (1475 San Francisco), continuing to operate as a city testing lab until most recently when it became a storage facility for the city yard (c2000).

The building is cited in several books, articles and city-commissioned reports and surveys for its importance to the development of Long Beach and Southern California, and for its architecture in relation to the popularity of the Missions and the romance of the Mexican culture. (Criteria for Designation follows on a separate sheet)

SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEW WITH DATES)

[1] Thornton Waite & Henry Bender, Jr. The Bulletin. Railroad Station Historical Society, 37 - 1, 2004 & 37 - 4, 2004. Additional correspondence & interviews with (June 10-15, 2014) with Henry Bender, Jr., author of several publications on SP Depot history, including "Southern Pacific Lines: standard design depots." Wilton:Signature Press, 2013.

[2] "Long Beach threatened with political battle: Chamber of Commerce declares boycott on Southern Pacific Railroad. Citizens tire of what they term poor service and poor depots," Los Angeles Herald, Mar 16, 1906, II6

[3] Long Beach City Directories, 1920-1938.

[4] L.A. Builder and Contractor, Sept 13, 1906, p4 & "Old SP Depot is taken away," L.A. Herald, March 13, 1907 p9. Cost recorded as \$3,000 to \$3,500.

[5] Ivers, Louise H. Long Beach: A history through its architecture, Long Beach:HSLB, 2009.

[6] "From Interurbans Special 60, Lines of Pacific Electric Southern & Western Districts, p.192. This was from a March 30, 1917 Long Beach newspaper account: SP closed its passenger depot on W. Broadway. Next week SP will move to the PE passenger station on W. Ocean Ave., effective April 5th. The SP freight office will remain at Broadway & Alamitos. So it appears that the Pacific Electric passenger station became a joint PE-SP ticket agency on April 5, 1917. I believe this arrangement lasted for quite some time and became quite common especially during the Great Depression" [Correspondence with Lee Gustafson, June 2014. Gustafson authored several books on train depots, including "Coast lines depots" 1992; rev'd ed 1996.]

## 5. CHARACTER DEFINING FEATURES

NAME OF PROPOSED LANDMARK: Southern Pacific Railroad Passenger Depot	PROPERTY ADDRESS: 1475 San Francisco. Potentially moving to Willow and California.
NUMBER OF STORIES: One	PLAN TYPE (BASIC SHAPE OF THE BUILDING): Rectangular; Central tower flanked by colonnaded rooms
ARCHITECTURAL STYLE: Mission Revival	STRUCTURE USE (RESIDENCE, ETC): Proposed use as a visitor's center for Willow Springs Park
<b>EXTERIOR FINISH MATERIAL</b>	
BODY (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.): Wood frame, stucco exterior. The original ticket window was framed with a stucco frieze, still intact, though the window has been filled with stucco.	TRIM (WOOD, METAL, ETC): Projecting arched molding is carved into Renaissance or Plateresque ornamentation including quatrefoil. Projecting wood rafters extend from the walls at each end, and wood brackets support the eaves. [5]
<b>ROOF</b>	
SHAPE (GABLE, HIPPED, MANSARD, ETC): The building has 3 masses: a central rectangular 'tower' flanked by 2 side wings. The center hipped tile roof is higher than the sides. The tiled side roofs are framed by curved Mission stucco detailing.	MATERIAL (CLAY TILE, ASPHALT, WOOD SHINGLES, ETC): The central and side roofs are covered in red tile.
<b>WINDOWS</b>	
WINDOW MATERIAL & TYPE (WOOD, SINGLE HUNG, DOUBLE HUNG, CASEMENT, HORIZONTAL SLIDING, ETC): All windows and doors are wooden, shaped as arches. The windows are multi-paned within these semi-circular frames.	
<b>ENTRY</b>	
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC): The original passenger entry - still available - is next to the central tower. The second entry is designed to look like a colonnade entrance with an extra wide and arched door.	DOOR STYLE (TWO PANEL, THREE PANEL, DOOR WITH GLASS, ETC): Doors are different: One narrow and one wide. The narrow door is accented with a projecting arched molding carved into Renaissance detailing. The large doors slide open on wheels visible from the interior.
<b>ADDITIONAL CHARACTER DEFINING ELEMENTS OF THE STRUCTURE</b>	
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES; BALCONIES; NUMBER AND SHAPE OF DORMERS; NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES; ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY; VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC: The building consists of three masses: a central high rectangular mass flanked by two side wings. The central tower is crowned with a red tiled hipped roof and contains an ornate Spanish Baroque frieze surrounding the "window" in the center (now closed). The roofs are supported by wood brackets and rafters extend from the sides. Both outer walls on these sides have curvilinear gables, Mission-style. The north wall contains three identical arched windows. All features mentioned here are fairly intact.	

SECONDARY BUILDINGS (GARAGE, GARDEN SHELTER, ETC.):

N/A

**SIGNIFICANT INTERIOR SPACES (IF APPLICABLE)**

IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS; ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC:

The interior contains some original features such as wood wainscoting, high ceilings, moldings and one room filled from floor to ceiling with wood framed glass cabinets. A large steel compression testing machine set into the north wing. This machinery is part of the testing laboratory, occupying the building from 1930 -

**LANDSCAPING (IF APPLICABLE)**

IDENTIFY NOTABLE MATURE TREES AND SHRUBS:

N/A

ANY ADDITIONAL FEATURES:

N/A



Southern Pacific Railroad Depot  
Originally at 225 W. Broadway Street [1907-1936]  
Currently at 1475 San Francisco Street [1936 to present]

#### Long Beach Criteria for Designation

- A. It possesses a significant character, interest of value attributable to the development, heritage or cultural characteristics of the city, the southern California region, the state or the nation.**

This is the only historic train depot surviving in Long Beach. It served the Southern Pacific Railroad as a passenger depot, originally located on Broadway (1907); relocated to this site on San Francisco when the second city hall and Veterans building were erected across from Lincoln Park (1936). At the time of its construction it was situated in the center of downtown, bringing travelers, speculators, beach-goers and developers to the city. Closely tied to the development of the port's transportation, the Southern Pacific (as well as the Salt Lake) routes were crucial tools for development of this city and, indeed, the region.<sup>1</sup> A freight depot for Southern Pacific was located several blocks away, on Broadway near Alamitos. This wooden bungalow station was moved in 1929 to 20<sup>th</sup> and Alamitos where it served as a community welfare hub. It has since been demolished.<sup>2</sup>

- D. It portrays the environment in an era of history characterized by a distinctive architectural style.**

The Mission Revival architectural style (era typified from 1890 – 1920) was a popular one for railroad depots, as it conveyed a romantic image of old California, establishing a sense of place for new arrivals. Drawing its inspiration from the California missions and romanticized for the nation at the Chicago Columbian Exposition in 1893, this design developed out of a desire for change from the typical Eastern U.S. colonial architecture. A stellar example of this "new" design was seen in the California State Building, designed for the Expo by Arthur Page Brown.

---

<sup>1</sup> Historic Resources Group, City of Long Beach Historic Preservation Element for the 2030 Plan, 2010.

<sup>2</sup> "Former depot to serve social welfare," Long Beach Daily Telegram, June 8, 1929, B1.

The Mission Revival style was popular in Long Beach particularly for institutional and commercial buildings, from about 1903 to 1915.<sup>3</sup>

**E. It embodies those distinguishing characteristics of an architectural type or engineering specimen.**

Typical of railroad stations of this period, the building consists of a rectangular mass with arches, curvilinear gables and terracotta tile roof. This type of design can be found in other western depots, such as the San Antonio and Burlingame stations, both registered national and state historic landmarks.<sup>4</sup>

**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**

The afore-mentioned Brown (designer of the California State Building for the Columbia Exposition) had been the SP's Superintendent of Bridges and Buildings until 1890. His successor, **John D. Isaacs**, and Isaacs' chief architect, **Daniel J. Patterson**, continued to refine Brown's designs as they expanded the SP's reach across the west.

These Southern Pacific company architects designed buildings that would be popular with their clientele: passengers as well as the cities in which the stations would be located. A list of **Patterson's** designs can be found cataloged in various articles and books about the railroads in the west.<sup>5</sup> Most of his depots have stood the test of time, many re-purposed for today's transportation or commercial needs.

---

<sup>3</sup> Sapphos Environmental, Inc., "City of Long Beach, Historic Context Statement," July 10, 2009, pp39, 55, 167,-68, 193-94.

<sup>4</sup> Thornton Waite, "Daniel J. Patterson, Architect," Railroad Station Historical Society (RSHS), *The Bulletin* (Jan-Feb 2004); Henry E. Bender, Jr., "Additional Depots Designed by Daniel J. Patterson," RSHS, *The Bulletin*, (Jul-Aug 2004); Henry E. Bender, Jr., *Southern Pacific Lines Standard-Design Depots*, Berkeley:Signature Press, 2013).

<sup>5</sup> Ibid.

**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.**

The building is the only surviving railroad depot in Long Beach. It serves as a reminder of the importance of railroads to the development of California cities and to the growth of the state.<sup>6</sup>

In addition, this example of the once popular Mission Revival – commercial or residential - is nearly extinct in Long Beach:

**Extant**

- James Beers residence (1503 Ocean)
- 363 Carroll Park West (c1910)

**Demolished**

- Ward Apartments (53 S. Magnolia)
- First Church of Christ (3<sup>rd</sup> and Cedar)
- First Christian Church (LB Blvd & 4<sup>th</sup>)
- Mission Cafeteria – (Ocean near LB Blvd)
- American Avenue School (8<sup>th</sup> and LB Blvd)
- Original St. Luke's Episcopal Church (7<sup>th</sup> and Atlantic)
- Pine Avenue High School (Pine at 6<sup>th</sup>)
- Olaf Nelson duplex (Ocean Blvd near Lindero), 1911 by Horace Austin
- Richard Loynes Residence, 243 Chestnut
- Henry F. Starbuck Residence, 711 W. 1<sup>st</sup> Street

---

<sup>6</sup> Weinman, Lois J., and Gary E. Stickel. "Los Angeles–Long Beach Harbor Areas Cultural Resource Survey." Prepared for: U.S. Army Corps of Engineers, Los Angeles, 1978. / Johnson Heumann Research Associates. "Expanded Downtown Long Beach Historic Survey, Final Report." / DeAtley. "Long Beach: The Golden Shore, A History of the City and the Port." / Gebhard, David and Robert Winter, "An architectural guidebook to Los Angeles," 1985 ed., entry no. 13, Long Beach. / Mulio, Cara and Jennifer Volland, "Long Beach architecture: the unexpected metropolis." Hennessy & Ingalls: Santa Monica, 2004, pp 72-73.



City of Long Beach  
 Long Beach Development Services  
 Historic Preservation Division  
 333 West Ocean Blvd., 5<sup>th</sup> floor  
 Long Beach, CA 90802  
 (562) 570-6194 Fax: (562) 570-6860

## CERTIFICATE OF APPROPRIATENESS Landmark Nomination Form

**Please print legibly or type**

<b>DATE:</b> June 20, 2014	<b>PROJECT NO:</b>	<b>APPLICATION NO:</b> <span style="font-size: 1.2em; font-family: cursive;">HP 14-208</span>
<b>APPLICANT'S NAME:</b> City of Long Beach - Cultural Heritage Commission	<b>PROPERTY OWNER'S NAME:</b> City of Long Beach - Assets Management	
<b>APPLICANT'S ADDRESS:</b> 333 W. Ocean Boulevard	<b>PROPERTY OWNER'S ADDRESS:</b> -- Same --	
<b>CITY, STATE, ZIP:</b> Long Beach, CA 90802	<b>CITY, STATE, ZIP:</b> -- Same --	
<b>TELEPHONE (INCLUDING AREA CODE):</b>	<b>TELEPHONE (INCLUDING AREA CODE):</b>	
<b>EMAIL ADDRESS:</b>	<b>EMAIL ADDRESS:</b>	
<b>PRIMARY CONTACT PERSON:</b> <input checked="" type="checkbox"/> Applicant <input type="checkbox"/> Property Owner		

*I, the undersigned, declare under penalty of perjury under the laws of the State of California that the information on this Certificate of Appropriateness application is true and correct. In addition, I understand that by nominating the subject property for landmark designation I cannot proceed with any environmental changes unless and until a Certificate of Appropriateness is issued by the Cultural Heritage Commission or the Historic Preservation Office. I further understand that neither this application nor a subsequently issued Certificate of Appropriateness supersedes the need to obtain the necessary building permits and other applicable permits under the City of Long Beach Municipal Code.*

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

### 1. PROPOSED LANDMARK

<b>NAME OF PROPOSED LANDMARK:</b> ?????	<b>ASSESSOR'S PARCEL NUMBER:</b> 7280-019-014	<b>COUNCIL DISTRICT:</b> Two
<b>PROPERTY ADDRESS:</b> 213 East Broadway	<b>COMPLETE LEGAL DESCRIPTION:</b> TRACT                      BLOCK                      LOT(S) Long Beach                      90                      portions of 24, 26, 28	
<b>PRESENT USE:</b> Vacant	<b>ORIGINAL USE:</b> Site of Nippon Pool Room (that building was demolished in 1926/27). Current building was erected as a commercial storefront	

### 2. SUBMITTAL REQUIREMENTS

<input type="checkbox"/> COMPLETED APPLICATION	<input type="checkbox"/> PHOTOGRAPHIC RECORD OF PROPERTY (12 SETS)
<input type="checkbox"/> COMPLETED DESCRIPTION WORKSHEET	<input type="checkbox"/> SITE PLAN OF SUBJECT PROPERTY (FLOOR PLANS, IF INTERIOR DESIGNATION)
<input type="checkbox"/> COPIES OF HISTORIC PHOTOS, PLANS, OR OTHER INFORMATION	

### FOR DEPARTMENT USE ONLY BELOW THIS LINE

<b>Reviewed By:</b> _____	<b>Date:</b> _____	<input type="checkbox"/> Submittal Complete	<b>COA Fee:</b>	<b>\$ 790.00</b>
		<input type="checkbox"/> Submittal Incomplete	<b>9.3% Surcharge:</b>	<b>\$ 73.47</b>
		<input type="checkbox"/> CHC Date:	<b>TOTAL:</b>	<b>\$ 863.47</b>

This information is available in an alternative format by request to the Development Services Center at  
 (562) 570-6651 or (562) 570-6793 TDD – Visit our website at [www.lbds.info](http://www.lbds.info)

### 3. DESCRIPTION

ARCHITECTURAL STYLE: Mediterranean Revival (Identified in the 2010 Downtown Plan as Vernacular Prairie)	CONSTRUCTION DATE: 1927-28  <input checked="" type="checkbox"/> FACTUAL <input type="checkbox"/> ESTIMATED
ARCHITECT, DESIGNER, OR ENGINEER: W. Horace Austin, Architect - 1927 Killingsworth, Brady & Associates - 1966 renovation	CONTRACTOR OR OTHER BUILDER: William E. Allen, contractor - 1927 Stromberg & Son - 1966 renovation Westland Construction - 1998 interior remodel
CONDITION: <input type="checkbox"/> EXCELLENT <input checked="" type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> DETERIORATED	
ALTERATIONS: In September 1966, owner Jack P. Perrick hired Killingsworth, Brady & Associates to remodel the facade, along with some interior spaces. At this time, six arches were built in an arcade fashion onto the facade, covering the width of the first story exterior. The second story remained untouched. In 1998, the interior was remodeled for use as a community theatre.	
THREATS TO SITE: <input type="checkbox"/> NONE KNOWN <input checked="" type="checkbox"/> PRIVATE DEVELOPMENT <input type="checkbox"/> VANDALISM <input type="checkbox"/> PUBLIC WORKS PROJECT <input type="checkbox"/> ZONING <input type="checkbox"/> OTHER:	
IS THE STRUCTURE: <input checked="" type="checkbox"/> ON ITS ORIGINAL SITE <input type="checkbox"/> MOVED <input type="checkbox"/> UNKNOWN	

### 4. SIGNIFICANCE

BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE OF THE PROPOSED LANDMARK:  
 INCLUDE DATES, EVENTS, AND PERSON(S) ASSOCIATED WITH THE SITE. (USE AN ADDITIONAL SHEET IF NECESSARY)

213 E. Broadway was the originally a site of importance to the history of the Japanese community in Long Beach. In 1912 the Nippon Pool Room was listed in the City Directory and the 1914 Sanborn Map indicates there was a single-story building on the site. The proprietor in 1912 was G. Hatekeyama and in 1913-14, G. Okino operated the room, along with a barber shop. Pool rooms were important social havens for the Japanese, of which Long Beach had a sizeable population vested in the agricultural and fishing economy of the area. This location of the Nippon Pool Room is significant, as downtown Long Beach had only a handful of Japanese businesses. By the 1920s, Long Beach's Caucasian residents had become less tolerant of the Japanese, their views supported by the federal Immigration Act of 1924. In 1927, the Nippon Pool Room was demolished and the current 2-story building erected by Timothy A. Stephens, owner. He hired architect W. Horace Austin, and contractor, W.E. Allen. To be used for stores, this new structure cost \$9,000 and was directly adjacent to the newly erected Middough's Men and Boys Shop. Stephens owned the Star Mill and Lumber Co. and was an early City Trustee, and later a City Councilman. The architect, W. Horace Austin, is one of Long Beach's most important architects. Among his designs are the 1934 remodel of the Long Beach City Hall, the Municipal Auditorium, the Pacific Southwest building (201 Long Beach Blvd), Woodrow Wilson H.S and Long Beach Polytechnic auditorium, George Washington Middle School, (cont'd on page 2a)

SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEW WITH DATES)

Street, Richard. "Beasts of the Field: A Narrative History of California Farmworkers, 1769-1913," Stanford:California, 2004.  
 The Immigration Act of 1924 prevented Japanese nationals from immigrating to the United States. Surrounding this period, there was great pressure on the City's Planning Department and City Council to deny expansion of any Japanese institutions. "Fair play for Japanese is urged. Dr. David Starr Jordan recounts experiences in Orient. Peace loving people found. Average Japanese here not representative of race, speaker states." Long Beach Press, Jan 13, 1933, p. 11.  
 Long Beach Fire Department, "Souvenir of Long Beach," 1902 & "Elks to fete pioneers on golden anniversary," Long Beach Press Telegram, Feb. 23, 1954, p. B1.  
 City of Long Beach permit, #C-16721, dated 11-28-1927,  
 Ivers, Louise, "An architectural stylist : W. Horace Austin and eclecticism in California, April 6-28, 2005 [catalog], Carson, CA : CSU Dominguez Hills, 2005.  
 City of Long Beach permit #C-2613, dated 9-28-1966 & City of Long Beach permits 1997 - 1998, Westland Construction.  
 1980 Long Beach Cultural Heritage Downtown Survey, Sanborn Maps 1914 & 1949 page 37.  
 Long Beach Citywide Historic Resources Inventory, Jones & Stokes, 2009  
 City of Long Beach Downtown Plan PEIR 2010. Identified as potential city landmark [5S3]

## 5. CHARACTER DEFINING FEATURES

NAME OF PROPOSED LANDMARK: ????	PROPERTY ADDRESS: 213. E. Broadway Long Beach, CA 90802
NUMBER OF STORIES: Two - 30' tall	PLAN TYPE (BASIC SHAPE OF THE BUILDING): Rectangular
ARCHITECTURAL STYLE: Mediterranean Revival (Identified in the 2010 Downtown Plan as Vernacular Prairie)	STRUCTURE USE (RESIDENCE, ETC.): 1927-1991 Commercial. 1998-2006 as a performing arts theatre.
<b>EXTERIOR FINISH MATERIAL</b>	
BODY (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.): Stucco exterior	TRIM (WOOD, METAL, ETC.): Boxed cornice is supported by a band of 13 prominent wood brackets, which alternate with the decorated panels of the frieze
<b>ROOF</b>	
SHAPE (GABLE, HIPPED, MANSARD, ETC.): Side bay roof which departs from convention by not being tiled.	MATERIAL (CLAY TILE, ASPHALT, WOOD SHINGLES, ETC.): Clay tile
<b>WINDOWS</b>	
WINDOW MATERIAL & TYPE (WOOD, SINGLE HUNG, DOUBLE HUNG, CASEMENT, HORIZONTAL SLIDING, ETC.): On the second story facade, two pairs of double-hung windows, set within scalloped arches, are covered by ornamental wrought iron grates.	
<b>ENTRY</b>	
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.): Front doors are recessed behind a stucco arcade of six arches.	DOOR STYLE (TWO PANEL, THREE PANEL, DOOR WITH GLASS, ETC.): Glazed glass, steel frames
<b>ADDITIONAL CHARACTER DEFINING ELEMENTS OF THE STRUCTURE</b>	
<p>IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES; BALCONIES; NUMBER AND SHAPE OF DORMERS; NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES; ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY; VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC:</p> <p>The second story facade (along the beltway) holds three standing plaster bears behind large shields. These are quite distinctive and contribute to the uniqueness of the facade. Also, the numerous(13) wood brackets under the overhanging cornice provides architectural interest. From 1998 to 2006, the building housed the Cal Rep Theater, so a large double marquee spreads across the facade. Signage reading "Edison Theatre" in logo script sits at the top of the building, where the roof line meets.</p> <p>The first story entrance has six openings forming the arcade. There is a ticket booth at one end.</p>	

SECONDARY BUILDINGS (GARAGE, GARDEN SHELTER, ETC.):

None.

**SIGNIFICANT INTERIOR SPACES (IF APPLICABLE)**

IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS; ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC:

the 1998 remodel created a 99-seat non-equity theatre interior complete with lighting grid and pit, pit walkway.

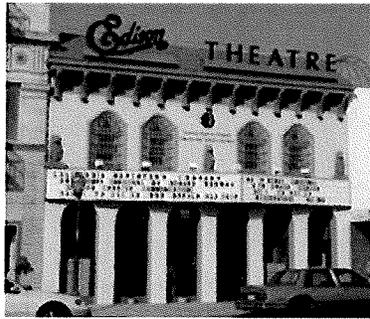
**LANDSCAPING (IF APPLICABLE)**

IDENTIFY NOTABLE MATURE TREES AND SHRUBS:

N/A

ANY ADDITIONAL FEATURES:

N/A



Criteria of Designation  
213 E. Broadway (most recently the Edison Theatre)

**A. It possesses a significant character, interest or value attributable to the development, heritage of cultural characteristics of the city, the southern California region, the state or the nation**

The original 1912 structure on this site (demolished in 1927) was a Japanese-owned business. The Nippon Pool Room was the only cultural and fraternal institution in downtown Long Beach during these years. Other Japanese businesses were present, such as produce stands and an occasional gift shop, as well as some residences, but there were no other social clubs serving this important early group of residents. The growing "America for the Americans" movement of the 1920s, which was codified by the federal government through the 1924 Immigration Act, changed forever the burgeoning multi-ethnic face of Long Beach. The Nippon Pool Hall was torn down and the current building erected in 1927. The architecture chosen by owner Timothy A. Stephens and architect W. Horace Austin was one that was decidedly "Southern Californian" in the hugely popular Mediterranean Revival style. The details are numerous and unique when compared to any other building downtown, with the prominent brackets and inset windows covered by ornamental grates. Are the decorative California bears holding the shields meant to erase anything remotely "Asian?" Do the 13 prominent brackets under the cornice reference the 13 original colonies? These curious elements have remained, though the first floor façade has a mid-century design, courtesy of Killingsworth, Brady and Associates.

**D. It portrays the environment in an era of history characterized by a distinctive architectural style.**

This building is an example of Spanish Baroque/Mediterranean design typical of the twenties, with stucco walls, red tile roof, arched, recessed windows and sculptural plaster ornamentation providing Spanish Baroque touches. The bears standing erect behind shields provide a unique decorative accent. The ground floor originally consisted of glass storefronts, behind arched stucco entries (two). The 1966 arcade facade still exists today.

**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.**

The 1927 design was by W. Horace Austin, one of Long Beach's most notable architects. Among his designs are the 1934 remodel of the Long Beach City Hall, the Municipal Auditorium, the Pacific Southwest building (201 Long Beach Blvd), Woodrow Wilson H.S and Long Beach Poly auditorium, George Washington Middle School, Buffum's Department Store, Walker's Department Store, Wise Building, Press Telegram Building, LB Airport Terminal (with Kenneth Wing), the San Pedro Post Office, and the Santa Ana City Hall. This list is just a sampling of Austin's portfolio. His obituary called him "Dean of Architects"<sup>7</sup> and most of his

---

<sup>7</sup> "W. Horace Austin, dean of architects, is called," no paper name, Long Beach Collection, LBPL Clippings file, Jan 6, 1942.

designs have been recognized as city or state historic landmarks. The 1966 remodel by Killingsworth, Brady and Associates was the work of probably the most significant Long Beach design firm to inform the mid 20<sup>th</sup> century architectural canon.

**H. It is part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif.**

213 E. Broadway is located on Broadway between Pine Avenue and Long Beach Boulevard, a block that contains the highest concentration of older commercial buildings that have survived in downtown Long Beach. It is the only block that visually represents the historical roots and evolution of Long Beach as an old California city. It contains three other buildings currently designated as Long Beach Historic Landmarks: Insurance Exchange, Pacific Southwest Building, and the American Hotel. A fourth landmark – Barker Brother Furniture Store – was razed in 1994. This block also provides the linkage from downtown proper (Pine Avenue and the Promenade) to the East Village starting on Long Beach Boulevard. Continuing to renovate these unique structures is an opportunity to provide the architectural intrigue necessary for urban renewal.