

240 LONG BEACH BOULEVARD (COMMERCIAL BUILDING)  
Long Beach  
Los Angeles County  
California

HABS CA-2828  
*HABS CA-2828*

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY  
National Park Service  
U.S. Department of the Interior  
1849 C Street NW  
Washington, DC 20240-0001

## HISTORIC AMERICAN BUILDINGS SURVEY

### 240 LONG BEACH BOULEVARD (COMMERCIAL BUILDING)

HABS No. CA-2828

Location: The one-story concrete and brick masonry commercial building is located at 240 Long Beach Boulevard, Long Beach, California. The building faces Long Beach Boulevard to the west, and is bounded by East Third Street on the north, Elm Avenue on the east, and East Broadway on the south. The building is situated on Lots 10 and 12, Block 91 (Assessor's ID 7281-017-910). The project site is in proximity to the First Street Blue Line Station, City Place, East Village, and Downtown Long Beach. Surrounding land uses include the main City Post Office to the north, commercial uses across Long Beach Boulevard to the west, and parking on the east and south. The project site is located within an area known as East Village, which contains a wide and eclectic variety of architecture from early twentieth-century single-story cottages to recent high-rise office and hotel towers.<sup>1</sup>

The coordinates for 240 Long Beach Boulevard are 33.769961 N, 118.188758 W; these were obtained using Google Earth and, it is assumed, NAD 1983. There is no restriction on the release of the locational data to the public.

Present Owner  
and Occupant:

The Redevelopment Agency of the City of Long Beach.

Present Use:

The building is currently vacant and is in the process of being adaptively reused as a community art center that would retain the important character-defining features of the property.

Significance:

The building, constructed ca. 1924, was designed in the Streamline Moderne style. There are two periods of significance associated with the subject property. The first period reflects its original 1924 construction through 1935, during which time the property functioned as a neighborhood market. The second period of significance for the property, from 1960 to 1965, is when it was remodeled and first occupied by a regionally important bookstore, Acres of Books. Building permits and physical evidence indicate the remodeling activities took place during the first year of the bookstore's occupancy at 240 Long Beach Boulevard and the majority of the alterations were most likely completed by 1965.

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<sup>1</sup> City of Long Beach Redevelopment Agency, East Village Arts District Guide for Development, Prepared by Envicom Corporation, June 4, 1996.

Project Information: This architectural recordation project, an Historic American Buildings Survey (HABS) Level III documentation for the building at 240 Long Beach Boulevard, was prepared for the Long Beach Redevelopment Agency, Long Beach, California. The documentation was undertaken by PCR Services Corporation (PCR), Santa Monica, California. The survey, research, and written documentation was conducted and prepared by PCR historians, Margarita J. Wuellner, Ph.D., Director of Historic Resources, Jon Wilson, M.Arch., Senior Historian, and Amanda Kainer, M.S., Assistant Architectural Historian. The HABS photography was completed by Tavo Olmos, Positive Image Photographic Services, Irvine, California. The project was conducted during January 2010.

## PART I. HISTORICAL INFORMATION

### A. Physical History

1. Date of erection: The original building on the site was constructed ca. 1924. As a result of damage sustained during the Long Beach earthquake in 1933, the primary west-facing façade was replaced with the existing Streamline Moderne style façade in 1935 and the side and rear elevations were replaced with the existing concrete and brick masonry walls.
2. Architects: There is no architect of record for the previous commercial building constructed on the site, ca. 1924. The 1935 Streamline Moderne style façade was designed by Edward Cray Taylor and Ellis Wing Taylor, architects and engineers, Los Angeles.
3. Original and subsequent owners, occupants, uses: The original building was constructed ca. 1924 for the Central Market Company and occupied by the Central Market Company. In 1936 the existing building was briefly the home of the Glenn E. Thomas Used Car Store. By 1940, the property was utilized for automobile parking and, in 1945, for automobile repair. In the early 1950s, a furniture manufacturer occupied the building. From approximately 1955 until 1960, the building was a restaurant. Acres of Books, a bookstore founded by Bertrand Lee Smith in 1936, formerly located at 140 Pacific, moved to the building in 1960.
4. Builder, contractor, suppliers: There is no builder, contractor, or supplier of record for the commercial building constructed ca. 1924. The 1935 Streamline Moderne style façade was constructed by the General Contracting Company and Edward Cray Taylor and Ellis Wing Taylor, architects and engineers, Los Angeles.
5. Original plans and construction: The existing building was constructed as a long, rectangular, double-height, single-story building. Its original use explains the long open plan, which was a functional design element for grocery stores.
6. Alterations and additions: Constructed in 1924, the first building on the site originally housed a neighborhood market, the Grand Central Market, operated by the Central Market Company. Damage to the building from the 1933 Long Beach earthquake resulted in the redesign of the

property's primary elevation in the Streamline Moderne style and the reconstruction of the side and rear elevations. The owner during the remodel, Security Foundation Ltd., hired General Contracting Company to rebuild the structure. The building was structurally repaired, the ceiling was raised, and the present concrete Streamline Moderne storefront was installed at a cost of \$5,000.<sup>2</sup> Architectural drawings on file in the City of Long Beach for the "reconstruction and modernization" were completed in August 1935 for H. H. Scritsmier, owner, by Edward Cray Taylor and Ellis Wing Taylor, architects and engineers, Los Angeles. Changes included the relocation of windows, the removal of the entire front wall and second story of the building, and the installation of new concrete pylons at the front corners. Physical evidence indicates that the existing continuous concrete frame with brick in-fill that presently forms the side and rear elevations of the building was also constructed as part of the earthquake retrofit project to consolidate the structure. During the late 1940s the rear portion of the building was used for a garage, auto service and car storage.<sup>3</sup> The building was most recently occupied by Acres of Books, founded in 1936 by Bertrand Lee Smith at 140 Pacific. Acres of Books relocated to 240 Long Beach Boulevard in 1960. The front windows of the building were altered in 1960 for the bookstore.<sup>4</sup> The design of the building presently retains intact the horizontal banding and vertical pylons characteristic of the Streamline Moderne style. Comparison of the 1988 survey photos with existing conditions reveals that the building appears unchanged from the time of the 1988 survey.<sup>5</sup>

## B. Historical Context

### Long Beach's East Village, 1902-1920

Long Beach was originally developed primarily with modest single-family residences and hotels. The 1890s saw an increase in residential density with the addition of many more small-scale or mixed-use lodging houses, residential courts, cottages, cabins and tenements, offering informal seasonal accommodations. Local rail service facilitated growth of the tourist industry and many out-of-town visitors were attracted to Long Beach by the ocean-side recreation and entertainment venues. By 1902, the Pacific Electric line had come to Long Beach. Historic photographs and Sanborn maps indicate that rail car lines ran along American Avenue (now Long Beach Boulevard), Third Street and Broadway (East Second Street) during this period, making the East Village area more accessible to residents and tourists alike. In the early years of the twentieth century, the growth of the shipping industry, access to convenient transportation, and seaside amenities led to a series of annexations to the city. Single-family residential construction was occurring in various areas of the city, including Belmont Shore and Naples. It was during this period that multiple-family residential development in downtown and what is now the East

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<sup>2</sup> *Southwest Builder and Contractor*, June 2, 1933, 48; City of Long Beach Building Permit, September 5, 1935, no. 3-10302.

<sup>3</sup> City of Long Beach Building Permits, September 24, 1947, May 27, 1953, and September 17, 1953.

<sup>4</sup> City of Long Beach Building Permit, November 7, 1960.

<sup>5</sup> Department of Parks and Recreation Historic Resources Inventory, Acres of Books, 240 Long Beach Boulevard, April 1988. ON file, Historic Preservation Division, City of Long Beach.

Village area began in earnest.<sup>6</sup> The 1908 Sanborn map shows that single-family dwellings as well as tenements occupied the site at that time. By 1914, as a result of burgeoning economic growth, American Avenue, Broadway, Third and Fourth streets began to develop as commercial corridors, while the density of residential development on side streets within the East Village continued to increase.

#### Industrial Development and Growth in East Village, 1921-1942

The discovery of oil in 1921 and the construction of a modern harbor between 1925 and 1930 sparked an unprecedented boom in the building industry in Long Beach, including associated residential, commercial and industrial development. The acute demand for housing and the availability of capital resulted in the redevelopment of part of the downtown shoreline with apartment hotels on a grand scale. New high-rise multi-family apartment construction exploded in the post-oil boom of the 1920s, while areas such as the East Village were developed with more modest courts, attached residences, and mid-sized two-to-three-story apartments by local investors.<sup>7</sup>

To support the increase in residential density, commercial corridors developed along primary avenues and secondary streets. Assessor's records indicate that by the mid-1920s, portions of the project site on both American Avenue and Third Street had been redeveloped with commercial improvements. A 1925 map of Long Beach shows that the 200 block of American Avenue north of Maple Way was occupied by commercial establishments including Bryants, Producer's Market, Grand Central Market, Central Barber, Ben Green, and Globe Auto Supply. Photographs from 1929 of American Avenue show that the project site was occupied (north to south) by the three-story Hotel Metropole, the two-story Grand Central Market, and an auto park.<sup>8</sup> Comparison of the 1925 map with the 1929 photograph indicates that the first floor of the Hotel Metropole was occupied by shops, which also appear on the 1949 Sanborn map. The lots along Maple Way to the north were used for the Producer's market and the Grand Central Auto Park. According to the 1925 map, East Third Street was occupied by residences at 304, 312, 320, 326, 328, and 330. Volunteers of America and a row of commercial buildings were situated east of the residences. The corner of Elm and Third was anchored by the National Cash Register building.

The stock market crash in 1929 and the 1933 Long Beach Earthquake had a devastating impact on the built environment, both financial and physical. In 1935, thanks to funding from the federal Works Progress Administration, parks and transportation facilities as well as civic and recreational buildings in the city were improved. In addition, the Federal Art Project subsidized art, literature, music and drama and engaged public artists, producing a legacy of public art in Long Beach. The infusion of funding for art and culture came at the right time for a small artists' colony, called the Wayside Colony, which had formed within today's East Village boundaries. This grouping of artists' studios and craft shops were located at 58 to 88 Atlantic Avenue. The

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<sup>6</sup> Ibid.

<sup>7</sup> Department of Parks and Recreation Historic Resources Inventory, Acres of Books.

<sup>8</sup> Jim Washington, *The American Avenue Calendar*, Long Beach Trolley Limited, Long Beach, California, 1984.

colony survived until 1962, when a motel was constructed there. Colony members were very active in civic and cultural affairs.<sup>9</sup> Their influence spawned the development of a significant arts culture on the east side of downtown Long Beach during this period, including music and dance studios, theaters, and stage and scenery shops. Today, the East Village stretches from Seventh Street to East Ocean Boulevard (north-south), and from Long Beach Boulevard to Alamitos Avenue (east-west), with its heart at Broadway and Linden Avenue and the East Village Arts Park at 150 Elm Avenue.<sup>10</sup>

By the eve of World War II, the local economy was sufficiently reinvigorated by the oil and air transportation industries. The wartime defense industry served to fully restore it, unlike many Southern California communities, which only truly rebounded in the postwar period. Once again, Long Beach was infused with work, money and people, and crowds came back to the seaside Pike Amusement Park.<sup>11</sup> By the mid-twentieth century, American Avenue and Third Street had been entirely developed with rows of commercial buildings, a gasoline station, and an automobile service garage.

#### Post World War II and Modern Era Development, 1952-1975

The national and wartime boom that carried the country out of the Depression also propelled most communities into an unprecedented period of postwar growth. However, while the outlying areas of Long Beach grew rapidly in the postwar climate, many downtown areas suffered. This economic downturn was partly associated with the subsidence at the harbor, exacerbated by the development of the Wilmington Oil Field in 1936. The city had been sinking at a slow rate during the 1940s in an area of approximately 20 square miles, spreading from the harbor across the shoreline and throughout downtown on a northeast path that circled Signal Hill. Damage to harbor buildings, streets, railroad tracks and underground systems was extensive, resulting in delayed economic recovery in these areas.<sup>12</sup>

The postwar downturn in tourism further hampered economic growth. With the wartime development of naval facilities at Long Beach Harbor, construction of the 8.9-mile breakwater effectively eliminated the surf and sand in Long Beach and paved the way for further high-rise development of the shoreline. The city's fate was sealed with the addition of major regional tourist attractions such as Disneyland and Knott's Berry Farm, which for the first time drew residents and tourists alike away from Long Beach. Many buildings in the downtown area fell into neglect during this period, while others were torn down and redeveloped in the process of urban renewal. The impact of motorized consumers traveling along major arterials was also seen in the built environment, in the form of gasoline stations and auto service garages as well as

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<sup>9</sup> Loretta Berner, "The Wayside Colony," in *Shades of the Past*, Journal of the Long Beach Historical Society, 1995.

<sup>10</sup> Tang, Tibbet, and Jacquemain, Historical Resources Survey Report, Shoreline Gateway Project, City of Long Beach, Los Angeles County, California.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

roadside commercial establishments.<sup>13</sup>

### Streamline Moderne Style, 1930-1945

Following the height of the Art Deco style in the early 1930s, the Streamline Moderne style was an economic and stylistic response to the ravaging effects of the Great Depression. A new style was needed to express optimism and a bright look toward the future. Streamline Moderne style structures continued to suggest modern values of movement and rejection of historic precedents, but with far less opulence and more restraint than the Art Deco style of the late 1920s and early 1930s. Yet the Streamline Moderne style differed from the “High Art Modern Architecture” of the early 1930s in that it,

*... continued to regard design as ‘styling’ and that architecture should represent or perform as an image rather than be used as a space to radically change ones everyday life. The boosters of Streamline Moderne argued that their purpose was not to create an architecture that functioned in the same way as the ocean liner, airplane, or locomotive; rather, the buildings would symbolize those things and therefore remind one of the ‘modern’ future.<sup>14</sup>*

Streamline Moderne style architecture took its cue from the emerging field of industrial design and borrowed imagery from things swift and free – in particular, the ocean liner. The Streamline Moderne style of the building at 240 Long Beach Boulevard reflects the national trends of the style which reached its height during the 1930s and early 1940s in southern California.

### Public Markets to Supermarkets, 1929-1939

Prior to the 1930s, most food shopping occurred in public markets. Public markets tended to have an open floor plan with each food type being organized and purchased separately. The idea of visiting independent sellers for each food type was akin to the older shopping practice of going to independent stores for individual products, yet all located under one roof. Combining all the general food types into one store with multiple concession stands was a transitional mode of shopping between the individual store and the supermarket. Many of these markets were owned and operated by one entity, while the individual concessions were leased to independent contractors. Sometimes each concession stand was independently owned, while in other markets a concessionaire might own and run several different stands. In large corporate markets, such as Ralph’s, both the market and all concession stands were owned and run by the corporation. The public markets were highly successful and served as the precursor to the development of the supermarket by showing people the convenience of buying all their food in one location.

The transition from the public market to the supermarket occurred slowly overtime; however, by the early 1930s, the transition from public markets to supermarkets was well underway. This

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<sup>13</sup> Ibid.

<sup>14</sup> Patrick Pascal, *Kesling Modern Structures: Popularizing Modern Design in Southern California, 1934-1962* (Los Angeles: Balcony Press, 2002), 10.

change took place in both independently owned stores and the chain companies. The first supermarkets were generally just enlarged public markets with the owner servicing all the concession stands. The early supermarkets usually had an open front on the sidewalk where fresh fruit and vegetables were visible to both pedestrians and cars, and almost all had adjacent parking. Architecturally, many of the early supermarkets incorporated an open plan with little or no support columns. It appears that the success of the Ralph's chain encouraged new supermarkets to use architectural detailing to make their stores more appealing to their shoppers. Yet, unlike the classical references in the architecture of the Ralph's market chain, many new supermarkets from the 1930s, including Thriftmart and Fitzsimmons markets, formed their concrete perimeter walls with sculptured streamline details. According to architectural historian Richard Longstreth,

*On some examples, the enframing wall was treated as sculpture in the streamlined forms made popular by the 1933 Century of Progress Exposition in Chicago. The open area was no more conspicuous than the zone above it, which was rendered as an enormous, abstract frieze, with decoration set in relief and large-scale signs. Pylons, or even towers, which had proven so effective a device at drive-in markets, often enframed the composition at one or both ends.<sup>15</sup>*

After World War II supermarkets enclosed their front ends, created a uniform pay area for all products, and added parking. Ultimately, supermarkets moved out of the city to suburbs where there was enough land for hundreds of parking spaces.

### Commercial Buildings as a Property Type

The development of distinctive architectural forms for commercial purposes is a recent phenomenon. In the United States, not until the early nineteenth century did the design of strictly commercial buildings emerge as a major component of architecture. However, by the century's end, the nation was filled with commercial buildings that stood as primary features of the metropolis and town. Town building preoccupied a large portion of the westward-moving populace with the size and extent of a community's commercial buildings serving as an index to its achievements and potential. In southern California, the speculative land boom of the mid-1880s resulted in numerous commercial main streets arising in the space of just a few years. Long Beach was no exception as its central business district, centered along Pine Avenue and First Street, quickly grew in the closing years of the nineteenth century and into the twentieth.

The ever-expanding scope and complexity of commercial construction resulted in buildings that were increasingly specialized in function. The mass manufacturing of building products, including ornamentation, and the creation of new materials allowed thousands of buildings to attain a distinctive appearance previously reserved for only the costliest edifices. Facades served as advertisements for the businesses within. The commercial center became a collage, a panoply of competing images embodying the rivalry of the marketplace. With one or more main streets serving as commercial spines with side streets filling in a city's business district, buildings

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<sup>15</sup> Ibid.

tended to abut both the sidewalk and neighboring buildings, occupying as much space as possible. As electric streetcars gave way to automobiles, there were comparatively few changes in commercial development and construction until after World War II – with a number of key exceptions. One was the appearance of the drive-in market with its commercial space relegated to the rear of the parcel in providing space for car parking in the open lot in front or on the side. Others were the automobile service center with the need for off-street parking and the gasoline filling station that operated as an island to which automobiles approached for gas and service. It appears that 240 Long Beach Boulevard was originally constructed as a grocery market and the adjacent south parcel was used for parking.

#### 240 Long Beach Boulevard, APN: 7281-017-910

Originally constructed in 1924, the building at 240 Long Beach Boulevard housed the Grand Central Market operated by the Central Market Company. City directories indicate that the property remained a market until 1935, despite the interruption of its operations caused by the replacement of its primary west-facing elevation with a new Streamline Moderne façade, as a result of damage sustained during the 1933 Long Beach Earthquake. Following a change of ownership in 1936, the building was briefly the home of the Glenn E. Thomas Used Car Store. By 1940, the property was utilized for automobile parking and, in 1945, for automobile repair. In the early 1950s, a furniture manufacturer occupied the building. From approximately 1955 until 1960, the building was a restaurant. Acres of Books, a bookstore founded by Bertrand Lee Smith in 1936, formerly located at 140 Pacific, moved to the building in 1960.

## PART II. ARCHITECTURAL INFORMATION

### A. General Statement

1. Architectural character: Constructed ca. 1924, the one-story plus mezzanine commercial building has a long rectangular footprint that appears to have been built in regular, repetitive sections. The building is topped by a hipped roof and there are two rear large skylights, four smaller rear skylights and several vents on the roof ridge. The roof is supported by metal trusses that span the width of the building and are supported by interior concrete wall buttresses. The roof is covered with wood sheathing and non-original rolled asphalt. The reinforced concrete frame is infilled with brick. The building is constructed on a concrete slab.

The primary elevation has a Streamline Moderne style appearance with concrete corner pylons projecting above a horizontal frieze. The south pylon rises in three increments to form a tower, while the north pylon rises just above frieze level. There are chevron moldings along the top and bottom edges of the frieze, which is stylized with horizontal lines. The storefront has a recessed center entry. Although the windows have been re-glazed, it retains the original separation of the row of transoms from the display windows below. The metal canopy is a later addition.

The side and rear are constructed of a continuous concrete frame infilled with three-course American bond brick. The window openings on the side elevations have been enclosed with brick, concrete, or boards. The rear and side elevations have a stepped brick parapet. The window openings on the rear elevation have also been altered (closed with brick), except for two

industrial multi-pane windows. The front door and rear garage door are later replacements, although the door openings appear to be original.

2. Condition of fabric: The property's integrity of materials, particularly its steel trusses, skylights, and brick and concrete construction, is good. Workmanship and building finishes appear generally intact. The decorative embellishment that appears on the primary façade's northern pylon is missing from the southern pylon, which can be restored. The property's single-story form, rectangular footprint, and open plan are representative features of its original function as an early twentieth-century grocery market. The property has changed minimally since its post-earthquake rehabilitation in 1933 and, as a result, has its feeling intact.

## B. Description of Exterior

1. Overall dimensions: The 240 Long Beach Boulevard building is primarily rectangular with overall dimensions of approximately 250' long by 50' wide.

2. Foundations: The building sits on a concrete foundation.

3. Walls: The primary elevation has a painted reinforced concrete exterior wall. The exterior walls of the three secondary elevations are reinforced concrete frame in-filled with three-course American bond brick. The structure is consistent throughout and dates from the post-earthquake retrofit of the property.

4. Structural system, framing: The building's structural system consists of reinforced concrete frame infilled with brick and metal trusses that span the width of the building that are supported by interior concrete wall buttresses.

## 5. Openings

- a. Doorways and doors: The central primary entrance into the building is a single door centrally located and recessed on the primary elevation. The non-original door is comprised of a single pane of glass with a metal frame and handle. There is a non-original metal security gate in front of the door. There is a non-original metal garage door on the rear elevation, but the door opening is original. There is a non-original wood flat panel door on the north elevation, but the larger door opening the door is set within is original.
- b. Windows: There are two multi-pane windows with metal frames on the rear elevation dating from the property's 1924-1935 period of significance. Each window has a border of fixed glass with a central operable awning window. There is a non-original single pane window with a metal frame on the north elevation. The storefront windows along the primary elevation of the building fronting Long Beach Boulevard Avenue are single pane fixed windows with metal frames. Above the storefront glazing and metal awning is a row of fixed transom windows with metal frames. The storefront is a later alteration from the property's 1960 to 1965 period of significance associated with Acres of Books.

There are two large, central hipped skylights at the roof ridge and four smaller flat skylights on both the north and south sides of the roof pitch that provide light into the back portion of the building. The large multi-light skylights have metal frames divided by mullions. There are four smaller skylights with metal frames, divided by metal mullions, and muntins. The skylights date from the property's 1924-1935 period of significance, specifically the post-earthquake retrofit, or may have been added during the 1940s when the rear portion of the building was used as a garage.

## 6. Roof

- a. Shape, covering: The low-pitched hipped roof is covered with wood sheathing and non-original rolled asphalt. The roof is framed with metal trusses consistent throughout the building. The roof is supported by the metal trusses that span the width of the building and are supported by interior wall buttresses. A stepped continuous parapet runs around the three secondary elevations. The roof structure appears to date from the property's 1924-1935 period of significance, specifically, the post-earthquake retrofit.

## C. Description of Interior

1. Floor plans: The building has a two-section open rectangular floor plan. The floor plan is comprised of two sections: front and rear. The front half of the building was formerly used as a book store and retains wood shelving, partition walls, and a drop ceiling. The front half has a mezzanine, two small rooms, bathroom, kitchen, and storefront crawl space. The mezzanine along the interior front wall overlooks the book store area and is accessed from a stair located in the northwest room. A partition wall with a single door opening divides the front from the rear. The rear is a large open room. Additional alterations to the building during the early 1960s include the addition of a side entrance on the north wall, and a suspended acoustical tile ceiling in the building's front portion.

2. Stairways: There is one narrow interior staircase located within a north-south room and it leads to the mezzanine. The stair is constructed with wood-frame treads and risers.

3. Flooring: The interior floors are exposed concrete. The front portion of the building retains sections of linoleum left from prior occupants.

4. Wall and ceiling finish: The interior walls have a smooth painted stucco finish. The walls are painted stucco over the brick infilled walls and concrete wall buttresses. There are remnants of wallpaper in the side rooms along the south wall that appear to date from the period from 1955-1960 when The Western Corral restaurant occupied the space.

## 5. Openings:

- a. Doorways and doors: The central primary entrance into the building is a single door centrally located and recessed on the primary elevation. The non-original door is comprised of a single pane of glass with a metal frame and handle. There is a non-original metal security gate in front of the door. There is a non-original metal garage door on the rear elevation, but the door opening is original. There is a non-original wood flat panel door on

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6. Hardware: The rear windows retain their original thumb-turn locks. The east elevation door retains its original, surface-mounted lock set and its bolt lock.

7. Mechanical equipment:

a. Heating, air conditioning, ventilation: HVAC systems for the building are not operable.

b. Lighting: There is no original lighting in the building.

### PART III. SOURCES OF INFORMATION

#### Bibliography

##### Primary and unpublished sources:

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#### PART IV. SUPPLEMENTAL INFORMATION

Supplemental material (in order of appearance):

Los Angeles County Assessor's Tract Map.

Los Angeles County Assessor's Index Map.

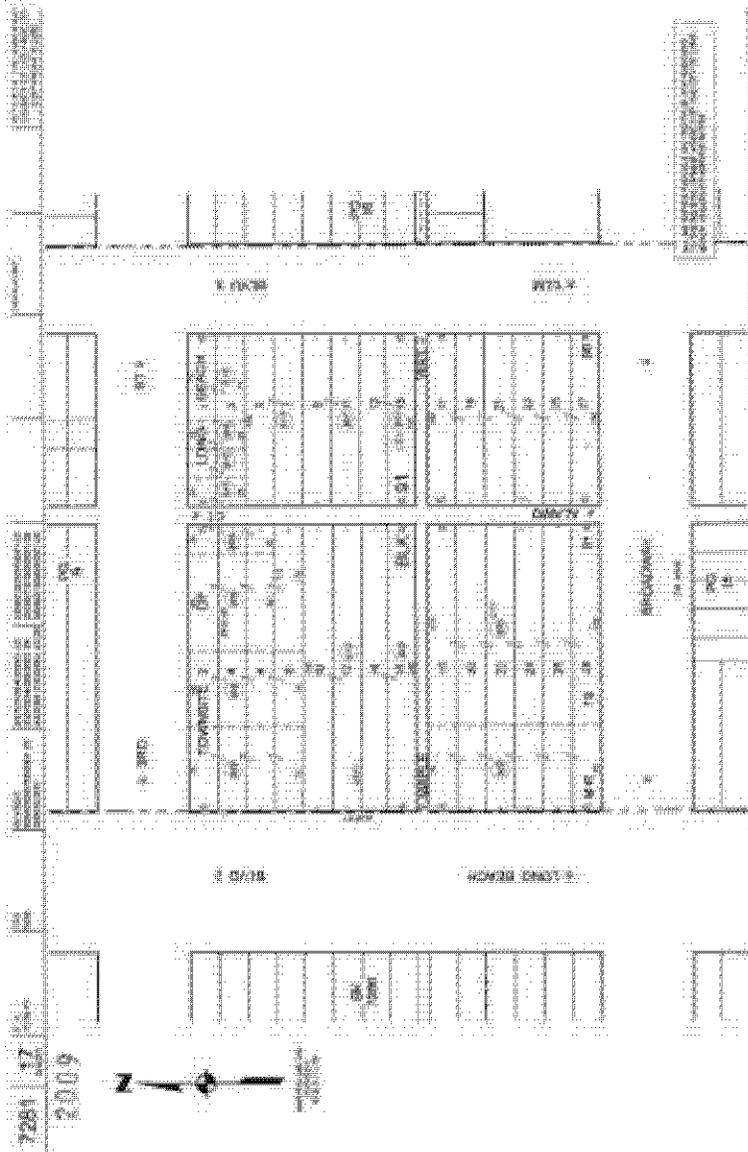
Sanborn Map Company, Long Beach, California, 1908, Sheet 17.

Sanborn Map Company, Long Beach, California, 1914, Sheet 50.

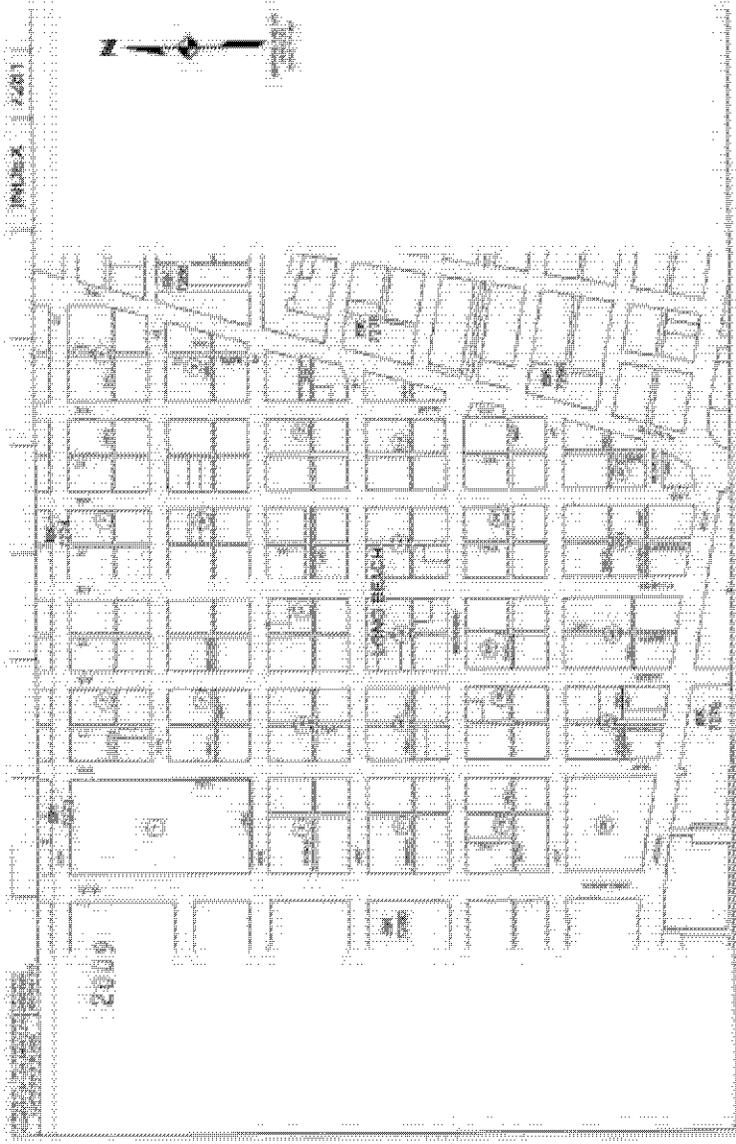
Sanborn Map Company, Long Beach, California, 1914-1949, Volume 1, Sheet 50.

Current Aerial.

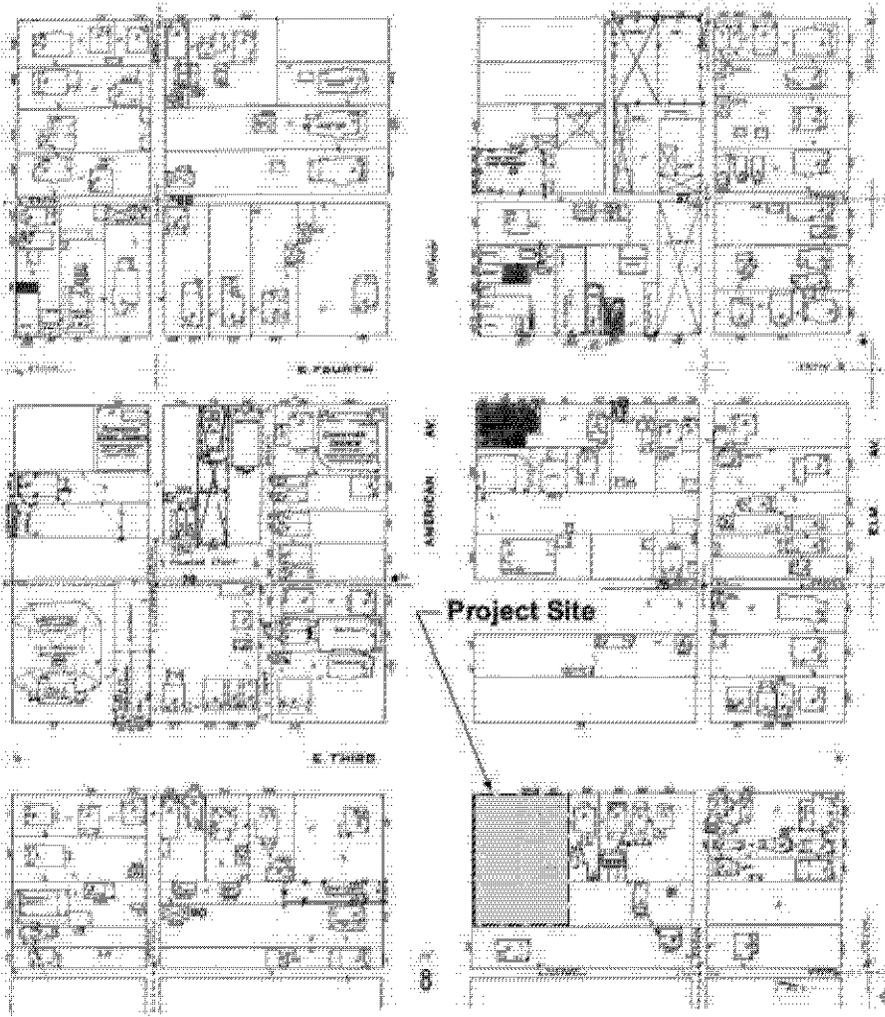
**Assessor's Tract Map**



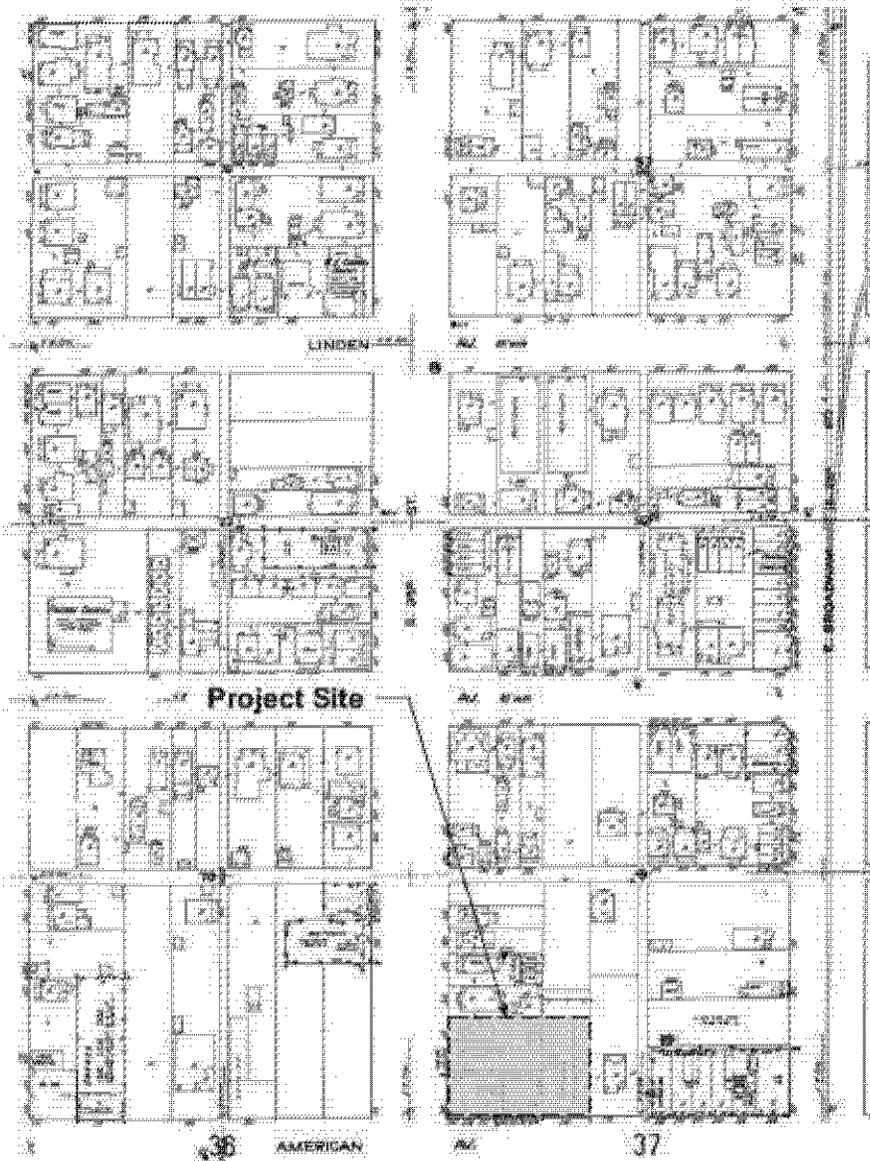
**Assessor's Index Map**



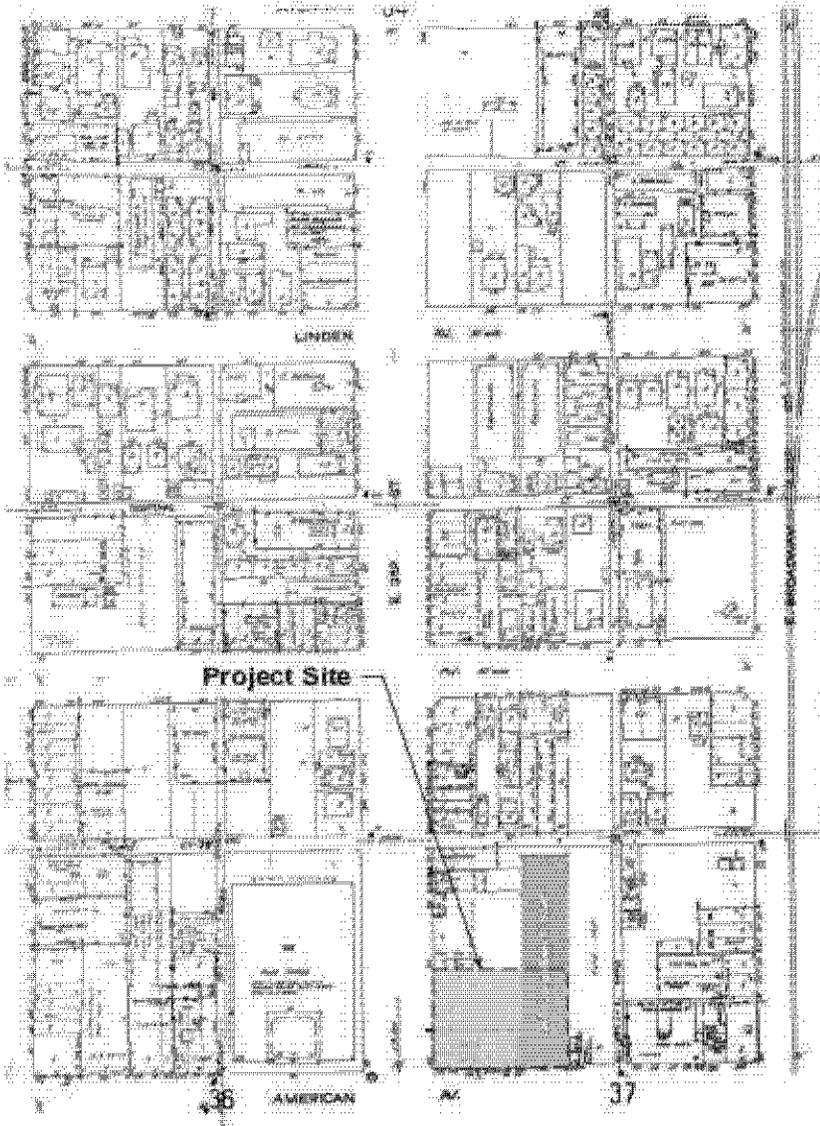
Sanborn Map Company, Long Beach, California, 1908, Sheet 17.



Sanborn Map Company, Long Beach, California, 1914, Sheet 50.



Sanborn Map Company, Long Beach, California, 1914-1949, Volume 1, Sheet 50.



Current Aerial

