

<b>State of California — The Resources Agency</b> <b>DEPARTMENT OF PARKS AND RECREATION</b> <b>PRIMARY RECORD</b>	<b>Primary #</b> <b>HRI #</b> <b>Trinomial</b> <b>NRHP Status Code:</b> 5S1
<b>Other Listings</b> <b>Review Code</b>	<b>Reviewer</b>
	<b>Date</b>

Page 1 of 10

\*Resource Name or # (Assigned by recorder): 287 Granada Avenue

P1. Other Identifier: None

\*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 Location:  Not for Publication  Unrestricted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: Long Beach Date: 1981 T5S; R12W; \_\_\_ of \_\_\_ of Sec 4; SB B.M.

c. Address: 287 Granada Avenue City: Long Beach Zip: 90803

d. UTM (Give more than one for large and/or linear resources) Zone: 11, 394966 mE/ 3736909 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): AIN: 7250-028-020

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

The subject property is located on Lot 19 in Block 8 in the old community of Belmont Heights in Long Beach, approximately 1.5 miles southeast of the Belmont Heights Historic District. This 1,785 square-foot, two-family building is a two-story duplex residence built in 1931 and located within a primarily single-family section of Granada Avenue. It is Spanish Colonial Revival style with some Monterey Revival elements. The stuccoed building is primarily rectangular in plan placed along an east-west axis within a narrow lot; its width is two bays and its depth is four bays. The building is capped with a side-gabled, shallow-sloped roof of Spanish tile, and decorated with various other Spanish Colonial Revival detailing. Landscaping is a mixture of original and altered elements. The elements of most significant alteration include flagstone pavers that have been used for a front walkway and two sets of stairs to the primary front entrance.

(See Continuation Sheet page 5)

\*P3b. Resource Attributes (List attributes and codes): HP3 Multiple Family Property

\*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.)

(See additional photos on Continuation Sheet page 4)



**P5b. Description of Photo** (view, date, accession #): Facing West, May 9, 2017, Photo No. L1130422

\*P6. Date Constructed/Age and Source:  Historic  Prehistoric  Both

\*P7. Owner and Address:  
Michael and Kathleen Bohn  
287 Granada Avenue  
Long Beach, CA 90803

\*P8. Recorded by (Name, affiliation, and address): D. Faxon and C. Chasteen  
Sapphos Environmental, Inc.  
430 N. Halstead Street  
Pasadena, CA 91107

\*P9. Date Recorded: May 25, 2017

\*P10. Survey Type (Describe):  
Intensive  
CEQA Compliance  
P-Project Review

\*P11. Report Citation (Cite survey report and other sources, or enter "none"): Sapphos Environmental, Inc. 2015. Historic Evaluation for 287 Granada Avenue, Long Beach, California.

\*Attachments:  NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  
 Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  
 Artifact Record  Photograph Record  Other (List):

**BUILDING, STRUCTURE, AND OBJECT RECORD**

\*Resource Name or # (Assigned by recorder): 287 Granada Avenue  
Page 2 of 10

\*NRHP Status Code: 551

**B1. Historic Name:** 287 Granada Avenue

**B2. Common Name:** 287 Granada Avenue

**B3. Original Use:** Multi-Family Residence

**B4. Present Use:** Multi-Family Residence

\***B5. Architectural Style:** Spanish Colonial Revival

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

House constructed in 1931 during development of east Belmont Heights with Spanish-style residences. Minor side and rear windows, stucco finish, and stairs/walkways altered at unknown dates.

\***B7. Moved?**  No  Yes  Unknown **Date:** N/A

**Original Location:** N/A

\***B8. Related Features:** Detached garage

**B9a. Architect:** N/A

**b. Builder:** N/A

\***B10. Significance: Theme:** Spanish Colonial Revival Architecture **Area:** Long Beach

**Period of Significance:** 1931

**Property Type:** Residence **Applicable Criteria:** A and C

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

*Alamitos Beach and Belmont Heights*

The subject property, 287 Granada in Long Beach, was constructed in 1931 as a part of the former Alamitos Beach town site. A series of annexations to Long Beach in the 1900s—including the absorption of Alamitos Beach (1905) to the east, Carroll Park (1908), and Belmont Heights (1911)—helped increase the permanent local population. Sanborn maps indicate that, from 1902 to 1905, Long Beach's population tripled, from approximately 4,000 to 12,000. By 1910, the population was 17,809, and the City had expanded to approximately 10 square miles. By the 1930s, this expansion was halted as the Great Depression set in.

(See Continuation Sheet page 6)

**B11. Additional Resource Attributes** (List attributes and codes): N/A

\***B12. References:** (See Continuation Sheet Page 10)

**B13. Remarks:** N/A

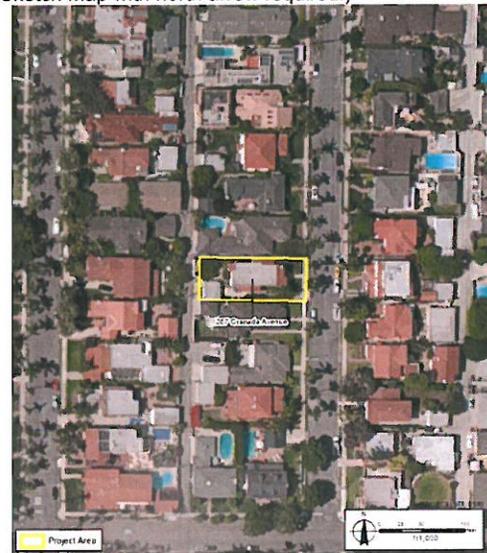
\***B14. Evaluator:**

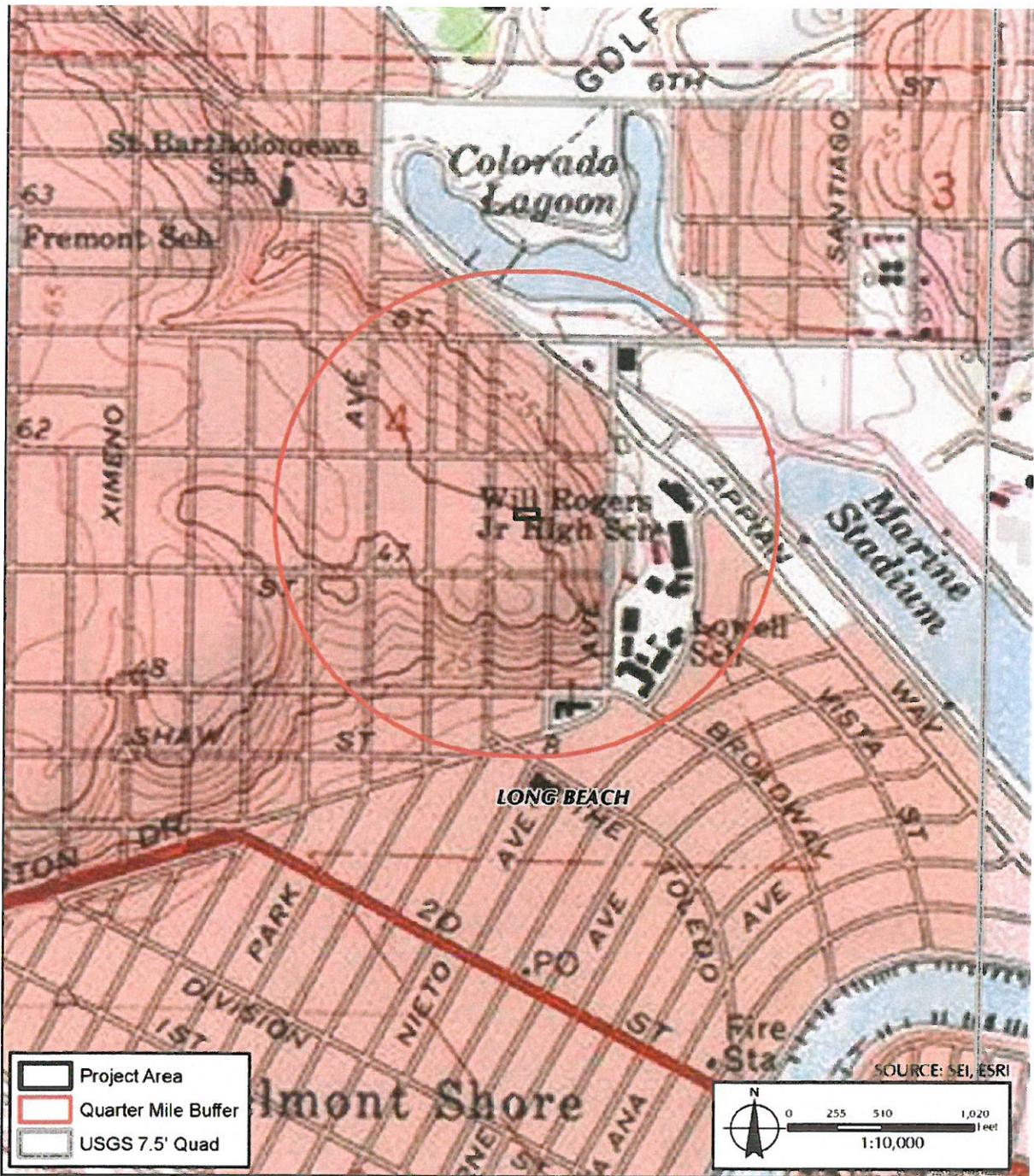
Donald Faxon  
Sapphos Environmental, Inc.  
430 N. Halstead Street  
Pasadena, CA 91107

\***Date of Evaluation:** May 25, 2017

(This space reserved for official comments.)

(Sketch Map with north arrow required.)





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\*Resource Name or # (Assigned by recorder): 287 Granada Avenue

**P5a. Photo or Drawing**

*(Continued from Primary Record page 1)*



Facing West Southwest



Facing Northwest

See Continuation Sheet page 5.

**P5a. Photo or Drawing**

*(Continued from Continuation Sheet page 4)*



View of Garage, Facing West

**P3a. Description**

*(Continued from Primary Record page 1)*

The primary (east) elevation is divided into a simple four-element design that displays slightly asymmetrical decorative touches to provide relief. At the first floor, a simple first floor entry is located within the left (south) bay and fronted by a landing held by four square, stuccoed piers and accessed from its south side by four stairs clad in non-original flagstone veneer. The right bay contains a large arched twelve-light focal window within a slightly stepped-back portion of the façade. Above these two elements, the first floor entrance is topped by an original second floor balcony of painted milled wood supported by large brackets and accessed by multi-light French doors, a typical element in Monterey Revival style architecture. The arched first floor focal window portion of the façade is crowned by a line of four scallop-type arches that buttress the overhanging second floor. Wood brackets that would support these arches are present, but are currently encased in the inappropriate application of rough stucco. The sash for the window opening contained at the second floor on this north bay is of the same twelve-light scale as the first floor focal window, but of a rectangular rather than arched shape.

Located at the corner of both the east (primary) and north elevations, a tiled staircase to the second floor unit is accessed - like the first floor landing - from its north side with a wall that partially screens the stairs from the street, then turns to the west. Along with its screen wall, the staircase steps up to meet and become part of a larger gabled projected extension of the house to the north. The north elevation then features multiple window openings that appear original from the public way, along with a single door opening below the stair that apparently serves as a secondary access from the lower unit to the narrow alleyway in that location.

Along the narrow driveway, which now serves as a walkway, the south elevation features paired French doors at the lower level that meet a raised tiled patio, matched by paired double-hung windows above. The south elevation then steps out significantly to widen the house from the second bay back to the rear of the property. This projected portion of the building contains single double-hung windows at the first and second levels of its narrow east-facing wall, and additional fenestration further towards the rear of the house, which is difficult to discern from the public way. Two to three historically inappropriate examples of aluminum sash mentioned by the owner in a city application may exist along either of the side elevations, or at the back for the house, but are slated for replacement. The French doors along the first floor of the south elevation will also be replaced with doors to match the original front balcony examples.

*(See Continuation Sheet page 6)*

**P3a. Description**

(Continued from Continuation Sheet page 5)

The house is otherwise difficult to assess from the public right-of-way due to heavy screening by trees, but photographs provided by the owner of the rear (west) side of the house suggest that the rear elevation contains three double-hung windows on each floor, which are invisible from the public right-of-way.

**\*B10. Significance:**

(Continued from Building, Structure, and Object Record page 2)

Aside from annexations, the geographic boundaries of residential development did not expand as swiftly or dramatically as the population pressure increased in the core, and City leaders struggled to develop infrastructure apace with growth. Single-family residential construction was occurring in areas outside of the original incorporated boundaries of the City, especially on the Alamitos Beach town site. Belmont Heights, Alamitos Heights, and Belmont Shore were all subdivided into lots for single-family homes. By 1907, housing values were high.

**Spanish Colonial Revival 1915 - 1942**

Beginning with the effort to rescue and restore the California missions in the late 19th century and the subsequent development of the Mission Revival style, architects in Southern California pursued a quest for an architectural identity that reflected the region's climate, lifestyle, and Hispanic past. This search crystallized into the Spanish Colonial Revival with the 1915 design by architect Bertram Goodhue for the Panama-California Exposition in San Diego, California. The Spanish Colonial Revival style was hugely popular from the early 1920s until the 1940s. Whole communities and cities such as Rancho Palos Verdes, San Clemente, and Santa Barbara passed ordinances requiring that new buildings conform to the Spanish Colonial Revival image. Developers, builders, and individual homeowners in Long Beach, as elsewhere in Southern California, embraced the style, which easily eclipsed the other contemporaneous enhanced and romanticized vision of a California past that never was. The Spanish Colonial Revival style was employed for nearly all types of buildings—single- and multi-family residential, commercial, and institutional—and therefore could range in height from one to multiple stories. The majority of Spanish Colonial Revival buildings were asymmetrical, although a popular bungalow subtype was markedly symmetrical. Almost all Spanish Colonial Revival buildings are recognizable by stucco-covered exterior walls and red clay tile roofs. Most roofs were gabled, or gabled and flat, although hipped roofs were also utilized. Towers and turrets, even on one-story homes, fed the Southern California delight in fantasy. Arched openings were almost ubiquitous. Patios and balconies allowed enjoyment of the mild climate. Secondary materials—including wood (usually dark stained), wrought iron, and polychromatic tile—provided effective accents. Windows could be wood framed or metal and were mostly casement and double-hung sash in type.

**Character-defining Features**

Spanish Colonial Revival buildings draw on an extensive architectural vocabulary. Some of the most common elements and features include the following:

- Usually one or two stories
- Exterior wall surface covered in stucco (or very occasionally, brick or cast stone)
- Asymmetrical appearance
- Round or square towers and cupolas
- Low-pitched gabled or hipped roof covered in Mission or Spanish red clay tiles or a flat roof with parapet wall
- Shallow eaves or deeper eaves with carved wood brackets exposed in the overhang
- Heavy wood door, commonly carved or paneled, sometimes emphasized by spiral columns, pilasters, carved decoration, or patterned tiles
- Arched focal windows and casement windows
- Window grilles of wrought iron or pierced stucco or *rejas* of wood
- Exterior balconies with wood or wrought-iron railings
- Exterior gardens and patios
- Attached, exterior chimneys, often tapered
- Tiled accents on walls, stairs, fountains

(See Continuation Sheet page 7)

**B10. Significance:**

(Continued from Continuation Sheet page 6)

- Brick or tile vents
- Wrought iron lanterns and hardware
- Battered or buttressed corners
- Wing walls and *porte cocheres* with arched openings
- Exterior staircases
- Shallow second story overhang marked by corbels or brackets

In Long Beach, examples of the Spanish Colonial Revival style are visible throughout the city and reflect the construction boom of the 1920s. Most examples are single-family residences and were part of such large developments as Bixby Knolls and the historic districts of Wilton Street, Wrigley, and Minerva Park Place. Several examples of courtyard housing were also built, including the Casa Grande Apartment Building (La Casa Grande, 317 Livingston Drive) by architects Schilling and Schilling and several designed by George D. Riddle (Rose Towers / El Cordova Apartments, 1728 East Third Street; The Barcelona, 1905 East First Street; Casa Del Patio, 2055 East Third Street; Alvarado; and Casa Nido, 2074 East Third Street). Multi-story residential examples include the Breakers by architects Walker and Eisen (200 East Ocean Boulevard) and the Campbell Apartments (130 Linden Avenue, Wright and Gentry, architects). Nonresidential examples include the Community Hospital by architect Hugh R. Davies (1720 Termino Avenue) and the Ebell Club and Theatre by C.T. McGrew (290 Cerritos Avenue/1100 East Third Street).

To be significant individually, the building must possess exemplary characteristics of the style. Residential examples, unless architecturally outstanding or designed by a noted architect, tend to be eligible mostly as district contributors. To be significant as an example of the Spanish Colonial Revival style, a building must possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. If landscaping contributes to the Spanish Colonial flavor of the original design, integrity of the setting will also be a factor. Most critical are the retention of the original stucco siding (or replacement that duplicates the appearance and texture of the original), clay roof tiles (typically, replacement with concrete or other substitutes is not acceptable), and original windows and doors. Any additions should ideally be located in the rear and appropriately proportioned. An original, detached garage with a similar design scheme would be considered a related feature, unless it has been resurfaced or its garage door incompatibly replaced.

**287 Granada Avenue**

287 Granada Avenue is located within the area known as Belmont Heights; however, the street and property are not located either within the City's Belmont Heights Historic District, or the adjacent Eliot Lane Historic District two blocks to the northwest. The stylistic choices evident in the contributors to the Eliot Lane Historic District tie nicely to the residence at 287 Granada Avenue; Eliot Lane is filled with Mission Revival-style and Spanish Colonial-style residence with some Monterey Revival-style elements. Granada Avenue was nevertheless known for its development of Spanish Colonial Revival houses. In a January 19, 1930 article in the *Press Telegram* sensationalizing the opportunity to purchase and build homes along the upper section of Granada Avenue, high costs (due mostly to skyrocketing land values) and designs by architects such as George Riddle, Ray Sites, and Dedrick and Robbe were emphasized:

*"A dozen new homes, nearly all of Spanish architecture and representing market values of \$25,000 and upwards each, either are under construction or have just been completed in this extreme eastern section of Belmont Heights...last block to be developed in the Heights... with outlooks to the ocean to the south, and mountains to the north."*

Also discussed with regard to duplexes such as 287 Granada were elements designed to both hide and glamorize the nature of multi-family houses. One example includes neighboring 257 Granada Avenue, which was described as "... outwardly a large single family residence," but with a second floor apartment that is "... reached by an open tile-faced masonry stairway." Builder C.L. Jackson was credited with devising these methods to make multi-family dwellings more palatable in the neighborhood. "All this was accomplished on a lot measuring 50 by 100 feet."

(See Continuation Sheet page 8)

**\*B10. Significance:**

(Continued from Continuation Sheet page 7)

**Owners**

John and Susan Dougall of Riverside, California appear to be the first owners of the property before it became improved with the current Spanish Colonial Revival house that exists on it now. They purchased it in 1911 and possessed it until 1924.

Henry J. Marsh appears to have been the owner of the property when it became improved with the Spanish Colonial Revival house that exists on it now. Marsh purchased the property in 1924 from the Dougalls and owned it until 1934.

The name C.P. Wiand is found listed as "owner" on a 1931 permit for repair work, a period when Henry Marsh owned the property, but he has been confirmed as a local building contractor and perhaps the builder of 287 Granada Avenue.

In 1934, Henry Marsh sold the property to Lottie Smith, who transferred the property the next week to Dorothy Anderson, who appears to have held the property until 1937. Armond J. Robertson held onto the property from 1937, when he purchased it from Anderson, until 1943.

Virginia Pollock purchased the property in 1943 and soon sold it to Edwina Gladden that same year. Jesse Bond purchased the property in 1949.

Tom Serac purchased the property in 1953 and owned it until 1979.

Charles Holcombe purchased the property in 1979, followed by Seymour and Edith Gates in 1983. It transferred to the Edith Gates Trust in 1989. Gail Woodruff Purchased the property in 1999.

Michael and Kathleen Bohn are the current owners and purchased 287 Granada Avenue in 2007.

**Eligibility**

The subject property located at 287 Granada Avenue in Long Beach possesses a significant character, interest, and value attributable to the development, heritage, and cultural characteristics of the City of Long Beach and the Southern California region. The development of Granada Avenue not only came at the very end of available land in Belmont Heights as discussed above; but also at the end of a period of prosperity and continued expansion, before the Great Depression set in. The development of this "last" street within Belmont Heights involved significant planning and design work by various local architects. 287 Granada Avenue is located within an upper block of properties that have suffered from infill, alterations, and new construction, which reduces its ability to contribute to a district and marginalizes its ability to convey its significance. However, the property does still relate to other surviving circa-1930 Spanish Colonial Revival residences in the neighborhood. It conveys enough significance to be eligible for designation pursuant to Criterion A of the Long Beach Historic Landmarks (LBHL) criteria for its association with events that have made a contribution to the broad patterns of the City's history, within a period of significance. The property located at 287 Granada Avenue does not appear eligible at the state level under Criterion 1 of the California Register of Historical Resources (CRHR) because its significance is limited to development at a local level. The period of significance for the property is 1931.

The subject property located at 287 Granada Avenue in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criterion B and for the CRHR under Criterion 2 as no specific individuals that were identified as closely associated with this property appear to be of significant local or regional prominence.

The subject property at 287 Granada Avenue in Long Beach is recommended eligible for designation under the LBHL pursuant to Criterion C as a good example of the Spanish Colonial Revival style of architecture in Belmont Heights. The changes in its materials, specifically the later rough stucco finish, encased exterior wood brackets, and flagstone paving, are all reversible alterations that are intended to be replaced under the owners' Mills Act plan.

(See Continuation Sheet on Page 9)

**\*B10. Significance:**

(Continued from Continuation Sheet page 8)

287 Granada Avenue is found to be ineligible for the CRHR under Criterion 3, as it does not represent a significant enough or exceptional level of architectural merit at the state level, and is not at this time documented as the work of a master architect.

The subject property at 287 Granada Avenue in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criterion D and for listing in the CRHR pursuant to Criterion 4 as it is not a likely source for future information related to history or prehistory.

**Statement of Integrity**

The subject property was evaluated against the seven aspects of integrity as outlined in the California Code of Regulations, California Register of Historical Resources (Title 14, Division 3, Chapter 11.5, Section 4852 (C)). The seven aspects of integrity include *location, design, setting, materials, workmanship, feeling and association*.

The evaluated structure retains its original *location* and has not been moved.

The original *design* of the exterior footprint of the structure remains mostly intact, with the exception of the materials addressed below and the obscured wood brackets on its front façade. All massing and windows within the public view remain as designed. The *setting* has remained both seaside and largely single- and multi-family residential. Some of the landscaping has changed so as to screen private areas.

The *materials* of the house remain original, with the exception of the stucco finish, the flagstone paving, and a few rear windows, but these alterations are reversible. The wood fenestration, wood balcony, and most of the trim elements remain original. The large Spanish roof tiles also remain.

The *workmanship* present at the exterior of the structure is evidence of the technologies and style preferences of the era in which the building was constructed and is also within the period of significance. The overall integrity of workmanship is relatively intact and original.

The *feeling* expressed by the exterior physical features conveys the property's historic character. The majority of the exterior character-defining features of the primary structure is intact and original and conveys the integrity of feeling of a Spanish Colonial Revival two-story building located near the sea.

The *association* the house has within its historic context and the period of expansion and seaside resort destination that took place in Long Beach during its construction still remain, though its neighborhood context has changed significantly within its own block. The building remains a multi-family dwelling and has had a long association with its upper-middle and upper-class owners and their neighbors.

**Conclusion**

The subject property, 287 Granada Avenue in Long Beach, is eligible under LBHL Criterion A as a resource that is associated with events that have made a significant contribution to the broad patterns of Long Beach's history and cultural heritage, and Criterion C for its architectural merit. The building conveys a particular historic architectural style; conveys the period of expansion and seaside resort destination that took place in Long Beach during its construction; and falls within the period of significance of other nearby historic districts containing similar architecture. It is a significant visual element in the neighborhood and was noted indirectly in period media when the street was developed in 1930. It retains most, but not all, of its original character-defining features, but its owners are in the process of restoring the most important missing or altered aspects of its design.

**B12. References:**

*(Continued from Building, Structure, and Object Record page 2)*

"Costly Homes Erected on Heights." 19 January 1930. *Long Beach Press Telegram*, page C-1.

County of Los Angeles. 1912 - 1920. Assessor Map Book 186, Page 15.

County of Los Angeles. 1920 - 1927. Assessor Map Book 186, Page 19.

County of Los Angeles. 1934 - 1941. Assessor Map Book 186, Page 28.

County of Los Angeles. 1941 - 1948. Assessor Map Book 186, Page 28.

County of Los Angeles. 1954 - 1958. Assessor Map Book 186, Page 38.

County of Los Angeles. February 10, 1931 Assessor permit in owner's Mills Act application.

County of Los Angeles. Assessor Intra-Net Records. On-File at Public Counter.

U.S. Census Bureau. 1930. Census Form for City of Long Beach.

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

Primary # P-19-178874  
HRI # 029559  
Trinomial  
NRHP Status Code: 5S1

Other Listings  
Review Code

Reviewer

Date

Page 1 of 16

\*Resource Name or # (Assigned by recorder): 355 Junipero Avenue

P1. Other Identifier: Rogers Residence

\*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: Long Beach Date: 1981 T5S; R12W; \_\_\_ of \_\_\_ of Sec 5; SB B.M.

c. Address: 355 Junipero Avenue City: Long Beach Zip: 90814

d. UTM (Give more than one for large and/or linear resources) Zone: \_\_\_, \_\_\_ mE/ \_\_\_ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): AIN 7263-005-032

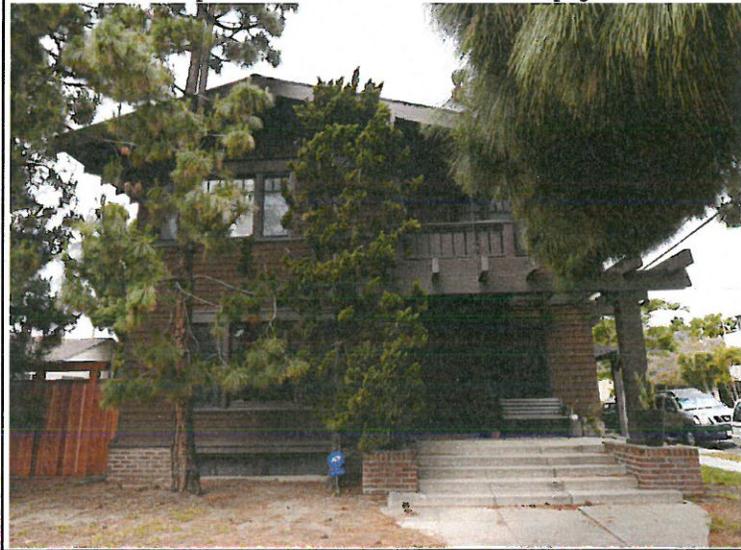
\*P3a. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries):

The subject property at 355 Junipero Avenue is a two-story single-family residence. The building is Eclectic Craftsman-style with Japanese influences. Shingles cover the exterior of the building. It has a 'T'-shaped footprint and an asymmetrical primary (eastern) façade. The building has a low-slope front-gable roof that breaks into a double gable. The roof has overhanging eaves and exposed rafters and rafter tails with paired curved brackets. A projecting bay is emphasized by the deeply recessed entrance below a trellis that partially supports a second-story balcony. This trellis is composed of intersecting paired beams upheld by unfluted squared wood columns on a brick foundation with a water table belt course. This brick foundation has a number of ground-level casement windows that provide natural light into a subterranean basement. (See Continuation Sheet page 4)

\*P3b. Resource Attributes (List attributes and codes): HP3 Multiple-Family Property

\*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.)  
See additional photos on Continuation Sheet page 5.



P5b. Description of Photo (view, date, accession #): Facing west, May 9, 2017, Photo No. L130345

\*P6. Date Constructed/Age and Source:  
 Historic  Prehistoric  Both

\*P7. Owner and Address:  
Terry and Kari Prine  
355 Junipero Avenue  
Long Beach, CA 90814

\*P8. Recorded by (Name, affiliation, and address): A. Madsen and C. Chasteen  
Sapphos Environmental, Inc.  
430 N. Halstead Street  
Pasadena, CA 91107

\*P9. Date Recorded: May 9, 2017

\*P10. Survey Type (Describe):  
Intensive  
CEQA Compliance  
P - Project Review

\*P11. Report Citation (Cite survey report and other sources, or enter "none"): Sapphos Environmental, Inc. 2017. Historic Evaluation for 355 Junipero Avenue, Long Beach, California.

Attachments:  NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  
 Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  
 Artifact Record  Photograph Record  Other (List): Historic Resource Inventory forms

**BUILDING, STRUCTURE, AND OBJECT RECORD**

\*Resource Name or # (Assigned by recorder): 355 Junipero Avenue  
Page 2 of 16

\*NRHP Status Code: 5S1

**B1. Historic Name:** Rogers Residence

**B2. Common Name:** 355 Junipero Avenue

**B3. Original Use:** Single/Multi-Family Residence

**B4. Present Use:** Single-Family Residence

\***B5. Architectural Style:** Eclectic Craftsman with Japanese influence

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

The original building permit was unavailable. However, a number of alteration permits were available. In 1948, a garage was added to the property. In 1956, the interior of the building underwent alterations to the bathrooms. This building permit identifies the building as an existing duplex. In 1973, the owners likely experienced dry rot and had to replace the floor. In 2000, the patio cover was replaced as was the house and garages' roofs.

Sanborn Insurance Maps show an addition to the southwest corner of the residence between 1914 and 1949.

\***B7. Moved?**  No  Yes  Unknown **Date:** N/A

**Original Location:** N/A

\***B8. Related Features:** Detached Garage

**B9a. Architect:** William Horace Austin

**b. Builder:** N/A

\***B10. Significance: Theme:** Craftsman Architecture

**Area:** Long Beach

**Period of Significance:** c. 1913

**Property Type:** Residence

**Applicable Criteria:** A, B, and C

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

**Long Beach - the Seaside Resort**

By the end of the 19th century, the City of Long Beach (City) possessed a waterfront that had a burgeoning tourist industry. Sanborn maps estimated the population in 1895 at 1,200 and, in 1898, differentiated between winter residents (2,000) and summer residents (6,000), in a clear indication that the City's prosperity depended on seasonal tourism and seaside amenities. During this period, the City experienced an increase in the construction of small-scaled or mixed use lodging houses, as well as strings of small, attached dwellings (courts), cottages, cabins, and tents. The increase in these building types suggests that the source of the tourist population was local, most likely Southern Californians who were most comfortable in familiar, informal accommodations (unlike visitors from the East and Midwest). In addition to local rail service, interaction between towns may have been facilitated by the sharp increase in the popularity of bicycling, which was fueled by modifications in bicycle design from the high wheeler to the safety bicycle in the 1890s. From 1895 to 1902, the geographic boundary of most development within Long Beach expanded northwest to Anaheim Street (north) and Monterey Avenue (west) to accommodate the growing population, which had increased to approximately 4,000 residents. Development also continued to grow through the communities north and east of the City. (See Continuation Sheet page 7)

**B11. Additional Resource Attributes** (List attributes and codes): N/A

\***B12. References:** (See Continuation Sheet Page 14)

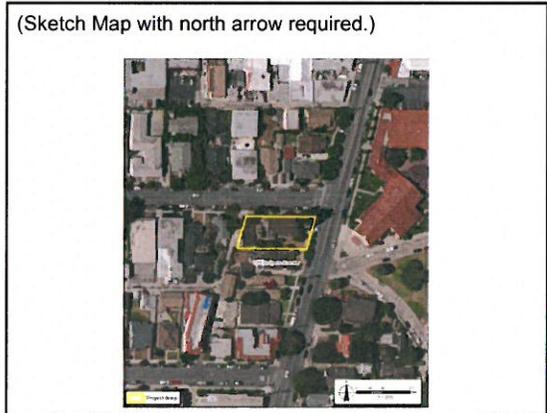
\***B13. Remarks:** N/A

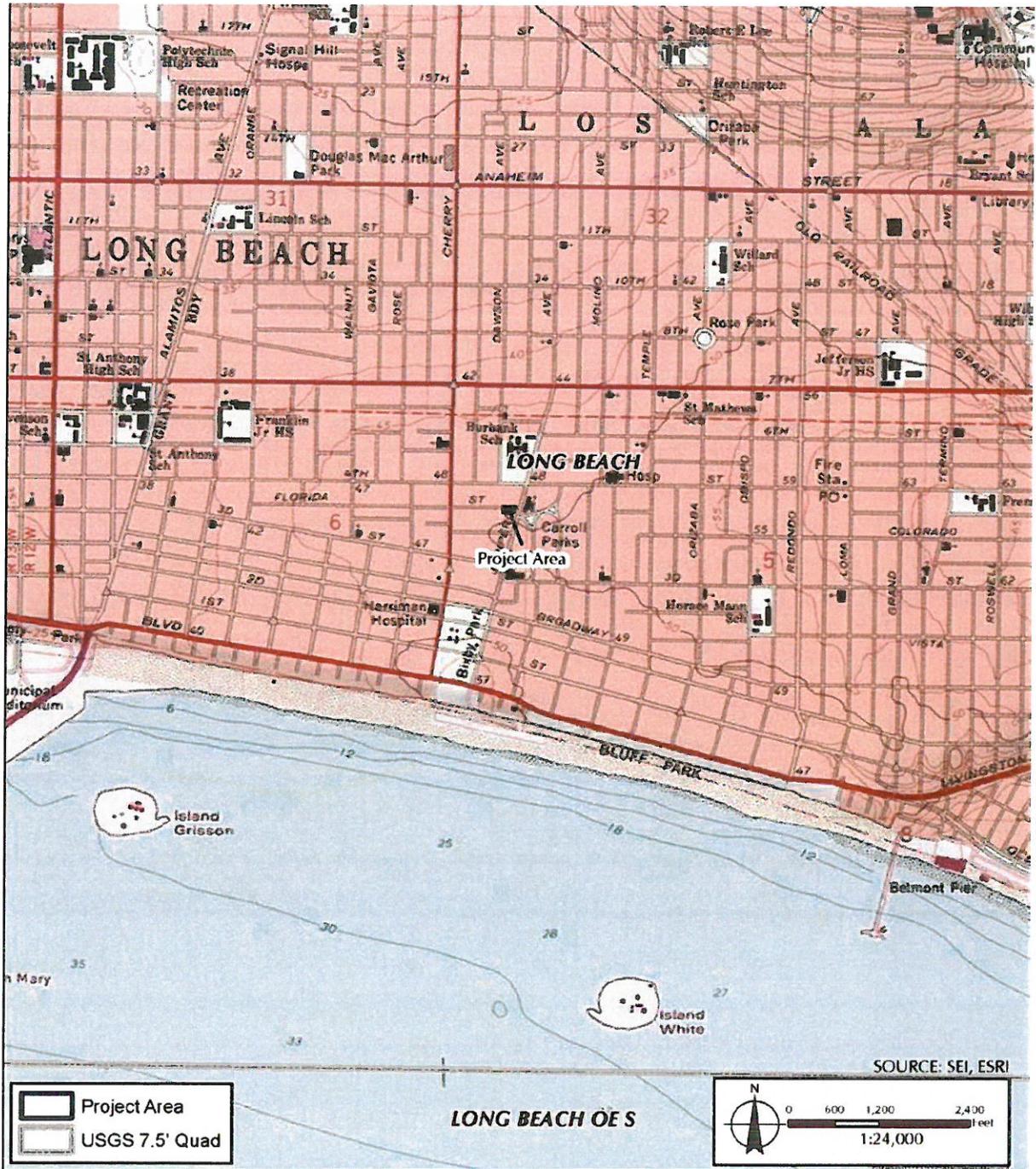
\***B14. Evaluator:**

Alexandra Madsen  
Sapphos Environmental, Inc.  
430 N. Halstead Street  
Pasadena, CA 91107

\***Date of Evaluation:** May 25, 2017

(This space reserved for official comments.)





**P3. Description**

*(Continued from Primary Record page 1)*

A concrete walkway and stairway lead to the building's double entrances. The two Arts and Crafts-style paneled wood doors with four lights are kitty-cornered.

Fenestration on the primary façade is complex. Ribbons of Arts and Crafts-style casement windows with three-over-one or three-over-two lights wrap around the second story and flank the first-story doors. Vertical boards act as lintels, overhanging the edges of the windows, and infuse the building with a Japanese aesthetic. On the projecting bay, ribbons of these style windows are placed asymmetrically, emphasizing the layered feel of the primary façade. The first-story window is a tripartite window with two three-over-one light casement windows flanking a central five-over-one light window.

The south secondary façade of the building has a large, exposed brick paneled chimney. The south façade is partially obstructed from street view by a new wood fence meant to mimic the building's architectural Japanese-inspired characteristics with its torii-inspired form. This form is also evident in the window's lintels with their overhanging edges.

Ribbons of three-over-one light Arts and Crafts-style windows splay across the south façade, peppered with single-light casement windows. The south façade has a small concrete patio with brick foundation and approximately 3-foot-high wood wall. This patio leads to the sleeping porch on the southwest corner of the window. Above the sleeping porch is a balcony with a wood railing. The sleeping porch doors are paired with interior three-over-one light Arts and Crafts-style doors enclosed by four-paneled double doors. A wood belt course follows the doors across the southern façade and to the west façade.

The west secondary façade has a ribbon of single-light casement windows across the second-story that looks onto the balcony. The west façade has a generally stepped appearance. From the sleeping porch at the southwest corner a second oriel window projects with double-hung windows that does not appear to be original to the building. Another bay projects between this bay window and the northwest corner of the building, and was possibly an addition to the building. It has a double-hung window and flat roof with a slightly projecting eave that continues across the façade. At the northwest corner of the building is a secondary entrance with half-pyramidal concrete steps. Windows at this corner have two-over-two lights.

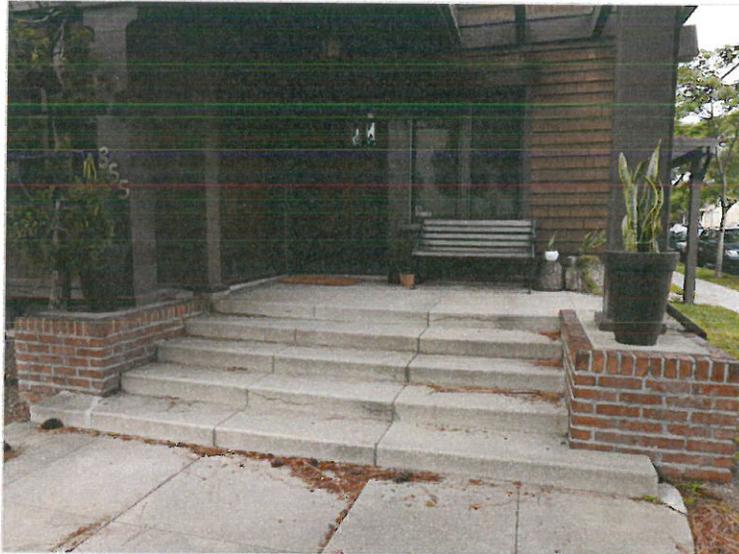
The north façade of the building has a projecting bay with a side entrance that has a concrete landing and half trellis. The trellis has single beams resting on paired beams at the corner and upheld by supports, mimicking Japanese-style construction. A ribbon of four single-light windows overlooks the entrance under a deeply projecting eave. The rest of the building has asymmetrically-stacked ribbons of the three-over-one light Arts and Crafts-style windows common on the other facades.

An addition was added to the southwest corner of the residence at an unknown date. The west region of the lot has two garages, both constructed in a comparable design and style to the residence. One is original and the other was completed in 1948.<sup>1</sup> The garages are clad in shingles and have side-gable roofs with barge boards and exposed paired rafters and rafter tails. The garage doors are paneled in a Japanese-influence style.

Page 5 of 16      \*Resource Name or # (Assigned by recorder): 355 Junipero Avenue

**P5a. Photo or Drawing**

*(Continued from Primary Record page 1)*



Detail of Entry, Facing West



Facing Northwest

*(See Continuation Sheet page 6)*

**P5a. Photo or Drawing**

*(Continued from Continuation Sheet page 5)*



Facing Southwest



Facing East

*(See Continuation Sheet page 7)*

**P5a. Photo or Drawing**

(Continued from Continuation Sheet page 6)



Facing South Southwest

**\*B10. Significance:**

(Continued from Building, Structure, and Object Record page 2)

**Alamitos Beach**

The subject property at 355 Junipero Avenue was completed in 1913 on Lot 16 of the Alamitos Park Tract across the street from the Carroll Park Tract in Alamitos Heights. A series of annexations to Long Beach in the 1900s—including the absorption of Alamitos Beach (1905) to the east, Carroll Park (1908), and Belmont Heights (1911)—helped increase the permanent local population. Sanborn maps indicate that, from 1902 to 1905, Long Beach's population tripled, from approximately 4,000 to 12,000. By 1910, the population was 17,809, and the City had expanded to approximately 10 square miles.

In 1902, John Carroll established Carroll Park in the Alamitos Heights area. The tract had oval shaped blocks and was bound by Fourth Street to the north, Eliot Lane to the east, and Junipero Avenue to the west. The 50 lots within the tract were sold for between \$500 and \$1,500 each. The community, which was located one block from the trolley station, consisted of single- and two-story Craftsman bungalows that faced curved streets and small parks. In 1908, the community of Carroll Park was annexed to the City. The Alamitos Park Tract was subdivided in 1905 by proprietors Charles Jones, J. O. Harper, C. A. Markwell, J. H. Bunford, William Carpenter, and Emma Carpenter.

Aside from annexations, the geographic boundaries of residential development did not expand as swiftly or dramatically as the population pressure increased in the core, and City leaders struggled to develop infrastructure apace with growth. Single-family residential construction was occurring in areas outside of the original incorporated boundaries of the City, especially on the Alamitos Beach town site. Belmont Heights, Alamitos Heights, and Belmont Shore were all subdivided into lots for single-family homes. In 1904, Arthur M. Parsons and his son, Arthur C. Parson, began plans for a Venetian-style city called Naples on the Alamitos Bay Peninsula. By 1907, Pacific Electric service on the Newport Line connected Naples with nearby communities, and housing values were high.

(See Continuation Sheet page 8)

**\*B10. Significance:**

(Continued from Continuation Sheet page 7)

***The City Beautiful Movement***

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

***Craftsman Style***

Rooted in the principles of the late-19th-century Arts and Crafts movement in England, the Craftsman aesthetic and ideals were developed and promoted in the United States by furniture maker Gustav Stickley and his 1901 magazine, *The Craftsman*. Craftsman architectural design reached its apogee with the work of two brothers, Charles S. Greene and Henry M. Greene, who practiced together in Pasadena from 1893 to 1914, and with the work of a handful of other architects primarily located in the vicinity of the Arroyo Seco and the San Francisco Bay Area. The work of the Greene brothers and other Craftsman style architects was widely published in both professional and popular journals. This exposure fueled the popularity of the Craftsman style, which spread quickly throughout the country. Craftsman house plans became easily accessible to the middle-class through pattern books and mail-order houses, such as Sears, Roebuck & Company, and Montgomery Ward. Affordable and easily constructed from locally available materials, the mostly one- or one-and-a-half-story Craftsman homes became known as bungalows and dominated middle-class residential design during the first quarter of the 20th century. Although some Craftsman homes were two stories in height, large-scale versions of Craftsman houses were rare except in California. A limited number of commercial and public buildings also reflect Craftsman influences.

Craftsman buildings utilize materials such as wood, stone, and brick in a natural-appearing state. Structural features were left exposed and exploited for their decorative qualities. Earth tones were favored, integrating the building with the surrounding landscape. Horizontality was emphasized through low, ground-hugging massing, employment of broadly pitched, overhanging roofs, and utilization of wood siding and flat trim laid in continuous bands. Often, the lower portion of the exterior walls or porch supports was battered or tapered so as to be heavier at ground level. Capacious front porches were nearly ubiquitous features, often overlooked by generous expanses of windows clustered in groups. A combination of window types was used, with casement windows and fixed windows commonly appearing on the facade and double-hung sash on the sides and rear. Entries typically were characterized by oversized, heavy, wood-paneled doors. Craftsman interiors were distinguished by built-in features, such as bookshelves, cabinets, and hutches with leaded glass doors and seating nooks and by the use of wood for picture rails, continuous header moldings, window and door casings, and doors.

***Character-defining Features***

- One to two stories
- Low-pitched, gabled (or sometimes hipped) roof
- Wide, unenclosed eave overhang
- Exposed rafters, beams, and/or braces in the eaves
- Vents, usually slatted or trellised, in the gable ends
- Shed- or gable-roofed dormers and sleeping porches
- Wood siding (shingle, shake, or clapboard)

(See Continuation Sheet page 9)

**\*B10. Significance:**

(Continued from Continuation Sheet page 8)

- Brick (common and clinker), stone (boulders, cobbles, or "cast" stone), and more rarely, stucco, used for porch piers and railings, foundations
- Porches, full- or partial-width or 'L'-shaped
- Porch piers, sometimes resting on pedestals
- Gabled or shed porch roofs, often echoing the shape and detailing of the main roof. Widely proportioned front doors, sometimes with beveled glass inserts or panels
- Tripartite window groupings
- Art glass windows (usually on side elevations, marking locations of interior sideboards and stairways)
- Wide window and door casings, often with extended lintels
- "Battered" or sloping foundations, chimneys, porch piers
- Pergola porch extensions
- Overall horizontal emphasis

Although these are considered the most typical character-defining features, not all will apply to each Craftsman-style building. Various regional architectural and building material preferences, as well as socioeconomic factors, influenced several Craftsman typologies to develop, especially in Southern California. In general, the style became increasingly simplified through reduction to a few recognizable elements in the decade following World War I.

***Eclectic Craftsman Substyle***

Some Craftsman buildings reflected stylistic influences of other cultures more directly than others. The wood-building traditions of Japan and European alpine regions resulted in Swiss Chalet and Japanese-Influenced Bungalows. The former was characterized by a broad, front-gable that spanned the facade, widely overhanging eaves, a wood-railed balcony supported by large brackets, and intricate cutout wood ornamentation. The Japanese influenced Craftsman was recognizable by convex curved gable ends supported by complex curved brackets, such as those in ancient Japanese temples. Medieval European influences resulted in Tudor-style Craftsman buildings, usually signified by incorporation of faux half timbering.

***Registration Requirements***

In Long Beach, countless examples of the Craftsman style were constructed. Master architects—such as Henry Greene and Charles Greene; William Horace Austin, alone and in partnership with Westel W. Sedgewick or Harvey H. Lochridge; and Harry W. Metcalf, alone and in partnership with Hugh R. Davies—designed many of the Craftsman-style residences in Long Beach. Although the Greene brothers designed only two Craftsman style homes in Long Beach, the Tichenor and Reeve residences, Austin & Sedgwick, Metcalf & Davis, and other local firms constructed hundreds of versions of the style in almost every Long Beach neighborhood during the first decades of the 20th century. Craftsman-style residences could be seen along the ocean front, in the blocks immediately north of Ocean Avenue (now Boulevard) and in the areas north, east, and west of the central business district. More modest interpretations of the style were found throughout the numerous subdivisions that emerged during the first three decades of the 20th century. Examples of this style are still prevalent throughout Long Beach due to the creation of such historic districts as California Heights, Bluff Heights, Carroll Park, and Hellman Street Craftsman. However, many Craftsman-style houses throughout Long Beach have suffered alterations to their character-defining features.

To be significant as an example of the Craftsman style, a building must possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of the original siding materials (or replacement in kind), original windows (sash and surrounds), front entry, and porch. Substitution of stucco cladding for original wood, vinyl windows for original wood-framed, or multi-light windows, or removal of exposed structural features such as rafters and beams will, in most cases, disqualify a building from consideration. Roofing materials may have been replaced but should present a compatible appearance. Enclosure of a front porch must be judged on a case-by-case basis; if the original railing and porch supports are *in situ* and the enclosure has been made with glass, the building may qualify for local listing or as a district contributor. Any additions should ideally be located in the rear.

(See Continuation Sheet page 10)

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**\*B10. Significance:**

(Continued from Continuation Sheet page 9)

An original, detached garage with a similar design scheme would be considered a related feature, unless it has been resurfaced or its garage door incompatibly replaced. An individually significant example of the Craftsman style will showcase, at a minimum, the primary character-defining features of the style, including horizontal massing, roof configuration and detailing, primary and secondary exterior materials, porch, entry, and window and door treat.

**W. Horace Austin and Harvey H. Lochridge**

W. Horace Austin and Harvey H. Lochridge were two notable architects in Long Beach in the first half of the 20th century, influencing the aesthetic of the city. The property at 355 Junipero Avenue was designed by this partnership. In 1913, the *Southwest Contractor and Manufacturer* records:

*Architects Austin & Lochridge are preparing plans for a residence to be erected at Junipero and Florida for Daniel F. Rogers of 2105 Bermuda Ave. Plans for the garage have been completed and work will immediately commence. Estimated cost, \$4,500.*

W. Horace Austin was likely the most influential architect in Long Beach; at the time of his death in 1942, the *Press-Telegram* remembered him as the "Dean of Long Beach Architects." His work spanned Southern California and reflects an expertise unparalleled in the community. Many of his designs reflect the popular period revival styles; however, he was also very innovative and incorporated unique and original ideas into many of his buildings, which were in turn imitated by other architects. He designed the Mercantile Company building, St. Anthony Apartments, the Elks Club, Kennedy Hotel, Hoyt's Theatre, and many others. Over the course of his life, Austin designed hundreds of residences, commercial, municipal, and government buildings.

Harvey Hayes Lochridge studied at Beloit College in Wisconsin before working in Boston and ultimately moving to Long Beach in 1907. After working with Harry W. Metcalf, then W. Horace Austin, Lochridge was in charge of the architectural department of the Long Beach Improvement Company, notable for its design of various bungalows in the City.

In 1912, Austin and Lochridge joined in a partnership that lasted until 1914. It was during this partnership that the residence at 355 Junipero Avenue was designed and constructed.

**Owners**

***Daniel Farrand Rogers and Ruth Dodd Rogers***

Ruth and Daniel Rogers moved to the house in 1913. Daniel Rogers was the son of a famous abolitionist, and for this reason, was unable to attend public school. As a child, he moved to Ohio, then Illinois where he eventually met and married Ruth Llewellyn in 1864. The 1900 Census records Daniel Rogers' occupation as a farmer. The Rogers moved to California in December of 1910, likely seeking a warmer climate. The family moved into their house in 1913-1914. Ruth Dodd Rogers died at the house at 355 Junipero Avenue in 1914, and Daniel died there in 1919. Their son, Francis L. Rogers lived across the street at 362 Junipero Avenue, and possibly constructed his residence there to be near the family.

***Julia Ellen Rogers***

Julia Ellen Rogers was the daughter of Daniel and Ruther Rogers and lived at the house from their deaths in 1919 and 1914, respectively. She was born in La Salle City, Illinois in 1866. In Iowa Rogers taught, lecturing in civic improvement and nature. Before moving to Long Beach, she attended Cornell. In Long Beach, she acted as the director of the Nature Club department in Country Life from 1903 to 1912 and founded the Women's City Club. Rogers also served on the Long Beach Board of Education from 1918 to 1928. She wrote a number of books including *The Shell Book* and *The Tree Book*. In 1953, the *Independent Press-Telegram* wrote of the author's 87th birthday at her home at 355 Junipero Avenue; the article attested that Rogers was "considered by many our most illustrious writer-citizen." Julia Rogers lived at the residence from 1915 to her death in 1958, intermittently.

(See Continuation Sheet page 11)

Page 11 of 16 \*Resource Name or # (Assigned by recorder): 355 Junipero Avenue

**\*B10. Significance:**

(Continued from Continuation Sheet page 10)

**Marion R. Warnock**

Marion R. Warnock (Marion R. Rogers) was the daughter of Francis L. Rogers and Lillian Rogers, granddaughter of Daniel and Ruth Rogers. Marion married Archibald Warnock and resided in San Pedro. She is listed as a housewife. She owned the house in 1958.

**Esther G. Hereford**

Esther G. Hereford owned the property in 1958. Hereford was a real estate broker, and widow; she was married to Harold Hereford. No other information exists on Esther Hereford.

**Joseph E. and Jessie L. Harris**

Joseph Harris died in 1962. No other information was available on the Harris family; they were listed as owning 355 Junipero Avenue in 1960, but no occupations were specified.

**Joan M. Schwichtenberg**

Joan M. and Otto H. Schwichtenberg owned the property as early as 1965, and continued to reside at the property until at least 1972. Joan worked as a teacher and Otto was a retired clothier at the time of his occupancy.

**Occupants**

A diverse number of occupants resided at the residence, many while Julia E. Rogers lived in the other unit. During the 1930s, many of these residents were female nurses, likely involved in the military.

**Thomas Lowry Rogers**

Thomas Lowry Rogers was a doctor who lived at the property for an unknown period of time, but resided there between 1912 and 1920. A native of Minburn, Indiana, Rogers moved to Long Beach in 1909 and was a member of the medical officers' reserve corps. In 1918, he was recognized as a commissioned lieutenant in World War I. In the war he served as a surgeon and sanitary officer at a reclassification camp south of Verdun. At the time of his death in 1967, Thomas Rogers was recognized as the oldest active Long Beach doctor. He was involved in the Long Beach Elks Club's blood bank as well as the Memorial Hospital of Long Beach; in 1962 he received an honorary lifetime trustee award for his work at the hospital.

**Dorothy Crowell**

Crowell lived at the residence from 1915 to 1916. No information was available on Dorothy Crowell. Crowell worked as a maid in Long Beach.

**Asa V. Watson**

Watson lived at the residence in 1930. He was in the U.S. Navy and married to Gertrude Watson.

**Lillian Porterfield**

Porterfield was a nurse that lived at the residence from 1931 to 1933.

**Burt Woodard**

Woodward, a welder and salesman at Fuson F Stricklan, resided at the property with his wife Ethel in 1935.

**John B. Heffernan**

Heffernan was in the U.S. Navy, and lived at the residence with his wife Patricia in 1936 and 1938.

**Mary A. Lowe**

Lowe was a nurse that resided at the residence in 1937 and 1938. No other information was available.

**Lucille W. Jameson**

Widow and housewife Lucille W. Jameson lived at 355 Junipero Avenue in 1940.

(See Continuation Sheet page 12)

Page 12 of 16 \*Resource Name or # (Assigned by recorder): 355 Junipero Avenue

**\*B10. Significance:**

(Continued from Continuation Sheet page 11)

**Rachel K. Baldwin**

Baldwin was a laundry worker at NL&C and lived at the residence in 1940.

**Leo Hillyer**

Mechanic for So&G Company and lived at the residence in 1941.

**Walter Rockey**

Walter Rockey was in the U.S. Navy and lived at the residence with his wife Elizabeth in 1941.

**Viola L. Moore**

Viola L. Moore, wage worker and companion to Julia E. Rogers, lived at the property in 1942

**Eugene R. Moore**

Eugene R. Moore, of the U.S. Navy, and wife Elaine lived at the residence in 1945.

**C. E. Padgett**

Padgett lived at the property in 1945. No other information was available.

**Nadine Westermire**

Westermire inhabited the property at 355 Junipero Avenue in 1949, when a fire started in her apartment's kitchen. Westermire worked as a nurse and was married to Richard Snyder.

**Edna Chipman**

Receptionist Chipman lived at the property in 1953 and 1954.

**Eliza R. McNulty**

McNulty was a widow that lived at the property from 1954 to 1959.

**Victor H. Skinner**

H. Skinner lived at 355 Junipero in 1961. No other information was available.

**Oral A. Bewley**

Oral A. and Minnie L. Brewley lived at the property in 1964. Oral worked as a meat cutter at Oral Quality Meats.

**355 Junipero Avenue**

The house at 355 Junipero Avenue, Long Beach, was built on Lot 16 of the Alamitos Park Tract. The residence was designed by notable architects W. Horace Austin and Harvey Lochridge and completed circa 1913. The result was a two-story Eclectic Craftsman-style residence with Japanese influences.

Daniel Rogers likely chose the lot and design of the house and lived at the property with his wife Ruth for the first year until her death in 1914. After his death in 1919, his daughter Julia Ellen Rogers, a noted naturalist specializing in trees and shells, moved into the house. Julia E. Rogers lived at the house along with a number of tenants. The house was designed as a single-family residence, altered to serve as a duplex, possibly during the housing shortage of World War II, and has since been converted back to a single-family residence.

**Eligibility**

The subject property of 355 Junipero Avenue is recommended eligible under Criterion A of the Long Beach City Cultural Heritage Commission Ordinance as a Long Beach Historic Landmark (LBHL) that possesses a significant value attributable to the development of the city of Long Beach. The property at 355 Junipero Avenue conveys the period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during its construction. However, the property is not eligible for listing pursuant to Criterion 1 for the California Register of Historic Resources (CRHR) as its importance is limited to development at a local level.

(See Continuation Sheet page 13)

Page 13 of 16 \*Resource Name or # (Assigned by recorder): 355 Junipero Avenue

**\*B10. Significance:**

(Continued from Continuation Sheet page 12)

The subject property at 355 Junipero Avenue in Long Beach is recommended eligible under Criterion B as a LBHL as Julia Ellen Rogers, an individual of substantial local significance was associated with this property. Julia E. Rogers was a naturalist notable for her work on shells and trees, and was recognized as a leading writer in the City. The property's significance does not rise to the eligibility of Criterion 2 for the CRHR as Julia E. Roger's importance is limited to the City of Long Beach.

The subject property at 355 Junipero Avenue in Long Beach is recommended eligible under Criterion C of the as a LBHL as it embodies those distinguishing characteristics of an architectural type. The residence conveys a particular high style example of an Eclectic Craftsman with Japanese influence. The property is an exceptional individual resource that retains the majority of the aspects of integrity, including the original siding, many of the original windows, the original porch and entrance, the original garage is also a related feature; it therefore meets the local registration requirements for Craftsman-style architecture. Additionally, this property is the work of a person whose work has significantly influenced the development of the City; and is an exceptionally unique, high-style, and master-architect-designed building. Architect W. Horace Austin and Harvey Lochridge were prominent in Long Beach and responsible for some of the city's most famous architecture. Austin was likely the most famous early architect in the city and was creative in his original designs. Furthermore, the subject property is related to a distinctive area, notably the early development of Long Beach and the Carroll Park and Alamitos Park Tracts, and should be developed or preserved according to a specific historical, cultural, or architectural, motif. It is a very unique and significant visual element in the neighborhood and in a very unusual, prominent, corner location as a noteworthy Craftsman property that stands across the street from another Craftsman property (362 Junipero Avenue) which creates a unique but consistent architectural conversation. However, the property's significance does not rise to the eligibility of Criterion 3 for the CRHR as the high-style Craftsman is notable in the City but is not a unique or extraordinary example to warrant listing on a state-level.

The subject property is recommended ineligible under Criterion D as a LBHL and the CRHR under Criterion 4 as it is not a likely source for future information related to history or prehistory.

**Statement of Integrity**

The subject property was evaluated against the seven aspects of integrity as outlined in the California Code of Regulations, California Register of Historical Resources (Title 14, Division 3, Chapter 11.5, Section 4852 (C)). The seven aspects of integrity include *location, design, setting, materials, workmanship, feeling and association*.

The evaluated structure retains its original *location* and has not been moved.

The original *design* of the exterior footprint of the structure remains intact with the addition of a garage. The residence conveys a particular high style example of a Craftsman-style house, largely original to 1913.

The *setting* has remained largely single-family residential.

The *materials* of the house remain original, with the exception of minor alterations and addition of the garage. The house remains a shingled bungalow dating to 1913, and the building materials have remained extant or been compatibly replaced in-kind.

The *workmanship* present at the exterior of the building conveys evidence of the technologies and style preferences of the era in which the house was constructed. The overall integrity of workmanship is intact, unique, and high style in quality.

The *feeling* expressed by the exterior physical features conveys the property's historic character. The majority of the exterior character-defining features of the primary building are intact, original, and convey integrity of feeling; that being of a Craftsman-style house with Japanese influences.

(See Continuation Sheet page 14)

Page 14 of 16 \*Resource Name or # (Assigned by recorder): 355 Junipero Avenue

**\*B10. Significance:**

(Continued from Continuation Sheet page 13)

The association the house has within its historic district context and the period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during the decade of its construction still remain, primarily through the survival of both the house and its neighborhood context.

**Conclusion**

The subject property, 355 Junipero Avenue, in Long Beach, is eligible under Criteria A, B, and C as a LBHL. The property is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage. The property conveys a high style historic architectural style and conveys the period of expansion specifically by it representing two phases in the development of Long Beach neighborhoods. In addition, the residence was a part of the period of expansion, seaside resort, and City Beautiful Movement contexts that took place in Long Beach during its construction. The property was also associated with Julia Ellen Rogers, an individual of substantial local significance was associated with this property. Julia E. Rogers was a naturalist notable for her work on shells and trees, and was recognized as a leading writer in the City. The property embodies those distinguishing characteristics of an architectural type. The residence conveys a particular high style example of an Eclectic Craftsman with Japanese influence. Additionally, this property is the work of a person whose work has significantly influenced the development of the City; and is an exceptionally unique, high-style, and master-architect-designed building. Architect W. Horace Austin and Harvey Lochridge were prominent in Long Beach and responsible for some of the city's most famous architecture. The property of 355 Junipero Avenue falls within a period of significance of c.1913 and retains its integrity. The property is a significant visual element and historic record within the neighborhood and retains original character-defining elements of the Craftsman style.

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(Continued from Building, Structure, and Object Record page 2)

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(See Continuation Sheet page 15)

Page 15 of 16 \*Resource Name or # (Assigned by recorder): 355 Junipero Avenue

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(Continued from Continuation Sheet page 14)

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(See Continuation Sheet page 16)

Page 16 of 16 \*Resource Name or # (Assigned by recorder): 355 Junipero Avenue

**\*B12. References:**

(Continued from Continuation Sheet page 15)

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

Primary # P-19-17887  
HRI # 029562  
Trinomial  
NRHP Status Code: 5S1

Other Listings  
Review Code

Reviewer

Date

Page 1 of 13

\*Resource Name or # (Assigned by recorder): 362 Junipero Avenue

P1. Other Identifier: Dr. Francis and Lillian Rogers Residence

\*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: Long Beach Date: 1981 T5S; R12W; \_\_\_ of \_\_\_ of Sec 5; SB \_\_\_ B.M.

c. Address: 362 Junipero Avenue City: Long Beach Zip: 90814

d. UTM (Give more than one for large and/or linear resources) Zone: 11, 392169 mE/ 3737288 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): AIN 7263-012-001

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

The subject property located at 362 Junipero Avenue is a two-story single-family residence. The building is Eclectic Craftsman style with some Japanese and Swiss Chalet influences. It has a brick foundation and a wood shingle clad exterior. The primary (western) façade is symmetrical and defined by its two second-story bay projections over a central gable-roofed porch upheld by wood square columns. The imposing building has a low-pitched front-gable roof with exposed rafters with curved braces, projecting rafter tails, vents, and brackets. This roof style is mimicked by the roofs of the two bays and porch. This consistent stylistic detailing provides the façade with a uniform appearance. A first level bay sunroom located in the building's southwestern corner was likely enclosed in 1944, and slightly disrupts the building's symmetry. A wrap-around brick porch with an approximately 3-foot-tall brick wall encloses the residence. (See Continuation Sheet page 4)

\*P3b. Resource Attributes (List attributes and codes): HP2 Single-Family Property

\*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.)  
See additional photos on Continuation Sheet page 4.



P5b. Description of Photo (view, date, accession #): Facing southeast, May 9, 2017, Photo No. IMG\_2383

\*P6. Date Constructed/Age and Source:  
 Historic  Prehistoric  Both

\*P7. Owner and Address:  
Mark and Kathleen Clark  
362 Junipero Avenue  
Long Beach, CA 90814

\*P8. Recorded by (Name, affiliation, and address): A. Madsen and C. Chasteen  
Sapphos Environmental, Inc.  
430 N. Halstead Street  
Pasadena, CA 91107

\*P9. Date Recorded: May 9, 2017

\*P10. Survey Type (Describe):  
Intensive  
CEQA Compliance  
P-Project Review

\*P11. Report Citation (Cite survey report and other sources, or enter "none"): Sapphos Environmental, Inc. 2017. Historic Evaluation for 362 Junipero Avenue, Long Beach, California 90814.

Attachments:  NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  
 Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  
 Artifact Record  Photograph Record  Other (List): Historic Resource Inventory forms

**BUILDING, STRUCTURE, AND OBJECT RECORD**

\*Resource Name or # (Assigned by recorder): 362 Junipero Avenue  
Page 2 of 13

\*NRHP Status Code: 5S1

**B1. Historic Name:** Dr. Francis and Lillian Rogers Residence

**B2. Common Name:** 362 Junipero Avenue

**B3. Original Use:** Single-Family Residence

**B4. Present Use:** Single-Family Residence

**\*B5. Architectural Style:** Eclectic Craftsman with Swiss Chalet and Japanese influence

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

The original building permit was not available for the property located at 362 Junipero Avenue. However, a number of alteration permits were available. In 1944, owner J. Sidney Ellis converted the single-family residence into a duplex and expanded the garage. The permits list the addition of a back staircase, partitions, and slight changes to the interior rooms. In 1955, Dr. Walter Buerger returned the building to a single-family residence and demolished the garage and added the carport. In 1967, the Russell's hired would-be owner Daniel J. O'Connell to alter two bathrooms. In 1992, O'Connell added a detached lattice patio to the northern façade of the building.

Sanborn Insurance Maps do not show any alterations to the house between 1914 and 1949.

**\*B7. Moved?**  No  Yes  Unknown **Date:** N/A

**Original Location:** N/A

**\*B8. Related Features:**

**B9a. Architect:** C. Ben Sholes

**b. Builder:** N/A

**\*B10. Significance: Theme:** Residential development

**Area:** Long Beach

**Period of Significance:** 1914

**Property Type:** Residence

**Applicable Criteria:** A, B, and C

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

**Long Beach - the Seaside Resort**

By the end of the 19th century, the City of Long Beach (City) possessed a waterfront that had a burgeoning tourist industry. Sanborn maps estimated the population in 1895 at 1,200 and, in 1898, differentiated between winter residents (2,000) and summer residents (6,000), in a clear indication that the City's prosperity depended on seasonal tourism and seaside amenities. During this period, the City experienced an increase in the construction of small-scaled or mixed-use lodging houses, as well as strings of small, attached dwellings (courts), cottages, cabins, and tents. The increase in these building types suggests that the source of the tourist population was local, most likely Southern Californians who were most comfortable in familiar, informal accommodations (unlike visitors from the East and Midwest). In addition to local rail service, interaction between towns may have been facilitated by the sharp increase in the popularity of bicycling, which was fueled by modifications in bicycle design from the high wheeler to the safety bicycle in the 1890s. From 1895 to 1902, the geographic boundary of most development within Long Beach expanded northwest to Anaheim Street (north) and Monterey Avenue (west) to accommodate the growing population, which had increased to approximately 4,000 residents. Development also continued to grow through the communities north and east of the City. (See Continuation Sheet page 6)

**B11. Additional Resource Attributes** (List attributes and codes): N/A

**\*B12. References:** (See Continuation Sheet Page 12)

**\*B13. Remarks:** N/A

**\*B14. Evaluator:**

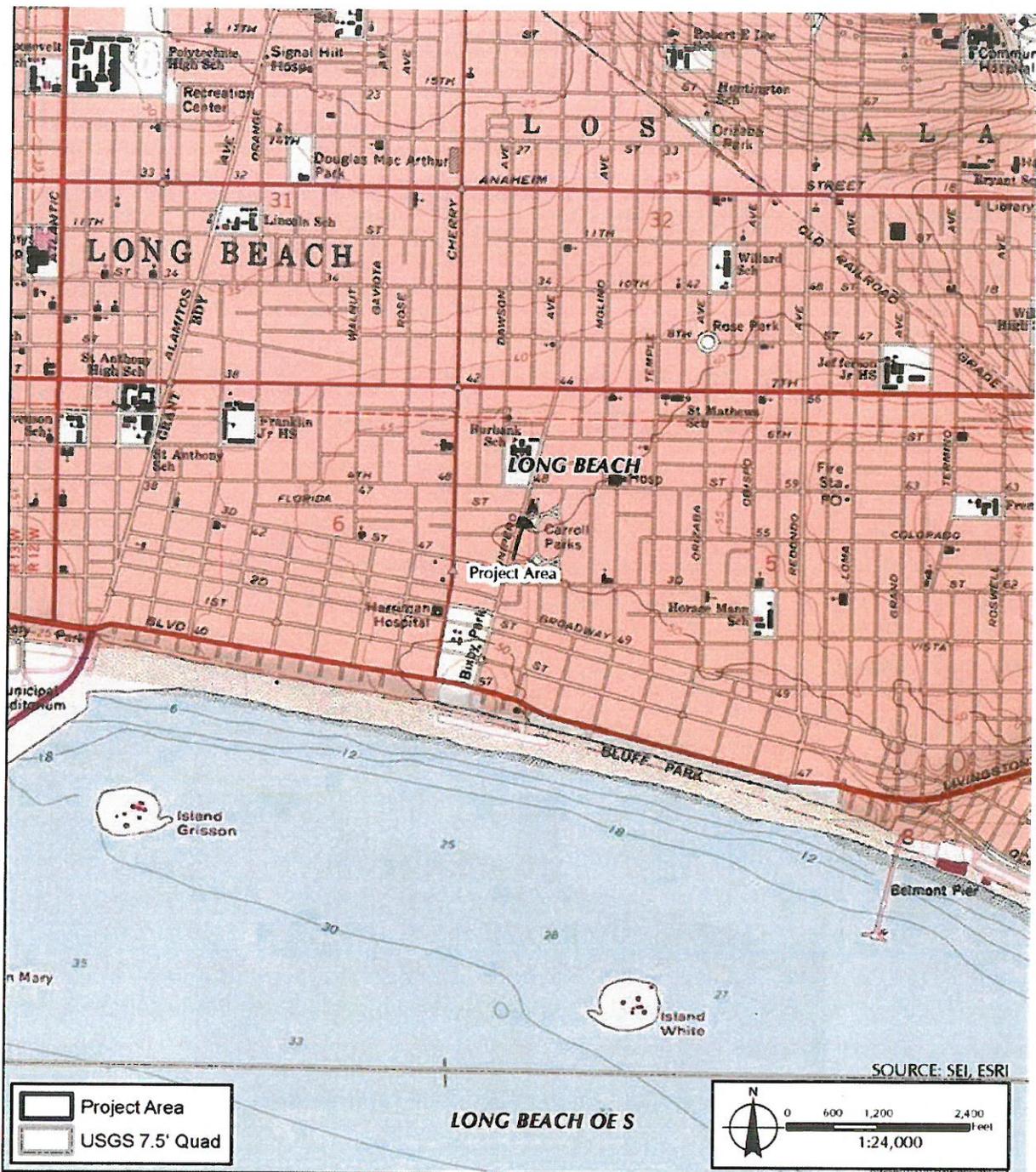
Alexandra Madsen  
Sapphos Environmental, Inc.  
430 N. Halstead Street  
Pasadena, CA 91107

**\*Date of Evaluation:** May 25, 2017

(This space reserved for official comments.)

(Sketch Map with north arrow required.)





Page 4 of 13

\*Resource Name or # (Assigned by recorder): 362 Junipero Avenue

\*P3a. Description: (Continued from Primary Record page 1)

Fenestration on the primary façade is complex. There are two sets of original ribbon windows on the second story bays, each with four three-over-one light Arts- and Crafts-style casement windows with wood mullions. The two casement windows on the lower-story at the northwestern corner of the building are not original. Two casement windows on the lower-story at the southwestern corner were also replaced, but with mirrored glass for privacy. An original three-over-three light casement window is located between the door and mirrored glass windows.

The north secondary façade of the building is defined by its exposed partially-rebuilt brick chimney with a slight ornamental recess at its base. A bowed bay with two-over-one light casement windows and radiating trellis with squared wood beams is centrally located along the façade; it was installed in 1992. Two small, original casement windows with beveled edges and etched detailing are situated on the first-story east of the chimney; to the west are larger, casement windows. These windows have plank lintels that overhang the length of the window, an intentional stylistic choice likely intended to mimic Japanese style architecture. Along the second story of the north façade are pairs of smaller original three-over-one light Arts- and Crafts-style windows on the east and two sets of original ribbon windows, each with four three-over-one light Arts- and Crafts-style casement windows with wood mullions on the west. The brick wall, wood trellis, and gable roof create a three-tiered form along the north façade.

The east façade is defined by a central bay with a gable roof that mimics the main roof, creating the appearance of stacked gables. This gable rests on a slightly asymmetrical sleeper porch with a flat roof and an exposed brick foundation. Some shingles on the east façade exterior have been replaced and covered in a stain that does not match the color of the rest of the building. A newly constructed wood fence with brick columns encircles the rear of the building, providing privacy from the road. Ribbons of four three-over-one casement windows original to the building are located on either side of the rear central bay.

The south façade has a number of stacked bays and the sleeping porch as specified by Francis Rogers. The sleeper porch has one large original three-over-three light Arts- and Crafts-style window and central door and one large, single pane casement window that was replaced at an unknown date. Although the bay has a flat roof, it is broken by a small gable overhang above the door. Two metal Arts- and Crafts-style sconces flank the door. A 1955 constructed car port is located at the southern corner of the building.

**P5a. Photo or Drawing:**

(Continued from Primary Record page 1)



Facing East

(See Continuation Sheet page 5)

**P5a. Photo or Drawing**

*(Continued from Continuation Sheet page 4)*



Facing west



Facing Northeast

#### **Carroll Park**

A series of annexations to Long Beach in the 1900s—including the absorption of Alamitos Beach (1905) to the east, Carroll Park (1908), and Belmont Heights (1911)—helped increase the permanent local population. Sanborn maps indicate that from 1902 to 1905, Long Beach's population tripled, from approximately 4,000 to 12,000. By 1910, the population was 17,809, and the City had expanded to approximately 10 square miles.

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

Aside from annexations, the geographic boundaries of residential development did not expand as swiftly or dramatically as the population pressure increased in the core, and City leaders struggled to develop infrastructure apace with growth. Single-family residential construction was occurring in areas outside of the original incorporated boundaries of the City, especially on the Alamitos Beach town site. Belmont Heights, Alamitos Heights, and Belmont Shore were all subdivided into lots for single-family homes. In 1904, Arthur M. Parsons and his son, Arthur C. Parson, began plans for a Venetian-style city called Naples on the Alamitos Bay Peninsula. By 1907, Pacific Electric service on the Newport Line connected Naples with nearby communities, and housing values were high.

#### **The City Beautiful Movement**

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

#### **Craftsman Style**

Rooted in the principles of the late-19th-century Arts and Crafts movement in England, the Craftsman aesthetic and ideals were developed and promoted in the United States by furniture maker Gustav Stickley and his 1901 magazine, *The Craftsman*. Craftsman architectural design reached its apogee with the work of two brothers, Charles S. Greene and Henry M. Greene, who practiced together in Pasadena from 1893 to 1914, and with the work of a handful of other architects primarily located in the vicinity of the Arroyo Seco and the San Francisco Bay area. The work of the Greene brothers and other Craftsman style architects was widely published in both professional and popular journals. This exposure fueled the popularity of the Craftsman style, which spread quickly throughout the country. Craftsman house plans became easily accessible to the middle-class through pattern books and mail-order houses, such as Sears, Roebuck & Company, and Montgomery Ward. Affordable and easily constructed from locally available materials, the mostly one- or one-and-a-half-story Craftsman homes became known as bungalows and dominated middle-class residential design during the first quarter of the 20th century. Although some Craftsman homes were two stories in height, large-scale versions of Craftsman houses were rare except in California. A limited number of commercial and public buildings also reflect Craftsman influences.

(See Continuation Sheet page 7)

Craftsman buildings utilize materials such as wood, stone, and brick in a natural-appearing state.

Structural features were left exposed and exploited for their decorative qualities. Earth tones were favored, integrating the building with the surrounding landscape. Horizontality was emphasized through low, ground-hugging massing, employment of broadly pitched, overhanging roofs, and utilization of wood siding and flat trim laid in continuous bands. Often, the lower portion of the exterior walls or porch supports was battered or tapered so as to be heavier at ground level. Capacious front porches were nearly ubiquitous features, often overlooked by generous expanses of windows clustered in groups. A combination of window types was used, with casement windows and fixed windows commonly appearing on the façade and double-hung sash on the sides and rear. Entries typically were characterized by oversized, heavy, wood-paneled doors. Craftsman interiors were distinguished by built-in features, such as bookshelves, cabinets, and hutches with leaded glass doors and seating nooks and by the use of wood for picture rails, continuous header moldings, window and door casings, and doors.

**Character-defining Features**

- One to two stories
- Low-pitched, gabled (or sometimes hipped) roof
- Wide, unenclosed eave overhang
- Exposed rafters, beams, and/or braces in the eaves
- Vents, usually slatted or trellised, in the gable ends
- Shed- or gable-roofed dormers and sleeping porches
- Wood siding (shingle, shake, or clapboard)
- Brick (common and clinker), stone (boulders, cobbles, or "cast" stone), and more rarely, stucco, used for porch piers and railings, foundations
- Porches, full- or partial-width or 'L'-shaped
- Porch piers, sometimes resting on pedestals
- Gabled or shed porch roofs, often echoing the shape and detailing of the main roof
- Widely proportioned front doors, sometimes with beveled glass inserts or panels
- Tripartite window groupings
- Art glass windows (usually on side elevations, marking locations of interior sideboards and stairways)
- Wide window and door casings, often with extended lintels
- "Battered" or sloping foundations, chimneys, porch piers
- Pergola porch extensions
- Overall horizontal emphasis

Although these are considered the most typical character-defining features, not all will apply to each Craftsman-style building. Various regional architectural and building material preferences, as well as socioeconomic factors, influenced several Craftsman typologies to develop, especially in Southern California. In general, the style became increasingly simplified through reduction to a few recognizable elements in the decade following World War I.

**Eclectic Craftsman Substyle**

Some Craftsman buildings reflected stylistic influences of other cultures more directly than others. The wood-building traditions of Japan and European alpine regions resulted in Swiss Chalet and Japanese-Influenced Bungalows. The former was characterized by a broad, front-gable that spanned the façade, widely overhanging eaves, a wood-railed balcony supported by large brackets, and intricate cutout wood ornamentation. The Japanese Influenced Craftsman was recognizable by convex curved gable ends supported by complex curved brackets, such as those in ancient Japanese temples. Medieval European influences resulted in Tudor-style Craftsman buildings, usually signified by incorporation of faux half timbering.

(See Continuation Sheet page 8)

**Registration Requirements**

In Long Beach, countless examples of the Craftsman style were constructed. Master architects—such as Henry Greene and Charles Greene; William Horace Austin, alone and in partnership with Westel W. Sedgewick or Harvey H. Lochridge; and Harry W. Metcalf, alone and in partnership with Hugh R. Davies—designed many of the Craftsman-style residences in Long Beach. Although the Greene brothers designed only two Craftsman-style homes in Long Beach, the Tichenor and Reeve residences, Austin & Sedgwick, Metcalf & Davis, and other local firms constructed hundreds of versions of the style in almost every Long Beach neighborhood during the first decades of the 20th century. Craftsman-style residences could be seen along the ocean front, in the blocks immediately north of Ocean Avenue (now Boulevard) and in the areas north, east, and west of the central business district. More modest interpretations of the style were found throughout the numerous subdivisions that emerged during the first three decades of the 20th century.

Examples of this style are still prevalent throughout Long Beach due to the creation of such historic districts as California Heights, Bluff Heights, Carroll Park, and Hellman Street Craftsman. However, many Craftsman-style houses throughout Long Beach have suffered alterations to their character-defining features.

To be significant as an example of the Craftsman style, a building must possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of the original siding materials (or replacement in kind), original windows (sash and surrounds), front entry, and porch. Substitution of stucco cladding for original wood, vinyl windows for original wood-framed, or multi-light windows, or removal of exposed structural features such as rafters and beams will, in most cases, disqualify a building from consideration. Roofing materials may have been replaced but should present a compatible appearance. Enclosure of a front porch must be judged on a case-by-case basis; if the original railing and porch supports are *in situ* and the enclosure has been made with glass, the building may qualify for local listing or as a district contributor. Any additions should ideally be located in the rear. An original, detached garage with a similar design scheme would be considered a related feature, unless it has been resurfaced or its garage door incompatibly replaced. An individually significant example of the Craftsman style will showcase, at a minimum, the primary character-defining features of the style, including horizontal massing, roof configuration and detailing, primary and secondary exterior materials, porch, entry, and window and door treat.

**C. Ben Sholes**

Charles Benjamin Sholes (C. Ben Sholes) was a prominent architect in Long Beach. Himself a resident of the city, he moved to Southern California from Chicago and was active in Long Beach from at least 1909 when he designed a five-story brick hotel. Sholes partnered with Harvey H. Lochridge in the teens; together, the two architects designed the Chestnut, Panama, and Shafer Apartments, the E. H. Cleveland Building, a number of residences, and the Farmers and Merchants Bank. *Long Beach California Today* recognized Sholes' expertise, writing in 1913:

*Well known for his ability and his extensive experience both with the old and the new, one of the leading designers and builders in this city is Mr. C. Ben Sholes. He is educated in the highest technicalities of the art with the acquired skill of long practice. Mr. Sholes has had no small part in the building of Long Beach. A goodly number of the more excellent modern homes, apartments, and business buildings of the city stand to the credit of his artistic designing. He is much esteemed in business and social circles as an enterprising and progressive citizen.*

When Lochridge joined with architect Horace Austin, Sholes continued to work independently, designing the Co-Operative Motors Company, the Maryland, Washington, and Delaplain Apartments, as well as the Second Presbyterian Church. Sholes died in December of 1914, and was remembered by the *Los Angeles Times* in his obituary as "a prominent architect of this city...he came here five years ago from Chicago and was successful." Contemporaries recognized Sholes as a prolific architect for the City of Long Beach.

(See Continuation Sheet page 9)

***Dr. Francis L. Rogers and Lilian Rogers***

First owners Dr. Francis L. Rogers and wife Lilian Rogers met in Illinois and married in 1896. Prior to moving to Long Beach, Dr. Francis Rogers received a degree from Iowa State College before pursuing a post doctorate in Chicago. The Rogers moved to Long Beach with their three children in 1905, likely because of the doctor's health issues. In 1912, Dr. Rogers commissioned Ben Sholes to build a residence in the Swiss-Chalet Craftsman style. The residence's proximity to the beach and stylistically appropriate sleeping porches made the climate's fresh, dry air easily accessible.

The Rogers lived at the resulting residence located at 362 Junipero Avenue from 1914 to 1944. Working as the first physician specializing in eye, ear, nose, and throat medicine in Long Beach, Dr. Rogers was voted a director of the Long Beach Chamber of Commerce in 1922. Dr. Rogers founded the Long Beach Social Welfare League in his house at 362 Junipero Avenue and was involved in lip-reading classes for adults with hearing defects. He organized the Long Beach Tuberculosis association in 1909 and was three times a member of the Board of Freeholders of the City. Mrs. Lillian Rogers acted as president of the Ebell Club from 1914 to 1915 and founded the Browning Society in Long Beach.

At the time of Dr. Roger's death in 1948, local newspapers hailed him as a "local civic leader" and "tireless worker" who "did much for public health and social welfare of Long Beach citizens."

***J. Sidney and Mary N. Ellis***

Joshua Sidney Ellis and Mary Nelle Ellis moved to Long Beach circa 1917, and moved into the house located at 362 Junipero Avenue in 1944, residing there until 1950. Ellis owned the Ellis-Slemons Paint Company located at 718 W. Anaheim Street. After World War II, the Ellis' rented out part of the house, turning it into a duplex as the city had a dearth of housing for those serving in World War II. They sold the house in 1950.

***John and Mae Christensen***

John Percy Christensen was a native of San Francisco and moved to Long Beach in 1917. Christensen married May (Mae) in Northern California while enrolled in the Navy Reserve. Working as a bargeman, Christensen belonged to the Inland Boatmen's Union at San Pedro. The Christensen family lived at 362 Junipero Avenue from 1950 to 1955.

***Henry J. Lugert***

Henry J. Lugert lived at the property from 1953 to 1955. He worked as a mechanic. No other information was available.

***Walter R. and Mary Buerger***

Walter R. Buerger practiced pediatric medicine in Long Beach. He and his wife Mary resided at the residence located at 362 Junipero Avenue from 1955 to 1959. He was elected president of the board of directors for the Children's Clinic at Seaside Hospital. In 1959, he founded the San Dimas Community Hospital in the San Gabriel Valley.

***Matthew Owen and Florence H. Locks***

Matthew O. Locks attended Cornell University before moving to Long Beach where he worked as a doctor, specializing in pulmonary medicine. The Locks lived at the residence in 1959. The Locks were involved with the Long Beach Symphony, which occasionally met at their house on Mantova Street, although there is no record of them meeting at the residence located at 362 Junipero Avenue.

***John L. and Eileen L. Russell***

Residing at the property from approximately 1962 to 1969 were John L. and Eileen L. Russell. John L. Russell worked as an accountant. No other pertinent information was available on the Russell family.

(See Continuation Sheet page 10)

**Daniel J. and Patricia O'Connell**

Daniel J. and Patricia O'Connell moved to 362 Junipero Avenue in 1969 and owned the property until 2012. Daniel worked as a building contractor in Long Beach. No other pertinent information was available on the O'Connell family.

**Long Beach Social Welfare League**

The Long Beach Social Welfare League was formed on March 20, 1916, at the house of Dr. Francis L. Rogers located at 362 Junipero Avenue. Rogers was among the 18 directors of this organization. The purpose of the league was to co-operate with the various charitable organizations in the City and make the benefit of aid more efficient, ultimately striving for the "eradication of poverty, disease, and crime existing" in the City at the time.

The Long Beach Social Welfare League is rarely mentioned in local newspapers in the subsequent two decades after its initial organization. It reappeared in the late 1930s and mid-1940s, possibly towards the end of the Great Depression and with the onset of World War II; however, the Rogers moved from the house in 1944.

**362 Junipero Avenue**

The house located at 362 Junipero Avenue, Long Beach, was built on Lot 1 of Nibels Replat of the Carroll Park Tract. The residence was designed by architect Ben Sholes and was completed in 1914. The result was a two-story Eclectic Craftsman-style residence with Japanese and Swiss Chalet influences.

The property became a contributing resource of the Carroll Park Historic Landmark Ordinance No. C-5847 of the City of Long Beach in 1982 and revised as part of Ordinance No. C-6761 in 1990. The district is a part of the original Carroll Park Tract annexed in 1908.

**Eligibility**

The subject property of 362 Junipero Avenue is recommended eligible under Criterion A of the Long Beach City Cultural Heritage Commission Ordinance as a Long Beach Historic Landmark (LBHL) that possesses a significant value attributable to the development of the city of Long Beach. The property located at 362 Junipero Avenue conveys the period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during its construction. The property was part of the Carroll Park Tract that incorporated oval-shaped subdivisions with winding roads which is reflective of the City Beautiful Movement and Craftsman Bungalows that helped shape the aesthetically-pleasing and picturesque character of Long Beach that people flocked to the city to attain. The property falls within the Period of Significance of the existing local historic district of 1898-1923. The property is not eligible for listing pursuant to Criterion 1 for the California Register of Historic Resources (CRHR) as its importance is limited to development at a local level.

The subject property located at 362 Junipero Avenue in Long Beach is recommended eligible under Criterion B as a LBHL as Dr. Francis L. Rogers, an individual of substantial local significance was associated with this property. Dr. Rogers was recognized as the first ear, nose, and throat doctor in Long Beach and was notable for his extensive charitable works in sometime between 1910 and 1930 in the City. The property's significance does not rise to the eligibility of Criterion 2 for the CRHR as Doctor Francis L. Roger's importance is limited to the City of Long Beach.

(See Continuation Sheet page 11)

\*B10. Significance: (Continued from Continuation Sheet page 10)

The subject property located at 362 Junipero Avenue in Long Beach is recommended eligible under Criterion C as a LBHL as it embodies those distinguishing characteristics of an architectural type. The residence conveys a particular high-style example of an Eclectic Craftsman with Japanese and Swiss Chalet influences. The property is an exceptional individual and contributing resource to the Carroll Park Historic District, and is in a prominent location. It is a unique and significant visual element in the neighborhood and in an unusual and prominent corner location as a noteworthy Craftsman property that stands across the street from another Craftsman property (355 Junipero Avenue) which creates a unique but consistent architectural conversation. Additionally, it is the work of a person whose work has significantly influenced the development of the City; and is an exceptionally unique, high-style, and master-architect-designed building. C. Ben Sholes was prominent in Long Beach and responsible for some of the city's earliest architecture that continued to define architecture in the City decades after completion. Contemporaries recognized his visionary skill and importance even after his death in 1914. The property's significance does not rise to the eligibility of Criterion 3 for the CRHR as the high-style Craftsman is notable in the City but is not a unique or extraordinary example to warrant listing on a state-level.

The subject property located at 362 Junipero Avenue in Long Beach is recommended ineligible under Criterion D as a LBHL and the CRHR under Criterion 4 as it is not a likely source for future information related to history or prehistory.

**Statement of Integrity**

The subject property was evaluated against the seven aspects of integrity as outlined in the California Code of Regulations, California Register of Historical Resources (Title 14, Division 3, Chapter 11.5, Section 4852 (C)). The seven aspects of integrity include *location, design, setting, materials, workmanship, feeling and association*.

The evaluated structure retains its original *location* and has not been moved.

The original *design* of the exterior footprint of the structure remains intact with the addition of a trellis bay and carport, both of which are reversible alterations. The remainder of the building is largely intact although some windows have been replaced in kind.

The residence conveys a particular high-style example of a Craftsman-style house, largely original to 1914. The *setting* has remained largely single-family residential.

The *materials* of the house remain original, with the exception of the trellis bay and carport, both of which are reversible. The house remains a shingled bungalow dating to 1914, and the alterations for the building's transition to a duplex have largely been reversed and were interior.

The *workmanship* present at the exterior of the structure conveys are evidence of the technologies and style preferences of the era in which the house was constructed and are also within the period of significance. The overall integrity of workmanship is very intact, unique, and high-style in quality.

The *feeling* expressed by the exterior physical features conveys the property's historic character. The majority of the exterior character-defining features of the primary building is intact, original, and conveys integrity of feeling; that being of an Eclectic Craftsman-style house with Japanese and Swiss Chalet influences.

The *association* the house has within its historic district context and the period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during the decade of its construction still remain, primarily through the survival of both the house and its neighborhood context.

(See Continuation Sheet page 12)

**Conclusion**

The subject property, 362 Junipero Avenue, in Long Beach, is eligible under Criteria A, B, and C as a LBHL. The property is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage. The property conveys a high style historic architectural style and conveys the period of expansion specifically by it representing two phases in the development of Long Beach neighborhoods. In addition, the residence was a part of the period of expansion, seaside resort, Carroll Park, and City Beautiful Movement contexts that took place in Long Beach during its construction. The property was also associated with Dr. Francis L. Rogers, an individual of substantial local significance was associated with this property. Dr. Rogers was recognized as the first ear, nose, and throat doctor in Long Beach and was notable for his extensive charitable works in sometime between 1910 and 1930 in the City. The property embodies those distinguishing characteristics of an architectural type. The residence conveys a particular high style example of an Eclectic Craftsman with Japanese influence. Additionally, this property is the work of a person whose work has significantly influenced the development of the City; and is an exceptionally unique, high-style, and master-architect-designed building. Ben Sholes was prominent in Long Beach and responsible for some of the city's earliest architecture that continued to define architecture in the City decades after completion. Contemporaries recognized his visionary skill and importance even after his death in 1914. The property of 362 Junipero Avenue falls within a period of significance of 1914 and retains its integrity. The property is a significant visual element and historic record within the neighborhood and retains original character-defining elements of the Craftsman style.

\*B12. References: (Continued from Building, Structure, and Object Record page 2)

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(See Continuation Sheet page 13)

\*B12. References: (Continued from Continuation Sheet page 12)

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