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

20 110

Other Listings Review Code Primary # HRI #

Trinomial

NRHP Status Code: 3B

Reviewer

Date

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P1. Other Identifier: 3943 East 5th

*Resource Name or # (Assigned by recorder): 3943 East 5th

*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 Location: ☐ Not for Publication ☐ Unrestricted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

T ; R ;__of__of Sec ;__B.M.

Zip: 90814

c. Address: 3943 East 5th Street

City: Long Beach

d. UTM (Give more than one for large and/or linear resources) Zone: 11, 393876.366 mE/ 3737553.036 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): APN 7255-017-019; from Los Angeles, take I-110 south to I-405 south to Lakewood Boulevard south. Take right on Ximeno, right onto East $7^{\rm th}$, left on Termino, right onto East $5^{\rm th}$ St.

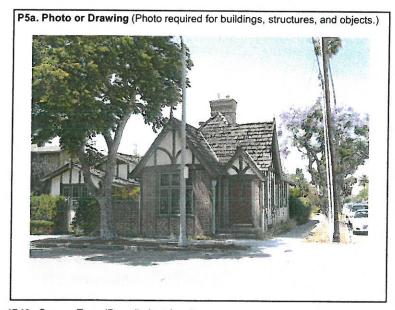
*P3a. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries):

The subject property, The Elizabethan Studio, at 3943 East 5th Street, is a former architect's studio with a public entrance, built as an addition to a single-family residence.

The main house faces south with a driveway along the west. It is a simple, 1,738-square-foot, 1-story, end-gabled wood Craftsman Bungalow dwelling built in 1920 with two small cross wings that extend east. The original cross-gable became the connection to the Tudor addition in 1930. At that point the original dwelling also received updates to make it larger and compatible to the Tudor.

(See Continuation Sheet page 4)

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



- *P4. Resources Present: ⊠Building
 □Structure □Object □Site □District
 □Element of District □Other (Isolates, etc.)
- **P5b.** Description of Photo (view, date, accession #): South Elevation
- *P6. Date Constructed/Age and Source:

 ⊠Historic □Prehistoric □Both
- *P7. Owner and Address: Obie Wade and Lauren Burns 3943 East 5th 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	
☐ Archaeological Record	□ District Record □ Linear Feature Record □ Milling Station Record □ Rock Art Record
	ograph Record

Primary # HRI #

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder): 3943 East 5th Page 2 of 13 *NRHP Status Code: 3B

B1. Historic Name: "The Elizabethan Studio"; "Office of Joseph H. Roberts, A.I.A. 501 Termino Street"

B2. Common Name: 3943 East 5th Street **B3.** Original Use: Residence / Architect's Office and Studio B4. Present Use: Residence

*B5. Architectural Style: Craftsman / English Tudor

*B6. Construction History: (Construction date, alterations, and date of alterations): 1920: Original Craftsman residence constructed; 1930: Tudor extension and façade added to Craftsman house for compatibility with brick Tudor Studio/Office constructed.

*B7. Moved? ⊠ No ☐ Yes ☐ Unknown

Date: N/A Original Location: N/A

*B8. Related Features: Detached garage

B9a. Architect: Joseph H. Roberts b. Builder: Joseph H. Roberts

*B10. Significance: Event Contributing to Broad Pattern, Unusual use of Tudor

Architecture

Themes: Residential Development, Architecture Area: Long Beach

Periods of Significance: 1920-1940 (A/1); 1920-1930 (C/3)

Property Type: Single-Family Residence with Studio/Office 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 13.

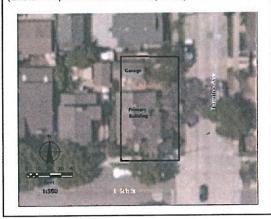
*B13. Remarks: None

*B14. Evaluator:

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

*Date of Evaluation: 5/20/2016

(Sketch Map with north arrow required.)

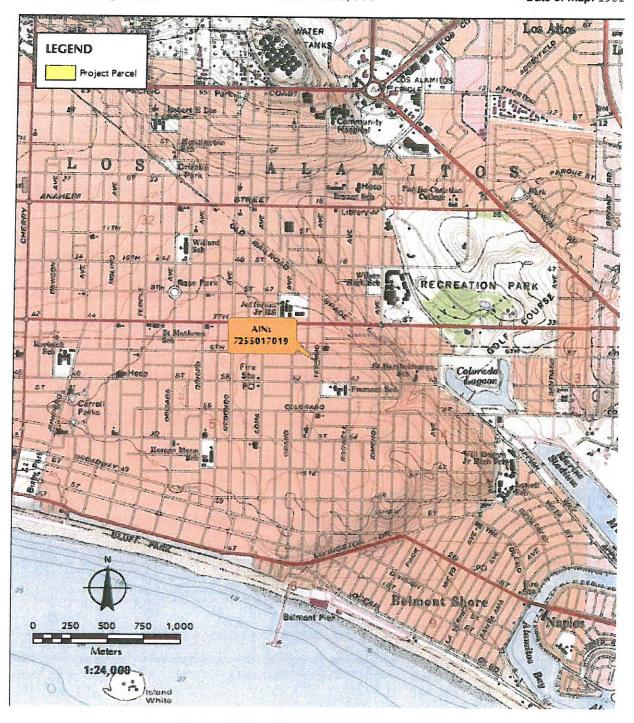


(This space reserved for official comments.)

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*Map Name: Long Beach

*Resource Name or # (Assigned by recorder): 3943 East 5th
*Scale: 1:24,000 *Date of map: 1981



Property Name: 3943 East 5th

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

(Continued from Primary Record page 1)

There is a projected end-gabled front addition that echoes the roofline of the main house but is offset to the west; the roof features a flare that extends over the primary entrance. The upgraded façade offers a grouping of three vertical wood casement windows, and along with the original primary façade has cladding and detailing unique to just those facades — namely half-timbering with stucco walls, and finials at the peaks of both rooflines. The rest of the main house is still very much a 1920 Craftsman in fenestration, cladding, and detailing, with clapboarded walls and a mixture of casement and double-hung wood window sash.

The Studio is a 1-story cross-gabled Tudor-style building that is sited at the street corner line of the property as an attachment to original and main house. It was constructed in 1930 and originally given a separate address of 501 Termino Avenue. It is a half-timbered building with the massing and detailing one would expect of a small English chapel. The primary, south-facing façade features walls that are short with the roof pitch high. The two largest gable roofs meet to form a peak that seems to point skyward and towards the large corbelled brick chimney behind it. Elaborate brickwork within the half-timbered panels of the primary facade includes herringbone, basket weave, and English bond patterns. The primary wall features a focal window containing triple openings with leaded and stained-glass steel window sash. Gable areas above are filled with stucco rather than brick. A smaller gable defines the location of the primary entrance, which is at the corner of the setback of the crossgable where it meets the front gable wing. Three brick steps lead up to a 3-over-3 panel door, the center top panel area of that door featuring a leaded glass light. Along the side of the entrance the projecting front gable wall features a vertical window filled with bottle glass, and a copper downspout includes a canted scupper box.

At the other public façade along the east, infill is stucco and fenestration includes single leaded multi-light metal sash at the cross-gable and paired multi-light metal sash along the main body of the house.

No building permit history was available for the property at 3943 East 5th Street.

*B10. Significance:

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

Context

This report utilizes 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.

(See Continuation Sheet page 5)

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Property Name: 3943 East 5th

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*B10. Significance:

(Continued from Continuation Sheet page 4)

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.¹

Belmont Heights

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

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.²

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."

(See Continuation Sheet page 6)

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

² Ibid.

³ Ibid, pg.44.

CONTINUATION SHEET

Property Name: 3943 East 5th Page 6 of 13

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*B10. Significance:

(Continued from Continuation Sheet page 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 naturalappearing state. Structural features were left exposed and exploited for their decorative qualities. Earth tones were favored, integrating the building with the surrounding landscape. Horizontality was emphasized through low, ground-hugging massing, employment of broadly pitched, overhanging roofs, and utilization of wood siding and flat trim laid in continuous bands. Often, the lower portion of the exterior walls or porch supports was battered or tapered so as to be heavier at ground level. Capacious front porches were nearly ubiquitous features, often overlooked by generous expanses of windows clustered in groups. A combination of window types was used, with casement windows and fixed windows commonly appearing on the facade and double-hung sash on the sides and rear. Entries typically were characterized by oversized, heavy, wood-paneled doors. Craftsman interiors were distinguished by builtin 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.4

(See Continuation Sheet page 7)

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

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*B10. Significance:

(Continued from Continuation Sheet page 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.

Bungalow Substyle

There are several Craftsman subtypes. Bungalow is the term given to a 1- or 1.5-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.

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

Tudor Revival, 1900-1942

First appearing in Southern California around the turn of the 20th century as an expression of the Arts and Crafts Movement, the Tudor Revival style was initially associated with some Craftsman-era building but was most popular during the 1920s and 1930s. Medieval England of the 15th, 16th, and 17th centuries was the inspiration for Tudor Revival architecture. Romanticized and historical, the Tudor Revival could evoke the simplicity of a country cottage or the pretensions of manor of the landed gentry. Character-defining features that exemplified this style included steeply pitched gables (covered in slate or terra cotta tile in the most extravagant examples), decorative half-timbering, arched openings (either Tudor or Gothic in form), asymmetrical arrangements of building features, tall brick chimneys, and picturesque windows composed of leaded glass or diamond patterned lights.

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*B10. Significance:

(Continued from Continuation Sheet page 8)

True to form, examples of Tudor Revival were constructed or veneered of brick or even stone, although stucco over a wood frame was also quite common in many Southern California homes of this style. The Tudor Revival was used primarily for houses and other residential buildings but also appeared, although less commonly, on commercial buildings.

Character-defining Features

- One or two stories (occasionally more when used for an apartment building)
- Steeply pitched, gabled and/or hipped complex roofs (shingle, slate, or tile)
- Gable ends with prominent bargeboards, uneven rakes
- Shallow eaves
- Tall chimneys, sometimes with multiple stacks and pots
- Asymmetrical plan and elevations
- Brick (laid in a variety of bond or patterns such as herringbone) exterior, often in combination with stucco or wood shingles; also stucco alone
- Areas of decorative half-timbering
- · Stone or clinker brick accents
- Relatively restrained porches with decorative wood brackets
- Tall and narrow, multi-light windows arranged singly or in multiples, divided by prominent mullions, glazed with diamond paning using lead or wood muntins
- Tudor, Gothic, or round arched window and door openings
- Broad planked doors with wrought iron hardware
- Pseudo-quoining around openings

English Revival Substyle

A simplification of the Tudor Revival, which reached its height of popularity during the 1920s and 1930s, the English Revival drew on the English country house for its inspiration. English Revival homes usually feature stucco walls and gable roofs of steep but not exaggerated pitch. A characteristic front-gabled roof treatment incorporates uneven rakes, with one side of a gable extending a greater distance down toward the ground than the other, sometimes changing the angle of slope in the process. Arches may be used for windows and doors and, unlike their Tudor cousins, are almost always rounded rather than pointed. Windows are usually clustered in groups on the facade and are often multi-paned casements in type. Almost exclusively a residential style, English Revival buildings are nearly always asymmetrical in composition.

(See Continuation Sheet page 10)

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

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*B10. Significance:

(Continued from Continuation Sheet page 9)

Storybook Substyle

A "Storybook" variant of the English Revival (also known as Hansel and Gretel, Fairy Tale, or Fantasy style), characterized by a deliberately eclectic and picturesque quality often focused on the roof treatment, found a particularly receptive audience in southern California. Roofs of Storybook houses are usually gabled and may feature rounded eaves that simulate thatch or undulating rows of wood shingles. Multiple turrets may also be employed or exaggeratedly steep gables. Exterior materials are usually stucco or brick, although wood may also be used, and decorative combinations or elaborations of these materials may also evoke a fantasy quality. Storybook houses are asymmetrical and can display a variety of window shapes and types on one building. The popularity of this image of home has been ascribed by more than one observer to the influence of the motion picture industry.

Registration Requirements

Long Beach boasts some outstanding examples of Tudor Revival design, such as the Dawson/Pray House (4252 Country Club Drive, Clarence Aldrich, architect). Like other period revival residential buildings in Long Beach, Tudor Revival houses and apartment buildings may be found predominantly in neighborhoods developed during the 1920s and 1930s. Properties may be evaluated either individually or as contributors to districts built during the period revival era. To be significant as an example of the Tudor Revival 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 asymmetrical design and massing, original siding materials, original windows (sash, glazing, and surrounds), entry, and signature architectural elements, such as half-timbering. Roofing materials may have been replaced but should present a compatible appearance, unless the distinctive character of the design is directly associated with the roof, in which case replacement should replicate the original appearance exactly. 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.

Joseph H. Roberts

Joseph Halstead Roberts was a prominent architect in Long Beach and responsible for some of the city's most prominent architecture, many in the Tudor style. Roberts was born in 1898 and attended Long Beach Polytechnic High School in 1916. In 1919, Roberts opened his own office at 209 Pine Avenue in Long Beach. In 1930, he opened a new office at his home located at 3943 East 5th Street. His Elizabethan Studio used a separate address of 501 Termino Avenue at that time. After Roberts' premature death in 1932 his studio continued to be used by other maturing Long Beach architects including Kenneth Wing, Jess Jones, William Lockett, and Richard Poper. Hundreds of well-known Long Beach buildings were created within the walls of the Elizabethan Studio during that period. 6.7

(See Continuation Sheet page 11)

⁶ City of Long Beach. 2016. Mills Act Application from Obie Wade and Lauren Burns for 3943 East 5th Street.

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

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Property Name: 3943 East 5th

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*B10. Significance:

(Continued from Continuation Sheet page 10)

3943 East 5th Street

The house and studio at 3943 East 5th Street, Long Beach, were constructed within Tract No. 2 south 90 feet of Lot 6 in the former township of Belmont Heights. Prominent Long Beach architect Joseph H. Roberts built the unique Elizabethan Studio largely on his own in 1930. The result was an altered Craftsman/Tudor house combined with an eclectic and high-style addition, and one of the few semi-public/commercial office/studio buildings in the center of a largely residential tract. After Roberts' premature death in 1932, his studio continued to be used by other maturing Long Beach architects including Kenneth Wing, Jess Jones, William Lockett, and Richard Poper. Hundreds of well-known Long Beach buildings became created within the studio. The property became a contributing resource of the Belmont Heights Historic Landmark District (Ordinance No. C-7802 of the City of Long Beach in 2002). The district is a part of the original town of Belmont Heights annexed in 1908.

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

The subject property of 3943 East 5th Street is 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 designation, 3943 East 5th Street conveys the period of expansion, seaside resort destination, and City Beautiful Movement that took place in Long Beach during its construction; and falls within the period of significance of the existing local historic district of 1905-1939. But it also was the site of an historic event with a significant place in Long Beach history. Beyond its owner and master architect, an assemblage of important local architects of the period such as Kenneth Wing, Jess Jones, William Lockett, and Richard Poper were trained and/or operated out of the studio, and it is believed that hundreds of designs were created within the studio walls. The exact period of significance for these ongoing and changing events under Criterion B is variable at this time without further research, but is recommended from 1920 to 1940.

The subject property at 3943 East 5th 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 persons associated with our past are more appropriately addressed in Criteria A/1 and C/3.

(See Continuation Sheet page 12)

⁸ City of Long Beach. 2002. "An Ordinance of the City of Long Beach Designating the Belmont Heights Historic Landmark District." Ordinance No. C-7802.

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

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*B10. Significance:

(Continued from Continuation Sheet page 11)

The subject property at 3943 East 5th Street 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 embodies those distinguishing characteristics of an architectural type and is an exceptionally unique, high-style, and master-architectdesigned building. The Elizabethan Studio and its companion original main house convey a particular high-style example of an altered Craftsman/Tudor house with English Tudor Revival style addition containing elements of the Storybook substyle. Master architect Joseph H. Roberts not only built the unusual Elizabethan Studio largely on his own, but also was responsible for important residences and commercial buildings throughout the Long Beach area many in the Tudor style of this property. He was directly and indirectly responsible for the series of architects who trained at 3943 East 5th Street, including Kenneth Wing, Jess Jones, William Lockett, and Richard Poper. The small Tudor Revival studio building with unique he designed here had special features and detailing, custom designed for architects like himself. The house and its attached Studio are of high enough style, intact enough, and of such unusual prominence to serve as either an individual or contributing resource as it conveys all of the elements of the Tudor Revival style and is in a prominent neighborhood location. The period of significance for C/3 is 1920 to 1930, the construction dates of both components.

The subject property at 3943 East 5th 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.

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 Elizabethan Studio, and its companion original main house, conveys a particular high-style example of an altered Craftsman/Tudor house with English Tudor Revival-style addition, largely original to 1930.

The setting has remained largely single-family residential, making the existence of the special studio/office even more unique.

The materials of the house remain original, with the exception of the roofing. The house remains a clapboarded bungalow altered with Tudor detailing in 1930, and the Elizabethan Studio addition has been preserved with all original materials intact.

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 are also within the Period of Significance. The overall integrity of workmanship is very intact, quite unique, and high-style in quality.

(See Continuation Sheet page 13)

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Primary # HRI # Trinomial

*B10. Significance:

(Continued from Continuation Sheet page 12)

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 integrity of feeling; that being of an altered Craftsman/Tudor house paired with a very unusual English Tudor Revival building of very high craftsmanship originally constructed for semi-public office-studio use in this otherwise-residential neighborhood.

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. In addition, the association that the Elizabethan Studio addition maintains with its LBHL Criteria B, C and F eligibility and its CRHR Criterion 2 eligibility is excellent.

*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. 2002. "An Ordinance of the City of Long Beach Designating the Belmont Heights Historic Landmark District." Ordinance No. C-7802.
- 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 Obie Wade and Lauren Burns for 3943 East 5th Street.
- City of Long Beach. 2016. Mills Act Application from Curt and Nancy Newes for 1162 Los Altos 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: 3D

Other Listings **Review Code**

Reviewer

Date

Page 1 of 10

P1. Other Identifier: 347 West 7th Street

*Resource Name or # (Assigned by recorder): 347 West 7th Street

*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: 347 West 7th Street

City: Long Beach

Zip: 90813

d. UTM (Give more than one for large and/or linear resources) Zone: 11, 389242.2187 mE/ 3737909.598 mN e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): APN 7272-019-014;

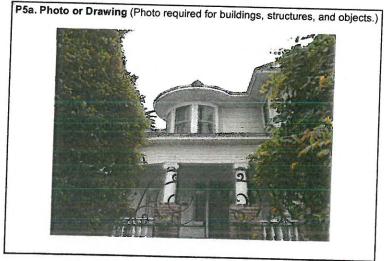
From Los Angeles take I-110 south to I-405 south, to I-710 south, to Shoreline Drive. Take West $6^{\rm th}$ to Cedar Avenue north to West $7^{\rm th}$ Street.

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

The subject property, 347 West 7th Street, is a 1,764 square-foot residence built in 1907 and located facing south on a rectangular site at the corners of West 7th Street and Chestnut Avenue. The building is a clapboarded, 2-story, Queen Ann Victorian-style house with a complex gable-on-hip roofline with a deep overhang, and curved features to relate to its corner location. The south, front façade consists of a gabled-on hip, rectangular, 2-story projected bay with fish-scale shingles within the gable, adjacent to a 2-bay-long section of the main body of the house that is fronted by a linear lowhip-roofed porch that projects further out than the adjacent bay. The porch curves in response to the street corner of the lot, and then turns in to meet the projecting first floor wall of the main body of the house.

(See Continuation Sheet page 4)

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



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

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

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

*P7. Owner and Address: Philip Lundeen, 347 West 7th Street Long Beach, CA 90813

*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):

Primary # HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder): 347 West 7th Street Page 2 of 10

*NRHP Status Code: 3D

B1. Historic Name: 347 West 7th Street

B2. Common Name: 347 West 7th Street

B3. Original Use: Residential

*B5. Architectural Style: Queen Anne Victorian

*B6. Construction History: (Construction date, alterations, and date of alterations): House built in 1907.

*B7. Moved? ⊠ No □ Yes □ Unknown

Date: N/A

B4. Present Use: Residential

Original Location: N/A

*B8. Related Features:

B9a. Architect: Unknown

b. Builder: Unknown Theme: Residential Development

*B10. Significance: Contributing to Broad Pattern Area: Long Beach

Period of Significance: 1907-1931 Applicable Criteria: A/1

Property Type: Single-Family Residential (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): ${\tt N/A}$

*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

(Sketch Map with north arrow required.)



(This space reserved for official comments.)

Primary # HRI# Trinomial

Page 3 of 10 *Map Name: Long Beach

*Resource Name or # (Assigned by recorder): 347 West 7th Street
*Scale: 1:24,000 *Date of map: 1981



CONTINUATION SHEET

Property Name: 347 West 7th

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 porch is supported by three smooth, stout columns with Ionic-order capitals, resting on heavy square piers constructed of brick that rise from a brick foundation. All but the entry openings between the piers contain balustrades with classicallyprofiled turned balusters. Above the curved porch, a three-quarter-round corner bay is topped by a turret with a conical roof. Other than the column capitals and the fishscale shingles, the rest of the building is relatively unadorned. The fenestration of the primary public façade consists of a large window sash with leaded glass transomlike upper sections at both levels of the gabled 2-story projection; curved doublehung sash around the turreted second floor bay; and double-hung sash in assorted sizes elsewhere. The primary entrance, under the porch, consists of a tripartite arrangement of door opening flanked by 7/8-length leaded sidelights.

The primary elements continue around to the other public façade at the west side of the building. The first floor projects out under the second floor by continuing under the porch roof. That first floor projection ends when it meets a projecting 2-story canted bay topped by a flaring roof and employing average-size double-hung windows at both floors. It appears the sleeping porch was enclosed and this alteration occurred at an unknown date. A basement entrance and enclosed second story porch continue along this elevation off of the back of the house, forms that continue across the rear, north, side of the house.

A permit search for 347 West 7th Street revealed only requests for minor interior work. 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.

Willmore City

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

(See Continuation Sheet page 5)

City of Long Beach. 1975. Building Permit for 347 West 7th Street. Available at: http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=201236&dbid=0

 $^{^2}$ City of Long Beach. 1980. Building Permit for 347 West $7^{\rm th}$ Street. Available at: http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=201236&dbid=0

Property Name: 347 West 7th

Page 5 of 10

Primary # HRI # Trinomial

*B10. Significance:

(Continued from Continuation Sheet page 4)

Upon his arrival in Southern California, he worked as a promoter of Southern California real estate with Jotham Bixby and served as the Southern California manager of the California Emigrant Union, which encouraged settlement and facilitated large real estate deals. The new colony was to feature a main boulevard, known as American Avenue (now Long Beach Boulevard), which would link to Los Angeles; resort quarters along the town's waterfront; and a downtown business district. The remaining acreage of the American Colony was to be divided into 40-acre lots and sold as small family farms. The original town site was bounded by present-day Tenth Street on the north, Alamitos Avenue on the east, the Pacific Ocean on the south, and Magnolia Avenue on the west. At the time of its inception, the only building in the proposed colony was an old sheepherder's shack used by the Bixby ranch personnel, which was located near the present-day intersection of First Street and Pine Avenue.

Willmore was a promoter not only of local real estate but also of the Southern California lifestyle, a concept that was initially overstated but ultimately lasting. As did other promoters in emerging Southern California towns, Willmore capitalized on key locale-specific assets; Willmore City was touted as a healthful seaside resort in newspapers throughout the country. The new colony was advertised in 100 newspapers and 35 magazines throughout the country. Lots were sold for anywhere between \$25 and \$40 an acre and included a clause in each deed that forever prohibited the sale of intoxicating liquor on the property. In the Los Angeles Times, early advertisements promoted both tourism and settlement, highlighting the area's "magnificent beach" and "good soil" to tempt tourists and prospective colonists. Willmore predicted that prospective residents "would raise oranges, lemons, figs, olives, almonds, walnuts, and would also indulge in dairy farming." 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. That year, the California Emigrant Union withdrew its support for the colony, leaving Willmore to promote his new town alone. 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.3

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.

(See Continuation Sheet page 6)

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

CONTINUATION SHEET

Property Name: 347 West 7th

Page 6 of 10

Primary # HRI # Trinomial

*B10. Significance:

(Continued from Continuation Sheet page 5)

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

During this period, the City experienced an increase in the construction of small-scaled or mixed-use lodging houses, as well as strings of small, attached dwellings (courts), cottages, cabins, and tents. The increase in these building types suggests that the source of the tourist population was local, most likely Southern Californians who were most comfortable in familiar, informal accommodations (unlike visitors from the East and Midwest). In addition to local rail service, interaction between towns may have been facilitated by the sharp increase in the popularity of bicycling, which was fueled by modifications in bicycle design from the high wheeler to the safety bicycle in the 1890s. From 1895 to 1902, the geographic boundary of most development within Long Beach expanded northwest to Anaheim Street (north) and Monterey Avenue (west) to accommodate the growing population, which had increased to approximately 4,000 residents. Development also continued to grow through the communities north and east of the City.

By the turn of the century, Long Beach's economy seemed fully dependent on tourism, with seaside facilities remaining the focal point of development. By 1902, the upscale Pavilion and Bath House with bowling alley were in place and attracting tourists from nearby communities. With a population of 18,000 people, there was a growing demand for improved transportation, as well as seasonal or temporary accommodations. Henry Huntington's Pacific Electric Streetcar Company also provided service into and around the City by 1902. While Pacific Electric increased the volume of seasonal visitors and part-time residents, the extension of the Southern Pacific line into Long Beach and the expansion by 1904 of the San Pedro, Los Angeles, and Salt Lake Railroad (SPLA&SL), co-owned by Union Pacific after 1921, may have encouraged the growth of the seasonal and permanent population from points east.⁴

Queen Anne Victorian

Developed by a group of English architects led by Richard Norman Shaw, the Queen Anne style made its debut in the United States at the Philadelphia Centennial Exposition in 1876. The style in England consisted of half-timbering and patterned masonry work, as did the early examples in the United States. The American version of the Queen Anne was seen throughout the United States, and because its popularity coincided with the boom years of the 1880s and 1890s, it was the most utilized of all the Victorian-era styles for residential buildings in Southern California.

(See Continuation Sheet page 7)

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

Property Name: 347 West 7th

Page 7 of 10

Primary # HRI# **Trinomial**

*B10. Significance:

(Continued from Continuation Sheet page 6)

Although originally applied to commercial and institutional buildings to some degree, the Queen Anne style was most suited for residential applications, which varied from simple cottages and farmhouses to elaborate mansions. In the most full-blown examples, Queen Anne houses epitomized what later generations condemned as Victorian excess: no roof treatment could be too complicated, and no surface was left unembellished.

The most recognizable elements of Queen Anne buildings in Southern California, including early commercial examples, are towers or rounded bays topped by turrets, domes, and cupolas, bay projections, or corners treated like bays with their ends cut at an angle beneath an overhanging roofline, are also very common. Roofs are generally complex, consisting of multiple steep hips and gables. Porches are nearly ubiquitous and provided one location to showcase the decorative elements made possible by the Industrial Revolution inventions of the lathe, jigsaw, and band saw. Turned columns and balustrades, spindle work or cutout railings and friezes, carved brackets and pendants, and applied ornaments such as rosettes, sunbursts, "donuts," and swags were among the favored methods to adorn porches, balconies, bargeboards, roof faces and overhangs, and window and door openings. Varied wall surfaces, often combined on one building, included patterned shingles, horizontal wood siding, and brick. Brick was also employed for tall chimneys, which could either be interior or attached to an exterior elevation. Windows were either double hung sash or fixed, and tall and narrow; the more ambitious examples may have ornamented surrounds and colored or art glass inserts. Transom windows over front doors were often present. The overall proportions of most Victorian-era buildings, including the Queen Anne, were vertical, giving the impression that the building was perched on, rather than integrated into, the surrounding landscape. 5

Character-defining Features

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

(See Continuation Sheet page 8)

McAlester, Virginia, and Lee McAlester. 2004. A Field Guide to American Houses. New

CONTINUATION SHEET Property Name: 347 West 7th

Page 8 of 10

Primary # HRI# **Trinomial**

*B10. Significance:

(Continued from Continuation Sheet page 7)

Registration Requirements

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

347 West 7th Street

347 West 7^{th} Street was built in 1907 at the upper portion of the original historic core of Willmore City where Long Beach was incorporated in 1897. The subject property is within a parcel that is a portion of Lot 3, Block 35. One of the first owners was August Lewis Bartz. Bartz was a City of Long Beach councilman born in Illinois in 1871, and had seven children with his wife. He died in Long Beach in 1944. The property at some point was converted to a multi-family residence with apartments, and converted back to a single-family residence sometime before 2014. 347 West 7th Street was included in the List of Structures Contributing to the Architectural and Historic Significance of the Willmore City Historic District of the 1990 Long Beach Willmore City Planned Development Plan ordinance that targets historic resources for preservation and protection, and it was included in the subsequent 2005 Implementation plan. It is now a contributing element in the Long Beach Drake Park/Willmore City Historic District.9

(See Continuation Sheet page 9)

City of Long Beach. 1918. City Directory.

U.S. Census. 1940. City of Long Beach.

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

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

Property Name: 347 West 7th

Page 9 of 10

Primary # HRI # Trinomial

*B10. Significance:

(Continued from Continuation Sheet page 8)

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

The Queen Anne architecture of 347 West 7th Street retains virtually all of its original character-defining elements. The siding and window sash all appear original, as do the decorative details such as the column capitals.

Under LBHL Criterion A and CRHR Criterion 1, 347 West 7th Street in Long Beach is eligible 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, the house conveys the period of expansion and seaside resort destination that took place in the central core of Long Beach during its construction. The building also falls within the period of significance of the local Drake Park / Willmore City Historic District (1896-1931).

The subject property at 347 West 7th 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 significant local or regional prominence.

The subject property at 347 West 7th Street in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criteria 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 347 West 7th 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.

The subject property at 347 West 7th Street in Long Beach is recommended ineligible for designation under the LBHL pursuant to Criterion J 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 2-story Victorian-style residence free of additions other than the rear second-floor porch infill.

The setting has remained a mix of light-commercial and residential. The house sits high on a corner site. Some of the landscaping has changed so as to screen the house from the busy street corner.

(See Continuation Sheet page 10)

CONTINUATION SHEET Property Name: 347 West 7th

Page 10 of 10

Primary # HRI # Trinomial

*B10. Significance:

(Continued from Continuation Sheet page 9)

The materials of the house remain original, with the exception of the roofing. The house remains a clapboarded and fish-scale shingled Queen Anne residence, and most of the original glazing and wood trim appear to all be intact. The fenestration and all the trim elements are original; the decorative elements and much of the concrete paving.

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.

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 prominent Queen Anne-house in an area that contains a mix of other houses of the same period and newer buildings. In addition, the building has been returned to a single-family residence, with no changes beyond the infilled rear second-floor porch to suggest otherwise.

The association the house has within its neighborhood and the period of expansion and seaside resort destination in Long Beach during its construction still remains, 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. 1918. City Directory.
- City of Long Beach. 1975. Building Permit for 347 West 7th Street. Available at: http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=201236&dbid=0
- City of Long Beach. 1980. Building Permit for 347 West 7th Street. Available at: http://citydocs.longbeach.gov/WebLink8/ElectronicFile.aspx?docid=201236&dbid=0
- City of Long Beach. 1990. Willmore City Planned Development Plan (PD-10) Ordinance History: C-5833, 1982; C-6830, 1990.
- City of Long Beach. 1998. Historic District Ordinance C-7538.
- City of Long Beach. 2005. "Criteria for Designation of Landmarks and Landmark Districts." Municipal Code, Title 2, Chapter 2.63.050.
- City of Long Beach. 2009. City of Long Beach Historic Context Statement. Prepared by: Sapphos Environmental, Inc., Pasadena, CA.
- City of Long Beach. 2016. Mills Act Application from Philip Lundeen for 347 West 7th 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 5S2

Review Code

Other Listings Reviewer

Date

P1. Other Identifier:	ed by recorder)539 Daisy Avenue
	restricted
*a. County Los Angeles	and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
*b. USGS 7.5' Quad Date	T; R; of of Sec ; B.M.
c. Address 539 Daisy Avenue	City Long Beach Zin 90902
d. UTM: (Give more than one for large and/or linear reso	urces) Zone . mF/ mN
 e. Other Locational Data: (e.g., parcel #, directions to re 	source, elevation, decimal degrees, etc., as appropriate)
FN: 7278-020-053	
3a. Description: (Describe resource and its major elemen	ts. Include design, materials, condition, alterations, size, setting, and boundaries
to really b. beautiful Residence is loca	ILEG at 539 Daisy Avenue in the City of Iona Book
riciades a craftsman bundatow facing e	ast onto Daisy Avenue and a garage to the moon fact
ric court. As this affey provides acces	S to the garage there is no driveway. The modifien
one scory in height, rectangular in bla	In, and sheathed in claphoard. The front facing cab
of is covered in composition sningles	and teatures overhanging eaveg with osmogod most
ails and decorative wood brackets. Ther	re is a shed dormer on the north and south faces
ne roof. The dormers have overhanging e	Payer with degenative wetter toils
	caves with decorative faiter tails.
Bb. Resource Attributes: (List attributes and codes)	(continued on page
	HP2. Single Family Property
	bject ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.
	P5b. Description of Photo: (view, date,
5a. Photograph or Drawing (Photograph required for buildi	ngs, structures, and objects.) accession #) East elevation,
	looking west
	Photograph taken 05/31/16
	*P6. Date Constructed/Age ar
	Source: ⊠ Historic
	□ Prehistoric □ Both
	1905, Source: Builder ar
	Contractor Magazine
	*P7. Owner and Address:
	Kathleen F Irvine
	539 Daisy Avenue
	Long Beach, CA 90802
	*P8. Recorded by: (Name, affiliation, at
	address) Sean Morales
The state of the s	GPA Consulting
and the state of t	GPA Consulting
	617 S. Olive Street #910
	Los Angeles, CA 90014
	*P9. Date Recorded: 5/19/2016
[[[]]][[[]]][[]][[]][[]][[]][[]][[]][[*P10. Survey Type: (Describe)
	Intensive
	*P11. Report Citation: (Cite survey
	report and other sources, or enter "none.")
achments: NONE Location Map Continuation	None None
" LOCALION IN INCIDE LI LUCALION IVIAD IXI CONTINUATIO	n Sneet 🔯 Building, Structure, and Object Record
Archaeological Record District Record Linear Fe	oturo December 17 Adulta - Otata - December 17

HRI#

Primary #

BUILDING STRUCTURE AND OR JECT DECORD

	JILDING, STRUCTURE, AND OBJECT R	ECORD	
*Res	source Name or # (Assigned by recorder) Frank L. Spauldin	g Residence *NRHP Status Code 5S2	
Page			
B1.	Historic Name: Frank L. Spaulding Residence		
B2.			
B3.	Original Use: Single Family Residence	B4. Present Use: Single Family Residence	
*D0.	Architectural Style: Craftsman		
Hous	Construction History: (Construction date, alterations, and date of a se constructed, 1905; house moved, 2007; gar	alterations)	
	gar	age constructed, 2007	
*B7. *B8.	Moved? ☐ No ☑ Yes ☐ Unknown Date: May Related Features: Garage	2007 Original Location: 228 Nylic Court	
B9a.	Architect: Unknown	h Builder Examin I Consulding	
	Significance: Theme Architecture/Craftsman	b. Builder: Frank L. Spaulding	
	Period of Significance 1905 Property Type Single F	Area Long Beach amily Residence Applicable Criteria C	
	(Discuss importance in terms of historical or architectural context as defi	ined by theme period and geographic scope. Also address	
	integrity.)		
unde	Frank L. Spaulding Residence appears to be ear Criterion C (embodies the distinctive charatruction; or it represents the work of a mast	acteristics of a type, period, or method of	
mb e	have to started and a second second		
me	house is significant under Criterion C. It :	is an excellent, intact example of a	
Land	om-designed Craftsman bungalow. The Craftsman	style was popular in this region from about	
1902	-1925. The style was influenced by the Engl: teenth century.	ish Arts and Crafts Movement of the late	
шше	ceench century.		
		(1 1 1 1 1 1 1 1 1 1	
		(continued page 5)	
B11.	Additional Resource Attributes: (List attributes and codes)		
*B12.	References:		
See I	Bibliography		
B13.	Remarks:		
		(Sketch Map with north arrow required.)	
		,	
*B14.	Evaluator: Sean Morales	S WiduStras Viewshread	
	*Date of Evaluation: 5/19/16		
	3/19/16		
/TI:			
(This s	space reserved for official comments.)		
		Wathshow Wathshow	
		Base map courtesy of Google Maps.	
		Property outlined in red.	

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Description (cont.)

The primary (east) elevation is arranged asymmetrically and features a half-length recessed porch with the main entrance on the north side and a projecting bay on the south side. The elevation is broken into thirds by two horizontal bands. Between the gable and the main body of the house there is a fascia board with a thin raised wood molding and below the windows there is a continuous sill. The entrance consists of a single wood door with a small three-over-three light in the upper portion and two decorative strap hinges. The corner of the porch is supported by three square columns that rest on a low wall.

North of the door is a large double-hung wood window with fifteen lights in the upper sash over a single light in the lower sash. On the north side of the projecting bay is a door that leads into the front bedroom. This paneled single wood door also contains a three-over-three light in the upper portion. The east elevation of the projecting bay is covered by a pent roof detailed like the main roof. There is a set of tripartite windows centered on the bay consisting of one large central fixed sash with a four-over-four light transom flanked by six-over-one double-hung sashes. Within the apex of the front gable is a fixed window with fifteen lights. On each side of the fixed window there is a wooden vent and next to each vent is a decorative knee brace attached to the gable.

The rear elevation mirrors the front elevation in massing, clapboard siding, and gabled roofline. In the apex of the rear gable there is a multi-light fixed transom window flanked by wood vents and knee braces. On the south end of this elevation is a double-hung window with a thick wood surround and lintel. To the north of that window is a casement window with two transom lights over a single larger pane. That window shares a wood surround with a rear entrance on its north side. The single door is paneled with a light in the upper half. There is also a screen door with wood frame. To the north of the door is a simple porch light. North of the porch light is a two-over-two double-hung window with thick wood surround and lintel. The previously described raised wood molding intersects with the window surround near the top and then continues to frame the top of the window before continuing north to south on the other side.

The north elevation mirrors the other elevations in clapboard siding and molding. There are exposed rafter tails evenly spaced under the

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overhanging eaves. At the southernmost end of this elevation is a decorative door that marks the former point of entry to the basement when the house was located on Nylic Court. The house no longer has a basement. The rest of the elevation is comprised of three double-hung twelve-over-one light windows evenly spaced across the elevation. Each of the three windows rests on top of the continuous sill that traverses the elevation. There is one small two-over-two light casement window on each side of the center double-hung window. All windows on this elevation have thick wooden surrounds.

The south elevation mirrors the other elevations in clapboard siding, molding, and exposed rafter tails with overhanging eaves. This elevation is broken up by two projecting bays spaced evenly apart. Each bay contains a small casement window. Between the two projecting bays is a larger window.

The house has experienced only minor alterations since its construction in 1905. The majority of the rafter tails appear to have been cut at the end of the eave. Only two rafter tails are intact, the closest one on either end of the main elevation. The rafter tails in the two dormer eaves are also intact. The decorative stickwork in the front and rear gable were removed sometime after the move from Nylic Court to Daisy Avenue.

Related features to the house are the yard and detached rear garage. The front and rear yards are intricately landscaped. This landscaping does not have any bearing on the historic significance of the property because the house was moved from its original location. The garage is recent construction, sometime after the move in 2007. The garage is entered from the alley on Nylic Court.

Significance (cont.)

In Southern California, the Craftsman style was refined by the work of sibling architects Charles S. Greene and Henry M. Greene but examples exist all over the country due to easy accessibility of Craftsman house plans through pattern books and mail-order houses, such as Sears, Roebuck & Company and Montgomery Ward.

As a reaction to the Industrial Revolution in England, the Arts and Crafts movement promoted traditional craftsmanship and local materials. The Craftsman style of architecture followed the same principles, exposing the craftsmanship of each home with exposed beams

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and rafter tails and favoring materials such as wood, stone, and brick in natural-appearing contexts that had a relationship with the surrounding landscape. The relationship to the earth below was also emphasized in the overall horizontality of the design. Character-defining features such as low-pitched gable roofs, wide porches, and wide windows with extended lintels helped to achieve this goal. The Craftsman ethos did not end on the outside of the structure. Craftsman interiors included an array of wooden built-in features such as bookshelves, cabinets, hutches, seating nooks, picture rails and window casings that championed the craftsmanship and attention to detail of the homebuilder.

The Frank L. Spaulding Residence embodies the distinguishing characteristics of the Craftsman bungalow style in every facet of its design. Character-defining features of the style reflected in the house include the horizontal one-story massing emphasized by a low-pitched gable roof with overhanging eaves and clapboard siding. Other features such as exposed rafters, wooden vents, half-length porch supported by wood posts, original tripartite window groupings, and shed dormers are also hallmarks of the style.

The house also contains the character-defining features of the style on the interior. The floor plan itself is an achievement in space planning. No space in this compact house is lost to circulation. The three main rooms, the living/dining room, bedroom, guestroom/office, are opened or closed to each other by pocket doors for maximum flexibility. There are also an abundance of wood built-in features including a total of four disappearing beds, also known as Murphy beds, seats, butches, and picture rails.

There is not enough information available to assess whether the owner and builder Frank L. Spaulding can be considered a master builder. Spaulding was born in Massachusetts in 1860, when moved to Los Angeles is unknown; however, he was living in Los Angeles by 1891. His occupation in the City Directories is listed as carpenter. By 1907 he was living in the rear unit of 227 Daisy Avenue and his occupation is listed as building contractor. Spaulding was the developer, builder, or both for a number of significant buildings in Los Angeles County in the early twentieth century. Unfortunately, all of his largest known projects have since been demolished, adding to the difficulty of evaluation as a master builder. One of his projects, the Hotel Virginia on Ocean Boulevard in Long Beach was made infamous for a

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construction disaster when a portion of the under-construction hotel crumbled, killing twelve men. However, the six-story waterfront hotel was finished in 1908 and catered to the areas elite. The Hotel Virginia was a casualty of the Great Depression. After a couple years of sharp decline the hotel was razed in late 1932, weeks before it might have fallen anyway in the 1933 Long Beach earthquake. Other buildings Spaulding constructed include the nine-story Union League Club of Los Angeles in 1910 (demolished) at 2nd and Hill Streets and the three-story Angelus Hospital in 1906 (demolished) at Washington and Trinity Streets, where he died in 1915 after being struck by an automotive. Whether Spaulding was a master builder or not, his adept ability to build in many architectural styles is clear and he ingeniously customized his Craftsman bungalow at a time when he could have just as easily modeled it from a mail order kit.

Integrity

In order to be eligible for landmark designation, properties must be significant under one of the criteria and must also retain integrity. The seven aspects of integrity are location, design, setting, materials, workmanship, feeling, and association.

The Frank L. Spaulding Residence does not retain integrity of location, as it was moved in 2007 from its former location at 228 Nylic Court to its current location at 539 Daisy Avenue by the Long Beach Redevelopment Agency. It retains integrity of design, materials, and workmanship. These three aspects of integrity are essential to the Craftsman style and the subject residence retains them through its many character-defining features. The integrity of design may have been impacted by the removal of stickwork in the front gable, however it is unclear if this was an original feature of the house or added after initial construction. The residence also retains its integrity of feeling and association. The previously described aspects of integrity make it feel like an early twentieth century Craftsman bungalow and because it maintains its original design and materials it also retains its association with the original owner and builder Frank L. Spaulding. Although the property, which has been moved, does not retain its integrity of location, it does retain its integrity of setting. The new location, less than half a mile away from its previous location on Nylic Court, remains in a low-rise residential neighborhood that characterizes the early development of Long Beach.

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The property retains the majority of its aspects of integrity. Furthermore, integrity of location is not crucial to the property's significance as an excellent example of Craftsman architecture.

In conclusion, the Frank L. Spaulding Residence is significant under Criterion C. It also retains the majority of its aspects of integrity. The property appears to be eligible as a Long Beach Historic Landmark.

Bibliography (please see Mills Act application form listed below for further bibliographical information)

City of Long Beach Cultural Heritage Commission, "Mills Act Application Form: 539 Daisy Avenue," May, 2016.

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

Grobaty, Tim. "The Opulent Rise and Dismal Fall of the Hotel Virginia in Long Beach." Long Beach Press Telegram, October 6, 2014. Accessed June 14, 2016. http://www.presstelegram.com/general-news/20140610/the-opulent-rise-and-dismal-fall-of-the-hotel-virginia-in-long-beach.

