

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

Primary #
HRI #
Trinomial
NRHP Status Code: 3D

Other Listings
Review Code

Reviewer

Date

Page 1 of 10

P1. Other Identifier:

*Resource Name or # (Assigned by recorder): 14 Paloma Avenue, Long Beach

*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 Location: ☐ Not for Publication ☒ Unrestricted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: 1980 T ; R ; of of Sec ; B.M.

c. Address: 14 Paloma Avenue City: Long Beach Zip: 90803

d. UTM (Give more than one for large and/or linear resources) Zone: 11, 392965.0666 mE/ 3736393.874 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): APN# 7265-015-022;
From Los Angeles take 710 south to exit 1C, follow Shoreline Drive into East Ocean, left on Paloma Avenue.

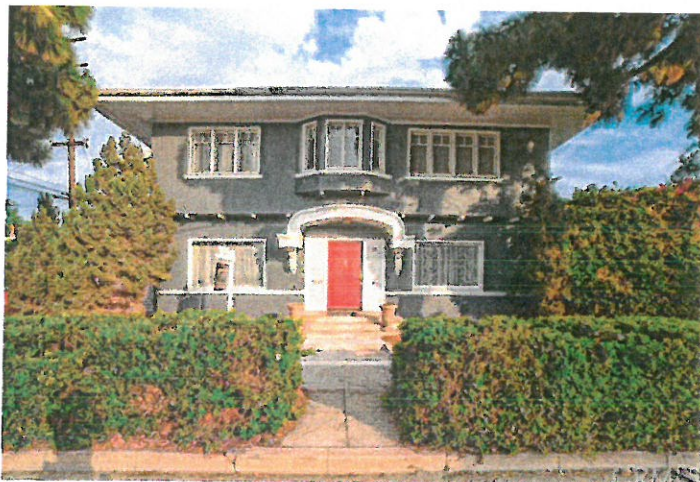
*P3a. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries):

The subject property is a 2,500-square-foot stuccoed, 2-story, low-pitch-hip-roofed, center entrance, single-family residence constructed in 1913 on a rectangular lot facing west, located within the Bluff Park Historic District of Long Beach.

(See Continuation Sheet page 4)

*P3b. Resource Attributes (List attributes and codes): HP2 single-family property

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



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

P5b. Description of Photo (view, date, accession #): Primary Façade 2016

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

*P7. Owner and Address:
Thor Griffin and John
Griffin 14 Paloma Avenue
Long Beach, CA 90803

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

*P9. Date Recorded: 5/20/2016

*P10. Survey Type (Describe): Single
Property Assessment

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder): 14 Paloma Avenue, Long Beach
Page 2 of 10

*NRHP Status Code: 3D

B1. Historic Name: 14 Paloma Avenue

B2. Common Name: 14 Paloma Avenue

B3. Original Use: Dwelling

B4. Present Use: Single-family residence

***B5. Architectural Style:** Prairie/Mixed

***B6. Construction History:** (Construction date, alterations, and date of alterations): 1913, Home built by Mr. and Mrs. John G. Munholland; 1927 (unknown); 1930 (unknown); 1947 chimney removal

***B7. Moved?** ☒ No ☐ Yes ☐ Unknown

Date: N/A

Original Location: N/A

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

b. Builder: Unknown

B9a. Architect: Unknown

***B10. Significance:** Contributing to broad pattern of California history; Persons Important
Theme: Residential development **Area:** Long Beach **Period of Significance:** 1913-1949
Property Type: Single-family residence **Applicable Criteria:** A/1, B/2
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

See Continuation Sheet page 5.

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

***B12. References:** See Continuation Sheet page 10.

***B13. Remarks:** None

***B14. Evaluator:**

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

***Date of Evaluation:** 5/23/2016

(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

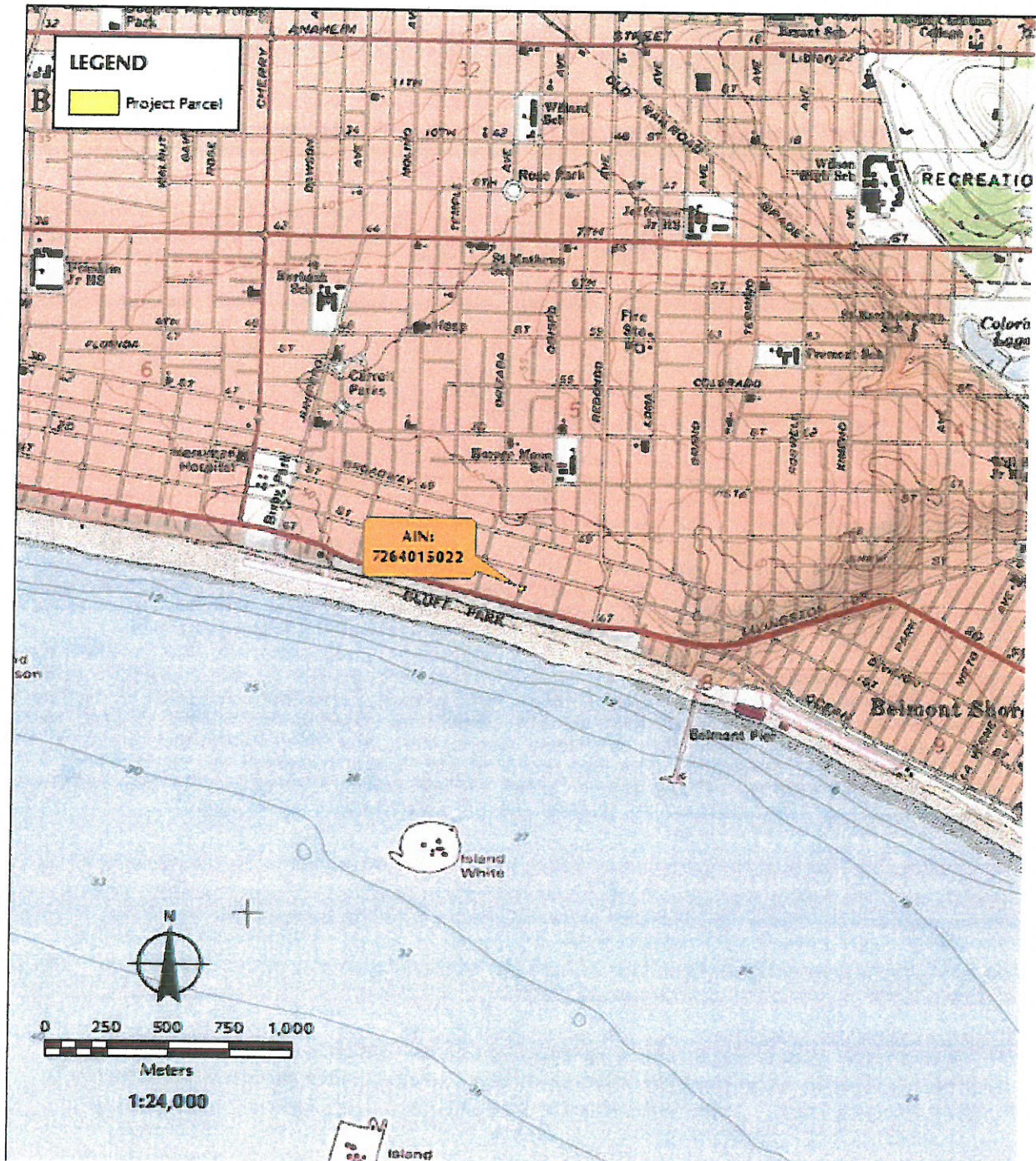
Page 3 of 10

*Map Name: Long Beach

*Resource Name or # (Assigned by recorder): 14 Paloma Avenue, Long Beach

*Scale: 1:24,000

*Date of map: 1981



State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 14 Paloma Avenue
Page 4 of 10

Primary #
HRI #
Trinomial

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

(Continued from Primary Record page 1)

The architecture is a mixture of elements of the Prairie style along with Mediterranean and Classical Revival influences so that the primary emphasis is an overhanging, Prairie style-type roof with very deep, boxed, overhanging eaves; and near-symmetrical groupings of Arts and Crafts-type fenestration.

At the first floor of the primary (north) façade, an unglazed entrance employs an unusually deep, oversized, arcaded pediment in the shape of a stylized bell curve supported by mixed classical-romantic brackets, above a paneled door flanked by solid panels. At the first floor bays on either side of this entrance are two large, fixed, single-light horizontal windows that provide the only fenestration at the lower level of this elevation. The fenestration on the overhanging second floor consists of groups of three windows on one side, and four on the other of a projecting three-sided bay above the entrance. The bay employs the same size and type window design as the other second floor windows, which is a Prairie/Craftsman-style narrow vertical casement sash employing two small lights over one large light.

The west elevation of the house contains a classical style tripartite living room window along with a secondary entrance that accesses a garden area at the first floor. French doors accessing a small balcony, opposite a set of three Prairie/Craftsman-type casement windows, are at the second floor. The east elevation is staggered, with paired windows at each wall projection along with a third smaller window at the upper level; and a solid wall at the lower level. The rear elevation of the house employs a mixture of openings that appear mostly original, but that façade is largely invisible from the streets and alley. An altered shed-roofed garage with east-facing carriage doors is partially connected to the east alley-side elevation of the house.

Permits were requested in 1927, 1947, and 1950 for the property. The reasons for the permit requests are unclear as the permits are mostly illegible; however it appears that modifications to the east side of the house and alterations to the garage were undertaken during at least two of these campaigns; and a chimney was removed in 1947.^{1,2,3} A post-construction photo published in the local newspaper documents that the French doors and balcony at the second level of the south elevation were non-original additions, likely also constructed during one of these permit campaigns.⁴

¹ City of Long Beach. 1927. Building Permits for 14 Paloma Avenue. Available at: <http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=146871&dbid=0>

² City of Long Beach. 1947. Building Permits for 14 Paloma Avenue. Available at: <http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=146871&dbid=0>

³ City of Long Beach. 1950. Building Permits for 14 Paloma Avenue. Available at: <http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=146871&dbid=0>

⁴ *The Long Beach Daily Telegram*. 17 February 1913. "Munholland dwelling an interesting home: has several features appearing here for the first time in Long Beach." pg. 10.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 14 Paloma Avenue
Page 5 of 10

Primary #
HRI #
Trinomial

***B10. Significance:**

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

Context

This report utilized the City of Long Beach Historic Context Statement completed in 2009 by Sapphos Environmental, Inc. The evaluation that follows was carried out based on context and guidelines provided by that document.

The Seaside Resort

By the end of the 19th century, the City of Long Beach 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 throughout the communities north and east of the City.⁵

Alamitos Beach

John Bixby, owner and manager of Rancho Los Alamitos, laid out the Alamitos Beach town site in 1886, a colony east of Long Beach that would later comprise the communities of Belmont Heights, Belmont Shore, and Naples. Bixby planted many trees throughout the colony and established a large park along the town's oceanfront. A series of annexations to Long Beach in the 1900s, including the absorption of Alamitos Beach (1905) to the east, Carroll Park (1908), and Belmont Heights (1911); helped increase the permanent local population. Sanborn maps indicate that from 1902 to 1905, Long Beach's population tripled, from approximately 4,000 to 12,000. By 1910, the population was 17,809, and the City had expanded to approximately 10 square miles.

Aside from annexations, the geographic boundaries of residential development did not expand as swiftly or dramatically as the population pressure increased in the core, and City leaders struggled to develop infrastructure apace with growth. Single-family residential construction was occurring in areas outside of the original incorporated boundaries of the City, especially on the Alamitos Beach town site. Belmont Heights, Alamitos Heights, and Belmont Shore were all subdivided into lots for single-family homes. In 1904, Arthur M. Parsons and his son, Arthur C. Parsons, began plans for a Venetian-style city called Naples on the Alamitos Bay Peninsula. By 1907, Pacific Electric service on the Newport Line connected Naples with nearby communities, and housing values were high.⁶

(See Continuation Sheet page 6)

⁵ City of Long Beach. 2009. *Long Beach Historic Context Statement*. Prepared by: Sapphos Environmental, Inc., Pasadena, CA.

⁶ *Ibid.*

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 14 Paloma Avenue
Page 6 of 10

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 5)

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."⁷ 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).

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. The style consists of broad, low-pitched hipped and gabled roofs, tall casement windows usually with leaded glass, horizontal patterns in wall materials, a 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 a 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.

(See Continuation Sheet page 7)

⁷ City of Long Beach. 2009. *Long Beach Historic Context Statement*. Prepared by: Sapphos Environmental, Inc., Pasadena, CA.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 14 Paloma Avenue
Page 7 of 10

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 6)

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 keynoted by an overhanging roof or hood and are multi-family 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. 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 *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."⁸

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

John G. Munholland

John G. Munholland was a prominent Long Beach attorney of the firm of Schenck, Swaffield and Munholland whose father, John Henry Munholland, had come to Southern California from the Midwest in the 19th century. The Munholland family made a significant contribution to the built environment of Long Beach during much of the 20th century with The Mun Hotel that John G. and his father had built in 1907 at 357 East Ocean Avenue, on the corner of Elm. The three-story Mun Hotel was a heavily decorated, Classical-style building known for its sphinx replicas at the entrance. Their adjacent Munholland Apartments was built in a multi-bayed Victorian-style, and later updated in the 1930s with a smooth stucco appearance and late-Art Deco features. It was then referred to as just "The Munholland." Both buildings were well-known fixtures in Long Beach until they were condemned by the City and demolished by grandson James M. Munholland in 1975 to be turned into a parking lot.⁹

(See Continuation Sheet page 8)

⁸ McAlester, Virginia, and Lee McAlester. 2004. *A Field Guide to American Houses*. New York, NY: Knopf.

⁹ *The Long Beach Independent*. 20 January 1975. "Apartment Landmarks to Crumble." pg. 16.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 14 Paloma Avenue
Page 8 of 10

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 7)

14 Paloma Avenue

The subject property, 14 Paloma Avenue in Long Beach, was constructed in 1913 on a parcel of the former Alamitos Beach town site that was newly annexed to Long Beach. Mr. and Mrs. John Munholland had the house built and it was instantly recognized as a Frank Lloyd Wright-influenced Prairie-style dwelling even before its construction; *The Long Beach Daily Telegram* headline for July 12, 1912 stated: "Attorney Munholland to build fine home of Lloyd Wright type: many of its features are altogether new for Long Beach."¹⁰ A follow-up published in 1913 after the home was completed, headlined: "Munholland dwelling an interesting home: has several features appearing here for the first time in Long Beach."¹¹

The Munholland family owned the property for at least 15 years; a building permit request for 1927 shows the family still in possession of the house. A later permit request from 1947 lists a Mr. Cousey of a separate address as the owner; in 1950 a John Dorsay was listed as owner and resident.

Eligibility for the California Register of Historical Resources and Long Beach City Cultural Heritage Commission Ordinance

The subject property is a subdivided parcel of the early Alamitos Beach town site within what is now the City of Long Beach's Bluff Park Historic District that was designated in 1982. According to the Long Beach city designation: "Historically, Bluff Park Landmark District is a residential neighborhood of single-family and multi-family houses. There are no businesses, churches, or public buildings in the district. A variety of architectural styles appears in the houses constructed in the district during the period of principal development from 1903 to 1949. The State Historic Resources Inventory identified 65 such houses within the original district as significant examples of recognized architectural styles. The City cultural resource survey for the district expansion identified 109 buildings as contributing to the historical architecturally rich character of the district."

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 at 14 Paloma Avenue is eligible for designation pursuant to Criterion A and for listing in the California Register of Historical Resources (CRHR) pursuant to Criterion 1 as a resource that is associated with events that have made a significant contribution to the broad patterns of Long Beach and California history and cultural heritage. 14 Paloma Avenue conveys the period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during its construction; falls within the period of significance of the existing local historic district of Bluff Park (1903-1949); and is a significant visual element in the neighborhood and was noted in period media when constructed.

(See Continuation Sheet page 9)

¹⁰ *The Long Beach Daily Telegram*. 11 July 1912. "Attorney Munholland to build fine home of Lloyd Wright type: many of its features are altogether new for Long Beach." pg. 7.

¹¹ *The Long Beach Daily Telegram*. 17 February 1913. "Munholland dwelling an interesting home: has several features appearing here for the first time in Long Beach." pg. 10.

CONTINUATION SHEET

Property Name: 14 Paloma Avenue
Page 9 of 10

Primary #

HRI #

Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 8)

The subject property at 14 Paloma Avenue in Long Beach is recommended eligible for designation under the LBHL pursuant to Criterion B, and for listing in the CRHR pursuant to Criterion 2, as John G. Munholland was a prominent Long Beach attorney who was significant to the community and made a significant contribution to the built environment of Long Beach during much of the 20th century with The Mun hotel, and with his adjacent Munholland Apartments. His prominence is likely more marginal for the CRHR, especially since those buildings have been demolished.

The subject property at 14 Paloma Avenue in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criterion C, and for listing in the CRHR pursuant to Criterion 3, as while it portrays a historic architectural style, is not an exceptionally unique, high-style, or master-architect-designed building. The Prairie style upon which 14 Paloma Avenue is based was short lived and most prevalent in the Midwest, hence less typical in Southern California; the house retains original character-defining elements such as the widely overhanging roof, trim, and groupings of windows that all emphasized horizontality of the style; and other elements such as the unusual oversized entrance pediment provide an interesting local interpretation of the style. The architecture of 14 Paloma Avenue is not typical in some ways to the Prairie style; for instance, it does not have a substantial entry porch, and thus does not have massive square porch columns to support one. It is not as high-style an example as 3037 East First Street in Long Beach, a recognized landmark in the city.

The subject property at 14 Paloma Avenue in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criterion D, and for listing in the CRHR pursuant to Criterion 4 as it is not a likely source for future information related to history or prehistory.

Statement of Integrity

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

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

The original *design* of the exterior footprint of the structure remains intact, with the only exception being the garage and possibly the lower façade of the east elevation where it connects to the garage. The fenestration and all the trim elements are original, although there is some question as to whether the single-light first-floor windows are later updates despite their appearance in an early photograph and existence on another early Long Beach Prairie-style house. The hip roof is original although re-shingled. The building still does not employ gutters or downspouts.

The *setting* has remained both seaside and largely single-family residential. Some of the landscaping has changed so as to screen the private area of the garden with hedges where once there has only been a pergola.

The *materials* of the house remain original, with the exception of perhaps the roofing. The house retains its textured stucco, and the original glazing and wood trim appear to all be intact.

(See Continuation Sheet page 10)

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 3943 East 5th
Page 10 of 10

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 9)

The *workmanship* present at the exterior of the structure conveys evidence of the technologies and style preferences of the era in which the house was constructed and 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 is intact and original, and conveys the integrity of feeling; that being, of a Prairie/mixed-style two-story home located near the sea.

The *association* the house has within its historic district context and the period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during its construction still remain, primarily through the survival of both the house and its neighborhood context. The house remains a single-family dwelling and has had a long association with its upper-middle and upper-class owners and their neighbors.

***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/1056/files/06CalReg&NatReg_090606.pdf

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. 1927. Building Permits for 14 Paloma Street. Available at:
<http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=146871&dbid=0>

City of Long Beach. 1947. Building Permits for 14 Paloma Street. Available at:
<http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=146871&dbid=0>

City of Long Beach. 1950. Building Permits for 14 Paloma Street. Available at:
<http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=146871&dbid=0>

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

City of Long Beach. 2016. Mills Act Application from Thor Griffin and John Griffin for 14 Paloma Avenue.

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

The Long Beach Daily Telegram. 11 July 1912. "Attorney Munholland to build fine home of Lloyd Wright type: many of its features are altogether new for Long Beach."

The Long Beach Daily Telegram. 17 February 1913. "Munholland dwelling an interesting home: has several features appearing here for the first time in Long Beach."

The Long Beach Independent. 20 January 1975. "Apartment Landmarks to Crumble."

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
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Primary #

HRI #

Trinomial

NRHP Status Code: 3D

Other Listings
Review Code

Reviewer

Date

Page 1 of 11

*Resource Name or # (Assigned by recorder): 3020 East Vista

P1. Other Identifier: 3020 East Vista

*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: 1980

T ; R ; ___ of ___ of Sec ; ___ B.M.

c. Address: 3020 East Vista Street

City: Long Beach

Zip: 90803

d. UTM (Give more than one for large and/or linear resources) Zone: 11, 392925.7712 mE/ 3736789.166 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): APN 7264-005-004; from Los Angeles, take the I-110 south to the I-405 south and exit at Shoreline Drive. Take Shoreline Drive onto West Broadway and left onto East Vista.

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

The subject property, 3020 East Vista Street, is a 2,561 square-foot single-family residence built in 1913. The building is a shingled, 2-story, gable-end Craftsman style house that faces north with a driveway along the west. Projected elements to the include a first floor living-room wing and a small enclosed appendage off of the second floor - possibly an original open porch. A second floor bedroom is set much further to the rear of the house and thus not as readily apparent from the street.

(See Continuation Sheet page 4)

*P3b. Resource Attributes (List attributes and codes): HP2 single-family property

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



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

*P5b. Description of Photo (view, date, accession #): North elevation

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

*P7. Owner and Address:
 Donna Sievers and Leo Apel
 3020 East Vista Street
 Long Beach, CA 90803

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

*P9. Date Recorded: 5/20/2016

*P10. Survey Type (Describe): Single Property Assessment

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder): 3020 East Vista
Page 2 of 11

*NRHP Status Code: 3D

B1. Historic Name: 3020 East Vista Street
B2. Common Name: 3020 East Vista Street
B3. Original Use: Residential

B4. Present Use: Residential

***B5. Architectural Style:** Craftsman Bungalow

***B6. Construction History:** (Construction date, alterations, and date of alterations): The building was constructed in 1915 and appears to be unaltered.

***B7. Moved?** ☒ No ☐ Yes ☐ Unknown

Date: N/A

Original Location: N/A

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

B9a. Architect: Unknown

b. Builder: C.T. McGrew and Sons

***B10. Significance:** Contributing to a Broad Pattern, Architecture

Theme: Residential Development **Area:** Long Beach **Period of Significance:** 1913-1940

Property Type: Single-Family Residence

Applicable Criteria: A/1, C/3

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

See Continuation Sheet page 4.

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

***B12. References:** See Continuation Sheet page 11.

***B13. Remarks:** None

***B14. Evaluator:**

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

***Date of Evaluation:** 5/20/2016

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Primary #
HRI#
Trinomial

*Resource Name or # (Assigned by recorder): 3020 East Vista

***Scale:** 1:24,000

*Date of map: 1981



*** Required information**

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 3020 East Vista
Page 4 of 11

Primary #
HRI #
Trinomial

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

(Continued from Primary Record page 1)

The large and deep gable-end porch that fronts the main body of the 1913 building is built upon a solid-appearing foundation of brick, with concrete-capped solid brick piers at each end supporting thick, short, timber posts. A slightly lower capped center brick pier serves as support for a balustrade railing that runs across the northern half of the front of the porch. The other half contains a set of four concrete steps leading to a concrete porch patio and the primary entrance that is just off-center of the main house. The roof structure and cross beam within the gable above the porch is hidden by shingled cladding. The entry door is mahogany in an Arts and Crafts arrangement.

There are two horizontal wood window openings at the primary facade of the building: one a large tripartite arrangement with an elaborately-lead-and-beveled Arts and Crafts transom over a long fixed lower, flanked by narrow double hung sash; the other a single-glazed unit at the front wall of the main body of the house within the porch. Both have solid, simple casings with projecting sills. The second floor "Airplane" wall contains grouped, triple wood sash. The barge boards of the roof gable-ends are supported by three large multi-piece brackets, two at the ends and one at center. Deeply overhanging eaves with exposed rafters are visible on gable sides.

The rest of the house features flat west and north walls, and the staggered east wall, all with an assortment of double-hung windows in at least three sizes and some smaller solid casement windows, plus a short-gable-porch-roofed pair of French doors facing the driveway at the first floor along the driveway and another, uncovered set of French doors at the back of the house.

A side-gabled garage with a cross-gabled rear extension picks up some of the design of the main house, and employs carriage-style doors.

A permit search for 3020 East Vista revealed only requests for interior work performed in 1961 by Lora Mannex, and by Terry Atzen in 1990.^{1,2}

***B10. Significance:**

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

Context

This report utilized the City of Long Beach Historic Context Statement completed in 2009 by Sapphos Environmental, Inc. The evaluation that follows was carried out based on context and guidelines provided by that document.

(See Continuation Sheet page 5)

¹ City of Long Beach. 1961. Building Permits for 3020 East Vista Street in Long Beach. Available at:
<http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=200372&dbid=0>

² City of Long Beach. 1991. Building Permits for 3020 East Vista Street in Long Beach. Available at:
<http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=200372&dbid=0>

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 3020 East Vista
Page 5 of 11

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 4)

Long Beach - the Seaside Resort

By the end of the 19th century, the City of Long Beach 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.³

Alamitos Beach

The subject property, 2202-2208 Lowena Drive and 230 Junipero Avenue in Long Beach, was constructed in 1919 on a flower field in the former Alamitos Beach town site. A series of annexations to Long Beach in the 1900s including the absorption of Alamitos Beach (1905) to the east, Carroll Park (1908), and Belmont Heights (1911); helped increase the permanent local population. Sanborn maps indicate that from 1902 to 1905, Long Beach's population tripled from approximately 4,000 to 12,000. By 1910, the population was 17,809, and the City had expanded to approximately 10 square miles.

Aside from annexations, the geographic boundaries of residential development did not expand as swiftly or dramatically as the population pressure increased in the core, and City leaders struggled to develop infrastructure apace with growth. Single-family residential construction was occurring in areas outside of the original incorporated boundaries of the City, especially on the Alamitos Beach town site. Belmont Heights, Alamitos Heights, and Belmont Shore were all subdivided into lots for single-family homes. In 1904, Arthur M. Parsons and his son, Arthur C. Parson, began plans for a Venetian-style city called Naples on the Alamitos Bay Peninsula. By 1907, Pacific Electric service on the Newport Line connected Naples with nearby communities, and housing values were high.⁴

(See Continuation Sheet page 6)

³ City of Long Beach. 2009. *City of Long Beach Historic Context Statement*. Prepared by: Sapphos Environmental, Inc., Pasadena, CA.

⁴ *Ibid.*

***B10. Significance:**

(Continued from Continuation Sheet page 5)

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."⁵ The movement supported the establishment of a monumental core or civic center, with wide, tree-lined boulevards, an axial plan carefully accented by impressive civic buildings, and comprehensive city planning. As an outgrowth of this movement in Long Beach, Victory Park was added to the City's park system, which included Pacific Park (1888; formerly Lincoln Park at Pacific Avenue, north of Ocean Park Avenue) and Knoll Park (1905; now Drake Park at the western terminus of Ninth Street and Tenth Street).

Craftsman Style

Rooted in the principles of the late 19th-century Arts and Crafts movement in England, the Craftsman aesthetic and ideals were developed and promoted in the United States by furniture maker Gustav Stickley and his 1901 magazine, *The Craftsman*. Craftsman architectural design reached its apogee with the work of two brothers, Charles S. Greene and Henry M. Greene, who practiced together in Pasadena from 1893 to 1914, and with the work of a handful of other architects primarily located in the vicinity of the Arroyo Seco and the San Francisco Bay Area. The work of the Greene brothers and other Craftsman-style architects was widely published in both professional and popular journals. This exposure fueled the popularity of the Craftsman style, which spread quickly throughout the country. Craftsman house plans became easily accessible to the middle-class through pattern books and mail-order houses, such as Montgomery Ward and Sears, Roebuck & Company. Affordable and easily constructed from locally available materials, the mostly 1- or 1.5-story Craftsman homes became known as bungalows and dominated middle-class residential design during the first quarter of the 20th century. Although some Craftsman homes were two stories in height, large-scale versions of Craftsman houses were rare except in California. A limited number of commercial and public buildings also reflect Craftsman influences.

Craftsman buildings utilize materials such as wood, stone, and brick in a natural-appearing state. Structural features were left exposed and exploited for their decorative qualities. Earth tones were favored, integrating the building with the surrounding landscape. Horizontality was emphasized through low, ground-hugging massing, employment of broadly pitched, overhanging roofs, and utilization of wood siding and flat trim laid in continuous bands. Often, the lower portion of the exterior walls or porch supports was battered or tapered so as to be heavier at ground level. Capacious front porches were nearly ubiquitous features, often overlooked by generous expanses of windows clustered in groups.

(See Continuation Sheet page 7)

⁵ Ibid, pg.44.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 3020 East Vista
Page 7 of 11

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 6)

A combination of window types was used, with casement windows and fixed windows commonly appearing on the facade and double-hung sash on the sides and rear. Entries typically were characterized by oversized, heavy, wood-paneled doors. Craftsman interiors were distinguished by built-in features, such as bookshelves, cabinets, and hutches with leaded glass doors and seating nooks and by the use of wood for picture rails, continuous header moldings, window and door casings, and doors.⁶

Character-Defining Features

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

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

(See Continuation Sheet page 8)

⁶ McAlester, Virginia, and Lee McAlester. 2004. *A Field Guide to American Houses*. New York, NY: Knopf.

***B10. Significance:**

(Continued from Continuation Sheet page 7)

Long Beach Craftsman Resources

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

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

William F. Huff

William F. Huff was a prominent and apparently progressive educator in Long Beach, well known as the Principal of Carroll Park Elementary School from 1906 to 1927. Huff hired McGrew and Sons to build the house at 3020 East Vista Street in 1913, and later ran for the Long Beach Board of Education in 1945.⁷

(See Continuation Sheet page 9)

⁷ City of Long Beach. 2016. Mills Act Application from Donna Sievers and Leo Apel for 3020 East Vista Street.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 3020 East Vista
Page 9 of 11

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 8)

3020 East Vista Street

The house at 3020 East Vista Street was constructed for \$4,000 by contractors C.T. McGrew and Sons, a noted Long Beach building firm, in 1913 upon what was once the early Alamitos Beach town site before annexation by the City of Long Beach. Vista Street at that time was initially known as Fortuna Avenue. The site was listed as Lot 5 and 6 in Block F of Kenyons Subdivision.

William F. Huff was the property owner in 1913 and hired McGrew and Sons to build the house. Huff, who was listed in the 1909-1917 Assessor's book for Long Beach, was also listed as its occupant in the 1925 City Directory.⁸

Eligibility for the California Register of Historical Resources and Long Beach City Cultural Heritage Commission Ordinance

The subject property of 3020 East Vista Street is thus eligible under Criterion A of the Long Beach City Cultural Heritage Commission Ordinance (LBHL) and Criterion 1 of the California Register of Historical Resources (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. For the LBHL inclusion, 3020 East Vista Street conveys the period of expansion, seaside resort destination, and City Beautiful Movement events that took place in Long Beach during its construction; and falls within the period of significance of the existing local historic district of Bluff Heights (1905-1950).

The subject property at 3020 East Vista Street in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criterion B and for listing in the CRHR pursuant to Criterion 2 as no specific individuals that were associated with this property appear to be of substantial significant local or regional prominence.

The subject property at 3020 East Vista Street in Long Beach is recommended eligible for designation under the LBHL pursuant to Criterion C, and for the CRHR pursuant to Criterion 3, as it embodies those distinguishing characteristics of an architectural type. The house conveys a particular American historic architectural style and the property is a significant contributing resource. The Craftsman style upon which it is based was incredibly popular in Southern California; and the house retains original character-defining elements such as the widely overhanging roof, Arts and Crafts decorative trim and groupings of windows that all emphasized horizontality of the style. While of a historic architectural style, is not an exceptionally unique, high-style, or master-architect-designed building, therefore its eligibility for the CRHR is marginal.

The subject property at 3020 East Vista Street 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.

(See Continuation Sheet page 10)

⁸ City of Long Beach. 1925. 1925 City Directory.

***B10. Significance:**

(Continued from Continuation Sheet page 9)

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 totally intact. The house remains a 1-story bungalow free of inappropriate additions.

The *setting* has remained both seaside and largely single-family residential.

The *materials* of the house remain original with the exception of the roofing. The house remains a clapboarded bungalow and much of the original glazing and wood trim appear to all be intact. The fenestration and all the trim elements are original, the decorative elements, much of the concrete paving, and even the garage. The house is in excellent condition.

The *workmanship* present at the exterior of the structure conveys evidence of the technologies and style preferences of the era in which the house was constructed and, is also within the period of significance. The overall integrity of workmanship is relatively intact and close to 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 elements of the primary structure are intact, original, and convey the integrity of feeling; that being, of a Craftsman house in an area that, according to the Long Beach city designation, "...is a residential neighborhood that represents an early housing subdivision dating from 1905."⁹

The *association* the house has within its historic district context and the period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during the decade of its construction still remain, primarily through the survival of both the house and its neighborhood context. The main house remains a single-family, middle-class dwelling and is the lone 2-story Craftsman on its street.

⁹ City of Long Beach. 2004 "An Ordinance of the City of Long Beach Designating the Bluff Heights Historic Landmark District." Ordinance No. C-7937.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 3020 East Vista
Page 11 of 11

Primary # P-
HRI #
Trinomial

***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/1056/files/06CalReg&NatReg_090606.pdf

City of Long Beach. 1925. 1925 City Directory.

City of Long Beach. 1961. Building Permits for 3020 East Vista Street in Long Beach. Available at:
<http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=200372&dbid=0>

City of Long Beach. 1991. Building Permits for 3020 East Vista Street in Long Beach. Available at:
<http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=200372&dbid=0>

City of Long Beach. 2004 "An Ordinance of the City of Long Beach Designating the Bluff Heights Historic Landmark District." Ordinance No. C-7937.

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

City of Long Beach. 2016. Mills Act Application from Donna Sievers and Leo Apel for 3020 East Vista Street.

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

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

Primary #
HRI #
Trinomial
NRHP Status Code: 3B

Other Listings
Review Code

Reviewer

Date

Page 1 of 11

P1. Other Identifier:

*Resource Name or # (Assigned by recorder): 331 Wisconsin 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: 1980 T ; R ; of of Sec ; B.M.

c. Address: 331 Wisconsin Avenue City: Long Beach Zip: 90814

d. UTM (Give more than one for large and/or linear resources) Zone: 11,392404.2844 mE/3737174.571 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): APN 7263-015-018; From Los Angeles take I-110 south to I-405 south, to I-710 south, to Shoreline Drive. Take West 6th to East 3rd; left on Wisconsin.

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

The subject property, 331 Wisconsin Avenue, is a 2,200 square-foot residence built in 1919. The building is a clapboarded, 1-story, front-gabled Craftsman bungalow-style house and features an east-facing primary façade consisting of a large and deep gable-end porch and an engaged smaller, shallower gable-end projected room element, both fronting the gable-end main body of the building. All three rooflines share an identical roof pitch, and all contribute to a staggered, 1-2-3 rhythm and balance of design that one would expect of the naturalist Arts and Crafts movement. The porch is built upon a solid-appearing foundation of light glazed brick, with solid brick piers at each end supporting thick, short, encased columns.

(See Continuation Sheet page 4)

*P3b. Resource Attributes (List attributes and codes): HP2 Single-family property

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



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

*P5b. Description of Photo (view, date, accession #): Front

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

*P7. Owner and Address:
Lenard and Leslie Kasang
331 Wisconsin Avenue
Long Beach, CA 90814

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

*P9. Date Recorded: 5/20/2016

*P10. Survey Type (Describe): Single Property Assessment

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder): 331 Wisconsin Avenue
Page 2 of 11

*NRHP Status Code: 3B

B1. Historic Name: 331 Wisconsin Avenue

B2. Common Name: 331 Wisconsin Avenue

B3. Original Use: Residential

B4. Present Use: Residential

***B5. Architectural Style:** Craftsman Bungalow

***B6. Construction History:** (Construction date, alterations, and date of alterations): House 1919; Garage 1920

***B7. Moved?** ☒ No ☐ Yes ☐ Unknown

Date: N/A

Original Location: N/A

***B8. Related Features:** Guest house and detached garage

B9a. Architect: Unknown

b. Builder: Unknown

***B10. Significance:** Contributing to the Broad Patterns of California History

Theme: Residential Development

Area: Long Beach

Period of Significance: 1919-1950

Property Type: Single-Family Residence

Applicable Criteria: A/1

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

See Continuation Sheet page 5.

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

***B12. References:** See Continuation Sheet page 11.

***B13. Remarks:** None

***B14. Evaluator:**

Donald Faxon

Sapphos Environmental, Inc.

430 N. Halstead Street

Pasadena, CA 91107

***Date of Evaluation:** 5/20/2016

(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

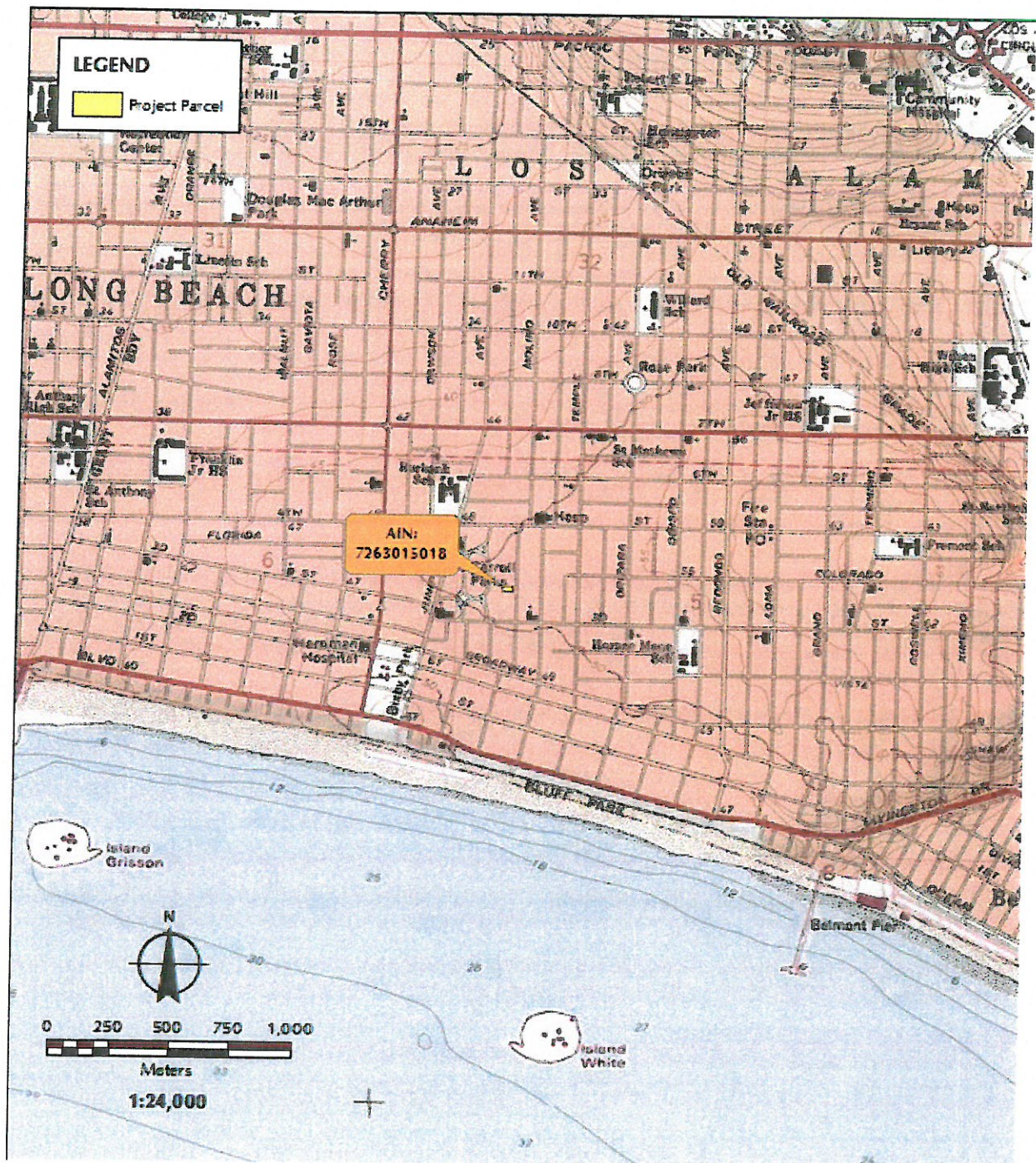
Page 3 of 11

*Map Name: Long Beach

*Resource Name or # (Assigned by recorder): 331 Wisconsin Avenue

*Scale: 1:24,000

*Date of map: 1981



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

(Continued from Primary Record page 1)

A slightly lower capped center brick pier serves as support for a balustrade railing that runs across the northern half of the front of the porch. The other half contains a set of five concrete steps leading to a concrete porch patio and the primary entrance that is just off-center of the main house. The entry door is mahogany with 9-light windows in a framed Arts and Crafts arrangement. The space within the open porch and the view from upon it are both framed by a lightly arched beam that runs between the stout columns, supported by solid, carved braces.

There are two horizontal window openings at the front of the building: one fixed, large, single-glazed unit at the end of the small gabled room projection; and the other a tripartite grouping (employing fixed center with double-hung sash as outermost) at the front wall of the main house. Both have extended lintels and casings that sit above a horizontal knee-height band that extends around the entire house. The barge boards of the roof gable-ends mirror the window lintels and are supported by three brackets each, two at the ends and one at center. Deeply overhanging eaves with exposed rafters are visible on gable sides.

The rest of the house features projecting cross-gables at each side, one employing tripartite windows. Double-hung windows are found in at least four sizes at all other locations, except where stained glass is featured at the south elevation of the living room.

The 1920 garage picks up much of the design and style of the main house, with the exception of a modern garage door. A later rear house matches much of the style and some of the fenestration of the main house and garage, but without the extended window line band or projected elements. It employs a vertically-staggered tripartite window grouping. Its date of origin is unclear.

A building permit request for 1920 was for the construction of the garage made by a J.C. Craft.¹ Other permits found were for contemporary restoration of that garage and for interior work.

¹ City of Long Beach. 1920. Building Permits for 14 Paloma Street. Available at: <http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=146871&dbid=0>

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 331 Wisconsin Avenue
Page 5 of 11

Primary #
HRI #
Trinomial

***B10. Significance:**

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

Context

This report utilized the City of Long Beach Historic Context Statement completed in 2009 by Sapphos Environmental, Inc. The evaluation that follows was carried out based on context and guidelines provided by that document.

Long Beach - the Seaside Resort

By the end of the 19th century, the City of Long Beach 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.²

Alamitos Beach

The subject property, 331 Wisconsin in Long Beach, was constructed in 1919 as a part of the former Alamitos Beach town site. A series of annexations to Long Beach in the 1900s, including the absorption of Alamitos Beach (1905) to the east, Carroll Park (1908), and Belmont Heights (1911); helped increase the permanent local population. Sanborn maps indicate 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. Single-family residential construction occurred in areas outside of the original incorporated boundaries of the City, especially on the Alamitos Beach town site. Belmont Heights, Alamitos Heights, and Belmont Shore were all subdivided into lots for single-family homes. In 1904, Arthur M. Parsons and his son, Arthur C. Parson, began plans for a Venetian-style city called Naples on the Alamitos Bay Peninsula. By 1907, Pacific Electric service on the Newport Line connected Naples with nearby communities, and housing values were high.³

(See Continuation Sheet page 6)

² City of Long Beach. 2009. *City of Long Beach Historic Context Statement*. Prepared by Sapphos Environmental, Inc., Pasadena, CA.

³ *Ibid.*

***B10. Significance:**

(Continued from Continuation Sheet page 5)

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).⁴

Craftsman Style

Rooted in the principles of the late 19th-century Arts and Crafts movement in England, the Craftsman aesthetic and ideals were developed and promoted in the United States by furniture maker Gustav Stickley and his 1901 magazine, *The Craftsman*. Craftsman architectural design reached its apogee with the work of two brothers, Charles S. Greene and Henry M. Greene, who practiced together in Pasadena from 1893 to 1914, and with the work of a handful of other architects primarily located in the vicinity of the Arroyo Seco and the San Francisco Bay Area. The work of the Greene brothers and other Craftsman-style architects was widely published in both professional and popular journals. This exposure fueled the popularity of the Craftsman style, which spread quickly throughout the country. Craftsman house plans became easily accessible to the middle-class through pattern books and mail-order houses, such as Montgomery Ward and Sears, Roebuck & Company. Affordable and easily constructed from locally available materials, the mostly 1- or 1.5-story Craftsman homes became known as bungalows and dominated middle-class residential design during the first quarter of the 20th century. Although some Craftsman homes were two stories in height, large-scale versions of Craftsman houses were rare except in California. A limited number of commercial and public buildings also reflect Craftsman influences.

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

(See Continuation Sheet page 7)

⁴ City of Long Beach. 2009. *City of Long Beach Historic Context Statement*. Prepared by: Sapphos Environmental, Inc., Pasadena, CA.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 331 Wisconsin Avenue
Page 7 of 11

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 6)

Structural features were left exposed and exploited for their decorative qualities. Earth tones were favored, integrating the building with the surrounding landscape. Horizontality was emphasized through low, ground-hugging massing, employment of broadly pitched, overhanging roofs, and utilization of wood siding and flat trim laid in continuous bands. Often, the lower portion of the exterior walls or porch supports was battered or tapered so as to be heavier at ground level. Capacious front porches were nearly ubiquitous features, often overlooked by generous expanses of windows clustered in groups. A combination of window types was used, with casement windows and fixed windows commonly appearing on the facade and double-hung sash on the sides and rear. Entries typically were characterized by oversized, heavy, wood-paneled doors. Craftsman interiors were distinguished by built-in features, such as bookshelves, cabinets, and hutches with leaded glass doors and seating nooks and by the use of wood for picture rails, continuous header moldings, window and door casings, and doors.⁵

Character-defining Features

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

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

(See Continuation Sheet page 8)

⁵ McAlester, Virginia, and Lee McAlester. 2004. *A Field Guide to American Houses*. New York, NY: Knopf.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 331 Wisconsin Avenue
Page 8 of 11

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 7)

Bungalow Substyle

There are several Craftsman subtypes. Bungalow is the term given to a one- or one-and-a-half-story home with a porch or veranda. During the pre-World War I years in Southern California, bungalows were nearly always Craftsman in style, while in the years following World War I, almost any single-story cottage, be it Craftsman, Colonial, Spanish, or Tudor; was called a bungalow. A bungalow was the most characteristic expression of the Craftsman aesthetic and philosophy in the prewar years. Most houses with the character-defining features itemized above are referred to as Craftsman bungalows.

Long Beach Craftsman Resources

In Long Beach, countless examples of the Craftsman style were constructed. Master architects such as Henry Greene and Charles Greene; William Horace Austin, alone and in partnership with Westel W. Sedgewick or Harvey H. Lochridge; and Harry W. Metcalf, alone and in partnership with Hugh R. Davies; designed many of the Craftsman-style residences in Long Beach. Although the Greene brothers designed only two Craftsman-style homes in Long Beach, the Tichenor and Reeve residences; Austin & Sedgewick, Metcalf & Davis, and other local firms constructed hundreds of versions of the style in almost every Long Beach neighborhood during the first decades of the 20th century. Craftsman-style residences could be seen along the ocean front, in the blocks immediately north of Ocean Avenue (now Boulevard) and in the areas north, east, and west of the central business district. More modest interpretations of the style were found throughout the numerous subdivisions that emerged during the first three decades of the 20th century. Examples of this style are still prevalent throughout Long Beach due to the creation of such historic districts as California Heights, Bluff Heights, Carroll Park, and Hellman Street. However, many Craftsman-style houses throughout Long Beach have suffered alterations to their character-defining features.⁶

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

(See Continuation Sheet page 9)

⁶ City of Long Beach 2009. *City of Long Beach Historic Context Statement*. Prepared by: Sapphos Environmental, Inc., Pasadena, CA.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 331 Wisconsin Avenue
Page 9 of 11

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 8)

331 Wisconsin Avenue

331 Wisconsin Avenue was constructed in 1919 upon what was once the early Alamitos Beach town site before annexation by the City of Long Beach. The subject property, Lot 18, was located along Kinta Avenue and was a part of Lots 2, 3, 10, and 11 of the re-subdivision made by John Carroll of the Alamitos Tract and Alamitos Beach. This tract then became the Carroll Tract. Kinta Avenue became Wisconsin Avenue at some point in the 1920s. Today, 331 Wisconsin is just outside and east of Carroll Park, and a part of the Bluff Heights Historic District.⁷

The first owner of the house appears to be J.C. Craft. A building permit request for 1920 was for the construction of the garage, and had his name;⁸ he was also listed as its occupant in the 1925 City Directory.⁹

Eligibility for the California Register of Historical Resources and Long Beach City Cultural Heritage Commission Ordinance

The subject property is a subdivided parcel of the early Alamitos Beach town site within what is now the City of Long Beach's Bluff Heights Historic District that was designated in 1982. The predominant architectural style in Bluff Heights is the Craftsman bungalow style. More than 50 percent of the existing contributing homes in the district are Craftsman bungalows; 331 Wisconsin Avenue is one of the most visible and intact within this neighborhood.

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 at 331 Wisconsin Avenue is eligible under Criterion A as 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".¹⁰

The subject property of 331 Wisconsin Avenue is thus eligible for designation under the LBHL pursuant to Criterion A and for listing in the California Register of Historical Resources (CRHR) pursuant to 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. For the CRHR inclusion, 331 Wisconsin Avenue conveys the period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during its construction; falls within the period of significance of the existing local historic district of Bluff Heights (1905-1950), and is of enough style and intact enough to serve as either an individual or contributing resource within the District. The property represents a particular intact grouping of a Craftsman main house, garage, and back house in Southern California.

(See Continuation Sheet page 10)

⁷ City of Long Beach. 2004. "An Ordinance of the City of Long Beach Designating the Bluff Heights Historic Landmark District". Ordinance No. C-7937.

⁸ City of Long Beach. 1920. Building Permits for 331 Wisconsin Avenue. Available at: <http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=202737&dbid=0>

⁹ City of Long Beach. 1925. 1925 City Directory.

¹⁰ City of Long Beach. 2005. "Criteria for Designation of Landmarks and Landmark Districts." Municipal Code, Title 2, Chapter 2.63.050.

***B10. Significance:**

(Continued from Continuation Sheet page 9)

The subject property at 331 Wisconsin Avenue in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criterion B and for listing in the CRHR pursuant to Criterion 2 as no specific individuals that were identified closely associated with this property appear to be of significant local or regional prominence.

The subject property at 331 Wisconsin Avenue in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criterion C; and for listing in the CRHR pursuant to Criterion 3, as while of a historic architectural style, is not an exceptionally unique, high-style, or master-architect-designed building.

The subject property at 331 Wisconsin Avenue in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criterion D and for listing in the CRHR pursuant to Criterion 4 as it is not a likely source for future information related to history or prehistory.

Statement of Integrity

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

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

The original *design* of the exterior footprint of the structure remains totally intact. The house remains a one-story bungalow free of additions.

The *setting* has remained both a seaside and largely single-family residential.

The *materials* of the house remain original, with the exception of the roofing. The house remains a clapboarded bungalow and much of the original glazing and wood trim appear to all be intact. The fenestration and all of the trim elements are original; the decorative elements, much of the concrete paving, and even the garage.

The *workmanship* present at the exterior of the structure conveys evidence of the technologies and style preferences of the era in which the house was constructed and is also within the period of significance. The overall integrity of workmanship is relatively intact and close to 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 elements of the primary structure are intact and original and convey the integrity of feeling; that being, of a Craftsman house in an area that, according to the Long Beach city designation, "...retains the scale, character, and streetscape ambience of an old Long Beach neighborhood."¹¹

(See Continuation Sheet page 11)

¹¹ City of Long Beach. 2004. "An Ordinance of the City of Long Beach Designating the Bluff Heights Historic Landmark District." Ordinance No. C-7937.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name: 331 Wisconsin Avenue
Page 11 of 11

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 10)

The association the house has within its historic district context and the period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during its construction still remain, primarily through the survival of both the house and its neighborhood context. The main house remains a single-family, middle-class dwelling.

***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/1056/files/06CalReg&NatReg_090606.pdf

City of Long Beach. 1925. 1925 City Directory.

City of Long Beach. 1920. Building Permit for 331 Wisconsin Avenue. Available at:
<http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=202737&dbid=0>

City of Long Beach. 2004. Building Permit for 331 Wisconsin Avenue. Available at:
<http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=153660&dbid=0>

City of Long Beach. 2008. Building Permit for 331 Wisconsin Avenue. Available at:
<http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=202729&dbid=00>

City of Long Beach. 2004. "An Ordinance of the City of Long Beach Designating the Bluff Heights Historic Landmark District." Ordinance No. C-7937.

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

City of Long Beach. 2016. Mills Act Application from Lenard Kasang for 331 Wisconsin Avenue.

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

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

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 5S2
Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 9

*Resource Name or # 344 W. 8th Street

P1. Other Identifier: 344 W. 8th Street

*P2. Location: ☐ Not for Publication ☒ Unrestricted
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*a. County Los Angeles

*b. USGS 7.5' Quad _____ Date T 2S; R 5W; Sec _____; _____ B.M.

c. Address 344 W. 8th Street 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)

Assessor Parcel Number (APN): 7272-019-001

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

The subject property is located at 344 W. 8th Street in the City of Long Beach, California, on an approximately 1,800 square foot parcel occupying a majority of the lot. The two-story mixed-use building ("Building") is a vernacular commercial structure incorporating elements of the Craftsman architectural style. Located at the corner of 8th Street and Chestnut Avenue, the Building features a rectangular foot print with an angled former entryway on its northwest corner. The Building is composed of wood frame construction, concrete foundation, and a rectangular footprint with the first floor used for commercial purposes, while the second floor contains a single-family residence. The Building is clad in a combination of wood clapboard siding and stucco (alteration) and topped with an overhanging flat roof lined with decorative brackets. Due to its corner location, the Building features two primary elevations (north and west). Both the north and west façade are asymmetrical in composition. The Building's two primary elevations intersect at the angled northwest corner, which has been converted from the main entrance into a storefront window (alteration) (See Continuation Sheet).

*P3b. Resource Attributes: (List attributes and codes) HP6 – 1-2 Story Commercial Building*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5b. Description of Photo: (View, date,

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

accession #): Building 800, camera facing southeast, 5/5/16

*P6. Date Constructed/Age and Sources:

☒ Historic ☐ Prehistoric ☐ Both1908-09 (Long Beach City Directory, 1909, Sanborn Maps, 1908 and 1914)

*P7. Owner and Address:

Charles E. Nourrcier25 La Linda Dr.Long Beach, CA 90807

*P8. Recorded by: (Name, affiliation, address)

Christian TaylorESA PCR2121 Alton Parkway, Suite 100Irvine, CA 92606*P9. Date Recorded: May 17, 2016*P10. Survey Type: (Describe) Intensive*P11. Report Citation: ESA. Historic Resources Assessment. Prepared for the City of Long Beach. May 2016.

*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 523A (1/95)

*Required Information

BUILDING, STRUCTURE, AND OBJECT RECORD

Primary # _____

HRI # _____

Page 2 of 9

*NRHP Status Code 5S2

*Resource Name or # 344 W. 8th Street

B1. Historic Name: O. G. Hughes Groceries

B2. Common Name: 344 W. 8th Street

B3. Original Use: Grocery Store B4. Present Use: Grocery Store

*B5. Architectural Style: Vernacular with Craftsman Elements

*B6. Construction History: (Construction date, alteration, and date of alterations) The building permits on file in the City of Los Beach were reviewed to determine the history of construction and alterations for 344 W. 8th Street. No original building permit exists for the construction of a new building on the property. However, assessor records indicate the Building was constructed in 1915. A review of the Sanborn insurance maps from 1914 dates the Building even earlier while City directories list the Building as early as 1909. The earliest permit on file documents repairs to a stairway and is dated 1943. In 1949, a permit was filed to alter the structure, enclosing a balcony, possibly on the front elevation although the permit is difficult to decipher. In 1959, the kitchen and bathroom in the upstairs residence was remodeled. A year earlier in 1958, a permit for a small wall along the east side of the building was filed and in 1973, a permit for an awning addition to the Building front elevation was filed. However, these features described in the permit applications are no longer extant. The rear staircase was replaced with steel stairs in 1993.

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: _____ Original Location: _____

*B8. Related Features: _____

B9. Architect: Unknown b. Builder: Unknown

*B10. Significance: Theme Early Settlement Patterns Area Long Beach

Period of Significance 1908 Property Type Grocery Store Applicable Criteria Long Beach Criterion A, H, I
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Building's period of significance is circa 1908, the approximate year of its construction based on directory research and historic Sanborn Insurance maps, and it is associated with the early development of Long Beach and Streetcar Suburbanization. Constructed one block east of the Pacific Electric's Magnolia Avenue streetcar line, the Building has served as the neighborhood grocery store for over a hundred years. The Building played an important role in the development of the neighborhood, providing perishable foodstuffs for the nearby residents. The Building retains its integrity of setting, location, feeling, and association, allowing it to continue to convey its historic associations with the early development of Long Beach and with the Drake Park/Wilmore City Historic District. While the Building does appear to be one of the oldest examples of an early twentieth century grocery store remaining in Long Beach, it does not retain integrity of design, workmanship, or materials to be considered a good example of this building type. In its present condition the Building appears eligible under criterion A.

B11. Additional Resource Attributes: HP6: 1-3 Story Commercial Building

*B12. References:

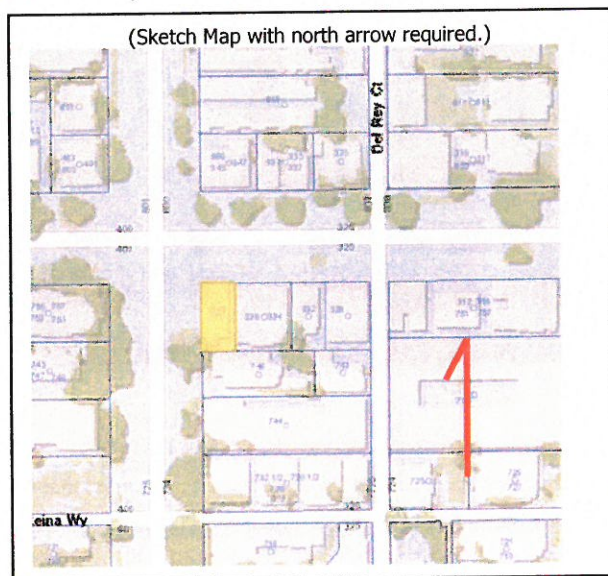
(See Continuation Sheet, page 9, for a full list of references.)

B13. Remarks:

*B14. Evaluator: Christian Taylor, ESA PCR

*Date of Evaluation: May, 2016

(This space reserved for official comments.)



P3a. Description (continued):

The north elevation is dominated by large window openings that once housed large display window assemblies. One of the window openings is enclosed with asbestos siding, while the other has been converted into the store's main entrance. The window openings are surmounted by divided light transom windows with wood mullions. The north elevation's first floor is clad in stucco while the second floor is clad with clapboard siding. The two levels of the building and their contrasting materials are divided by a wooden stringcourse. At the northeast corner of the Building is a single pedestrian doorway with a wood paneled door (alteration) that leads to stairs accessing the second floor living space. Above the entry is a transom window. Second floor fenestration consists of a pair of vinyl double hung windows (alteration). The Building's west elevation is dominated by a large mural added to the Building in 1992. The mural, entitled "Open Hearts, Open Minds," was painted by notable muralist Eve Cockcroft and depicts images symbolizing unity within the community. The mural's background contains buildings from the neighborhood, including the corner store itself. In addition to the mural, the west elevation contains multiple window openings on the second floor with new vinyl windows (alteration). On the first floor, there is one large store front window opening enclosed with asbestos siding. Like the store front window on the north elevation, the west façade's window is surmounted by a divided light transom with wood mullions. The south and east elevations are not considered primary elevations. The east side of the building is primarily clad in wood clapboard siding and features multiple vinyl windows. The south elevation has a second floor balcony extending from the second floor with a metal railing and a set of metal and concrete stairs. The balcony appears to be original but altered. The original portion of the balcony is covered with a shed roof canopy supported by wood posts, while the new portion of the balcony is uncovered. A new doorway is located near the southwest corner of the Building's second floor, while the original doorway beneath the shed roof canopy has been infilled with wood siding. On the first floor of the south elevation there is a single window opening featuring a two-by-two wood framed window that appears to be original. Metal framework along the south elevation has been installed to support the upstairs balcony (alteration). There are no distinctive architectural elements along the south or east elevations.



Left: View of the Building's original entrance on the northwest corner
Right: View of infilled storefront windows along north elevation

B10. Significance (continued):

Historic Context

The following history was taken primarily from the City of Long Beach Historic Context Statement prepared by Sapphos Environmental Inc. in 2009, and the Drake Park/Wilmore City Historic Landmark District ordinance (Ordinance Number C-7538) of 1998.

Development of the Willmore City and Long Beach

During the Spanish and subsequent Mexican reign over Alta California, the southern portion of present-day County of Los Angeles (County) was held in a variety of land grants. In 1784, Spain granted 300,000 acres to Manuel Nieto, a Spanish soldier, as a reward for his military service. In 1834, the land grant was divided into five smaller ranchos, including Rancho Los Alamitos and Rancho Los Cerritos. These two ranchos encompassed the majority of what now comprises the City of Long Beach, with a portion of the 28,500-acre Rancho Los Alamitos on the east and a portion of the 27,000-acre Rancho Los Cerritos on the west. Today, Alamitos Avenue marks the dividing line between the two ranchos.

Rancho Los Cerritos continued to operate as a ranch throughout the late 19th century. In 1843 it was sold to Massachusetts-born merchant John Temple, an entrepreneur with investments in Los Angeles real estate and ranches. At its peak under Temple's ownership, Rancho Los Cerritos possessed 15,000 head of cattle, 7,000 sheep, and 3,000 horses. In 1866, Temple retired selling the rancho to Thomas and Benjamin Flint and their cousin Lewellyn Bixby (Flint, Bixby & Co.). The company selected Lewellyn's brother, Jotham, to manage the land. Within three years, Jotham bought into the property and formed his own company. Jotham Bixby and his family resided in the Cerritos adobe from 1866 to 1881.

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.

In 1882, 60 people ventured west to inspect Willmore City, but despite their conclusion that the area was fit for a new colony, only two purchased land on the site. Willmore continued to promote his venture and included plans for a new university, in hopes that the Methodists would choose Willmore City as the location for the University of Southern California. Unfortunately for Willmore, Los Angeles was chosen instead. By May 1884, with only 12 homes and the majority of lots remaining unsold, Willmore abandoned the colony. The following month, the American Colony was purchased by the San Francisco real estate firm Pomeroy and Mills, who reorganized as the Long Beach Land and Water Company. The American Colony and Willmore City were renamed Long Beach after the area's long, wide beaches. Under new leadership, the new colony began to improve and grow. The town soon boasted a general store and hotel, as well as its first local newspaper, the Long Beach Journal. By 1885, the town contained approximately 51 residences, a church, and numerous businesses. Further growth was spurred by expansion of the national and regional railroad networks. 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.

a. Transportation

With a population of 18,000 people, there was a growing demand for improved transportation. Henry Huntington's Pacific Electric Streetcar Company provided service into and around the City by 1902. Interurban Red Cars shuttled people to and from nearby towns and all over Southern California. The arrival of Pacific Electric, along with the construction of Colonel Charles Drake's Salt Water Plunge in 1902, brought many visitors to Long Beach and the pleasure wharf. While Pacific Electric increased the volume of seasonal visitors and part-time residents, the expansion of the San

Page 5 of 9

*Resource Name or # 344 W. 8th Street

*Recorded by Christian Taylor, ESA PCR *Date May 16, 2016

☒ Continuation ☐ Update

Pedro, Los Angeles, and Salt Lake Railroad (SPLA&SL) in 1904 resulted in the growth of the City's permanent population from the east.

The American Grocery Store

Evolving from the general store throughout the 19th century, the grocery store developed in response to growing urban centers, developments in railroad transportation, and the mass production of foodstuffs. As large cities expanded, grocery store owners built their stores among residential areas where the land was more affordable and potential customers were nearby.¹ The small neighborhood stores provided the area with conveniently located perishable goods.² When Oscar Hughes decided to build his grocery store at the corner of 8th Street and Chestnut Avenue, the surrounding neighborhood was filling in around the Pacific Electric's nearby Magnolia Avenue streetcar line. The Building is located on lot 1 of block 35 in the Townsite of Long Beach tract originally subdivided by William Willmore in 1881 for the American Colony and Wilmore City.

According to directory research, Hughes owned and operated the grocery store until 1921, after which a series of new owners took over, including Fred Curtis (1922), Walter Hamilton (1923), R. E. Watson (1925-1945), and Willard M. Atkin (1948-1966), and Alfonso Sanchez (1968-1969). Hughes originally built the Building in around 1908 as a grocery store, with a single family residence on the second floor and it has continued to function as a store and residence to this day. The multi-use configuration of the Building was common among commercial structures between 1850 and 1950. The building type is known as the "two-part commercial block," featuring two distinctive sections. The first floor section was commonly occupied by public spaces such as retail stores, while the upper levels contained more private spaces like offices, hotel rooms, or apartments.³



Left: First grocery store in Huntington Park located on Pacific Boulevard, circa 1903 (Los Angeles Public Library)
Right: Corner of New High and Ord streets, S. Peluffo's stores, circa 1917 (Los Angeles Public Library)

¹ James Mayo, *The American Grocery Store: The Business Evolution of an Architectural Space*, (Connecticut: Greenwood Press, 1993), 49.

² Ibid, p. 75.

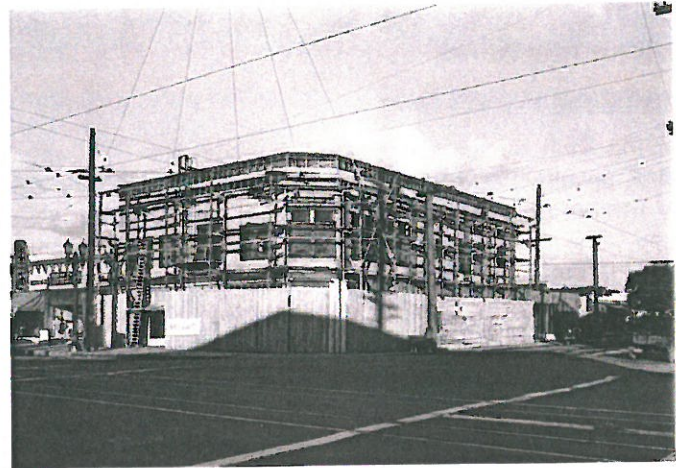
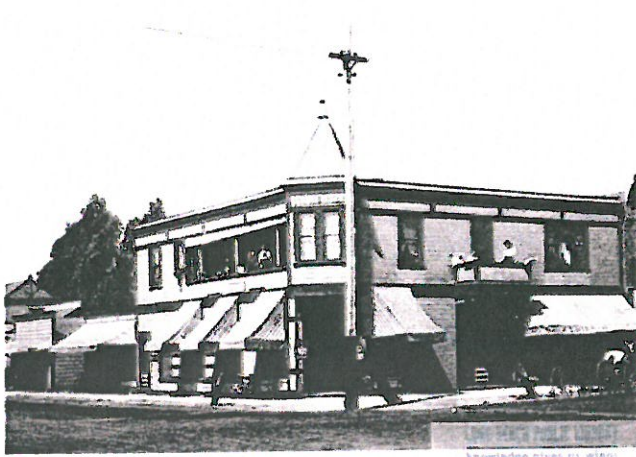
³ Richard Longstreth, *The Buildings of Main Street: A Guide to American Commercial Architecture*, (California: AltaMira Press, 2000), 24-53.

Page 6 of 9

*Resource Name or # 344 W. 8th Street

*Recorded by Christian Taylor, ESA PCR *Date May 16, 2016

☒ Continuation ☐ Update



Left: Horne Block furnished rooms, located at American Avenue and First Street, circa 1902 (Long Beach Public Library)
Right: Store at the corner of Broadway and 61st Streets in South Los Angeles, circa 1922 (Los Angeles Public Library)

Eva Cockcroft (1936-1962)

Born in Vienna in 1936, Eva Cockcroft moved to the United States as an infant when her parents fled Austria during the Nazi takeover. After completing her studies in art at Cornell and Rutgers universities, Cockcroft painted murals throughout New Jersey and New York for nearly twenty years before moving to Los Angeles in 1989. Her painting entitled "La Grande Jatte in Harlem" depicted the black residents of Harlem in a similar scene as French Impressionist, Georges Seurat's "A Sunday on La Grande Jatte, 1884. Cockcroft's murals often depicted social themes and the everyday experiences of working people. After moving to Los Angeles, she continued to paint murals throughout the city as well as large paintings and drawings in her Venice Beach Studio. In addition to her notable art works, she wrote articles expressing the importance of public art among other topics. Cockcroft fostered the development of local artists by teaching art history and studio art at the California State University, Long Beach and University of California, Irvine.⁴

Evaluation

Previous Evaluations

The Building is currently listed on the California Historical Resource Inventory (HRI) with a status code of 5S2, "Individual property eligible for local listing or designation." There is, however, no associated DPR or other assessment documenting how the property was determined eligible for local listing and through what process it was listed on the HRI. Although the Building has not been identified as a contributor, the neighborhood surrounding the Building was identified by the City of Long Beach as the Drake Park/Willmore City Historic Landmark District.

Integrity

The Building at 344 W. 8th Street has not been moved, and the surrounding setting remains intact from the neighborhood's initial development during the early twentieth century. According to Sanborn maps, the neighborhood was almost fully developed as early as 1914. Many of the residences currently surrounding the subject property are indicated in the 1914 Sanborn map. Therefore, the subject building retains integrity of location and setting. Alterations to the Building's front elevation have been documented in the building permits on file with the City of Long Beach, including the enclosure of a balcony in 1949. Other alterations identified during a physical inspection of the property include relocation of the main entrance from the northwest corner of the Building to the north façade, enclosure of the first floor store-windows with

⁴ "Eva Cockcroft; Venice Muralist Who Used Art to Explore Social Themes," *Los Angeles Times*, April 9, 1999.

asbestos siding, new windows throughout, new doors, and alteration of door and window openings. These alterations have resulted in a loss of integrity of design, materials, and workmanship. In 1992, Eva Cockcroft painted the mural entitled "Open minds, open hearts; Building the future" located on the Building's west elevation. The mural depicts scenes of neighborhood unity and has been documented by the University of Southern California's USC Helen Topping Architecture and Fine Arts Library. Cockcroft was an internationally recognized muralist whose works often depicted the lives of everyday people and can be found throughout Southern California as well as New York and New Jersey. While the mural is an alteration to the Building, it may have attained additional significance for its association with Eva Cockcroft. Despite the alterations to the Building's exterior, it continues to convey its historic association as an early twentieth century grocery store. Furthermore it continues to function as a neighborhood grocery store, with a single family residence on the second floor. Therefore, the Building retains its integrity of feeling and association despite alterations affecting the integrity of design, workmanship, and materials.

Significance Evaluation

City of Long Beach Criteria

A cultural resource qualifies for designation as a Landmark if it retains integrity and manifests one (1) or more of the following criteria:

- A. It is associated with events that have made a significant contribution to the broad patterns of the City's history:

The Building at 344 W. 8th Street reflects the early-20th century development of Long Beach and streetcar suburbanization. Its period of significance is circa 1908, the approximate year of its construction based on directory research and historic Sanborn Insurance maps. The date of construction is approximately seven years after the Pacific Electric streetcar lines began construction in the City of Long Beach. One of those lines was known as the Magnolia Line, connecting 14th Street in the north with Ocean Avenue in the south constructed in 1904. The Magnolia Line operated one block west of the Building and was most likely a catalyst for the residential development of the area. A 1905 Sanborn map shows a sparsely developed area surrounding the undeveloped subject property. By 1908, the neighborhood had begun to fill in with single- and multi-family residences. By 1914, the area was close to completely developed, including the subject property. As an early neighborhood grocery store, the Building served an important role providing perishable goods to the local residents. In 1992, the mural "Open minds, open hearts; Building the future" was added to the Building's west elevation. While the mural is an alteration to the Building, it may have attained additional significance for its association with Eva Cockcroft and therefore does not detract from the Building's integrity. Although alterations to the Building have resulted in the impairment of its integrity of design, workmanship, and materials, the Building retains its integrity of setting, location, feeling, and association. The Building continues its historic use as a local store with a single-family residence on the second floor. Therefore, the Building has a significant association with the historic development of Long Beach and retains enough integrity to convey its historic association. Based upon its construction date of 1908-1909 and its integrity, the Building is recommended eligible for local designation under Criterion A.

- B. It is associated with the lives of persons significant in the City's past:

Historic directory research of the subject property did not reveal persons significant to local, state, or national history. The property was owned and operated by Oscar Hughes from the date of its construction (1908-1909) until approximately 1922, followed by Fred Curtis (1922), Walter Hamilton (1923), R. E. Watson (1925-1945), and Willard M. Atkin (1948-1966), and Alfonso Sanchez (1968-1969). Research of these individuals did not reveal significant historic associations at the local level. The Building features a mural painted by noted artist Eva Cockcroft. However, Cockcroft lived and worked in Venice, California. Her work can be found throughout Southern

California as well as New York and New Jersey. While Cockcroft may be significant as an artist at the state or national level, she does not appear to be significantly associated with the history of Long Beach. Therefore, the Building is recommended not eligible for local designation under Criterion B.

- C. It embodies the distinctive characteristics of a type, period or method of construction, or it represents the work of a master or it possesses high artistic values:

The Building is associated with the early development of Long Beach and demonstrates an architectural type specific to the small neighborhood corner store, utilizing an angled corner entry. The Building features elements of the Craftsman style, including wood clapboard siding and decorative brackets along the roof line, found in the surrounding residences. However, alterations to the Building's store front, including the enclosure of a second floor balcony, infill of the store windows with asbestos siding and the relocation of the main entrance, as well as new windows and doors on all of the Building's elevations have resulted in the deterioration of its integrity of design, materials, and workmanship. In its present condition, the building cannot convey its historic association as an early twentieth century neighborhood grocery store. The Building is not an exceptional, distinctive, outstanding, or singular example of a specific type or style. It is a simple vernacular commercial building constructed in the early twentieth century meant to serve a specific purpose, which was to supply the surrounding neighborhood with perishable foodstuffs. The earliest building permit, documenting the construction of the Building was not available in the permit records. Nonetheless, the Building does not appear to be the work of a master architect, nor does it appear to have influenced the development of the City or Southern California Region. Furthermore, significant alterations to the Building's store front and primary elevations (north and west) have resulted in a lack of integrity of design, workmanship, and materials. While the Building appears to be an example of an early twentieth century neighborhood grocery store, based on its lack of integrity due to the alterations discussed above, the Building is recommended not eligible for local designation under Criterion C.

- D. It has yielded, or may be likely to yield, information important in prehistory or history:

The Building is not likely to yield any information important to prehistory or history. Therefore, the Building is recommended not eligible for local designation under Criterion D.

District Information

The Building is located in the Drake Park/Willmore City Historic Landmark District, established in 1998. The irregularly shaped district is bounded by 12th Street and Loma Vista in the north, portions of Loma Vista, Maine Avenue, Magnolia and Daisy Avenue on the west, portions of 4th Street and 7th Street at the south boundary and Cedar Avenue along the east boundary. The district is a combination of the Willmore City, Drake Park, and Magnolia Corridor areas. The subject property is located in the Magnolia Corridor portion of the district, which is described as a high concentration of large affluent residences, intermingled with smaller working class homes. The area consists mostly of Craftsman style multi- and single-family residences constructed in the early twentieth century. Based on the description of the Drake Park/Willmore City Historic Landmark District, the Building appears to be a contributing resource to the district because it was constructed within the area's period of development and exhibits Craftsman style elements characteristic of the area. Its historic use as the neighborhood's local grocery store played a key role in the neighborhood's development.

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 9 of 9

*Resource Name or # 344 W. 8th Street

*Recorded by Christian Taylor, ESA PCR *Date May 16, 2016

☒ Continuation ☐ Update

References

Publications

Chase, Walter H., *The History of Long Beach and Vicinity*, Tuscon, Az: Americana Unlimited, 1927.

Existing Conditions Report for Historic Preservation Element General Plan, City of Long Beach, CA, Prepared by City of Long Beach, CA: Development Services Department, Advanced Planning Division, and Historic Resources Group, October 2009.

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Fiore, Roberta, *Long Beach (Images of America Series)*, Charleston, Sc: Arcadia Publishing, 2010.

Longstreth, Richard, *The Buildings of Main Street: A Guide to American Commercial Architecture*, Walnut Creek, Ca: AltaMira Press, 2000.

Mayo, James M., *The American Grocery Store: The Business Evolution of an Architectural Space*, Westport, Ct: Greenwood Press, 1993.

The City of Long Beach Historic Context Statement, Prepared by Sapphos Environmental, Inc. for the City of Long Beach, Department of Developmental Services, July 10, 2009.

The Electric Railway Historical Association of Southern California, *Long Beach Local Lines*,
<http://www.erha.org/peslbll.htm> (Accessed May 12, 2016).

Public Records, Information, and Other Materials

City of Long Beach Building Department. Building Permits and Construction Drawings.

Long Beach Public Library, Long Beach City Directories Database

Long Beach Public Library Photo Database.

Sanborn Fire Insurance Company Maps – Long Beach, California.

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

Primary #

HRI #

Trinomial

NRHP Status Code: 3B

Other Listings
Review Code

Reviewer

Date

Page 1 of 10

*Resource Name or # (Assigned by recorder): 1162 Los Altos

P1. Other Identifier: 1162 Los Altos

*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: 1980 T ; R ; ___ of ___ of Sec ; ___ B.M.

c. Address: 1162 Los Altos Avenue City: Long Beach Zip: 90815

d. UTM (Give more than one for large and/or linear resources) Zone: 11, 396033.4702 mE/ 3738410.778 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): APN 7240-017-031; from Los Angeles, take I-110 south to I-405 south to East Los Coyotes. Take North Bellflower south and go right at East Anaheim Road; make a left onto Los Altos Ave.

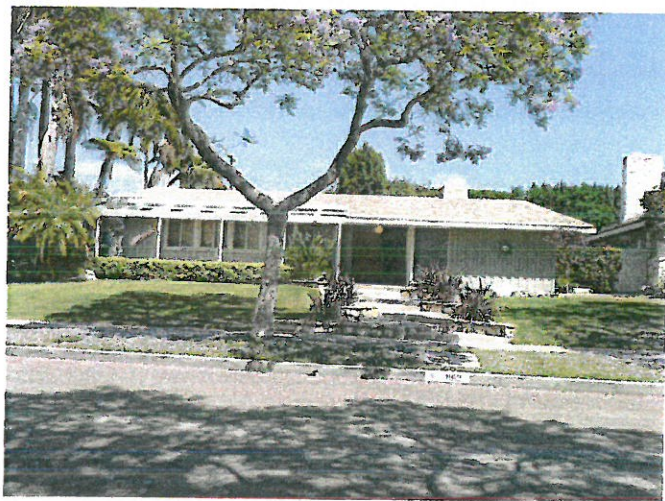
*P3a. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries):

The subject property, 1162 Los Altos Avenue, is a 2,061-square-foot single-family residence built in 1957. The building is a long, linear, 1-story, side-gabled, wood-framed Mid-Century Modern Ranch-style dwelling. The roof of the building is a low-pitch, wide overhanging, gable with extended rafters at the gable ends. It is covered with membrane and stone, has an open area above the front patio, and is punctuated by a wide stone chimney.

(See Continuation Sheet page 4)

*P3b. Resource Attributes (List attributes and codes): HP2 single-family property

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

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

P5b. Description of Photo (view, date, accession #): Front (west) elevation

*P6. Date Constructed/Age and Source:

☒ Historic ☐ Prehistoric ☐ Both

*P7. Owner and Address:

Curt and Nancy Newnes

3116 East 4th Street

Long Beach, CA 90814

*P8. Recorded by (Name, affiliation, and

address): Donald Faxon

Sapphos Environmental, Inc.

430 N. Halstead Street

Pasadena, CA 91107

*P9. Date Recorded: 5/20/2016

*P10. Survey Type (Describe): Single Property Assessment

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder): 1162 Los Altos Avenue, Long Beach
Page 2 of 10

*NRHP Status Code: 3B

B1. Historic Name: 1162 Los Altos Avenue
B2. Common Name: 1162 Los Altos Avenue
B3. Original Use: Residential

B4. Present Use: Residential

***B5. Architectural Style:** Modern Ranch

***B6. Construction History:** (Construction date, alterations, and date of alterations): House constructed in 1957.

***B7. Moved?** ☒ No ☐ Yes ☐ Unknown

Date: N/A

Original Location: N/A

***B8. Related Features:** Garage

b. Builder: Unknown

B9a. Architect: Richard Poper

***B10. Significance:** Architecture and Work of Master Architect

Themes: Architecture

Area: Long Beach

Period of Significance: 1957

Property Type: Single-Family Residence

Applicable Criteria: C/3

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

See Continuation Sheet page 4.

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

***B12. References:** See Continuation Sheet page 10.

***B13. Remarks:** None

***B14. Evaluator:**

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

***Date of Evaluation:** 5/20/2016

(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

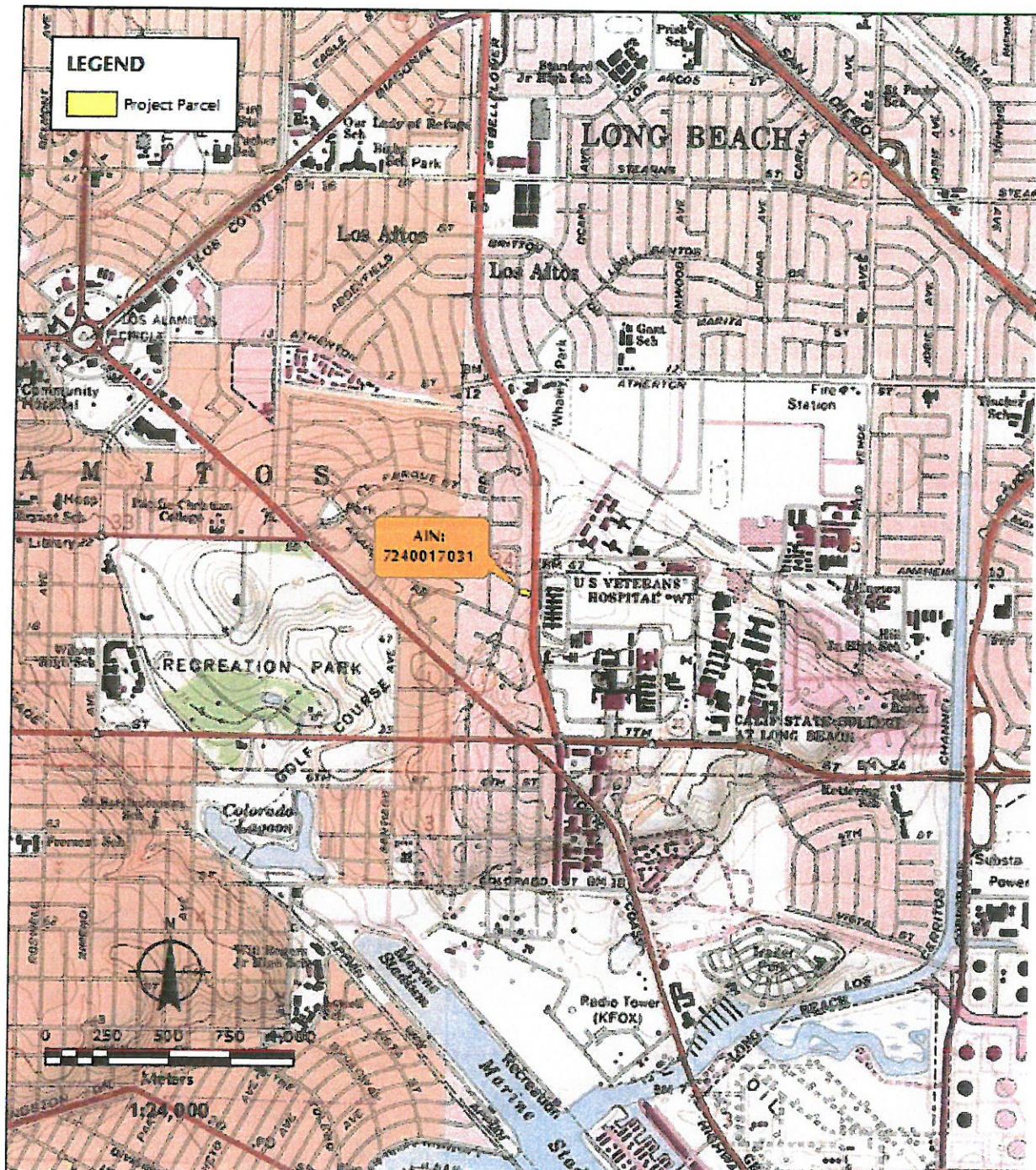
Primary #
HRI#
Trinomial

Page 3 of 10

*Map Name: Los Alamitos

*Resource Name or # (Assigned by recorder): 1162 Los Altos
*Scale: 1:24,000

*Date of map: 1981



State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name:
Page 4 of 10

Primary #
HRI #
Trinomial

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

(Continued from Primary Record page 1)

A zigzag path of stepped, concrete-paved landings form a walkway edged with very low stone retaining walls. The building entrance is defined by a deeply inset doorway with single full-height sidelight located where the front wall meets the fully-glazed projecting corner wall of the living room. The main body of the house is clad in board and batten wood siding, and employs additional fenestration of a linear band of half-height sliding glass wood windows across the rest of the front façade.

A permit search for 1162 Los Altos Avenue revealed no results.

***B10. Significance:**

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

Context

This report utilized the City of Long Beach Historic Context Statement completed in 2009 by Sapphos Environmental, Inc. The evaluation that follows was carried out based on context and guidelines provided by that document.

Long Beach Postwar and Modern Development, 1946-1965 - Suburbanization

Following the end of World War II, nearly 13 million veterans returned to the United States, ready to buy homes, begin families, and settle down into suburban life, away from the city. Home ownership in the nation propelled to unprecedented numbers, due to low-interest loans and long-term mortgages provided by the G.I. Bill. Long Beach experienced a period of extraordinary postwar growth, both in population and size. Between 1950 and 1956, the City acquired 9.8 square miles of land, through 69 annexations, most coming from the Los Altos area in the eastern portion of Long Beach. After World War II, Los Altos quickly transitioned from agricultural lands into a booming bedroom community of 10,000 homes. Residential development also spread throughout North Long Beach, with a number of new subdivisions appearing throughout the Bixby Knolls area. In addition to single-family homes, thousands of new multiple-family properties including duplexes, garden apartments, and "dingbat" apartments were built after the war.

By the late 1950s, the impact of the automobile began to be reflected in the built environment, as the economic potential from commercial establishments along heavily traveled highways and thoroughfares prompted roadside development. Suburban shopping centers appeared adjacent to new developments, including Los Altos, Bixby Knolls, and the Lakewood Center. In addition to providing affordable home loans, the G.I. Bill also gave returning veterans the chance to attend college, a first for many low- and middle-class Americans. The pursuit of a higher education for many who were once precluded brought unlimited job opportunity to a large segment of the population. California State University, Long Beach, was established in 1949, in response to the overwhelming demand for postsecondary education. The following year, voters approved the use of \$1 million in oil revenues to fund the purchase of lands along Bellflower Boulevard for use as a permanent campus. Other civic postwar improvements included the establishment of El Dorado Park, as well as several libraries, a branch of the County hospital, the Alamitos Bay Marina, and the Long Beach Museum of Art.

(See Continuation Sheet page 5)

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name:
Page 5 of 10

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 4)

Despite the overwhelming postwar-era residential growth happening in cities throughout Southern California, many downtown areas suffered an economic downturn, including that of Long Beach. The growth of the suburbs pushed populations away from the city center, and many downtown buildings deteriorated from benign neglect, and many others were demolished to make way for urban renewal projects. Downtown property owners were concerned about the future of their investments, as redevelopment was not yet a priority. By the late 1950s and early 1960s, military downsizing and the addition of tourist attractions such as Disneyland and Knott's Berry Farm in neighboring communities began to draw visitors away from Long Beach and caused its own residents to seek diversion in other Southern California cities. Tourism was also hampered as a result of the 8.9-mile breakwater constructed at the start of World War II. The breakwater was intended to secure the naval headquarters western base. The breakwater created a 30 square miles of protected anchorage that effectively eliminated the surf and sand in Long Beach and paved the way for further high-rise development of the shoreline, where once no buildings had been permitted on the oceanfront side of Ocean Park Avenue. The importance of the beach, which was seen as a playground for residents and visitors, as a tourist draw could not be underestimated.¹

Ranch Style - 1930s-1970s

Inspired by 19th-century working ranch houses, the Ranch style blended modern influences and vernacular traditions. The Ranch House originated in the 1930s designs of Southern California architect Cliff May, who combined the form and massing of the traditional ranch house with a modernist's concern for informality, expressed in materials and plan, and indoor-outdoor integration. In his book, *Western Ranch Houses*, May stressed the three basic factors that comprised the Ranch style philosophy: livability, flexibility, and an unpretentious character. Media fueled interest in the Ranch-style living during the 1930s and 1940s, conjuring the theme of the old west in music, print, and film. By the end of the 1940s, the Ranch style had gained in popularity, with the suburban lifestyle glamorized in popular magazines, including *House Beautiful* and *Sunset*. By the 1950s, the Ranch style had become the most popular residential architectural style in the United States. Throughout Southern California, Ranch homes were mass produced in residential subdivisions in response to the post-World War II population growth.

(See Continuation Sheet page 6)

¹ City of Long Beach. 2009. *City of Long Beach Historic Context Statement*. Prepared by: Sapphos Environmental, Inc., Pasadena, CA.

***B10. Significance:**

(Continued from Continuation Sheet page 5)

While the style includes several variants, a basic set of character-defining features applies. In form and massing, the style evokes a sprawling ranch that developed over time, with a central block extended by wings of varying roof heights. Generally L-shaped or U-shaped in plan, the Ranch House typically has a 1-story profile with strong horizontal emphasis expressed through a low-pitched or flat roof with wide, overhanging eaves. Generally asymmetrical in design, the Ranch House is often clad and accented with rustic materials, such as board-and-batten siding, high brick foundations, art stone, and wood shake roofs. Indoor-outdoor integration is achieved through the use of recessed or extended porches, set low to the ground, sliding glass doors, and the generous use of large picture, ribbon, or corner windows. Window detailing can include wood frames, the use of shutters, and diamond-patterned muntins. Ornamentation includes rusticated porch supports and exposed rafters, uneven rakes and flared eaves, and faux dove cotes and bird houses. Garages in Ranch-style homes are attached and usually take up approximately a third of the facade.²

Character-Defining Features

- One-story floor plan, with horizontal emphasis in form
- Low-pitched roof, with wide, overhanging eaves
- Exposed rafters
- Wood board Siding or stucco
- Large windows
- Porches framed with wood posts
- Open wood trusses
- Open interior plan
- Integration of outdoors in the interior, through doors, windows and house plan
- Glass doors that opened to outdoor patio
- Attached garage on street elevation

Although the above references the most typical character-defining features, not all will apply to each Ranch-style building. The following is a description of the Contemporary Ranch style subtype found within Long Beach.

Contemporary Ranch Substyle

A Modern approach to the Ranch style, this substyle typically features exposed post and beam details, planes of wood and glass, open carports, and gabled roofs with wide eaves and clerestory windows tucked high up in the gable end.

(See Continuation Sheet page 7)

² McAlester, Virginia, and Lee McAlester. 2004. *A Field Guide to American Houses*. New York, NY: Knopf.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name:
Page 7 of 10

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 6)

Registration Requirements

The Ranch style is typically associated with the single-family residence property type; however, the style was also adapted for commercial use: gas stations, restaurants, and retail buildings. During the postwar residential boom of Southern California, thousands of new homes were constructed in Long Beach, many in the Ranch style. Examples are evident throughout Long Beach, with a significant portion located throughout the eastern and northern regions of Long Beach, where most of the postwar residential development occurred. The style is ubiquitous among postwar housing tracts, as well as architect-designed single-family homes. Examples of Ranch tract communities include the Cliff May-designed Lakewood Rancho Estates in East Long Beach and the subdivision of Bixby Knolls.

Typically, Ranch-style properties will gain their significance within the context of a historic district as contributors to a residential subdivision or tract. Despite the overwhelming number of Ranch-style homes constructed in postwar Long Beach, most will not be eligible for listing due to significant alterations, resulting in a loss of integrity. Ranch properties that are considered eligible within the context of a district should exhibit most of the character-defining features of the style and feature no alterations to the primary elevation of the building. Significant alterations to the property's primary elevation includes the removal of character-defining features, additions, replacement of windows and doors (including garage doors), and/or the addition of fences or walls that obscure the building from the street and change its character. Individually eligible Ranch properties should exhibit most of the character-defining features of the style and retain a higher degree of integrity, including materials, design, workmanship, and feeling. These properties may be associated with a significant builder or architect.

Richard Poper, Architect

Richard Poper moved to Long Beach from Iowa at an early age and attended all local schools, as well as Long Beach City College. He served in the U.S. Army and used the G.I. Bill to attend the University of Southern California where he studied in the School of Architecture. While in college, he worked for Jess Jones in the Elizabethan Studio, a Tudor-style attachment designed by Joseph Roberts Halstead at 3943 East 5th Street. Poper graduated from the University of Southern California in 1919 and began his own practice before teaming up with William Lockett from 1950 to 1956. Jess Jones joined the firm in 1956. Lockett left the firm in 1958, and the firm was named Jones & Poper. Poper designed several custom homes in Park Estates, including the C.C. Mitchell House and the remodel of the Dr. Malcom Todd house on El Parque. Other of his Long Beach Projects include the Charles Walker House, Grace Brethren Church, the Emmanuel Presbyterian Church, Los Altos Methodist Church, and a number of Long Beach Fire Stations; Moreno's Restaurant; medical buildings for Drs. Todd, Buell, and Lundgren, with Jones & Poper.³

(See Continuation Sheet page 8)

³ City of Long Beach. 2016. Mills Act Application from Curt and Nancy Newes for 1162 Los Altos Avenue.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name:
Page 8 of 10

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 7)

Poper designed buildings throughout Southern California, from Catalina to Palm Springs, but according to the Long Beach Press Telegram he was responsible for "more than 6,000 homes in Long Beach" alone and designed the Cal State Long Beach bookstore and several buildings at LBCC.⁴ His Library addition at Crafton College in Yucaipa (1978) is a concrete Brutalist style building sited alone so as to emphasize its fortress-like heaviness, while the Long Beach City College Cafeteria (1969) is much lighter, emphasizing free-standing- vertical and supported-horizontal planes. Poper served as the first president of the local American Institute of Architects (AIA), Cabrillo Chapter, in 1966.

1162 Los Altos Avenue

The house at 1162 Los Altos Avenue was constructed for \$4,000 for owners Bernice and Alvin Maddy in 1957 upon Lot 31 of Tract TR0528-001 (also listed as TRACT # 20000). It was custom designed by architect Richard Poper of the firm Jones, Lockett and Poper for the Maddys, who lived in the house until 2006.⁵

Eligibility for the California Register of Historical Resources and Long Beach City Cultural Heritage Commission Ordinance

The subject property of 1162 Los Altos Avenue is ineligible under Criterion A of the Long Beach City Cultural Heritage Commission Ordinance (LBHL) and Criterion 1 of the California Register of Historical Resources (CRHR). The property is a resource that is associated with events that have made a significant contribution to the broad patterns of Long Beach and Californian history and cultural heritage, but is not especially unique as a part of the Long Beach Postwar and Modern Development and Suburbanization period of expansion that was taking place in Long Beach during its construction.

The subject property at 1162 Los Altos Avenue in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criterion B and for listing in the CRHR pursuant to Criterion 2 as it is not associated with the lives of persons significant to our past beyond its architect, better addressed in Criteria 3/C.

The subject property at 1162 Los Altos Avenue in Long Beach is recommended eligible for designation under the LBHL pursuant to Criterion C and for listing in the CRHR pursuant to Criterion 3, as it somewhat embodies those distinctive characteristics of an architectural type, period, region or method of construction and is the work of a creative individual or master architect. The house at 1162 Los Altos Avenue conveys a particular American historic Contemporary Ranch architectural style. The low-pitched, stone-clad roof; exposed beam ends; wide stone chimney; and bands of windows all emphasize horizontality of the style.

(See Continuation Sheet page 9)

⁴ Long Beach Press Telegram. 23 January, 2009. "Architect Poper built Client's Dreams."

⁵ Ibid.

State of California — Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Property Name:
Page 9 of 10

Primary #
HRI #
Trinomial

***B10. Significance:**

(Continued from Continuation Sheet page 8)

Mid-Century architect Richard Poper designed several custom homes in Park Estates, including the C.C. Mitchell House and the remodel of the Dr. Malcom Todd house; Moreno's Restaurant; and medical buildings for Drs. Todd, Buell, and Lundgren, with Jones & Poper. He also was responsible for many public buildings including churches and college campus related architecture. Poper served as the first president of the local AIA, Cabrillo Chapter, in 1966.

The subject property at 1162 Los Altos Avenue in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criteria D and for listing in the CRHR pursuant to Criterion 4 as it is not a likely source for future information related to history or prehistory.

Statement of Integrity

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

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

The *original* design of the exterior footprint of the structure remains totally intact. The house remains a one-story Contemporary Ranch free of inappropriate additions.

The *setting* has remained completely single-family residential with Mid-Century Modern-designed landscaping.

The *materials* of the house remain original. The house remains a wood Ranch and much of the original glazing and wood trim appear to all be intact. The fenestration and all the trim elements are original, the decorative elements, much of the concrete paving, and even the stone roofing.

The *workmanship* present at the exterior of the structure conveys are evidence of the technologies and style preferences of the postwar era in which the house was constructed.

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 convey the integrity of feeling; that being, of a Contemporary Ranch in a postwar development.

The *association* the house has within its historic postwar and modern development and suburbanization period of expansion.

***B12. References:**

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

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