

## SECTION 2: REGULATORY CONTEXT

### 2.1 - The Federal Level of Historic Analysis: Section 106.

Although not required for the purposes of this analysis, a review of techniques associated with the Section 106 process can assist in understanding the State and Local evaluative processes.

Federal agencies are required to consider the effects of their actions on historic properties and afford the Advisory Council on Historic Preservation (ACHP) a reasonable opportunity to comment on such undertakings under National Historic Preservation Act (NHPA) Section (§)106 process. Federal agencies are responsible for initiating Section 106 review and completing the steps in the process that are outlined in the regulations. Furthermore, Section 106 requires that any federal or federally assisted undertaking, or any undertaking requiring federal licensing or permitting, consider the effect of the action on historic properties listed in or eligible for the National Register of Historic Places (NRHP). Under Code of Federal Regulations (36 CFR) Part 800.8, all federal agencies are specifically required to coordinate compliance with Section 106 and the National Environmental Policy Act (NEPA) process. The implementing regulations “Protection of Historic Properties” are found in 36 CFR Part 800. Resource eligibility for listing on the NRHP is detailed in 36 CFR Part 63 and the criteria for resource evaluation are found in 36 CFR Part 60.4 [a-d].

Properties less than 50 years old may be considered for listing in the National Register if they exhibit exemplary cultural characteristics. Listing on the NRHP requires integrity, and it is the integrity of the resource that must be addressed first in any one analysis.

The NHPA established the NRHP as the official federal list for cultural resources that are considered important for their historical significance at the local, state, or national level. To be determined eligible for listing in the NRHP, properties must meet specific criteria for historic significance and possess certain levels of integrity of form, location, and setting. The criteria for listing on the NRHP are nationally significant in American history, architecture, archaeology, engineering, and culture as present in districts, sites, buildings, structures and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- A. Is associated with events that have made a significant contribution to the broad patterns of our history;
- B. Is associated with the lives of persons significant in our past;
- C. Embodies the distinctive characteristics of a type, period, or method of construction; represent the work of a master; possess high artistic values, represent a significant and distinguishable entity whose components may lack individual distinction; and
- D. Yields, or may be likely to yield, information important in prehistory or history.

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## 2.2 - The State Level of Historic Analysis

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At the CEQA level of analysis, a site or structure may be considered an historical resource if it is significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military or cultural annals of California (PRC §5020.1(j)) or if it meets the criteria for listing on the California Register of Historical Resources (CR), following 14 CFR §4850. CEQA allows for local historic resource guidelines, if enacted by local legislation, to act as the equivalent of the State criteria.

If the resource has integrity and any one of the criteria noted below are met at the State level of analysis, the resource would be considered significant and a direct impact to the cultural resource would be considered a significant impact on the environment. Typically, researchers in California use a 45-year age threshold following State Historic Preservation Officer (SHPO) recommendations. The time lag of five years between the State and federal criteria is explained by the fact that it takes about five years to plan for and redevelop any one property:

- A. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;
- B. Is associated with the lives of persons important in our past;
- C. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represent the work of an important creative individual, or possesses high artistic values; and
- D. Has yielded, or may be likely to yield, information important in prehistory or history.

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## 2.3 - City of Long Beach Landmark Criteria

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As noted above, CEQA allows that local jurisdictions can regulate historic resource protection guidelines with the same weight of law. The Long Beach Cultural Heritage Commission was established City of Long Beach Municipal Code 2.63.010 -2.63.101. The purpose of the LBCHC is:

- To protect, enhance and perpetuate areas, districts, streets, places, buildings, structures, outdoor works of art, natural features and other similar objects which are reminders of past eras, and persons important in local, state or national history, or which provide significant examples of architectural styles of the past or are landmarks in the history of architecture, or which are unique and irreplaceable assets to the city and its neighborhoods, or which provide for this and future generations significant examples of the physical surroundings in which past generations lived.
- To develop and maintain appropriate settings and environments for these cultural resources.
- To enhance the economic and financial benefits to the city and its inhabitants by promoting the city's tourist trade and interest and thereby stimulating business and industry.

- To intensify the visual and aesthetic character and diversity of the city and thus enhance its identity through the preservation of varied architectural styles which reflect the city's cultural, social, economic, political and architectural history.
- To encourage public understanding and appreciation of the unique architectural and environmental heritage of the city through educational programs.
- To strengthen civic pride in the beauty and notable accomplishments of the city's past, and thereby to encourage community involvement in the city's future.

A cultural resource may be recommended for designation as a landmark or landmark district in Long Beach if it has good integrity and manifests one or more of 13 criteria listed below<sup>4</sup>. Direct impacts to the resource exhibiting one or more of the following values would therefore be considered a significant impact to the environment under City of Long Beach and CEQA guidelines:

- A. It possesses a significant character, interest or value attributable to the development, heritage or cultural characteristics of the city, the southern California region, the state or the nation; or
- B. It is the site of a historic event with a significant place in history; or
- C. It is associated with the life of a person or persons significant to the community, city, region or nation; or
- D. It portrays the environment in an era of history characterized by a distinctive architectural style; or
- E. It embodies those distinguishing characteristics of an architectural type or engineering specimen; or
- F. It is the work of a person or persons whose work has significantly influenced the development of the city or the southern California region; or
- G. It contains elements of design, detail, materials, or craftsmanship which represent a significant innovation or
- H. It is a part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif; or
- I. It represents an established and familiar visual feature of a neighborhood or community due to its unique location or specific distinguishing characteristic; or
- J. It is, or has been, a valuable information source important to the prehistory or history of the city, the southern California region or the state; or
- K. It is one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type; or

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<sup>4</sup> (Long Beach Municipal Code Ord. ORD-05-0026 § 1, 2005; Ord. C-6961 § 1 (part), 1992)

- L. In the case of the designation of a tree(s) based on historic significance, that the tree(s) is (are) associated with individuals, places and/or events that are deemed significant based on their importance to national, state and community history; or
- M. In the case of the designation of a tree(s) based on cultural contribution, that the tree(s) is (are) associated with a particular event or adds (add) significant aesthetic or cultural contribution to the community.

The City of Long Beach Department of Developmental Services issued a City-wide Historic Context Statement (Sapphos 2009) between the Draft and Final versions of this report. Sapphos divided City history into logical chronological units, then developed thematic subcontexts within four major thematic units (economic, residential, institutional and ethnographic) of social behavior. The architecture of the City reflects these trends in the style, manner and reason they were built. Older buildings in the City are either named by Sapphos or reflect one or more themes and elements found in this study.

This document, plus historic resource information found in the North Long Beach Redevelopment EIR Second Amendment (Long Beach 2008), allows the researcher to complete a rather thorough project-level analysis of any one redevelopment area in the North Long Beach District.

## SECTION 3: HISTORIC CONTEXT

### 3.1 - The Bank and its Qualities

Historic contexts are defined as “those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning and significance is made clear”<sup>5</sup>. A context may be organized by a theme, geographic area or chronology. Typically, a historic context is associated with a defined area and an identified period of significance, and the context should be linked to the evaluated resource through the concept of property types. In this way, the contextual statement provides a framework for the evaluation of the significance of the potential historic resource.

The project area was once part of the California Co-operative Colony, a tract of land of about 7,000 acres. According to recent historical research<sup>6</sup>, in 1834 Governor José Figueroa officially declared the 167,000-acre Rancho Los Nietos grant to be under Mexican rule and ordered its partition into five smaller ranchos: the Las Bolsas, Los Alamitos, Los Cerritos, Los Coyotes, and the Santa Gertrudes. Manuela Nieto (daughter of Manuel Nieto) and her husband Guillermo Cota were able to claim the Los Cerritos, about 27,000 acres, while the other ranchos went to Nieto heirs. Jonathan Temple married a daughter of the Cotas, Rafaela Cota, in 1830. In 1843, Mr. Temple purchased Rancho Los Cerritos in its entirety from the Cota family after Manuela’s death. Statehood brought new land claims and controversies, but Temple and his wife were able to keep title. Following the terrible drought and floods of 1862-64, which for all intents and purposes ended the Spanish-Mexican style animal husbandry in southern California, Temple sold the ranch to Flint, Bixby & Co. in 1866. Flint and Bixby, along with James Irvine, were key to future subdivisions in south Los Angeles County and the new Orange County. Llewellyn Bixby chose his cousin, J.H. Bixby, to run the rancho and J.H. bought the property three years later. His Bixby Land Co., and others, were influential in bringing development to the north portion of the Cerritos Ranch as well as the Rancho Las Alamitos in the late 1800’s.

In early 1884, during the first of many southern California land development booms, 7,000 acres were extracted from the northwestern portion of J.H. Bixby’s landholdings and sold to a redevelopment syndicate named the California Co-operative Colony<sup>8</sup>. The Colony acreage stretched from the Los Angeles River to the west, South Street in North Long Beach to the south, about Lakewood Boulevard to the east and much of the City of Bellflower and Paramount to the north. Shareholders were formed, the legal papers drawn, and lots began to be sold in early 1887. Like many major subdivisions of the time, the purpose of the Colony was to attract farmers who could make use of rich bottomlands and the artesian wells found near the Los Angeles River. Bean and beet fields were planted in the heavy soil and much later, dairies were built. Exhibit 3h and 3g above shows much of

5 National Register Bulletin #15. National Park Service.

6 Ivers 2009, chapter 1.

7 On-line Wikipedia article accessed May 20, 2009. 7 Per the Long Beach Public Library newspaper clipping file, and other on-line references.

8 Library clipping file.

North Long Beach along Artesia Street in 1928 and 1938 during the agricultural period, with the project area shown inside the black box. The 1928 photo shows dirt roads with a few farms and the macadam (or oiled) Artesia Street running west to east along the north edge of the project area. No other streets in the area as of this date were paved, even Lakewood Boulevard, which appears to be dirt. The whitish curving swaths in this photo represent dry fields and exposed silts brought onto the farmlands through centuries of regular flooding. Homes on 0.5-acre plots of land dot the area to the southwest, near what is now Cedar Street and Downey Avenue. The 1938 photograph shows rows of cut hay north of the project area, waiting to dry to the proper ratio prior to baling. A circular path, probably for horse trotting, can be seen on acreage to the northeast of the project area.

It is clear that the California Co-operative Colony acreage was subject to irregular flooding by the Los Angeles River<sup>9</sup>, which overflowed its very low bank on a regular basis until large dikes and levees were built by the County north of Long Beach before World War II. In fact, North Long Beach was known for its gun clubs in the first half of the 20th Century, and such facilities would require swamps and ponds to attract waterfowl. In early March 1938, the Los Angeles and Santa Ana Rivers once again flooded and, due to extensive development by that time, caused many millions in damage and killed hundreds. While the 1938 aerial photo (Exhibit 3b) does not reveal extensive flooding damage<sup>10</sup> in the project vicinity, this disaster led to a series of federally funded projects designed to tame the rivers of southern California through concrete dams, earthen dams, and concrete flood control structures on a massive scale.

By the end of World War II, farms in the area were prosperous, but land was being acquired for tract development. The 1947 aerial of Exhibit 3 shows most of the land west of Downey Avenue being infilled with more houses, while farmland north and south of Artesia still exists, and smaller 1 to 10 acre farms are located to the east. A large farm (the structures centered in what is now the southeast corner of the Ramona Park baseball diamond) was probably cutting hay for its dairy operation from a field due south of the house. The 1956 aerial photograph reveals that the dairy was removed and the diamond formalized into what is now Ramona Park. The parcel at 3290 Artesia was still vacant, and three billboards are aligned against the southern edge of Artesia. It is possible that one of these signs is that shown in Appendix A.

The 1956 photograph is also interesting because new residential structures were being built near 68th Street and Lakewood Boulevard: these were removed just 12 years later to make way for the Artesia Freeway. The 1968 aerial photograph shows the denuded swath being readied for Artesia (91) Freeway construction. The 91 Freeway section between the 710 Freeway and Interstate 5 was completed in about 1970, just as the opposition to more freeways in the Los Angeles Basin became

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<sup>9</sup> The Los Angeles River in the Long Beach area as we know it today was created in the 1830's when a flash flood shifted the course of water out of Ballona Creek just south of the Glendale Narrows. Unconstrained, the LA River is an intermittent meandering stream channel across a flat plain covered with alluvium several thousand feet thick.

<sup>10</sup> The March 1938 flood damaged Long Beach extensively, but the massive Long Beach Earthquake of March 1933 brought the City to its knees with \$35m in damage and 74 deaths. The 1938 aerial photograph was likely taken in the summer of fall of that year due to the existence of drying hay rows in the fields of nearby farms.

highly vocal, with regular protests by residents. The F&M Bank, with a field still located to the west and Ramona Park to the south, appears in the 1968 photo. Its visual layout is unchanged (see <http://www.historicaerials.com>). The houses due north of the Bank were added to or replaced with multi-family residences. The rest home located due west of the property was not built until about 1972 and appears for the first time on the 1976 aerial photograph.

The reasons for mixed development and the advent of commercialization along the arterials of North Long Beach are clear: a long-term boom in commercial construction throughout all of southern California<sup>11</sup>. A breakwater at San Pedro was built beginning in 1899, making shipping to the port of Long Beach far more reliable. By 1921, development of the Signal Hill oil field allowed Long Beach commercial enterprises to greatly prosper by making it possible to ship finished petroleum products and crude oil through the expanding Port to all of the West Coast. North Long Beach underwent a housing boom in the 1920's after lands were annexed into the City and City services provided. With the increase in oil refining capacity due to development of oil fields in other nearby towns during the 1920's, most notably Santa Fe Springs, Brea and Wilmington, developmental pressure was placed on the small farms of the former California Co-operative Colony subdivision. The Douglas Aircraft Corporation built production facilities at the Long Beach Airport in 1940. Suburban development quickly spread north along arterials such as Long Beach Boulevard. The photos of Exhibit 3 reveal that nearly all of the vacant acreage within a mile of the project area had been turned into single-family residences, multifamily residences, or commercial establishments between the vast stretches of farmland in 1928 to the completely filled-in ground of 1968.

The F&M Bank has always been a regional bank. Founded in 1907 by C.J. Walker and run by the Walker family, F&M has always served a local customer base, is primarily commercially oriented, and is located only in southern California. Just 21 branches now exist, and all are located in southwest Los Angeles County and Orange County. Recent research on F&M Bank history<sup>12</sup> showed that branches of the bank were usually placed in areas of town where development of commercial concerns had already been established or where growth was assured. In 1940, architect Raymond Stiles designed an F&M branch structure at 1410 Long Beach Boulevard in the Streamline Modern style. This would have been a very good style to use on this thoroughfare because it was considered advanced and thus eye-catching at that date. Similarly, in 1962 a bank located at 3290 Artesia<sup>13</sup> would be a prime spot given recent and planned-for tract development in the area with the anticipation of more residential and commercial development of farmland and arterial-adjacent parcels to come. F&M apparently appreciated the modern look and designed its earliest branches to appeal to conservative, yet modern-oriented, clientele.

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11 Mullio, C. and J.M. Volland. 2004. Long Beach Architecture: the Unexpected Metropolis. Hennessey + Ingalls. Santa Monica.  
12 Heritage Architecture & Planning (HAP). 2008. Farmers and Merchants Bank Building 1401 Long Beach Boulevard Long Beach Historic Assessment Report. Dated 2/1/08. HAP, San Diego. On file, City of Long Beach.  
13 The Artesia Branch was Branch #5.

According to an interview with the current branch manager, Jim Robeson, the commercial Bank structure at 3290 Artesia was known as Bank Branch No.5 when it first opened<sup>14</sup> in 1962. The massive brushed steel vault door now in the vault room was placed atop the finished vault foundation as soon as the vault foundation was stabilized, then left exposed to the elements for several months. The giant door was easily seen from the road, and served as a marketing opportunity for the new branch. According to Mr. Robeson, the vault room was built around the vault door. The vault room's north and west exterior facade was finished in split rock as a seemingly strength-oriented embellishment. Once the vault was completed, the rest of the building quickly followed suit, but these areas were clad in stucco and painted wooden panels rather than rock.

### **3.1.1 - Context of the International Architectural Style**

The International architectural style exhibited by the building is not uncommon for the City of Long Beach but is unique for the project vicinity. The style was developed in the 1920's by Modernist European and American architects<sup>15</sup>. It became a common method of building commercial structures just after World War II. The style is distinct from previous methods through its use of modern structural principles and materials. Concrete, glass and steel were the most common materials used for construction. The structures occasionally reveal skeleton-construction and its internal architectural mechanics. Non-essential exterior decoration was eliminated. "Curtain walls" and long bands of glass windows separated by stories were a hallmark of the style. The elements of this style were still admired after the World War II primarily because of its usefulness at a time when material shortages were still common. The goal was to create a very modern-looking structure by limiting the form to a clean and functional whole.

Internationalist architects used modern engineering practice as a wholistically visual attribute in reaction to the uneven look of previous style. The form of an international style building often reflected the feelings an architect had on the entirety of the usable space, including the relationships between the interior and exterior. Such buildings typically exhibited open interior spaces suggestive of weightlessness, and often included landscaping elements meant to project the simple and airy nature of the interior. The style was meant to convey simplicity of form and reflected the architects' reaction to structural engineering science by openly reflecting its engineering methods. Given this background, placement of an International style bank structure in a rapidly developing area would convey sophistication to new tract homeowners and the farmer or dairyman, to which a commercial enterprise in this area would naturally want to attract. After all, it would be the developer to whom the land would be sold by the farmer.

In the City of Long Beach, International-style houses by Richard Neutra (The Moore House [1952-1953], the Matlock House [1950] and the Hafley House [1952-53]), three structures by Ed Killingsworth (Cambridge Building [1960], the Opdahl House [Mid-Century Modernist style 1957] and the Killingsworth Office [1955]), and the 1948 addition to the Lafayette Complex by Ted Criley

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<sup>14</sup> The interview with Artesia Boulevard Branch Manager Jim Robeson took place on May 5, 2009.

(1948) are on the City Historic Landmarks registry. Sapphos (2009) notes an outstanding example by architect Raphael Soriano: the Kimpson/Nixon House at 380 Orlena Avenue. The Sapphos description of the style fits well with the current architectural condition of the Artesia Bank. These structures, especially the Killingsworth Office, typify the local style on the Internationalist architectural movement.

### 3.1.2 - The Architect

Building plans found at City Hall state that the Bank was designed and/or signed off on by Francis J. Heusel in 1963. Heusel was the head architect in a small local firm bearing his name and designed numerous buildings in the Long Beach area, including the Internationalist Benjamin F. Tucker Elementary School at 2221 Argonne Avenue (1954), and the Florence Bixby Elementary School at 5252 Stearns Avenue (1952). Heusel (1904-1968)<sup>16</sup> is known to have built numerous other buildings in Long Beach and was listed as an architect in the 1941 City Directory. Amongst major accomplishments, Heusel had limited success in partnership with architect Frank Homolka designing the Phi Kappa Tau fraternity house on the USC campus, the Los Angeles County Harbor Medical Center Building and a CalFederal Bank building at 1900 Sunset Blvd in 1964. The firm established by Heusel and Homolka was reasonably successful: a descendant of Homolka operated the concern in Long Beach until just a few years ago. Homolka is not credited on the 3290 Artesia building design plans despite having partnered with him beginning 1960. A search of architectural references on-line did not result in extensive National or State-level historical fame for either architect, nor could the architectural school of either architect be determined.

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## 3.2 - Visual Description

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The F&M Bank was examined by MBA staff on May 5 2009. Access to all interior rooms and offices were granted. This is an International style structure generally placed on an east-west axis. From the air, the structure takes on a stacked-block configuration, with the largest room a cantilever building which houses the main lobby. A second “block” consists of a flat-roofed office area attached to an exterior breezeway located northeast of the lobby, while the third “block” is the vault room in the northeast corner of the structure. Made of steel I-beams sheathed in wood and stucco, the structure exhibits composite wood beam roof trusses, and a massive gridded glass northern wall. The main structural support comes from the reinforced concrete foundation pad, cantilevered framework embedded in a solid south façade wall of the lobby section and southwest-southeast corner I-beam supports. The steel I-beams were exposed in several places through chipping stucco and all exposed beam surfaces were clad in wood. No rust on the I-beams was seen. Inspection of the building showed that the interior was of wood framing with plywood underlayment. An exterior coat of stucco was applied to all exterior wood surfaces: the vault building embedded in the northeast corner is faced with cut rock held in place with an underlayment surface of uncertain make.

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15 Hitchcock, H.R. and P. Johnson. 1997. “The International Style”. W.W. Norton. New York.

16 Frances Heusel is discussed briefly in Ivers 2009. Heusel can also be found in online Google searches.

Restricted in size by the square 1.3 acre lot and the fact that Ramona Park was located due south of the parcel, the small amount of parking along the west and southern sections of the parcel forced the architect to design a two-story building exhibiting a partial second floor extending over a drive-in teller window lane. The drive-in section faced due south. Drivers would approach the teller windows from the west and exit to the east. Drive-up teller windows were introduced to southern California by F&M in the 1940's at a different branch<sup>17</sup>. The drive-up banking lane on the south elevation was overhung by an extension of the second floor and the south wall is supported by internal cantilevers. Offices and supply rooms are located on the suspended floor of this extension and the floor was provided additional support at the south façade using simple steel posts atop a reinforced concrete foundation pad. The stucco coating is generally in good condition, and no major stress cracks could be seen in key joints suggesting that the underlying engineering is still sound. The roof was originally flat, but was subsequently modified for the installation of heating and air conditioning equipment.

The partial second floor is cantilevered over the first creating a balcony atop the rear end of the lobby with a north-facing view. This can be accessed by stairwells along the west and east margins of the lobby. The balcony allows a clear look outward and north toward one of the International Style hallmarks: the large gridded-glass panel wall emanating from the ground floor extending upward in an unbroken line to the roof trusses, which are partially hidden by acoustical ceiling tiles. This wall is estimated to be about 40 feet high and there are no elements of the panel face that can provide support to the roof. The partial second floor overhangs cubicles and polished wood teller cages, which are completely exposed and lack any bulletproof glass panels<sup>18</sup>.

Originally exhibiting a flat roof, Mr. Robeson believes that the roof was rebuilt or relined in the 1970's so as to shed water off to the south. Roof changes cannot be seen from the street level as each elevation exhibits an extended façade that blocks the roof surface from view, but from a distance the F&M sign appears to be attached to a low facade that probably surrounds exposed venting and air conditioning ductwork. Changes to the roof line would be hidden by this enclosure.

Mr. Robeson indicated that no glass panels separate the tellers from the customers because the panels do not offer protection from robberies. Panels would also be impractical due to the building design: a cage of glass would have to be built because the structure lacks supports that could hold the upper portions of 30-foot tall panels in place. An ATM machine was located in the northwest exterior: this appears to be the only ground floor exterior remodeling done on the building since its construction. Exterior embellishments are restricted to reinforced concrete planters near the front entrance, wooden block letters of the Farmers and Merchants Bank positioned on the roof of the structure above the gridded-glass panel wall. The vault room, extending off the northeastern corner of a wide hallway or breezeway, is clad in sawn rock.

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<sup>17</sup> Ivers, 2009 and Mullio and Volland 2004.

<sup>18</sup> F&M Bank does not use protective glass in its branches.

Drop panel ceilings, polished tile, and composite floors lend an air of 1960's timelessness: little remodeling has been undertaken inside the structure since the build date. Mr. Robeson stated that the Dairy Room (in the southeast corner) was reduced in size and converted to a smaller office at some unknown time in the past. This room was named the Dairy Room because the Bank had planned to service farmers and dairymen in the room, which opens directly out to parking in the southeast corner of the parcel. In this way, the muddy feet of the farmers would not detract from the other banking activities.

Existing landscaping consists of two types: in-ground plantings and plantings inside low rectangular painted cinder block and/or concrete planters. The concrete planters are located near an exterior breezeway which leads to a primary entrance of the Bank. The in-ground planters are located near the entrance on the western façade, and the entrance to the Dairy Room on the east side. Existing plants were non-native and consisted of camellia, Japanese privet, Indian hawthorne and a jasmine species.

## SECTION 4: CULTURAL RESOURCE RECORD SEARCH

On November 4 2009, MBA staff archaeologist Arabesque Said-Abdelwahed conducted a records search at the South Central Coastal Information Center (SCCIC), which is located at California State University - Fullerton. To identify any historic properties, Ms. Said-Abdelwahed examined the current inventories of the NRHP, CR, CHL, and CPHI. In addition, the HRI and certain archival maps of the project area were copied to determine the existence of previously documented local historical resources.

According to the SCCIC files, no block-transect surveys and one linear archaeological survey (for a gas pipeline along Artesia Boulevard) have been conducted within the ½-mile search radius. SCCIC files indicated that there no known cultural resources located within the project area, and no cultural resources have been recorded within the ½-mile search radius. Archived topographic maps show that arterial streets in the area had been built upon since at least 1948, while the rest was farmland until the 1950's.

This exercise demonstrates that the area had been built upon well before CEQA-driven cultural resource research was required. The fact that historians and archaeologists have not recorded any cultural resources is likely a result of land development efforts that took place before about 1980, when in that year the CEQA process would be more likely to require cultural resource surveys for developmental projects.

## SECTION 5: INTEGRITY AND SIGNIFICANCE STATEMENTS

Significance Theme: International Style Architecture

Area: North Long Beach

Period of Significance: 1962-1963

Applicable Criteria: LB Local Criteria: E, I, K

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### 5.1 - Integrity

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The subject building was evaluated against the seven aspects of integrity as outlined in National Register Bulletin 15. They are 1) location, 2) feeling, 3) association, 4) setting, 5) design, 6) materials and 7) workmanship.

**1). Location.** The building has not been moved nor has it been enlarged or modified since its construction. The bank was built at a time when the region was being converted from farming to commercial and residential districts. The building's location is not unusual for the area because City planners permitted a significant number of multi-family residences and commercial structures on parcels adjacent to Artesia Boulevard.

**2) Feeling.** Industrial (petroleum) development took place on the west and east sides on the area, with residences between and commercial on Artesia. The bank therefore was built inside a wedge of already planned-for houses, suggesting that the Bank may have been intended for commercial interests and therefore fit into the original commercial intention. Commercial still dominates Artesia Boulevard to this day.

**3 and 4) Association and Setting.** The original intention of the Bank appears to have been to service the dairies of the area (see the discussion on the "Dairy Room" above) even though the demise of the dairies was fast approaching. The street had been paved in macadam or oiled at least by 1928, making it a recognizable arterial for many decades prior: the Bank would have had a highly recognizable address once in operation. Careful review of the area shows that the built environment directly adjacent to the structure has changed since 1962, but not substantially once the post-War construction boom had played itself out in the 1970's. Houses to the east and west were built in simple and inexpensive post-war vernacular style, which would have made the Bank stand out as a place of modernity to its neighbors. The region retains the boom feel of the post-War years, although the small residences in the area have unevenly aged since.

**5) Design.** The Bank was the only structure built using the International style, and no other older commercial structure manifesting this style exists along Artesia for miles in any direction. The Bank was built after most of the houses along Artesia had been built, suggesting that ownership anticipated profiting on increased local commercial activity. Thus, the apparent purpose of the building style was to be distinct, modern looking (by this time the International Style was aging but commercially

dominant), and attract a reliable local moneyed client base. The Bank is still unique in design and retains its intended flavor.

**6) Materials.** With the large grid-glass panel facing due north and into the farmlands, it is possible that glass grid would have been seen from a mile or two distant. The amount of light afforded by the materials would have made the bank airy and open to the customer. Even the lettering atop the front façade appears to be unchanged from the original. The Bank likely retains most of not all of the materials used to build it in the early 1960's. Although some of the interior elements have been replaced with more modern materials, the exterior appears unchanged.

**7) Workmanship.** The structure appears the same as that drawn and planned by Heusel. This suggests that craftsmanship of the structure was very good although the effects of the elements has worn off the original luster of the structure to some degree.

For these reasons, the overall integrity of the structure is considered good to excellent.

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## 5.2 - Application of Significance Criteria

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### 5.2.1 - CEQA, State Level Analysis, CRHR Criteria

- A) Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.

The events associated with the construction of the building are associated with a unique developmental time in southern California history, but the building is isolated and one of many thousands built at that period. The Bank does not, by itself, significantly contribute to the general developmental history of North Long Beach. The Bank was built after most of the area had been developed and was probably filling a gap in commercial loan infrastructure. Therefore, historic research indicates that the property does not qualify for State listing under California Register of Historical Resources (CRHR) Criteria A.

- B) Is associated with the lives of persons important in our past.

There is no evidence that the structure was built by, for, or sponsored by a person who is now considered significant at the State level of analysis. Nor is there any available evidence to suggest that the Bank assisted a person significant at the State level. Therefore, historic research indicates that the property does not qualify for State listing under CRHR Criteria B.

- C) Embodies the distinctive characteristics of a type, period, region, or method of construction, or represent the work of an important creative individual, or possesses high artistic values.

The Bank is an International Style building of good integrity. However, there are better preserved and more classic examples of International Style buildings in the local area. The structure does not embody unique construction methods nor are there City-related elements

on or near the building that may be considered unique. Therefore, historic research indicates that the property does not qualify for State listing under CRHR Criteria C.

D) Has yielded, or may be likely to yield, information important in prehistory or history.

The analysis herein appears to have exhausted the historical research potential of the building and shows that no additional research potential exists. The structure has yielded information but it is not considered substantive enough at the State level. Therefore, historic research indicates that the property does not qualify for State listing under CRHR Criteria D.

### 5.2.2 - City of Long Beach Landmark Criteria Analysis

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

Criteria A is an all-encompassing point. The property is isolated in an area of multi-family dwellings, commercial enterprises and modest single-family residences and is unique to the project vicinity. It does not lend special qualities to enhance nearby Ramona Park. While the structure does qualify locally for other reasons, historic research indicates that overall the property does not qualify for Local Landmark listing under Criteria A.

B. It is the site of a historic event with a significant place in history.

There is no evidence that the structure was built on a site with any significant event history: the property was part of a farm until early 1962. Therefore, historic research indicates that the property does not qualify for Local Landmark listing under Criteria B.

C. It is associated with the life of a person or persons significant to the community, city, region or nation.

There is no evidence that the structure was associated with a significant person in the community: the branch was constructed well after the death of F&M founder C.J. Walker and the architect is of little renown. Therefore, historic research indicates that the property does not qualify for Local Landmark listing under Criteria C.

D. It portrays the environment in an era of history characterized by a distinctive architectural style.

There is no evidence that the structure style is distinctive to an era of local history: the branch was constructed during an era where International Style buildings were common if not modern looking for a commercial establishment. Therefore, historic research indicates that the property does not qualify for Local Landmark listing under Criteria D.

E. It embodies those distinguishing characteristics of an architectural type or engineering specimen.

There is evidence to suggest that the building is a classically designed International Style building that has remained intact to this day. The building does have integrity at the CEQA level of analysis. The structure is considered a type of building that is now rare in North Long Beach. Therefore, historic research indicates that the property does qualify for Local Landmark listing under Criteria E.

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

There is no evidence that the structure was associated with a significant architect in the community: Francis J. Heusel is of little renown in Southern California and while he did construct a number of buildings, none he designed has reached City Landmark status as of this date. Therefore, historic research indicates that the property does not qualify for Local Landmark listing under Criteria F.

- G. It contains elements of design, detail, materials, or craftsmanship which represent a significant innovation.

There is evidence to suggest that the building is a classically designed International Style building, but none of the existing structural qualities are considered a significant innovation. Therefore, historic research indicates that the property does not qualify for Local Landmark listing under Criteria G.

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

There are no distinctive motifs that are significant to this building. Therefore, historic research indicates that the property does not qualify for Local Landmark listing under Criteria H.

- I. It represents an established and familiar visual feature of a neighborhood or community due to its unique location or specific distinguishing characteristic.

The structure is unique to the area and does form a recognizable landmark because its style is like no other in the neighborhood. Therefore, historic research indicates that the property does qualify for Local Landmark listing under Criteria I.

- J. It is, or has been, a valuable information source important to the prehistory or history of the city, the southern California region or the state.

The analysis herein appears to have exhausted the historical research potential of the building and shows that no additional research potential exists. The structure has yielded information but it is not considered substantive enough at the Local level of analysis. Therefore, historic

research indicates that the property does not qualify for Local Landmark listing under Criteria J.

- K. It is one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type.

There is evidence to suggest that the building is a classically designed International Style building that has remained essentially intact to this day. The structure is a type of building that is now rare in North Long Beach. Therefore, historic research indicates that the property does qualify for Local Landmark listing under Criteria K.

- L. In the case of the designation of a tree(s) based on historic significance, that the tree(s) is (are) associated with individuals, places and/or events that are deemed significant based on their importance to national, state and community history

- M. In the case of the designation of a tree(s) based on cultural contribution, that the tree(s) is (are) associated with a particular event or adds (add) significant aesthetic or cultural contribution to the community.

There are no trees on the property in question. Therefore, historic research indicates that the property does qualify for Local Landmark listing under Criteria L or Criteria M.