



Date: July 2, 2014
To: Cultural Heritage Commissioners
From: Steve Gerhardt, Acting Planning Officer
Subject: Landmark Study Session

Jul for SG

Attached are the Local Landmark Designation forms and supporting research, prepared by Maureen Neeley on behalf of Long Beach Heritage. At the April 2014 Cultural Heritage Commission meeting seven properties were introduced for consideration as local landmarks. The Southern Pacific Passenger Depot Train Station building has been added as the eighth property for consideration. Each listed property will be discussed individually at a future meeting.

Please let me know if you have any questions or concerns. I can be reached at (562) 570-6288 or Steve.Gerhardt@longbeach.gov.

SG:tm

Attachment: Local Landmark Designation Forms

cc: Steve Gerhardt, Acting Planning Officer

3. DESCRIPTION

ARCHITECTURAL STYLE: Spanish Revival	CONSTRUCTION DATE: 1928 <input checked="" type="checkbox"/> FACTUAL <input type="checkbox"/> ESTIMATED
ARCHITECT, DESIGNER, OR ENGINEER: Long Beach Building Department engineers	CONTRACTOR OR OTHER BUILDER: C.T. McGrew & Sons
CONDITION: <input checked="" type="checkbox"/> EXCELLENT <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> DETERIORATED	
ALTERATIONS: In 1936-37, the city made repairs to the building incurred during the 1933 earthquake. As part of the WPA project, labor costs were paid by the federal government, materials paid by the city. The building was not altered, just repaired. In 2008-09, the front tile stairs were modified for ADA compliance (ramp installed). The alteration work was reviewed by the city's Historic Preservation Officer and was deemed consistent with the SOI Standards for Rehabilitation. This included the salvaging and reuse of the tiled staircase bulkhead, which was moved to the front of the property along the sidewalk and is now used as a bench. More recently, the garage was demolished in the rear, off the alley, and replaced by staff parking spots. SOI Standards were not consulted.	
THREATS TO SITE: <input checked="" type="checkbox"/> NONE KNOWN <input type="checkbox"/> PRIVATE DEVELOPMENT <input type="checkbox"/> VANDALISM <input type="checkbox"/> PUBLIC WORKS PROJECT <input type="checkbox"/> ZONING <input type="checkbox"/> OTHER:	
IS THE STRUCTURE: <input checked="" type="checkbox"/> ON ITS ORIGINAL SITE <input type="checkbox"/> MOVED <input type="checkbox"/> UNKNOWN	

4. SIGNIFICANCE

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

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

The Alamitos Branch Library has over 100 years of history in Long Beach. Beginning in 1895 when 25 prominent residents[1] of the Alamitos Beach Townsite organized to form the Alamitos Library Association with the intent to build and fund a public library for their unincorporated site on the eastern boundary of Long Beach. They successfully petitioned Jotham Bixby, Sr. of the Alamitos Land Company for a deed in perpetuity to the land upon which the library sits today.[2] The first building on this site, known as "Library Hall," was a wood frame structure designed by Henry Starbuck,* erected in April 1897, serving not only as the library, but also a club house, social center, lecture hall. In 1909, Alamitos Townsite agreed to annexation by the city of Long Beach. The Alamitos Library Association offered the library and its contents to the Long Beach Public Library, which accepted the gift on Feb. 10, 1910.[3] In 1927, the old 1897 wood building was assessed as inadequate and even a "fire-trap and disgrace to the neighborhood." The 1897 structure was moved to Recreation Park; construction begun on the new (current) building. In the meantime, library services operated out of a rented building at 1925 E. Broadway.[4] The new building, designed in the popular 'California Spanish' style by the city's engineers of the Long Beach Building Department and erected by C.T. McGrew and Sons, cost \$37,000 to build, with \$6,500 in furniture and equipment. Special features included hand painted beams, wrought iron railings, patio with art tile fountain, and wrought iron window grates, stucco finish and art tile stairs, both inside and outside. The interior included a foyer, work room, staff room, kitchen and auditorium.[5] (continued on p 2a)

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

*Starbuck would be tapped to build Long Beach's first City Hall just a year later.

[1] These residents comprised a who's who of Long Beach's founding families: M/M D.F. Shaw, M/M C.H. Thornberg, M/M E.W. Fortune, M/M P.E. Hatch, M/M J. Carroll, Dr. and Mrs. Densmore, M/M Harry Wilson, Dr. and Mrs. Hue, Dr. and Mrs. Voick, M/M Dawson, to name a few. Long Beach Press, Dec. 10, 1909.

[2] Briegel, Kay. "Centennial history of the Alamitos Land Company 1888-1988," Historical Society of Long Beach, 2011. p20.

[3] Walter H. Case, "History of Long Beach and Vicinity, Vol. 1," Clarke:Chicago, 1927. p562.

[4] Mary Thurno "History of Alamitos Branch Library, 1895 - 1937" WPA Newspaper Project:Long Beach, 1937. Cites a L.B. Sun article from July 3, 1927 about the condition of the 1897 building.

[5] Summary provided by Alamitos Neighborhood Library archives, Theodora Brewitt, LBPL Director.

"Library unit's repair plans given impetus." Rehab of Alamitos Branch authorized by Council. Apply for PWA aid to strengthen building. Cost \$10,000. LB Sun 12/23/1936.

5. CHARACTER DEFINING FEATURES

NAME OF PROPOSED LANDMARK: Alamitos Neighborhood Library	PROPERTY ADDRESS: 1836 E. Third Street, Long Beach, Ca 90802
NUMBER OF STORIES: Two	PLAN TYPE (BASIC SHAPE OF THE BUILDING): 7,475' sq. Rectangular with asymmetrical massing
ARCHITECTURAL STYLE: Spanish or Mediterranean Revival	STRUCTURE USE (RESIDENCE, ETC): Institutional - Neighborhood Library
EXTERIOR FINISH MATERIAL	
BODY (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.): Stucco	TRIM (WOOD, METAL, ETC): Art stone / frieze surrounds an upper story window and the entryway doors. Wrought iron grates are placed over windows and as a balcony detail.
ROOF	
SHAPE (GABLE, HIPPED, MANSARD, ETC): Gables (2) and 1 cross gable	MATERIAL (CLAY TILE, ASPHALT, WOOD SHINGLES, ETC): Clay (terracotta) tile
WINDOWS	
WINDOW MATERIAL & TYPE (WOOD, SINGLE HUNG, DOUBLE HUNG, CASEMENT, HORIZONTAL SLIDING, ETC): Casement windows are paned, many framed by art stone. A large plate glass window is in front. Several windows have ornamental wrought iron over them.	
ENTRY	
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC): Entry front door is at the top of stairs near center of facade. Rear French doors lead to the courtyard.	DOOR STYLE (TWO PANEL, THREE PANEL, DOOR WITH GLASS, ETC): Carved wood double doors provide entry access. Glass-paned French doors lead to back courtyard patio.
ADDITIONAL CHARACTER DEFINING ELEMENTS OF THE STRUCTURE	
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES; BALCONIES; NUMBER AND SHAPE OF DORMERS; NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES; ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY; VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC: The Alamitos Neighborhood Library has nearly all of its character-defining features intact. The wrought iron grating on the large rectangular front window was reported by the L.B. Sun to be an "exact replica of one from Juan DeGaldaron, an old castle on the outskirts of Cordova, Spain." This grating is still intact. A wrought iron sign hangs on the facade, perpendicular to the sidewalk. The sign is pictured in a Jan 27, 1929 Press Telegram photo. Casement wood windows are original and in good condition; Spanish Revival style wood front doors are still in use. The art tile fountain in the back courtyard is still in existence. The building's stucco finish and bordering walls are original and in good condition. An exterior bronze plaque, attributing the library's rebuild as a PWA project, is attached to the front.	

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

The back courtyard/garden is an important component of the Alamitos Branch Library. Paned glass doors (French doors) lead from the reading room, down tiled stairs to the garden. A small garage or storage room was recently demolished to create staff parking. An art tile fountain, noted in the original 1929 newspaper descriptions, is still in situ.

SIGNIFICANT INTERIOR SPACES (IF APPLICABLE)

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

Interior features in good condition include stenciled beams, wood bathroom and staff room doors, book cases. Many desks and chairs are original to the 1928 or 1937 structure.

The auditorium on the second story was designed to act as a community art gallery and for local events. The Alamitos Library Association held their monthly meeting here for decades. Their dishes and silverware are still kept in the library's storage room, along with the association's archives.

LANDSCAPING (IF APPLICABLE)

IDENTIFY NOTABLE MATURE TREES AND SHRUBS:

N/A

ANY ADDITIONAL FEATURES:

N/A



Alamos Neighborhood Library
1836 E. Third Street, Long Beach CA 90802
Current building erected in 1928, repaired in 1937

Long Beach Criteria for Designation

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

The Alamos Townsite was integral to the development of the Long Beach urban area. Laid out by John Bixby in 1888 as a pretty suburban township on the bluffs, it was eyed early on by developers and city planners in Los Angeles. Long Beach politicians knew they had to keep this area to the east in the city fold, understanding its potential for the city coffers. On one point, the townsite was to be the link to a proposed port in Alamos Bay. However, John Bixby, and later, the Alamos Land Company, sought to shield the area from over-development. Parkland, school parcels and the library site were set aside for public use. In particular, Jotham Bixby, Sr., deeded to the townsite a parcel in 1895 for a 'free library' site, so that the townsite could provide an adult and youth edification center – reflecting his progressive Congregationalist values of lifelong learning for all.

- D. It portrays the environment in an era of history characterized by a distinctive architectural style.**
- E. It embodies those distinguishing characteristics of an architectural type or engineering specimen.**

The Spanish or Mediterranean Revival architectural style was hugely popular in Long Beach during the 1920s. Indeed, it was probably the most common type of residential design at the time, as the romance of old Mexico was revived for new residents in the area. An update to the previous revival of the Mission style, this Mediterranean Revival was simpler in terms of exterior elements. However, there was a heavy emphasis on the stucco exterior finish (whitewash look), wrought iron and recessed windows. Full tiled gabled roofs added substance to the better designs.

When it came time to rebuild the Alamitos Library in 1927, the city utilized its stable of experienced staff engineers to execute the design. No doubt they tapped the extensive knowledge of the contractor, Charles T. McGrew, who by this time was known as the premier design/builder in Long Beach, with a number of commercial and residential projects completed throughout the city (see Criterion F).

The Library, erected in 1928, typifies a number of Mediterranean Revival elements such as the full tile roof, smooth stucco exterior, recessed window, ornamental balcony, ornamental stucco design around the windows and doors, ornamental wrought iron window grates, art tile and red tile stairs. The back courtyard with tiled fountain is integral to the design, along with the interior stenciled beams and heavy rustic woods doors. All of these elements can be found in the Alamitos Library, all fairly intact and uncompromised.

F. It is the work of a person or persons whose work has significantly influenced the development of the city or the southern California region

The builder of the Alamitos Library was the firm of **C.T. McGrew and Sons**. By 1928, his company had completed some of Long Beach's most important and prestigious commercial institutional and residential projects. Charles T. McGrew was born in 1867 in Logansport, Indiana, and in 1901 came to Long Beach. He followed his father in becoming a millwright, but soon began working in the construction industry. His first contract in Long Beach was for the original Bath House of 1902 designed by Starbuck.¹ McGrew became so successful that he opened his own planing mill. After World War I, two of his sons, William M. and Harold H. McGrew, joined him in business. Charles worked with some of the most notable architects in the city and also employed talented draftsman in his own shop at 1345 W. Ocean.²

Some of the well-known works that can be attributed to his portfolio include:

- The Pacific Coast Club (landmark, now demolished)
- First Congregational Church (landmark)
- St. Luke's Church (landmark)
- Jergins Trust Building (landmark, now demolished)
- Middough's Mens and Boys Shop (landmark, Insurance Exchange Building)
- Pacific Southwest Bank (Belmont Heights Branch)
- Numerous apartment, multi-family dwellings and single-family residences, especially in the Alamitos Townsite area. A few examples:
 - 1421 E. First (1912)

¹ Starbuck had previously designed the first Alamitos Library in 1897 and the first Long Beach City Hall in 1898.

² One notable architect who started out with McGrew at the McGrew firm was Kenneth Wing.

- 1433 E. First (1912)
- 1430 E. First (1923)
- 3120 E. First (1923)
- 4825 Shaw (1925)
- 3070 E. First (1926)

McGrew became a City Councilman in 1909 and served as a Harbor Commissioner and as a director for the Chamber of Commerce. He lived for many years at 2501 E. Fourth St., but died at 165 Spring St. in 1938 at the age of 70.³

In addition to the extensive involvement of C.T. McGrew, it is notable that the City's Building Department was also credited with the architectural design of the Alamitos Library. Two decades earlier, the "City Beautiful" movement had spread to the west coast, introducing a growing awareness of the importance of urban planning and how various designs would influence the expansion of the city. To that end, a professional organization of architects, the Long Beach Architectural Club, gained influence as advocates for sensible planning amidst the pressures for new housing during the construction boom following the Signal Hill oil discovery. These designers consulted with city engineers on public and private projects, lending their expertise to city staff. Cecil Schilling, Natt Piper, and Hugh Davies were just a few of the prominent architects to serve on this influential committee. The Club certainly had a hand in guiding the design of the Alamitos Library on E. Third Street in 1927-1928, just as they did in instituting guidelines for small home architecture and the Federal Post Office.⁴

Finally, the connection to the founders of the Alamitos Library Association provides a strong link to the development of Long Beach and Southern California urbanization. Founders of the Alamitos Library included 25 of the townsite's most influential families: These residents comprised a who's who of Long Beach's founding families: M/M D.F. Shaw, M/M C.H. Thornberg, M/M E.W. Fortune, M/M P.E. Hatch, M/M J. Carroll, Dr. and Mrs. Densmore, M/M Harry Wilson, Dr. and Mrs. Hue, Dr. and Mrs. Voick, M/M Dawson, to name a few.⁵

³ Biography – McGrew, Charles T., *Davis Commercial Encyclopedia*, 1914.

"One of the oldest contracting firms in Long Beach." Long Beach Press, 8/6/1921, p13, c4;

"Charles McGrew, once councilman, dies at Age 70." Press Telegram, 1/23/1938;

Letter from David McGrew, dated Nov. 8, 1979.

"Contractor M'Grew is very busy man," Daily Telegram, Sep 14 1911, p. 6.

"Architects & constructors of Long Beach buildings," Long Beach Telegram, Nov 16 1914, p. 4.

⁴ Mullio, Cara and Jennifer Volland, "Long Beach Architecture: The unexpected metropolis." Hennessey & Ingalls: Santa Monica, 2004, pp. 27, 154. / Sapphos Environmental, Inc. "City of Long Beach: Historic context statement" Long Beach, July 10, 2009, p. 45, 116, 149, 242-43.

⁵ Long Beach Press, Dec. 10, 1909.

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

From 1895-1897, the women of the Alamitos Library Association were able to raise the funds necessary to build a library on an unencumbered parcel in the heart of the unincorporated Alamitos Townsite. This was accomplished at a time when the city of Long Beach was just beginning to fund a city library with books from the W.C.T.U., and Los Angeles' library was just six years old. It is worth noting today the uncommon progressive attitude of these early Alamitos women.

Consider that just a few decades earlier, the city of Boston created the first "free" library in the United States. Until this time, subject specific libraries were funded by membership and subscriptions. Boston's premise was quite forward thinking:

- There's a close linkage between knowledge and right thinking;
- The future of democracy is contingent on an educated citizenry;
- There's a strong correlation between the public library movement and public education; and
- Every citizen has the right of free access to community-owned resources.⁶

In 1896, the city of Long Beach had only recently considered housing books in a library, out of the homes of its religious leaders, yet the Alamitos Beach Townsite women quickly and successfully created an institution that would further the economic and educational development of this important east side region. It is a testament to the strength and commitment of a relatively small group of people to create a public institution that would serve the community in perpetuity. There is a strong case for protection of this institution (essentially the second structure on this site), as it stands virtually untouched, unchanged and still serving the community in its original capacity.

Finally, its importance to the neighborhood was demonstrated by the decision to repair the damage done to the 1928 library by the 1933 earthquake using New Deal funding through the Public Works Administration project. That the architecture of the library was preserved during the renovation is also noteworthy. The city staff and residents intended at the time that this local institutional building should continue to serve the residents of the Alamitos Beach Townsite.

⁶ Harris, Michael H., "History of libraries in the western world, 1995.



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

CERTIFICATE OF APPROPRIATENESS Landmark Nomination Form

Please print legibly or type

	DATE: June 30, 2014	PROJECT NO:	APPLICATON NO: HP 14 - 203
APPLICANT'S NAME: City of Long Beach - Cultural Heritage Commission		PROPERTY OWNER'S NAME: C. Brian Tang (Tang Family Trust)	
APPLICANT'S ADDRESS: 333 W. Ocean Blvd		PROPERTY OWNER'S ADDRESS:	
CITY, STATE, ZIP: Long Beach, CA 90802		CITY, STATE, ZIP:	
TELEPHONE (INCLUDING AREA CODE):		TELEPHONE (INCLUDING AREA CODE): (562)437-0831	
EMAIL ADDRESS:		EMAIL ADDRESS:	
PRIMARY CONTACT PERSON: <input checked="" type="checkbox"/> Applicant <input type="checkbox"/> Property Owner			

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

Signature: _____ Date: _____

1. PROPOSED LANDMARK

NAME OF PROPOSED LANDMARK: Automobile Club of Southern California	ASSESSOR'S PARCEL NUMBER: 7272-020-047	COUNCIL DISTRICT: One
PROPERTY ADDRESS: 757 Pacific Avenue Long Beach, CA 90813	COMPLETE LEGAL DESCRIPTION: TRACT BLOCK LOT(S) Long Beach 34 1, 3, 5, 7	
PRESENT USE: Office - RSO Training	ORIGINAL USE: Office	

2. SUBMITTAL REQUIREMENTS

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

FOR DEPARTMENT USE ONLY BELOW THIS LINE

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

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

3. DESCRIPTION

ARCHITECTURAL STYLE: Spanish Colonial Revival	CONSTRUCTION DATE: 1938-1939 <input checked="" type="checkbox"/> FACTUAL <input type="checkbox"/> ESTIMATED
ARCHITECT, DESIGNER, OR ENGINEER: George W. Kahrs	CONTRACTOR OR OTHER BUILDER: Unknown
CONDITION: <input checked="" type="checkbox"/> EXCELLENT <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> DETERIORATED	
ALTERATIONS:	
THREATS TO SITE: <input type="checkbox"/> NONE KNOWN <input checked="" type="checkbox"/> PRIVATE DEVELOPMENT <input type="checkbox"/> VANDALISM <input type="checkbox"/> PUBLIC WORKS PROJECT <input type="checkbox"/> ZONING <input type="checkbox"/> OTHER:	
IS THE STRUCTURE: <input type="checkbox"/> ON ITS ORIGINAL SITE <input type="checkbox"/> MOVED <input type="checkbox"/> UNKNOWN	

4. SIGNIFICANCE

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

The Automobile Club of Southern California is an important institution to the development of Long Beach. Founded in 1900 by a small group of Los Angeles professional men, its southern California group had great influence over, among other things, the state and county highway system, the promotion of automobiles for all residents, the train vs. auto crossings, and road signage. By 1914, Long Beach had a small ACSC office in the Hotel Virginia, represented by a young Herbert L. Rohrbough. Insurance man, E.J. Steinke, then became the ACSC manager, opening an office at 249 American in 1917, moving it to 1157 American in 1924. In 1938, the Club underwent a great building campaign, indicating the club's "staunch confidence in the continued growth and prosperity of Southern California." Despite the ravages of the Great Depression, the Auto Club announced plans to create eleven new district offices, of which Long Beach was one. They encouraged each district to utilize the ubiquitous Spanish design of the ACSC, but to contract with local architects and builders for the actual project (E). This resulted in a certain uniformity of style, but enriched each community's economy by hiring local talent. In Long Beach's case, local grocery store developer and former ACSC Representative, Herbert L. Rohrbough, undertook the project, building the Long Beach office next door to his own house on Pacific, and contracting with George W. Kahrs, AIA, for the engineering and design (C). A quick read of the Auto Club map books reveals that many of Long Beach's leading residents (male and female) had a hand in the automobile business, either by owning dealerships, insurance companies or serving on auto booster committees such as the Good Roads Club or the Signal Civic League. The impact of the automobile upon the Long Beach economy and culture can not be underestimated. The "new" ACSC building at 757 Pacific, erected in the Spanish style synonymous with the L.A. Club's image was an important marker for the city (A).

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

"Enjoying new auto club home: long years of planning culminated," Long Beach Press Telegram, Feb. 26, 1939.
 "Construction starts soon on new auto club building at 1157 American," Press Telegram, Sept. 9, 1938.
 "Auto club creates a Long Beach district: will maintain permanent headquarters at Hotel Virginia," Daily Telegram, May 15, 1914.
 "Local branch of auto club organized last night and officers chosen," Daily Telegram, Aug 14, 1909.
 "Long Beach enjoys 70-year relationship with Automobile Club of Southern California," LBBusiness Journal, May 27, 2003.
 "Good roads get a boost," Los Angeles Times, Mar 24, 1907.
 "Building projects indicate firm faith in southland," Los Angeles Times , Jun 12, 1938
 Howard Kegley. "Aladdin of the oil wells," Los Angeles Times, Jan 2, 1929
 Fireman's Fund, "Automobile Tour Book of California," 1914
 "City of Long Beach Downtown Plan," Jones and Stokes Historic Resources Survey, 2010.

5. CHARACTER DEFINING FEATURES

NAME OF PROPOSED LANDMARK: Automobile Club of Southern California - Long Beach Branch	PROPERTY ADDRESS: 757 Pacific Avenue Long Beach, CA 90802
NUMBER OF STORIES: One	PLAN TYPE (BASIC SHAPE OF THE BUILDING): Asymmetrical Square
ARCHITECTURAL STYLE: Spanish Colonial Revival	STRUCTURE USE (RESIDENCE, ETC): Office
EXTERIOR FINISH MATERIAL	
BODY (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.): Stucco	TRIM (WOOD, METAL, ETC): Four cast concrete pilasters frame the entry. Cast concrete belt above the windows. Auto Club bell in relief under the peaked roof.
ROOF	
SHAPE (GABLE, HIPPED, MANSARD, ETC): Gable	MATERIAL (CLAY TILE, ASPHALT, WOOD SHINGLES, ETC): Clay tile
WINDOWS	
WINDOW MATERIAL & TYPE (WOOD, SINGLE HUNG, DOUBLE HUNG, CASEMENT, HORIZONTAL SLIDING, ETC): Casement, paned.	
ENTRY	
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC): Recessed front door is centered a the top of a short set of stairs. Two unattached windows on either side.	DOOR STYLE (TWO PANEL, THREE PANEL, DOOR WITH GLASS, ETC): Ornamental iron gate at entry.
ADDITIONAL CHARACTER DEFINING ELEMENTS OF THE STRUCTURE	
<p>IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES; BALCONIES; NUMBER AND SHAPE OF DORMERS; NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES; ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY; VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC:</p> <p>The building covers the southwest corner of 8th and Pacific. Its distinctive architecture stands out from the surrounding bungalows from the 'teens and 1920s, as well as the many apartments and parking lots of the 1960s through 1990s. It is the only Spanish Colonial Reviva example in the area and it is in fairly pristine condition. The building is named in the Historic Resources Inventory of the downtown plan as an example with a "high level of integrity," and eligible for local designation.</p> <p>Outstanding design features include the four pilasters on the facade between the windows and door, which are stylized Corinthian columns. Centered above the belt on the facade is the distinctive Mission Bell in heavy relief, identifying this building as part of the Automobile Clubs of Southern California. There is even a "bell tower" on the south side of the structure. The windows are large and rectangular, recessed in the Spanish style. The integrity of the exterior is notable, considering the amount of redevelopment that has been undertaken along Pacific Avenue.</p> <p>Finally, the location of the building at the time of erection was also important. At the time this structure was erected in 1938-39 the civic buildings just to the south and dead-ending on Pacific at Broadway, included the "new" City Hall, the Veterans Building and the Municipal Utilities Building, all erected in the Streamline Moderne governmental style. The Auto Club design is almost programmatic in its adherence to a design that represented the "Roads to Romance" idealization typified by this California club that had the sole purpose of promoting the auto as a means to independence, heeding the call of the open road. (Criterion D).</p>	

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

N/A

SIGNIFICANT INTERIOR SPACES (IF APPLICABLE)

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

N/A

LANDSCAPING (IF APPLICABLE)

IDENTIFY NOTABLE MATURE TREES AND SHRUBS:

N/A

ANY ADDITIONAL FEATURES:

N/A



Automobile Club of Southern California
757 Pacific Avenue
Landmark Criteria

C. Association with a person significant to the community:

Architect George Kahrs designed numerous Long Beach residences, commercial and government buildings. Several are icons in their neighborhoods:

Extant

Rohrbough Grocery – Now Foasberg Cleaners (Redondo & Broadway)

Broadlind (Broadway and Linden)

Kona Kai Imperial Apartments (20 Grand)

Bixby Imperial (2036 E. 3rd)

Scores of residences and duplexes throughout the city

Idyllwild Civic Center

Demolished

Zaferia Fire Station

Belmont Heights Fire Station

East Long Beach Library

Buffum Hotel

Roosevelt Elementary School

Veterans Memorial Hall

The **Rohrbough** family were also important to the development of Long Beach during the 'teens through the 1940s.

George & Martha (Mattie) Rohrbough

George and Mattie could be considered the pioneers for the Rohrbough Family in southern California. George came from old West Virginia stock where his father, Anthony, was a merchant in Buckhannon, Upshur County. George married Martha

“Mattie” T. Howell in Hamilton, Caldwell County, Missouri.¹ They had family: Homer C. (b. 1872), Herbert Levi (b. 1876), and Minnie Eareth (b. 1879).

In 1913, George, Mattie and Herbert packed up and moved to Long Beach. The three of them settled in at 735 Pacific Ave. George and Mattie were 68 years old; Herbert was 39 and still single. The Rohrboughs bought many properties in Long Beach, including lots 9 and 11, 13 and 15 of Block 33 (Pine Avenue) on October 11, 1917.²

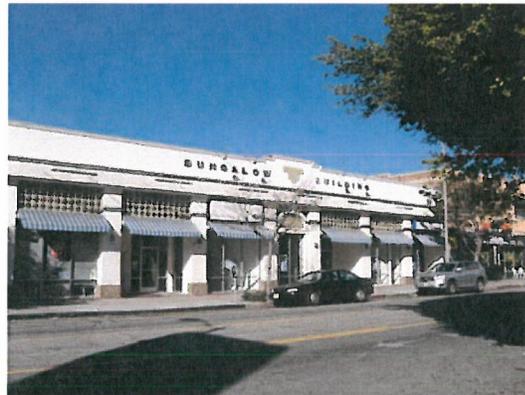
Shortly after the ban on new construction was lifted at the end of the Great War in 1918, George and Mattie added another house to their property on Pacific. This house was nestled into the back of the property and given the address of **733 Pacific**. This rear house was a bit grander than the original one at 735 Pacific, and for their son, **Herbert, and his new bride, Ina Perle**. Both of these homes are still intact.

Herbert was a retail merchant (groceries), along with his brother, **Homer**, and their brother-in-law, **Ben F. Wood**.

The Bungalow Grocery Stores

One cannot talk about the Rohrbough family without a discussion of their claim to local fame. The Rohrbough children had made a name for themselves in Long Beach. Given their genetic history in mercantilism, they had started a chain of stores known alternatively as the **Rohrbough Brothers Grocery Company** and the **Bungalow Grocery Stores**.³ The flagship store was a block away from the Pacific Ave. homes at 737 Pine Ave., on land, previously mentioned, that George and Mattie had purchased in 1917 and 1920. The building is still there today, called The Bungalow Building, in reference to its early Long Beach history. In 1921, it was announced in the *Long Beach Press* that George and Mattie were gifting their Pine Avenue property (worth \$50,000) to their children, Homer, Herbert, and Minnie.⁴

During the 1920's the Bungalow Grocery stores owned by the Rohrbough Brothers expanded to include at least three locations: 1) the original at 737 Pine; 2) 2767 E



¹ Mattie was born in Hancock County, Illinois in September 1845. It can be presumed she and George met while growing up in town as teenagers.

² Grant Deeds with Los Angeles County, Book 6546, page 335. Dated Oct 11 1917 and Book 7006, page 251, dated Jan 17 1920.

³ The first reference to Rohrbough Grocery is found in the 1918 Long Beach City Directory.

⁴ “Parents give \$50,000 Pine property to sons,” *Long Beach Press*, Dec 27 1921, p. 1.

Broadway (now divided into 3 or 4 storefronts); and 3) 3337 E. Broadway at Redondo (now Foasberg Cleaners).

The grocery stores continued in operation until the mid-1930s when Safeway Stores opened a flagship store nearby on Pine Avenue. Perhaps the Great Depression had taken a hold of the family, or they were simply able to live on their significant investments.

Herbert and Ina Perle Rohrbough continued to live at 733 Pacific for nearly 30 more years. They were well-known throughout Long Beach. He was on the board of the Goodwill Society⁵ and was a juried artist, exhibiting in Los Angeles, Long Beach, Idyllwild and Palm Springs.⁶

Herbert developed the property at Pacific at 8th Street for the Automobile Club of Southern California in 1938. According to a *Long Beach Independent* article, locally prominent architect George W. Kahrs designed the structure in the popular Spanish Mediterranean style.⁷ George Kahrs and his partner, Natt Piper, also designed the Rohrbough Brothers store on Broadway and Redonodo in 1930.



Herbert and Ina Perle are mentioned in the society columns, off and on over the years. Herbert died in February 1952 while visiting Palm Springs again. He was 75 years old.⁸

D. Portrays the environment in an era of history characterized by a distinctive architectural style:

The Long Beach branch of the Auto Club was strongly supported by residents and city leaders. Its affiliation with other Auto Club buildings erected at the same – part of the club’s building campaign of the late 1930s – is important to the collection of auto clubs throughout the southland.

⁵ “Officers for year chosen by Goodwill Industries,” *Long Beach Press Telegram*, Jan 25 1950, p. B10.

⁶ “Paramount paint exhibit scheduled,” *Long Beach Press Telegram*, Mar 12 1952

⁷ “Automobile club plans erection of new building,” *Long Beach Independent*, Sept 12 1938, p. 2.

⁸ “Obituaries: Herbert L. Rohrbough,” *Independent*, Feb 10 1952, p. 39A.



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

CERTIFICATE OF APPROPRIATENESS Landmark Nomination Form

Please print legibly or type

	DATE: June 30, 2014	PROJECT NO:	APPLICATION NO: HP 14 - 204
APPLICANT'S NAME: City of Long Beach - Cultural Heritage Commission		PROPERTY OWNER'S NAME: United States Post Office	
APPLICANT'S ADDRESS: 333 W. Ocean Boulevard		PROPERTY OWNER'S ADDRESS: Treasury Department	
CITY, STATE, ZIP: Long Beach, Ca 90803		CITY, STATE, ZIP: Washington, D.C.	
TELEPHONE (INCLUDING AREA CODE):		TELEPHONE (INCLUDING AREA CODE):	
EMAIL ADDRESS:		EMAIL ADDRESS:	
PRIMARY CONTACT PERSON: <input checked="" type="checkbox"/> Applicant <input type="checkbox"/> Property Owner			

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

Signature: _____ Date: _____

1. PROPOSED LANDMARK

NAME OF PROPOSED LANDMARK: Federal Post Office	ASSESSOR'S PARCEL NUMBER: 7281-009-900	COUNCIL DISTRICT: Second
PROPERTY ADDRESS: 300 Long Beach Boulevard Long Beach, CA 90802	COMPLETE LEGAL DESCRIPTION: TRACT BLOCK LOT(S) LONG BEACH LOTS 18,20,22,24,26 AND LOT 28 BLK 78	
PRESENT USE: Federal Post Office	ORIGINAL USE: 1934 - Federal Post Office Tower floors - Internal Revenue Service & U.S. Navy	

2. SUBMITTAL REQUIREMENTS

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

FOR DEPARTMENT USE ONLY BELOW THIS LINE

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

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

3. DESCRIPTION

ARCHITECTURAL STYLE: Modernistic - Art Moderne mode	CONSTRUCTION DATE: 1931-1935 <input checked="" type="checkbox"/> FACTUAL <input type="checkbox"/> ESTIMATED
ARCHITECT, DESIGNER, OR ENGINEER: Long Beach Architecture Club, under the direction of Hugh Davies, AIA. Supervised by James A. Wetmore, Supervising Architect of the U.S. Treasury Dept.	CONTRACTOR OR OTHER BUILDER: Lindgren and Swinerton, Inc.
CONDITION: <input type="checkbox"/> EXCELLENT <input checked="" type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> DETERIORATED	
ALTERATIONS: 1934 - earthquake reparations	
THREATS TO SITE: <input type="checkbox"/> NONE KNOWN <input type="checkbox"/> PRIVATE DEVELOPMENT <input type="checkbox"/> VANDALISM <input type="checkbox"/> PUBLIC WORKS PROJECT <input type="checkbox"/> ZONING <input checked="" type="checkbox"/> OTHER:	
IS THE STRUCTURE: <input checked="" type="checkbox"/> ON ITS ORIGINAL SITE <input type="checkbox"/> MOVED <input type="checkbox"/> UNKNOWN	

4. SIGNIFICANCE

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

The Long Beach Post Office was initially funded under the Keyes-Elliot Act in 1928, which sought to introduce a rational selection process to Federal building projects. For Long Beach, the post office is the only downtown example standing today that was initially funded by Herbert Hoover, and finished during the Roosevelt administration (Criterion K). This building is an the only extant example in Long Beach of Hoover's ability to use Federal funds for local economy and politics (Criterion A). Finished under Roosevelt, the post office used labor intensive construction methods and large amounts of structural steel commensurate with the Public Works Administration program. The original design for the Long Beach Post Office was completed under James A. Wetmore, Supervising Architect of the U.S. Treasury, and was a modest, two story Mediterranean Revival. The local architectural community joined with the construction industry to convince the Chamber of Commerce and local politicians that the design was neither grand enough nor large enough for the city's growing population. Their viewpoint prevailed, and dovetailed with the Keyes-Elliot provision that authorized competitions for private architects for local projects. The final design was the work of the Long Beach Architectural Club* (Criterion C) and it can be described as Art Moderne, though the National Register nomination also uses the term "Starved Classicism" (Criterion D, E) (cont'd on page 2a).

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

* in 1933, the members of the Long Beach Architectural Club included Paul Graham, Hugh Davies, Cecil Schilling, Earle Bobbe, Horace Austin and Natt Piper (LB Press-Telegram photo, courtesy of Janet McKenzie, via Louise Ivers).
 City of Long Beach permits, dated 2-29-1932 and 1-29-1934.
 Historic Resources Inventory form, State Office of Historic Preservation, Sept, 1975.
 National Trust of Historic Places inventory form, Jan 11, 1985.
 Supplemental inventory form, prepared by David Bess 1988.
 "Federal building design under fire," Long Beach Press Telegram, Dec. 1, 1990 p1, B3, B11.
 "Federal building wanted by Long Beach: New post office sketches sent to Washington," Long Beach Press Telegram, Mar 1, 1931, pA1, 4.
 Ivers, Louise. "Long Beach: A history through its architecture," Long Beach:HSLB, 2009.
 Case, Walter. "History of Long Beach," Press Telegram Co:Long Beach, 1935, pp-123-125.
 "City of Long Beach Historic Context Statement," Sapphos Environmental, Inc., 2009.
 Gebbhard & Winter, "Guide to Architecture in Los Angeles and Southern California, 1977.
 Craig, Lois, et al, The Federal Presence: Architecture, Politics, and Symbols in U.S. Government Building, Cambridge, MIT Press, 1979.

5. CHARACTER DEFINING FEATURES

NAME OF PROPOSED LANDMARK: United States Post Office	PROPERTY ADDRESS: 300 N. Long Beach Boulevard Long Beach, CA 90802
NUMBER OF STORIES: Six stories with penthouse, plus partial basement	PLAN TYPE (BASIC SHAPE OF THE BUILDING): Rectangular
ARCHITECTURAL STYLE: PWA Moderne (Starved Classicism)	STRUCTURE USE (RESIDENCE, ETC): Government office and services
EXTERIOR FINISH MATERIAL	
BODY (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.): Stone block siding	TRIM (WOOD, METAL, ETC): Frieze work and pilasters in carved stone
ROOF	
SHAPE (GABLE, HIPPED, MANSARD, ETC): Flat roofs	MATERIAL (CLAY TILE, ASPHALT, WOOD SHINGLES, ETC):
WINDOWS	
WINDOW MATERIAL & TYPE (WOOD, SINGLE HUNG, DOUBLE HUNG, CASEMENT, HORIZONTAL SLIDING, ETC): 196 windows, most double hung, appearing singly and divided by fluted pilasters. Some windows on the first and second stories are massive and oversized, matching the doorways.	
ENTRY	
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC): Doors are centered and open directly from the staircase.	DOOR STYLE (TWO PANEL, THREE PANEL, DOOR WITH GLASS, ETC): Tall bronze, no glass.
ADDITIONAL CHARACTER DEFINING ELEMENTS OF THE STRUCTURE	
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES; BALCONIES; NUMBER AND SHAPE OF DORMERS; NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES; ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY; VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC: N/A	

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

N/A

SIGNIFICANT INTERIOR SPACES (IF APPLICABLE)

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

Main floor lobby: Terrazzo squares with brass dividers on the floor; Gray marble wainscoting on walls and marble surrounding the windows; ceiling cornice; marble stairway with wood handrails and ornamental wrought iron.

Second floor: Terrazzo floors, marble wainscoting, solid oak doors and transom lights with leaded glass, marble restrooms.

Third, fifth and sixth floors: Terrazzo floors, marble baseboards.

LANDSCAPING (IF APPLICABLE)

IDENTIFY NOTABLE MATURE TREES AND SHRUBS:

N/A

ANY ADDITIONAL FEATURES:

N/A



Federal Post Office
300 Long Beach Boulevard
Landmark Criteria, cont'd

Section 2, continued.

The Long Beach Post Office combines austere formalism of a classical revival and Egyptian-revival influenced facade with the relief of exuberant Art Deco features in the entranceway, fluted pilasters, paneled insert below the windows, and set-backs surrounding the tower's top story. The prominent six-story tower, resting on a two-story base, provides a highly visible landmark on a major downtown corridor **(Criterion I)**. The interweaving of the tower's outer piers with the base's wide ornamental frieze unites the former's strong sense of verticalness and the latter's horizontal lines. The words, "United States of America" in Roman letters, are etched on the stone frieze over the main doors. Inside, the marble baseboards, terrazzo floors with brass dividers, and oak wood paneling are still intact, even after 80+ years of service. The cornerstone is inscribed with pertinent Federal data.

This building was erected at nearly the same time as the massive Municipal Auditorium, which sat just to the south, at the end of Long Beach Boulevard. Surrounded by Rainbow Pier, the Auditorium too was an imposing building with a tower-like structure that would have complemented the Post Office to the north **(Criterion E)**. This boulevard – American Avenue, now Long Beach Boulevard, was a major thoroughfare for the city and the Post Office was an important component to the urban plan for the future **(Criterion A)**.

The Post Office was also important in the history of communications and urban change. After a decade of rapid and scattered growth that was followed by the Depression and the 1933 earthquake, the Post Office provided centralized government services for the downtown and a symbol of the importance of the Federal government during the New Deal **(Criterion A)**.

Criteria

- A. It possesses a significant character, interest of value attributable to the development, heritage or cultural characteristics of the city, the southern California region, the state or the nation.
- D. It portrays the environment in an era of history characterized by a distinctive architectural style.
- E. It embodies those distinguishing characteristics of an architectural type or engineering specimen.
- I. It represents an established and familiar visual feature of a neighborhood or community due to its unique location or specific distinguishing characteristic.
- K. It is one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type.

213 E. Broadway

Section 4. Significance (con'td p 2a)

Buffums' Department Store, Walker's Department Store, Wise Building, Press Telegram Building, LB Airport Terminal (with Kenneth Wing), the San Pedro Post Office, and the Santa Ana City Hall. This list is just a sampling of Austin's portfolio. His obituary called him "Dean of Architects"¹ and most of his designs have been recognized as city or state historic landmarks.

William E. Allen was another prominent figure in the development of Long Beach's built environment. By 1927, Allen had worked for most of the prominent architects in town including previous projects with Horace Austin, George Riddle, and Ray Sites. A sample includes: 127 Mira Mar, Flats, c 1921; 4219 Shaw, c 1919; 101 Hermosa, c 1919; 1029 E. Second, Flats, c 1919; 262 Mira Mar; Jesse Milton House at 4541 E. Broadway, the Suydam House at 275 St. Joseph; The Suydam Bakery Building; Maude Hayes duplex at 601 Termino; Henry Robertson House at 4204 Cedar.²

Architecturally, the building is significant for its unique design that includes ornamental Spanish/Mediterranean detailing, especially on the second story windows, decorative heraldic bears, the distinctive roof brackets and the non-tiled roof. Originally there were two first floor openings (each symmetrically placed under the upper story windows). These opening were inset in stucco; awnings protruded over the sidewalk.³

In 1966, the storefront was remodeled by another preeminent Long Beach architect, Killingsworth, Brady and Associates. This firm has grown in international prominence through various Case Study homes, hotels and residences, as well as Edward Killingsworth's participation with the Allied Architects' Long Beach Civic Center design in 1977.⁴ Killingsworth "modernized" the building in an attempt to make the architecture relevant to this mid-century era. He kept the second story original, but added a simple ground level arcade. He also remodeled the interior for office space. At the time, Jack P. Merrick was the owner of the building; the construction firm, Stromberg & Sons, completed the work.⁵

A variety of local businesses have called 213 E. Broadway home. The original tenant was Satrang's Sporting Goods, which would have related retail-wise to the Middough's Men and Boys Shop next door. MacDonald's Sporting Goods moved into the building in 1930, and in the late 1930s-early '40s, Dr. Hiss Foot Clinic moved in. Rafael's House of Beauty moved in as World War II wound down and subsequent occupancy continued to include small locally-owned businesses.⁶ In the early 1990s, Terry's Camera, was the last retail tenant at this address.

The building was purchased by the city's Redevelopment Agency in June 1989. Later, Terry's Camera was relocated to a building just south of the Acres of Books site on Long Beach Boulevard, while plans were made to demolish this and other buildings nearby in order to comply with the city's seismic hazard abatement program. The building was found by the Cultural Heritage Commission to be eligible for landmark designation in 1991. The Planning Commission delayed action on this request, citing the evaluation of RDA plans for the Promenade development.

¹ "W. Horace Austin, dean of architects, is called," no paper name, Long Beach Collection, LBPL Clippings file, Jan 6, 1942.

² Long Beach city building permits.

³ Photograph from the Long Beach Collection, LBPL, c 1930. LBPL_0885.jpg

⁴ Mullio, cara and Jennifer Volland, "Edward A. Killingsworth : an architect's life," Santa Monica, Calif. : Hennessey + Ingalls, 2013

⁵ Long Beach Building Permit #C-2613, 9-26-1966.

⁶ City Directories

The building was rehabilitated in 1998 with seismic, foundation and interior upgrades in preparation for a new tenant – the California Repertory managed by California State University, Long Beach. This was achieved through a grant from Southern California Edison, thereby renaming the building the “Edison Theater.” In 2006, CSULB had to vacate the theatre. The State university system’s strict structural requirements were at odds even with the 1998 retrofit. The building has stood empty since 2006. The use of the State Historic Building Code for a designated landmark might assist with additional rehabilitation, retrofit and usage of the building going forward.