

State of California — The Resources Agency DEPARTMENT OF PARKS AND RECREATION <b>PRIMARY RECORD</b>		<b>Primary #</b> HRI # 086273
Other Listings Review Code		<b>Trinomial</b> NRHP Status Code: 5S1
		Reviewer
		Date

Page 1 of 13 \*Resource Name or # (Assigned by recorder): Metropolitan Apartments  
**P1. Other Identifier:** Metropolitan Market and Apartments

**\*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 Location:**  Not for Publication  Unrestricted  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; R13W; \_\_\_ of \_\_\_ of Sec 1; SB B.M.**  
**c. Address:** 501 - 509 E. Broadway **City:** Long Beach **Zip:** 90802  
**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 7280-015-031

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

The subject property, the Metropolitan Apartments, located at 505 East Broadway (Also known as 501-509 East Broadway and the Metropolitan Market and Apartments) is a three-story mixed-use building. The building is a stucco-clad transitional Art Deco/Streamline Moderne-style building composed of five bays. The building is defined by both its curved bullnose, and speed-inspired horizontality contrasted by the sheer verticality of its many ornaments. Character-defining features such as the speed strips, chevrons, and piers identify this building as transitional.

(See Continuation Sheet page 4)

**\*P3b. Resource Attributes** (List attributes and codes): HP 3 Multiple Family Property; HP7 3+ Story Commercial Building

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

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



**P5b. Description of Photo** (view, date, accession #): Facing north; May 9, 2017; Photo No. L1130273

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

**\*P7. Owner and Address:**  
 Nancy L. Downs  
 P.O. Box 90275  
 Long Beach, CA 90809

**\*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. 2015. Historic Evaluation for 501 - 509 E. Broadway, 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 Resources Inventory forms (1988) and DPR 523 forms (2009)

**BUILDING, STRUCTURE, AND OBJECT RECORD**

\*Resource Name or # (Assigned by recorder): Metropolitan Apartments

\*NRHP Status Code: 5S1

Page 2 of 13

**B1. Historic Name:** Metropolitan Market and Apartments

**B2. Common Name:** Metropolitan Apartments

**B3. Original Use:** Mixed-Use

**B4. Present Use:** Mixed-Use

\***B5. Architectural Style:** Art Deco/Streamline Moderne

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

The original building permit was unavailable for the property located at 505 E Broadway. However, the building was constructed in 1922. It sustained much damage after the 1933 Long Beach earthquake, and was re-designed by W. Horace Austin. An alteration permit records Austin's work on the building. A couple of project documents and certificates of occupancy were available. In 2008, then-owner Nancy L. Downs divided the building into three tenant spaces and a new T-bar ceiling and two restrooms were added. In 2009, the use of a storefront was changed from a retail space to a nail salon.

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

**Original Location:** N/A

\***B8. Related Features:** N/A

\***B9a. Architect:** W. Horace Austin (remodel)

**b. Builder:** N/A

\***B10. Significance: Theme:** Art Deco/Streamline Moderne Architecture **Area:** Long Beach

**Period of Significance:** 1933

**Property Type:** Residential/Commercial **Applicable Criteria:** A/1; C

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

**Context**

**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 13)

\***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): Metropolitan Apartments

**\*P3a. Description**

*(Continued from Primary Record page 1)*

Streamlined, stepped horizontal speed strips of diminishing length flank the primary (southern) façade. The transoms were likely infilled at an unknown date and the storefronts were altered circa 1965. A fire escape with ornamental barbed pistons is centrally located on the building. The front entrance which leads to the upper floor apartments has a new door that was installed at an unknown date. Paired ornamental pilasters with double banding run the vertical length of the building on the south and west façades, and piers project from the parapet roof. Some of the pier capitals have spalled off from weather damage over time. The roof is defined by its metal Machine Age spire and neon "505" sign.

Fenestration is complex with some "V-formation" canted casement windows. Large wood-surround storefront windows line the first story of the south and western façades. One of the storefront windows on the west façade was infilled at an unknown date and all of the spandrel panels were clad in Roman brick circa 1965. These windows have chevron-like lintels that accentuate the verticality of the building and are a defining feature of Zigzag Moderne-style architecture. A round, oriel window, located at the southwest corner of the building, acts as an Art Deco-style turret. The eastern secondary façade looks onto a tight alleyway; windows along this façade have awnings.

The north façade also has a fire escape and an eclectic array of original and replacement windows. Window styles include double-hung, six-over-one light casements, and two-pane casement windows.

**P5a. Photo or Drawing**

*(Continued from Primary Record page 1)*



Detail of the Bullnose, Facing Northeast

*(See Continuation Sheet page 5)*

Page 5 of 13  
P5a. Photo or Drawing

\*Resource Name or # (Assigned by recorder): Metropolitan Apartments

(Continued from Continuation Sheet Page 4)



Facing North Northwest



Facing East

(See Continuation Sheet page 6)

Page 6 of 13  
P5a. Photo or Drawing

\*Resource Name or # (Assigned by recorder): Metropolitan Apartments

(Continued from Continuation Sheet Page 5)



Detail of the Fire Escape, Facing North



Facing Southeast

(See Continuation Sheet page 7)

**\*B10. Significance:**

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

*Oil Boom Town, 1920-1930*

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

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

By the 1920s, there were reportedly 15,000 cars in Long Beach. Evidence of the growing car culture was visible throughout the City. By 1928, the automobile was quickly replacing the streetcar as the City's favored mode of transportation; 9 of the original 17 streetcar lines were closed due to fading streetcar popularity and increased automobile ownership. Along Anaheim Street, car dealerships emerged, designed in the fashionable styles of Art Deco and, later, Streamline Moderne to attract passing cars.

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

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

In addition to the luxury high-rises of downtown, rental and permanent home construction was at a record high as well—in the form of single-family dwellings, apartments, cottages, and court homes—a clear indicator that Long Beach was moving toward a diverse and healthy economy. Also during this period, the middle class grew tremendously in size and affluence due to the wealth created by the stock market and the oil and lumber industries. The fastest growing areas included Belmont Shore, Bixby Knolls, Country Club Estates, Los Cerritos, and Naples. Hundreds of new homes were constructed during the decade to meet the growing demand, and home owners began requesting residences designed in more traditional styles such as French, Tudor, Colonial  
(See Continuation Sheet page 8)

**\*B10. Significance:**

(Continued from Continuation Sheet page 7)

Revival, and Spanish Colonial Revival, which were already favored by industrial barons and new millionaires desiring to give the impression that wealthy ancestors had constructed the homes centuries before. The middle class copied these styles with smaller-scale comfortable, tasteful, well-built models. Although, these Period Revival homes were meant to bring a sense of nostalgia for the home owners, they were constructed with the latest technology in heat, electricity, appliances, and plumbing.

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

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

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

**Art Deco, 1922-1941**

Rebuilding in Long Beach following the devastating earthquake of 1933 was heavily influenced by the architectural style that became known as Art Deco. Art Deco first caught the public eye in America with Eliel Saarinen's entry into the 1922 *Chicago Tribune* competition to design its new building. Saarinen's design, which took second place, was an ethereal skyscraper with characteristics that would become associated with Art Deco: soaring verticality and stylized Gothic detail. The style was popularized worldwide by the Paris 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes*. Art Deco designs incorporated stylized classical forms, zigzags, and vertical accents. In the United States, this type of architecture was particularly favored by the federal Works Progress Administration (which later became the Works Projects Administration), who combined it with Beaux Arts classicism to produce the Public Works Administration (PWA) Moderne style often used for government buildings and structures in the 1930s.

Known locally as the Zigzag Moderne, Art Deco buildings are characterized by smooth wall surfaces punctuated by piers and enlivened zigzags, chevrons, low-relief geometrical patterns often in the form of parallel straight lines, and stylized floral motifs. Ornamentation is mostly concentrated around window and door openings, with stylized string courses along roof edges or parapets. Roofs are flat or step back and up in a series of increments; towers were a popular vehicle for setbacks. The façade usually consists of series of setbacks emphasizing the geometric form. Piers define vertical channels of window bays. Compositions tend to be symmetrical and balanced.

(See Continuation Sheet page 9)

**\*B10. Significance:**

(Continued from Continuation Sheet page 8)

The majority of Art Deco buildings are commercial in use and range from single-story storefronts and markets to high-rise office buildings. The style was also used to good effect on multistory apartment buildings, theaters, and hotels. It was not a popular choice for single-family residences, although the occasional exception to the rule does exist.

**Character-defining Features**

- From one to many stories in height
- Exterior walls of brick, concrete, architectural terra cotta, and stucco
- Flat roof
- Pronounced verticality
- Balanced composition
- Emphasis on piers and vertical window channels, not horizontal divisions
- Vertical projections such as towers
- Set-backs and use of receding planes
- Use of bronze, copper, aluminum and other metals; glass brick and tile, terra cotta, marble, and terrazzo
- Geometric and stylized ornament, including zigzags, chevrons, sunbursts, or fluting and reeding, floral and figural motifs
- Metal casement windows, often set above spandrel panels

**Registration Requirements**

Linked to the Jazz Age of the 1920s, and somewhat out of favor for its perceived excesses following the stock market crash in 1929, Art Deco was popular in Long Beach into the 1930s. Many of the icons of the style were built around 1928-1929, e.g. Bullocks Wilshire Department Store in Los Angeles or The Lafayette Hotel in Long Beach. The 1930 Long Beach Skating Palace (278 Alamitos Avenue) exemplifies this mode of design with its stepped pilasters, chevrons, and geometric ornamentation, such as sunburst motifs. Most of the extant schools in the Long Beach School District were constructed post-1933, frequently in Art Deco and Streamline Moderne styles; these Depression era schools often featured an emphasis on "the future," with sculpted façades and instructive murals. Art Deco commercial properties encompassed automobile showrooms, service stations, and auto repair shops. There are several fine examples of auto-related properties in the Art Deco style along Anaheim Street, including Hancock Motors (500 East Anaheim Street). While examples of the Art Deco style are still extant throughout Long Beach, many have suffered alterations to their character-defining features. Eligible resources should retain the majority of their character-defining features, although some impact or loss to these features may be acceptable when comparative analysis demonstrates that the resource is a disappearing example of the type. Most Art Deco buildings will be significant as individual examples and should showcase the primary features of the style, as well as possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Non-allowable alterations may include a removal of decorative features, such as a parapet over a storefront, modifications to original materials, or loss of a sense of verticality.

**Streamline Moderne, 1925-1945**

The Streamline Moderne style became popular in the 1930s as a reaction to Art Deco and the Depression. Influenced by the emerging International Style and machine aesthetic, most ornament was eliminated, and the style instead reflected a fascination with the aerodynamic speed of ships, airplanes, trains, and automobiles of the time. Streamline Moderne design was highly publicized at the 1933-1934 Chicago Century of Progress World's Fair. The style had clean simple lines that made it perfect for residences (both single and multifamily) and public buildings alike. In contrast to the verticality of the preceding Art Deco period, the Streamline Moderne style is characterized by strong horizontal lines and juxtapositions of horizontal and vertical planes. Streamlined buildings have flat roofs and smooth exterior cladding and often feature curved corners. Bands of steel casement windows may wrap corners in a continuous line, glass blocks may appear in windows, and porthole windows may reflect a nautical metaphor. Applied or grooved horizontal lines suggested speed. Metal pipe railings continued the horizontal theme, as did flat, semicircular canopies with aluminum fasciae.

(See Continuation Sheet page 10)

**Character-defining Features**

- Regardless of number of stories, strong horizontal emphasis
- Flat roof
- Smooth exterior cladding
- Curved corners
- Steel casement windows, often in continuous bands that may wrap corners
- Glass block windows
- Porthole windows
- Flat canopies, often rounded or semicircular
- Horizontal grooves or stringcourses
- Pipe railings along exterior staircases and balconies

**Registration Requirements**

Many examples of the Streamline Moderne style are still extant within parts of Long Beach, largely in areas that experienced significant development during the lead up to World War II. The Metropolitan Apartments, by architect W. Horace Austin, at the edge of downtown showcase many of the features of the style (501 East Broadway). Eligible resources should retain the majority of their character-defining features, although some impact or loss to these features may be acceptable when comparative analysis demonstrates that the resource is a disappearing example of the type. A Streamline Moderne-style building will most likely be significant as an individual resource, although a residential example of the style may be considered eligible as a contributor in the context of a district. Significant examples of the Streamline Moderne should display the primary features of the style, as well as possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Non-allowable alterations may include a removal of distinctively Streamline Moderne features, such as steel casement windows, pipe railings, or a canopy; modifications to original materials; or loss of a sense of horizontality.

**W. Horace Austin**

The 1922 Metropolitan building was designed by an unknown architect. However, after sustaining extensive damage from the 1933 Long Beach earthquake, its façade was reimagined in the Art Deco and Streamline Moderne styles by master architect William Horace Austin (W. Horace Austin).

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 governmental buildings.

**Owners**

**William P. Campbell**

William P. Campbell was born in 1867 and worked as a building contractor, besides owning a number of apartment buildings including those at 505 E Broadway and 513 E Broadway. He was born in Canada and married to Nellie Campbell. He owned the property until his death in 1924. At the time of his death in 1924, William P. Campbell was involved in a scandal when he committed suicide in front of his daughter Dorothy Campbell in Pasadena.

**Archie D. Race**

Archie D. Race was a manufacturer from Green Bay, Wisconsin. He owned the property in 1929. No other information was available.

**Nellie B. Campbell**

Nellie (Nelle, Nelly) B. Campbell was notable in Long Beach for her revolutionary way of packaging potato chips. Campbell moved to Long Beach from Illinois for health reasons, but quickly realized she could not afford to reside in the warm climate without a source of income. In 1907, Campbell cooked up a batch of potato chips and realized she could sell them to grocery stores and restaurants for profit. Through 1914, Campbell continued to revolutionize her product, eventually packaging the chips to ensure freshness. She owned the property at 505 E Broadway from 1927 until 1929 and again from 1931 until 1939. She resided at 513 E Broadway. (See Continuation Sheet page 11)

**\*B10. Significance:**

(Continued from Continuation Sheet page 10)

***Dorothy E. Campbell***

Dorothy E. Campbell was born in Montana and was the daughter of William P. and Nellie Campbell. She witnessed her father's suicide in 1924. Dorothy E. Campbell was a teacher at Lowell. Dorothy E. Campbell owned the property from 1939 to 1942.

***Edith A. Frances***

Edith A. Frances owned the property from 1942 until 1967. There was no additional information available.

***Joseph and Allie Dragenovich***

Joseph and Allie Dragenovich owned the property in 1967. No additional information was available.

**Occupants**

A cursory review of occupants showed no notable persons associated with documentable significant events resided at the property.

***505 E Broadway***

The Metropolitan Apartments were originally built in 1922. They were severely damaged as result of the 1933 earthquake. Storefronts occupied the first story whereas the second and third stories were apartments. W. Horace Austin modernized the building in the Art Deco/Streamline Moderne style in 1933. Much of the building's historic fabric remains extant.

The mixed-use building was owned by the Campbell family (William P. Campbell, Nellie Campbell, and Dorothy E. Campbell) for much of the 1920s and 1930s. It was then owned by Edith A. Francis from 1942 until the 1960s.

In 1933, the property hosted both the Health Institute and the Life Insurance Company. In 1938, a rug cleaning business was located at the building. A nail salon opened in 2009. No other information on businesses located at the subject property was available.

***Eligibility***

The subject property of 505 E Broadway is recommended eligible for designation under the LBHL pursuant to Criterion A and for listing in the CRHR pursuant to Criterion A as a resource that is associated with an event that made a significant contribution to the broad patterns of the City's history. The 1933 earthquake that ravaged Long Beach damaged dozens of buildings, and many were left in ruins. 505 E Broadway was one such affected building, and was involved in the resultant period of architectural reinvigoration. This construction boom changed the face of Long Beach, as many of the newly erected façades were decorated in the Art Deco/Streamline Moderne style. Only a number of these 1933 buildings still exist.

The subject property at 505 E Broadway in Long Beach is recommended ineligible under Criterion B as a LBHL and Criterion 2 of the CRHR, as no individuals of substantial local significance were associated with this property. Although Dorothy E. Campbell was associated with a notable potato chip business in Long Beach, she worked and lived out of 315 E Broadway, not 505 E Broadway, during this period of significance (c. 1907-1914).

The subject property at 505 E Broadway in Long Beach is recommended eligible under Criterion C as a LBHL as it embodies those distinguishing characteristics of an architectural type. The mixed-use building conveys a particular high style example of a transitional Art Deco and Streamline Moderne building. The property is an exceptional individual resource that retains the majority of the aspects of integrity, including the original bays, many of the original windows, the original fire escape, and the original sign and spire; it therefore meets the local registration requirements for Art Deco and Streamline Moderne 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 was 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. The building is a very unique and significant visual element in the area. (See Continuation Sheet page 12)

**\*B10. Significance:**

(Continued from Continuation Sheet page 11)

However, the property's significance does not rise to the eligibility of Criterion 3 for the CRHR as the high-style Art Deco/Streamline Moderne 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 because it has not been added onto. Although the building was renovated following the 1933 earthquake, the mixed-use building conveys a particular high-style example of an Art Deco and Streamline Moderne-style building.

The *setting* has remained largely commercial.

The *materials* of the mixed-use building mostly remain original, with the exception of minor alterations, stucco patching, storefront alterations, and the in-fill of a storefront. These minor alterations are reversible. The building remains a mixed-use space, and the building materials have generally remained extant or are reversible.

The *workmanship* present at the exterior of the building conveys evidence of the technologies and style preferences of the era in which the building 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 an Art Deco/Streamline Moderne mixed-use building.

The *association* the building has within the period of expansion that took place in Long Beach during the decade of its construction still remain, primarily through the survival of the building's transitional style.

**Conclusion**

The subject property, 505 E Broadway, in Long Beach, is eligible under Criteria A and C as a LBHL. The property is associated with an event that made a significant contribution to the broad patterns of the City's history. The 1933 earthquake that ravaged Long Beach damaged dozens of buildings, and many were left in ruins. 505 E Broadway was one such affected building, and was involved in the resultant period of architectural reinvigoration. The property also embodies those distinguishing characteristics of an architectural type. The mixed-use building conveys a particular high style example of a transitional Art Deco and Streamline Moderne building. The property is an exceptional individual resource that retains the majority of the aspects of integrity, including the original bays, many of the original windows, the original fire escape, and the original sign and spire; it therefore meets the local registration requirements for Art Deco and Streamline Moderne 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 was 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. The property of 505 E Broadway falls within a period of significance of 1933 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 Art Deco/Streamline Moderne style.

**\*B12. References:**

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

"Affiliations Told." 10 March 1957. *Los Angeles Times*.

"Father Kills Self as Woman Battles to Prevent Deed." 21 July 1924. *Long Beach Press*.

"Has Mastered Art of Making Potato Chips: Long Beach woman who knows how to prepare palatable article of food." 6 January 1909. *Daily Telegram*. Accessed May 19, 2017. Available at: <http://innopac.lbpl.org:81/record=b1010429~S3>

"Marked success for potato chip queen of Long Beach; in two years big trade in delicious edibles has been established, driving manufactured product from the local market." 21 January 1909. *Long Beach Press*. Accessed May 19, 2017. Available at: <http://innopac.lbpl.org:81/record=b1015851~S31>

"Potato Chips in Packages: Nellie Campbell Improving Business." 9 August 1912.

"To Mexico" 2 July 1950. *Long Beach Independent*.

Ancestry.com. 2010. *1920 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc.. Images reproduced by FamilySearch.

Ancestry.com. 2011. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc.

Ancestry.com. 2012. *1940 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc.

City of Long Beach, Alteration Permit No. 801-509, Issued June 15, 1933.

City of Long Beach, Project No. BRMD22224, Certificate of Occupancy, Issued July 8, 2009.

City of Long Beach, Project No. C0521278, Certificate of Occupancy, Issued March 11, 2008.

County of Los Angeles, Assessor Map Book 361, 1925-1940.

County of Los Angeles, Assessor Map Book 361, 1940-1947.

County of Los Angeles, Assessor Map Book 361, 1940-1947.

County of Los Angeles, Assessor Map Book 361, 1917-1925.

County of Los Angeles, Assessor Map Book 7276, Page 15, 1963.

Ivers, Louise H. 1913. "Press-Telegram." In *Long Beach: A History Through its Architecture*, Long Beach, CA: Historical Society of Long Beach, 2009.

Long Beach City Directory Company, Long Beach (1929).

Long Beach City Directory Company, Long Beach (1936).

Long Beach City Directory Company, Long Beach (1938).

Sapphos Environmental, Inc. 2009. *City of Long Beach Historic Context Statement*. Pasadena, CA.

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



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

Primary #  
HRI #  
Trinomial  
NRHP Status Code: 3CS

Other Listings  
Review Code

Reviewer

Date

Page 1 of 17

\*Resource Name or # (Assigned by recorder): 909 Elm Avenue

P1. Other Identifier: 909 - 915 Elm Avenue

\*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

T4S; R13W; \_\_\_ of \_\_\_ of Sec 36; SB B.M.

c. Address: 909 Elm Avenue

City: Long Beach Zip: 90813

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 7273-011-026

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

The subject property is located along Elm Avenue in a multifamily residential neighborhood, and contains a 1,400-square-foot 1906 Queen Anne Victorian dwelling and a 1,450-square-foot 1918 Prairie-style duplex dwelling, as well as an early detached garage and ancillary building of roughly the same construction date to the respective houses.

The Queen Anne-style Victorian dwelling is the original improvement to the property, therefore it sits at the rear of the site. The one-and-a-half-story building is roughly-rectangular in plan, with an east-west width of two bays and a length three bays deep. It is cross-gabled, and clad in narrow clapboards with patterned (fish scale) shingles within each of the more prominent south and west horizontally split gable ends. All gabled and cross-gabled eaves are boxed and project substantially from the first floor. The house rests upon a parged stone and mortar foundation. (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 Continuation Sheet page 5)



P5b. Description of Photo (view, date, accession #): Facing West; May 9, 2017; Photo No. L1130291

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

\*P7. Owner and Address:  
Charles and Karen Nourrcier  
25 La Linda Dr.  
Long Beach, CA 90807

\*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 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 909 Elm 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): DPR 523 Forms

**BUILDING, STRUCTURE, AND OBJECT RECORD**

\*Resource Name or # (Assigned by recorder): 909 Elm Avenue  
Page 2 of 17

\*NRHP Status Code: 3CS

**B1. Historic Name:** Harris Residence

**B2. Common Name:** 909 - 915 Elm Avenue

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

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

\***B5. Architectural Style:** Queen Anne/Prairie with Italianate influence

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

The Queen Anne Victorian house was already on the property in 1907 when first purchased and is mentioned in multiple city documents as having been constructed in 1906. Improvements to the property are known to have been made in 1910; these may have been the addition to the back of the house, or it is possible the northern garage/ancillary building was constructed earlier than the 1918 date shown in other documents, perhaps as early as 1906, as the present owners have noted that an early document from 1918 suggests that the earlier garage had been "moved" during the construction of the later garage. The Prairie-style front building was added in 1918, along with its two-bay garage; the garage was extended in 1922. Three permits were requested in 1989 for the property, and all pertain to a use violation that was corrected for the 1918 garage, which had been illegally converted into a residential apartment.

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

**Original Location:** N/A

\***B8. Related Features:** Detached garage and ancillary building

**B9a. Architect:**

**b. Builder:**

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

**Area:** Long Beach

**Period of Significance:** 1906-1918

**Property Type:** Residences

**Applicable Criteria:** A/1

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

*Willmore City*

Settlement within the Long Beach area began as early as 1875, when Jotham Bixby began selling lots along the Los Angeles River in the area that is now west Long Beach, near Willow Street and Santa Fe Avenue. The Cerritos Colony consisted of farms and homes, as well as the area's first school house, Cerritos School. The second attempt at settlement began in 1881, when William Erwin Willmore entered into an agreement with J. Bixby & Co. to develop the American Colony, a 4,000-acre piece of Rancho Los Cerritos with a 350-acre town site that was named Willmore City. Willmore had first visited California in 1870, after emigrating from London to the United States.

Upon his arrival in Southern California, he worked as a promoter of Southern California real estate with Jotham Bixby and served as the Southern California manager of the California Emigrant Union, which encouraged settlement and facilitated large real estate deals. The new colony was to feature a main boulevard, known as American Avenue (now Long Beach Boulevard), which would link to Los Angeles; resort quarters along the town's waterfront; and a downtown business district. The remaining acreage of the American Colony was to be divided into 40-acre lots and sold as small family farms. (See Continuation Sheet page 11)

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

\***B12. References:** (See Continuation Sheet Page 17)

**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.)



State of California — Natural Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**LOCATION MAP**

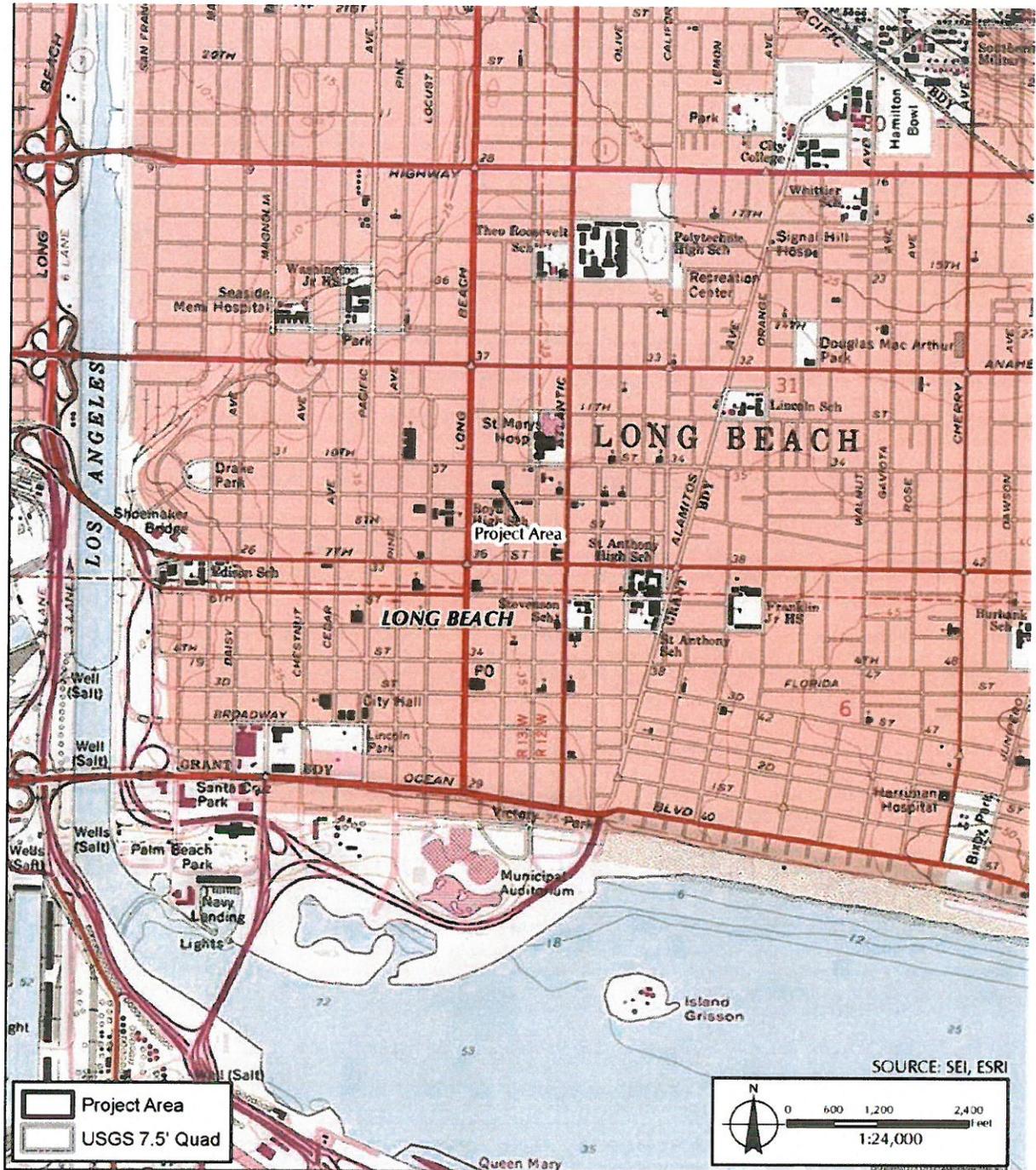
Primary #  
HRI #  
Trinomial

Page 3 of 17 \*Resource Name or # (Assigned by recorder): 909 Elm Avenue

\*Map Name: Long Beach

\*Scale: 1:24,000

\*Date of map: 1981



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

At the primary (east) elevation, the first floor features a partially recessed, partially projecting entry porch at its east corner. The roof of the porch features a flat balcony area with shallow parapet surrounded by short hipped roof slopes. The roof is supported by decorative wall bracket arches attached to the inner recessed wall and outer paneled square posts, and span the central front entry opening. The posts rest on short knee walls that are topped by wood caps and clapboarded to appear integral with the house. The main entry is centered within the porch, and features a single door with one large pane of glass, flanked by tall fixed vertical windows consisting of short diamond-pane uppers over single-glazed lowers. The entrance opening features wide casings with deep reveals. Four concrete steps lead to what appears to be well-worn, original tongue-and-groove decking. Balancing the porch structure at the first floor is a single square window opening employing the same manner of multi-diamond pane sash over single glazed sash as the entry windows, and surrounded by the same deep reveal casings. At the upper floor, the primary elevation features the only gable end to receive a projecting triangular focal panel above the patterned shingles supported by 11 small brackets. The panel is faced with vertical matchboard, and features a jig-sawn medallion—possibly missing elements—attached centrally that suggests a possible ethnic fleur-de-lis or tulip-type design. The fenestration below the panel features two openings containing a wide, single-glazed double-hung window, paired with multi-pane French doors to access the small balcony above the entrance porch.

The first floor of the south side elevation features both an unsupported projecting three-sided bay centered off of the dining room, and an exit door at the forward bay that no longer has exterior stairs to provide access. The projecting bay employs double-hung windows, with a multi-diamond pane upper over a single-glazed lower at the center, flanked by standard double-hung sash at the corner openings. The side door is flanked by sidelights of five panes each, and employs an Arts and Crafts-style three-quarter-length glazing arrangement of three vertical lights divided at the top and bottom with smaller panes. At the end of the west elevation, a single small vertical window provides light to a bathroom or kitchen. At the second floor, paired standard double-hung sash reside in the openings within the gable-end, with an added mini-shed-dormer located on the south slope of the rear (west) gable and featuring a single-glazed light. Both levels follow the same cladding as the rest of the building, with narrow clapboards at the first floor and patterned shingles within the gable-end.

The north side elevation features minimal fenestration and embellishment, with only a single pairing of standard double-hung window sash toward the north third bay of the first floor in a proportion to balance the east side opening of the front porch. Above, the gable-end is clad in clapboards rather than shingles like that at the rear, and employs only a small wood rectangular vent instead of a window.

At the rear (west) elevation, the house becomes more complex, with a shed-roofed projection that appears to have been extended about five feet or so from a simple porch which was converted to a fully enclosed addition, evidenced by mismatched clapboard cladding. This addition is somewhat centered and narrow enough to allow a single window opening at the south end of the rear wall of the main body of the house; and short enough to clear a single double-hung window centered within the clapboarded rear gable-end, topped by another rectangular wooden roof vent. At its west wall, the addition features a single exit door accessed by three wooden stairs, balanced by a single small double-hung window.

The Prairie with Italianate-influence duplex is sited at the street in the front of the parcel and is a smooth stuccoed, three-bay, two-story building with symmetrical groupings of Arts and Crafts-type fenestration. The building is capped with an overhanging, low-pitched Prairie-style hipped-roof featuring very deep, boxed, overhanging eaves supported by slender, paired, stylized Italianate-style brackets.

At the first floor of the primary (east) façade, the central entrance employs a projecting portico with a roof supported by heavy brackets attached to the façade, and by an unusual pediment that incorporates a shallow bell-curve arch above a straight beam supported by two thick, short, boxed columns. The columns rest on red brick piers that are incorporated into the full-width red brick porch wall and capped with concrete. The concrete porch deck provides the foundation for this wall and is accessed by three concrete stairs. Twin solid wood doors contain square four-light glazed windows on their upper third portion.

(See Continuation Sheet page 5)

**\*P3a. Description:** *(Continued from Continuation Sheet page 4)*

On either side of the entrance are two wide, fixed, single-light horizontal window openings containing sash divided into seven small vertical lights over a large single lower pane. The second floor is separated by a substantial projecting wood band running along all sides of the house; at the primary side the band incorporates window boxes supported by the same style of paired brackets as the roof and featuring crosses that suggest a slight Swiss influence as do certain elements of the Victorian building. The fenestration at the second floor repeats the lower floor's openings with two identical windows in line with—and of the style of—those at the first floor. One small vertical second floor window at the south side of the center bay above the entrance suggests the location for the staircase to the upper unit.

The north and south elevations of the building house feature identical upper and lower window treatments, with the south wall employing one forward vertical 1-over-1 double-hung window along with one significantly smaller rearward double-hung unit of the same glazing type. The north elevation employs the same symmetrical upper and lower window arrangement with the same size openings and sash as the front of the house.

Although the building appears as a single block mass from the public way, the rear, west, elevation possesses a one-bay, two-story projecting element that provides back exits for both levels. The projected wing is not full width but rather runs just short of the north and south walls of the main body of the house, and employs an assortment of tall and short height, vertical, double-hung and narrow fixed windows at its west and side elevations, along with one narrow back doorway for each floor offset to the south of each floor. A staircase, painted to match the house trim and constructed of modern lumber, provides the vertical access to the second floor doorway, and appears to be one of the only recently rebuilt aspect of the Prairie duplex, but its design is most likely similar to the original stairway and is largely invisible from the streets or alley.

The current garage dates from 1918. It is a one-story, two-and-one-half bay-hipped roof building located at the end of the southern driveway, with the one-half bay extension added to its north side in 1922. The garage feature two sets of early-style paired carriage doors, and the pedestrian door is also consistent with the 1920s period. A smaller, circa 1906, gable-roofed ancillary, or outbuilding, further to the northeast is now used as a storage shed, but likely served as the original garage for the Queen Anne Victorian house; it is located at the end of the northern driveway, and its exterior has been stuccoed, with a much later pedestrian doorway added.

**P5a. Photo or Drawing:** *(Continued from Primary Record page 1)*



Facing Southwest

*(See Continuation Sheet page 6)*

**P5a. Photo or Drawing:** (Continued from Continuation Sheet page 5)



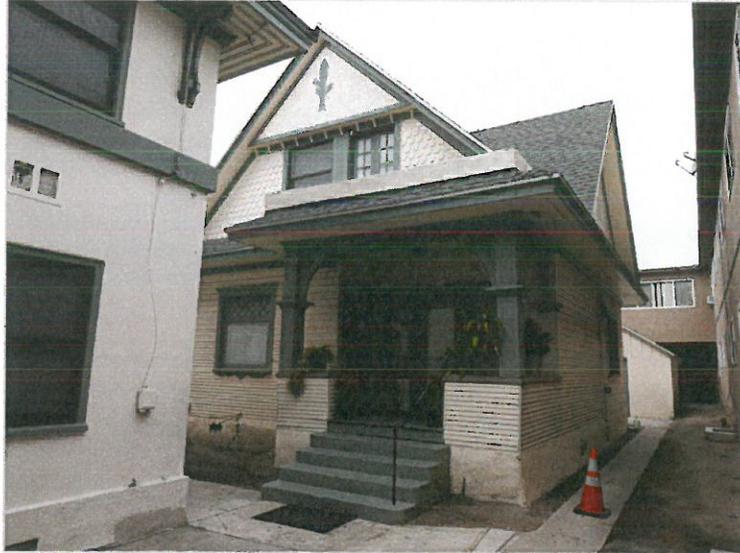
Facing Northeast



Facing West

(See Continuation Sheet page 7)

*(Continued from Continuation Sheet page 6)*



Facing West



Facing West

*(See Continuation Sheet page 8)*

*(Continued from Continuation Sheet page 7)*



Facing North



Facing North Northeast

*(See Continuation Sheet page 9)*

*(Continued from Continuation Sheet page 8)*



Facing East



Facing East

*(See Continuation Sheet page 10)*

(Continued from Continuation Sheet page 9)



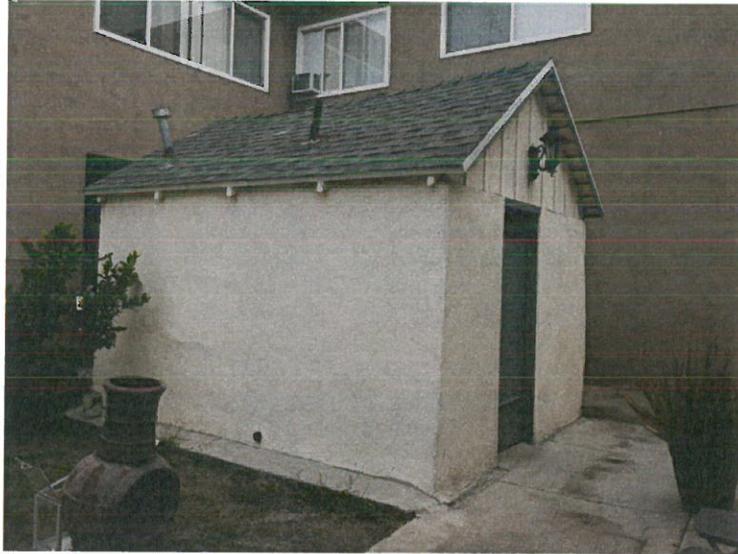
Detached Garage, Facing West



Ancillary Building and Detached Garage, Facing South

(See Continuation Sheet page 11)

(Continued from Continuation Sheet page 10)



Ancillary Building, Facing North Northwest

**\*B10. Significance:**

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

The original town site was bounded by present-day Tenth Street on the north, Alamitos Avenue on the east, the Pacific Ocean on the south, and Magnolia Avenue on the west. At the time of its inception, the only building in the proposed colony was an old sheepherder's shack used by the Bixby ranch personnel, which was located near the present-day intersection of First Street and Pine Avenue.

**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. In 1887, the San Francisco-based Long Beach Development Company, which had close ties to the Southern Pacific Railroad, purchased the remaining unsold lots within the American Colony, as well as an additional 800 acres of marshland and the town's water system. On February 10, 1888, the City was incorporated, with 800 citizens and approximately 59 buildings. By 1889, the real estate boom had collapsed, but the period of prosperity had resulted in a considerable increase in wealth in Southern California in general and had brought approximately 137,000 tourists-cum-residents to the region. Despite the real estate slump, developers continued to invest in the City and surrounding area, pouring thousands of dollars into infrastructure and commercial ventures, hoping to attract tourists and settlers seeking the California lifestyle. By the end of the decade, City development had spread north and east; Sanborn maps reflect development as far north as Fifth Street and east to Linden Avenue.

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.

(See Continuation Sheet page 12)

(Continued from Continuation Sheet page 11)

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.

By the turn of the century, Long Beach's economy seemed fully dependent on tourism, with seaside facilities remaining the focal point of development. By 1902, the upscale Pavilion and Bath House with bowling alley were in place and attracting tourists from nearby communities. With a population of 18,000 people, there was a growing demand for improved transportation, as well as seasonal or temporary accommodations. Henry Huntington's Pacific Electric Streetcar Company also provided service into and around the City by 1902. While Pacific Electric increased the volume of seasonal visitors and part-time residents, the extension of the Southern Pacific line into Long Beach and the expansion by 1904 of the San Pedro, Los Angeles, and Salt Lake Railroad (SPLA&SL), co-owned by Union Pacific after 1921, may have encouraged the growth of the seasonal and permanent population from points east.

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. 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.

#### ***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).

#### ***Queen Anne Victorian***

Developed by a group of English architects led by Richard Norman Shaw, the Queen Anne style made its debut in the United States at the Philadelphia Centennial Exposition in 1876. The style in England consisted of half-timbering and patterned masonry work, as did the early examples in the United States. The American version of the Queen Anne was seen throughout the United States, and because its popularity coincided with the boom years of the 1880s and 1890s, it was the most utilized of all the Victorian-era styles for residential buildings in Southern California. Although originally applied to commercial and institutional buildings to some degree, the Queen Anne style was most suited for residential applications, which varied from simple cottages and farmhouses to elaborate mansions. In the most full-blown examples, Queen Anne houses epitomized what later generations condemned as Victorian excess: no roof treatment could be too complicated, and no surface was left unembellished.

The most recognizable elements of Queen Anne buildings in Southern California, including early commercial examples, are towers or rounded bays topped by turrets, domes, and cupolas, bay projections, or corners treated like bays with their ends cut at an angle beneath an overhanging roofline, are also very common. Roofs are generally complex, consisting of multiple steep hips and gables. Porches are nearly ubiquitous and provided one location to showcase the decorative elements made possible by the Industrial Revolution inventions of the lathe, jigsaw, and band saw.

(See Continuation Sheet page 13)

(Continued from Continuation Sheet page 12)

Turned columns and balustrades, spindle work or cutout railings and friezes, carved brackets and pendants, and applied ornaments—such as rosettes, sunbursts, and swags—were among the favored methods to adorn porches, balconies, bargeboards, roof faces and overhangs, and window and door openings. Varied wall surfaces, often combined on one building, included patterned shingles, horizontal wood siding, and brick. Brick was also employed for tall chimneys, which could either be interior or attached to an exterior elevation. Windows were either double hung sash or fixed, and tall and narrow; the more ambitious examples may have ornamented surrounds and colored or art glass inserts. Transom windows over front doors were often present.

The overall proportions of most Victorian era buildings, including the Queen Anne, were vertical, giving the impression that the building was perched on, rather than integrated into, the surrounding landscape.

#### Character-defining Features

- One to two-and-a-half stories
- Steeply pitched, complex roofs
- Towers and turrets
- Asymmetrical facade composition
- Varied exterior materials, including patterned shingles and horizontal wood siding, often in combination
- Partial, full width, or 'L'-shaped porches
- Ornamental elements, including spindle work, carved or sawn brackets, bargeboards, pendants, sunbursts, rosettes, etc.
- Corner windows and bay windows
- Brick chimneys
- Tall and narrow double-hung sash windows
- Paneled and glazed front doors, often topped with transoms

#### Registration Requirements

Queen Anne style buildings are found in the earliest subdivisions of Long Beach, particularly within the original Willmore Town site, the Alamitos Beach Town site, and older neighborhoods of north Long Beach that once contained family farms. The Bembridge House, located within the Drake Park historic district, is the best local example of the Queen Anne style, retaining a high degree of integrity and the character-defining features of the style. Typically, Queen Anne-style buildings will be significant individually due to their limited number. Because of their age and scarcity, a greater degree of alteration may be acceptable for local designation, although to be significant under the National Register of Historic Places (NRHP) or California Register of Historical Resources (CRHR) criteria, a building should possess the majority of the aspects of integrity, including materials, design, workmanship, and feeling. Most critical are the retention of the original siding materials (or replacement in kind), original windows and doors (sash and surrounds), porches, and ornamental features. Roofing materials may have been replaced but should present a compatible appearance. Any additions should ideally be located in the rear. Outbuildings such as carriage houses, barns, or water towers are very rare and should be considered significant even if altered.

#### Prairie Style

The Prairie style is one of the few homegrown American styles to emerge during the late 19th and early 20th centuries. Developed by the Prairie School, a group of Chicago area architects centered around Frank Lloyd Wright, the style was concentrated in the Midwest but spread throughout the United States through a variety of publications. This design was a reaction against Classicism and the Beaux Arts movement and took inspiration from Japanese design and the contemporary English Arts and Crafts movement. The Prairie Style was characterized by a horizontal profile and spreading terraces that mimicked the flat plains of the Midwest. Wright believed that the Prairie Style should not imitate past styles and that ornament should not be used unless it is integrated into the basic design.

Although the Prairie Style could be used for commercial and institutional buildings—the Unity Temple in Oak Park, Illinois, being the most well-known example—its most common application was in the form of single-family residences. The Prairie Style-home ranged from modest to very elaborate designs.

(See Continuation Sheet page 14)

(Continued from Continuation Sheet page 13)

The style consists of broad, low-pitched hipped and gabled roofs, tall casement windows usually with leaded glass, horizontal patterns in wall materials, broad flat chimney, massive square posts, and extended balconies and terraces. Other details of the Prairie home included window boxes or flattened pedestal urns and decorative friezes or door surrounds consisting of bands of carved geometric or stylized floral ornamentation. The interior of the residence has newly open floor plan that revolves around the hearth both literally and symbolically. This design movement was relatively short-lived, with its heyday between 1900 and 1920.

Although some "high-style" examples of the Prairie Style were designed in Southern California, most versions in Long Beach are vernacular, recognizable by an overall horizontality keyed by an overhanging roof or hood and are multifamily rather than single-family in function. One ubiquitous version of the Prairie Style is the American Foursquare, which sometimes incorporates Colonial Revival elements.

Examples of the Prairie Style in Long Beach include 3037 East First Street and the Brayton House (20 Lindero Avenue, Austin and Lochridge, architects), both of which are significant as individual resources. Examples of Prairie-style dwellings incorporating other architectural influences include 14 Paloma Avenue in the Bluff Park Historic District, a previous Long Beach Mills Act property. Most Prairie style properties will gain their significance within the context of a historic district as contributors to a residential neighborhood or subdivision. However, as a relatively rare style within the city, good examples of the style may warrant individual designation.

As Virginia and Lee McAlester stated in their reference *A Field Guide to American Houses*, "Outside of the Chicago area, numerous local architects produced creditable and sometimes outstanding Prairie houses throughout the Midwestern states and, less commonly, in other regions."

**Typical Character-defining Features of the Prairie Style**

- One to two stories in height
- Low-pitched hipped or gabled roof
- Wide, overhanging boxed eaves
- Stucco or brick exteriors
- Details emphasizing horizontal lines
- Massive square porch supports
- Tall casement or double-hung sash windows, often banded together in ribbons
- Geometric patterns of small pane window glazing

**909-915 Elm Avenue**

Early maps of Long Beach suggest that the Queen Anne Victorian house constructed at Lot 4, Block 6 along Elm Avenue was the first improvement to this lot.

The first owner and resident of the property was Margaret Harris, formerly of Chestnut Street in Long Beach, who purchased the property already improved with the Queen Anne Victorian house in 1907. The 1910 U.S. Census shows that Harris was listed as a widowed resident of 907 Elm Avenue and was born in Pennsylvania. Under Occupation she is listed as subsisting on her own income with no mortgage. Harris was 74 at the time the census was taken. She was not found listed in any public documents after 1918.

The Reverend Henry Roissy was the pastor at Methodist churches in Santa Ana, Orange County, Pacific Beach in San Diego County, and Las Vegas, Nevada before retiring to Long Beach with his wife Elizabeth around the time that he and his wife purchased 909-915 Elm Avenue from Margaret Harris in 1918. Born in Wisconsin in 1855, by the late 19th century Reverend Roissy had become a well-known Methodist Episcopal (M.E.) minister at the Eastchester M.E. Church in Mount Vernon, New York, before moving on to the Bethany Church in New York City. Among clergy he was known for his 1881 book, *Grace Sufficient*, which was said to be "an extremely helpful work...with counsel and comfort for the Way of Life." Reverend Roissy owned 909-915 Elm Avenue until approximately 1935, at which time he was 80 years old; he had lived at the address until 1929 when he and Elizabeth moved into the Cooper-Arms apartments on East Ocean Avenue in Long Beach.

(See Continuation Sheet page 15)

(Continued from Continuation Sheet page 14)

During the Roissy's ownership the property was passed to the "Southern California Annual Conference," and then back again to the Roissys, according to County Assessor's property record books, and the couple appeared to alternately live in both residences on the property.

Byron N. Smith, a merchant, and his wife Nina, became the first tenants of the Prairie duplex constructed at the front of the property during the Roissy's ownership of the property. The Smith's had lived on Pine Avenue until 1918, before moving to 909-915 Elm Avenue. About 1921, the Smiths moved on to Whittier where they lived for at least two more decades.

C.L. and Mimmie B. Poyser purchased 909-915 Elm Avenue from the Roissy's in 1936 and passed it on to Rosie M. Quessan in 1944, who soon resold the property.

Margaret Christensen then purchased 909-915 Elm Avenue from Quessan in 1945. She is documented to have owned the property at least as long as the Roissy's, from that year until at least 1962, and appears to have been the longest continuous owner.

From 1973 until at least 1989, Peter J. Martell was listed as the owner of 909-915 Elm Avenue. The property was then transferred to Gwen Zeller in 1988; TDE Incorporated in 1989; Edward Goodall also in 1989; Terry Caraway in 1993; Jose Astorga, also in 1993; Reginaldo Fragoza in 1997; Brokers on Line care of Reginaldo Nunez in 2003; Richard Scott, also in 2003; Deutsche Bank in 2010; and current owners Charles E. and Karen D. Nourrcier, also in 2010.

Since 1918, the parcel has remained as a single-family Queen Anne Victorian house fronted by a Prairie-style duplex. It is important to note that the property is located within the original 350-acre town site that was named Willmore City, part of the American Colony, a 4,000-acre piece of Rancho Los Cerritos. It is however, outside of the present Drake Park/Willmore City Historic District, as defined by the City of Long Beach.

#### **Eligibility**

The subject property located at 909-915 Elm Avenue is located exists approximately five city blocks east of the current Drake Park / Willmore City Historic District of Long Beach, and is just two blocks south of the nearby Linden Avenue Historic District, both of which contain similar examples of house styles as the two represented at 909-915 Elm Avenue. The unique aspect of the houses at 909-915 Elm Avenue is that together they represent two phases in the development of Long Beach neighborhoods: prominent early Victorian-style single-family dwellings soon supplemented by equally significant multi-family residences. A variety of old, altered, and recent buildings are located in the immediate neighborhood surrounding 909-915 Elm Avenue, making the property a rare surviving record of this early pattern of development in the area along Elm Avenue. Further, 909-915 Elm Avenue represents two architectural building examples that well convey not only a particular historic architectural style but also the period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during their two construction periods.

The subject property located at 909-915 Elm Avenue in Long Beach therefore provides an important historic record, and 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. Within Long Beach under the City Cultural Heritage Commission Ordinance (LBHL; codified as Title 2, Chapter 2.63, of the Long Beach Municipal Code; Long Beach Historic Landmark), the subject property is therefore eligible for designation pursuant to Criterion A, for its association with events that have made a contribution to the broad patterns of the City's history.

In addition to its local significance, the property at 909-915 Elm Avenue is eligible under Criterion 1 of the CRHR as a resource that is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage, with a Period of Significance of 1906-1918.

The subject property located at 909-915 Elm 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 closely associated with this property appear to be of significant local or regional prominence.

(See Continuation Sheet page 16)

(Continued from Continuation Sheet page 15)

The subject property at 909-915 Elm Avenue in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criterion C, and ineligible for the CRHR under Criterion 3. While 909-915 Elm Avenue represents a strong example of two prominent and intact historic architectural styles, in largely original condition and on the same property, that are together locally significant for conveying the evolution of the City's neighborhoods, the architecture of both houses and their associated outbuildings is not unusual, unique, or high-style; or known to be the work of master architects.

The subject property at 909-915 Elm 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, 909-915 Elm Avenue in Long Beach, 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 buildings at 909-915 Elm Avenue in Long Beach retain their original *location* and have not been moved. The ancillary building was likely moved within the rear of the parcel, but this minimal change does not affect the property's overall integrity of *location*.

The original *design* of the exterior footprint of all of the buildings at 909-915 Elm Avenue in Long Beach remains largely intact. The fenestration and all the trim elements are original, as do the finishes of both primary buildings, the smooth stuccoed Prairie-style front house and the clapboarded and shingled Queen Anne Victorian "back" house. The porches of each building appear very original and the two original driveway locations remain in place and appear to remain constructed of early material. Only relatively minor reversible alterations, such as the elimination of the stairs or porch from the side door at the south side, and the small dormer at the rear southwest corner of the Queen Anne, exist.

The *setting* has been altered, as many neighboring buildings have been both altered and/or replaced by larger multi-family apartment blocks of more recent origin.

The *materials* of the house remain original, with the exception of perhaps the roofing. The finishes of both primary buildings, the smooth stuccoed Prairie-style front house and the clapboarded and shingled Queen Anne Victorian "back" house remain original, and the original glazing and wood trim appear to all be intact, other than the exterior stairway at the rear of the Prairie-style duplex.

The *workmanship* present at the exterior of the buildings convey 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 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 elements of the primary structure are intact and original and the entire property conveys the integrity of feeling; that being, of an original Queen Anne Victorian primary house followed by a Prairie-style duplex with associated period outbuildings located near the sea.

The *association* the houses have with respect to their period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during their construction still remains, primarily through the survival of both the buildings and their outbuildings and the site's immediate landscaping. Their association with their neighborhood context—including other historic residences—has diminished due to the significant alterations that have taken place outside of the subject property. The association the residences have with their original use as single-family and two-family middle-class dwellings remains.

(See Continuation Sheet page 17)

(Continued from Continuation Sheet page 16)

**Conclusion**

The subject property, 909-915 Elm Avenue in Long Beach, is eligible under LBHL Criterion A and CRHR Criterion 1 as a resource that is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage. The property conveys two particular historic architectural styles and conveys the period of expansion specifically by its representation of two phases in the development of Long Beach neighborhoods.

In addition, its two phases are a part of the period of expansion, seaside resort, and City Beautiful Movement contexts that took place in Long Beach during their construction. The property of 909-915 Elm Avenue falls within a period of significance of 1906-1918 and retains its integrity, with only their setting altered. The property is a significant visual element and historic record within the neighborhood and retains original character-defining elements of both the Queen Anne Victorian and Prairie styles.

**\*B12. References:**

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

California Office of Historic Preservation. March 1995. Instructions for Recording Historical Resources. Sacramento, CA. Available at:  
<http://ohp.parks.ca.gov/pages/1054/files/manual95.pdf>

City of Long Beach. 1989. Building Permit for 909-915 Elm Avenue. Available at:  
<http://citydocs.longbeach.gov/WebLink8/CustomSearch.aspx?SearchName=SearchbyAddress>

City of Long Beach. [1982] 1990. Willmore City Planned Development Plan (PD-10) Ordinance History: C-5833, C-6830.

City of Long Beach. 1998. Historic District Ordinance C-7538.

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

City of Long Beach. 1919 - 1921. City Directories.

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

Sapphos Environmental, Inc. 2009. *City of Long Beach Historic Context Statement*. Pasadena, CA.

