

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 03000002

Date Listed: 2/5/2003

Middough Brothers - Insurance

Exchange Building

Property Name

Los Angeles

County

CA

State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

[Handwritten Signature]
x Signature of the Keeper

2/5/03
Date of Action

=====

Amended Items in Nomination:

Significance:

The Period of Significance should read: *1924-1951*.

[The end date for this period corresponds with the start of the general decline in commercial vitality of the Long Beach commercial core. The *circa 1955* is deleted; this date roughly corresponded to possible dates for the introduction of ghost signs on the exterior of the building, but these resources (and their dates) have not been sufficiently documented, nor have they been adequately justified as exceptionally significant under Criteria Consideration G. Their dates may range from 1940 through 1959, and as such may fall under the general period of significance corresponding to the peak commercial importance of the nominated property.]

Geographical Data:

The correct U. T. M. Easting Coordinate is: *389800*

These revisions were confirmed with the CA SHPO office.

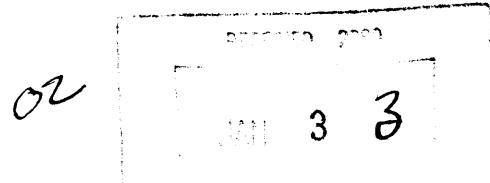
DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Middough Brothers/Insurance Exchange Building

other names/site number _____

2. Location

street & number 205 East Broadway not for publication

city or town Long Beach vicinity

state California code CA county Los Angeles code 037 zip code 90802

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Steven D. Kleber 12-26-02
Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper

Date of Action

[Signature]

2/5/03

Insurance Exchange Building
Name of Property

Los Angeles County, California
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property

(Check only one box)

- building(s)
 district
 site
 structure
 object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing

listed (Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

COMMERCIAL/business
COMMERCIAL/specialty store
GOVERNMENT/courthouse
RECREATION AND CULTURE/sports facility

Current Functions

(Enter categories from instructions)

DOMESTIC/multiple dwelling
COMMERCIAL/restaurant
WORK IN PROGRESS

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY AMERICAN
MOVEMENTS/Commercial style
LATE 19TH AND 20TH CENTURY REVIVALS/Beaux
Arts Classicism

Materials

(Enter categories from instructions)

foundation BRICK
roof ASPHALT
walls BRICK
TERRA COTTA
other

Narrative Description

(Describe the historic and current condition of the property on one or more
continuation sheets.)

Please see continuation sheets.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey
- #
- recorded by Historic American Engineering Record
- #

Areas of Significance

(Enter categories from instructions)

Commerce
Architecture

Period of Significance

1924 - 1951
c. 1955

Significant Dates

1924, 1930, c. 1955

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Lochridge, Harvey

McGrew & Sons

Strickland, H.P.

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

City of Long Beach (Cultural Heritage)

Middough Brothers/Insurance Exchange
Name of Property

Los Angeles Co., CA
County and State

10. Geographical Data

Acreage of Property

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	389360	3737020	3	—	—	—
2	—	—	—	4	—	—	—

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Christy Johnson McAvoy/Callie Batts

organization Historic Resources Group date August 20, 2002

street & number 1728 Whitley Avenue telephone (323) 469-2349

city or town Los Angeles state CA zip code 90028-4809

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Daniel G. and Pegeen C. Peterson, Peterson Hydraulics, Inc.

street & number 13509 Raymond Avenue telephone (310) 323-3155

city or town Gardena state CA zip code 90247

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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National Register of Historic Places
Continuation Sheet

Section 7 Page 1

Insurance Exchange Building
Long Beach, California

Section 7: Description

Summary

The Insurance Exchange Building is an architecturally significant commercial structure located near the pedestrian core of Long Beach, California. It is six stories in height and includes a basement, mezzanine level, and roof-top penthouse. Originally constructed in 1924 as a multi-use office building with elements of the Commercial and Beaux-Arts Classicism styles, the building underwent a major interior remodeling and minor exterior changes in 1930. It is rectangular in plan, with regular massing and symmetrical fenestration. The structural brick is left exposed on the north and east facades, but the south and west facades are finished with terra cotta cladding. Neoclassical decorative elements give the building a distinct character and provide clues to the original owners and tenants.

The primary (south) facade of the building faces Broadway and runs approximately 74 feet on the north side of the block. The secondary (west) facade faces Promenade North and runs 50 feet on the east side of the block. These two facades each abut the sidewalk. The north and east facades intersect with smaller contiguous structures, including a two-story theater on the southeast corner and a two-story restaurant on the northwest corner. Serving as the anchor of the block, the Insurance Exchange Building dominates the surrounding structures and provides a visual point of reference in the area. The property is in good condition and retains a high level of historic integrity.

Construction and Massing

The building is six stories high and includes a basement, mezzanine level, and a roof-top penthouse formerly used as an indoor gymnasium. It is of masonry brick construction. The south and west facades are clad in terra cotta brick, while the structural masonry brick has been left exposed on the north and east facades. The building has a rectangular footprint; its mass is uniform in height, save for the penthouse sitting atop the roof on the east side of the building. The building's massing and fenestration pattern are symmetrical, giving the building a distinct uniformity and regularity.

Exterior

The majority of the current facade dates to the original 1924 construction. The only alteration made during the 1930 remodeling was the painting of the window frames and iron work. The style of the exterior is best described as Commercial Beaux-Arts Classicism with distinct decorative elements. The tripartite division of the building exemplifies this stylistic choice, as it suggests the three parts that compose a classical column. The first floor and mezzanine form a visual base, the symmetrical upper floors correspond to the shaft, and the ornamental cornice line acts as a capital. The frieze, with its foliated swags, and the intricate akrotiri extending from the cornice add to the neoclassical character of the building, as do the decorative terra cotta tiles that demarcate each floor.

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Insurance Exchange Building
Long Beach, California

The first floor and mezzanine level are defined by piers which begin at street level and extend to the top of the mezzanine. These piers form three bays on the primary (south) facade; two are four windows wide, and the middle bay is five windows wide. The secondary (west) facade contains only two piers, one at each corner, creating one wide expanse of eight windows. Two entrance ways are recessed on the eastern half of the south facade, while the west facade has a flush entranceway on each corner.

The piers rise up to form a supportive base for a decorative frieze with terra cotta bas-relief panels depicting children at play. The panels are divided by fluted triglyphs and are topped by a flat cornice with egg and dart molding. The use of metopes, triglyphs, and ornamental moldings echoes the neoclassical elements found on the uppermost reaches of the building. This frieze runs continuously on both the south and west facades, but is currently only visible on the east corner of the south facade. Vertical metal cladding, installed at an unknown date, covers most of the frieze but is easily removable. The City of Long Beach landmark file indicates that at least three-quarters of the frieze is intact underneath the non-historic cladding. No physical investigation has yet been attempted.

Plate glass show windows originally spanned the width between the piers on the first floor openings. The mezzanine level on the south and west facades is composed entirely of original pivot windows, divided by terra cotta colonettes with shafts festooned with foliated ornamentation.

The terra cotta cladding on the south and west facades imitates a running bond pattern and wraps around the southeast and northwest corners to suggest quoins. Between each window on the upper floors sit ornamental terra cotta panels with low relief decoration depicting tridents, sea serpents, and griffins. Thin piers separate each window, reaching from the top of the mezzanine to the base of the roof line. These piers are surmounted by a frieze with terra cotta swags and rondels, above which runs an ornate terra cotta cornice line with akrotiri extending skyward.

The majority of the fenestration of the upper floors on the south and west facades consists of large, symmetrical double casement windows with upper and lower fixed panels. Some of these windows have glass louvers in place of the casements and panels. These windows, framed in steel, are not original. However, several examples of the original, wood-framed sash windows with upper hopper windows are intact on the east side of the south facade behind the fire escape. The north facade has limited fenestration. Steel-framed, 3x4 sash windows occupy the upper four floors, while the lower floors and mezzanine level are void of fenestration. The west facade completely lacks fenestration, consisting merely of the brick exterior with significant painted advertisements.

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Insurance Exchange Building
Long Beach, California

Interior

The interior of the building has undergone many alterations, and little historic fabric remains. Several significant Art Deco features from the 1930 remodeling, however, are intact. The first floor has public entrances at two recessed points on the south (Broadway) facade and one flush point on the west (Promenade North) facade. An entrance to the basement restaurant area is provided at the northern corner of the west facade.

The basement, originally used for storing stock, has lost all historic integrity due to numerous extensive alterations. Most recently, it was used as a restaurant and bar area.

The main entrance lobby, accessed through a character-defining door framed in nickel-silver and flanked by frosted glass, provides entry to the upper floors. Two elevators, one with an original oak cab, are located along the east wall. The decorative plaster ceiling, with geometrical patterns and rich texture, is also a significant piece from the 1930 remodeling. The original marble stairway leads to the mezzanine and upper floors.

The mezzanine level was used mainly for a sale and display area. Its broad windows provide light and give the room an open, airy feel. Originally the space was a two-story area with an open central staircase connected to the ground floor. The mezzanine was defined as a separate space with the addition of a wood-framed infill floor. Four significant brick columns finished with plaster center around this former bay. These columns are capped by square plaster capitals with Corinthian detailing. Character-defining plaster ceiling panels, boxed beams, and moldings are visible in the mezzanine.

The second through fifth floors were used primarily as small retail spaces and offices. The interiors on these floors have experienced substantial alterations, and little significant fabric remains. Character-defining features on these floors are the stairway, the original elevator shaft and cab, and those toilets in which ceramic mosaic tile, marble partitions, and fixtures were installed as part of the 1930 remodeling.

The sixth floor is a substantially intact office floor with significant historic material. It includes a double-loaded corridor, plastered partitions, wood trim, and wood door frames, doors, and transoms. This space possibly dates from the early history of the building, as the sixth floor was used by the Long Beach city courts from 1925-28. The corridor layout and use of heavy wood trim suggest such a municipal and formal use. However, the floor could also date from the 1930 remodeling based on newspaper accounts that described the complete re-arrangement and re-design of all interior spaces.

An unusual feature of the building is a small penthouse sitting atop the roof on the east side of the building. This penthouse was part of the original construction, but its initial use is not known. After the 1930 remodeling, it was converted to a gymnasium and boxing club. The layout of this space is very open, with few partitions. It was used in conjunction with the roof as an integrated training area for boxing and other sports. This space also contains an historic stairway and elevator shaft.

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Insurance Exchange Building
Long Beach, California

Integrity

The integrity of the building's exterior is high. The building is in its original location and the setting is fairly intact, as many of the buildings which historically surrounded it still stand. Its integrity of association is lessened since it has not been employed as a multi-use office building and retail space for several years. The integrity of design is high on the exterior, as is that of the materials and workmanship, since little repair and almost no alteration has taken place. The exterior is in good condition, and its historic feeling also remains.

The integrity of the interior upper office floors has been compromised overall, as described above. However, the mezzanine level, main lobby entrance, and sixth floor office spaces retain character-defining features. The Art Deco design elements incorporated in the public entrance spaces also survive. Thus, the building retains integrity of materials, workmanship, and historic character.

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Insurance Exchange Building
Long Beach, California

Section 8: Statement of Significance

Introduction

The Insurance Exchange Building at 205 East Broadway is a multi-story retail and office building located in the commercial core of Long Beach, California. Designed by architect and engineer Harvey Lochridge in 1924, the building underwent a substantial remodeling in 1930 under the guidance of contractor H.P. Strickland. The building contains a restaurant space in the basement, retail areas on the first and second floors, an open mezzanine, office spaces, and a former gymnasium on top of the roof. Notable exterior character-defining features and materials include terra cotta cladding, decorative bas-relief scenes depicting children at play, ornamental tiles, and original pivot windows. Citing the significance of both the exterior features and interior spaces, the Long Beach City Council designated the Insurance Exchange Building as Historic City Landmark #16.52.060.

The building is eligible for listing on the National Register of Historic Places under Criterion A for its local significance as one of the few remaining brick commercial buildings constructed at the height of Long Beach's economic and civic boom in the 1920s. As a prominent piece of the downtown business core, the building is associated with events that made important contributions to the social and economic history of Long Beach. It operated as a multi-use office building, hosting such business ventures as specialty clothing stores, dance studios, jewelry shops, a boxing gym, and a beauty salon. Its mixed usages reflected the diverse commercial activities of Long Beach as the city steadily grew to become an important center of population, industry, and recreation in southern California.

The building is also eligible for listing on the National Register of Historic Places under Criterion C for its significance as an unusual architectural typology with distinctive stylistic elements. The exterior and several interior features represent high artistic achievement in architecture and design of the period 1924-30. Such features include the exterior terra cotta cladding, bas-relief panels, akrotiri, and tiles; the colorful terrazzo work at the base of the Broadway entranceway; original pivot windows; interior plaster columns and capitals; marble staircases; and intact toilets with significant tile work and fixtures. Architectural styles associated with the Insurance Exchange Building include the Commercial and Beaux-Arts Classicism, two styles that were popular at the beginning of the 20th century for retail structures in downtown business areas. The Art Deco style, popular in the late 1920s, was also employed in several significant interior features installed as part of the 1930 remodeling.

Significance Under Criterion A

Early Development of Long Beach

Originally founded as Willmore City in 1882, the city of Long Beach was incorporated in 1897 and soon became a rapidly growing community. A building boom began in the late 1880s, spurred by a rate war between the Southern Pacific and Santa Fe railroads and their competition to bring visitors and new settlers to

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Insurance Exchange Building
Long Beach, California

the area. Lower transportation rates meant cheaper travel, encouraging people from the Midwest and East coast to journey to Southern California to capitalize on new business, agricultural, and social opportunities. The lure of a pleasant climate, low costs of living, and open land drew settlers to Long Beach and kept the city's population growing.

By 1920, Long Beach had a population of 55,593 people, most involved in agricultural or small business pursuits. However, on June 23, 1921, the discovery of oil on Signal Hill dramatically changed the face and fortunes of the city. Called the "greatest oil strike ever,"¹ this discovery brought people, wealth, and prestige to Long Beach. By 1923, the city's landscape was peppered with 850 oil derricks which produced over 85 million barrels of the so-called "black gold." That same year, the city issued over 23 million dollars in building permits, creating an indisputable tie between oil revenue and new construction. Amongst the oil fields, new buildings, and frantic excitement, the city's population continued to increase. In 1924, Long Beach was home to over 100,000 people, nearly double the population of just four years prior.²

Long Beach's rise echoed a national economic boom known as the "Coolidge Prosperity" that lasted from 1923 to 1929. Communities across the country were experiencing similar growth rates and economic extravagance, but Long Beach's boom was particularly noteworthy due to the constant stream of oil revenues. Physical results of this local prosperity included both public and private construction projects. With oil revenues totaling nearly four million dollars in 1925, voters approved bond issues that earmarked public funds for expanded public services. As a result, one million dollars were spent to build Woodrow Wilson High School, nearly half a million dollars were set aside for the construction of Community Hospital, and the development of Long Beach Harbor began with a budget of over five million dollars.³ Private investors also contributed to this building boom by financing various projects. For example, the Cooper Arms, an elaborate residential high-rise, opened in 1923; the Fox West Coast Theater, designed by architects Meyer and Holler, premiered in 1925; and the Breakers Hotel, touted as the only European-style hotel along the coast, opened in

¹Larry L. Meyer and Patricia Larson Kalayjian. *Long Beach: Fortune's Harbor* (Tulsa, OK: Continental Heritage Press, 1983), p.80.

²*Ibid.*, pp.79-94.

³Richard DeAtley. *Long Beach, The Golden Shore: A History of the City and the Port* (Houston: Pioneer Publications, 1988), pp.68-70.

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Insurance Exchange Building
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1926. This rapid development, public and private, served the needs of city residents and attracted visitors to Long Beach, many of whom decided to stay.

One such business that exemplified the downtown development was The Boys' Shop, owned and operated by brothers Lorne and Way Middough. Dedicated to the provision of clothes and supplies for boys and young men, the Middoughs opened their shop in 1919. However, with the city's population increase and economic prosperity, the brothers soon decided that the existing shop was too small to adequately serve its customers. Thus, the Middoughs joined the building boom and constructed a six-story building at the northeast corner of Broadway and Locust Avenues to provide retail space and leasable offices. Completed in 1924, the Middough Brothers Building was a result of Long Beach's growth, prosperity, and optimism evident throughout the 1920s. Like the hotels, apartment complexes, theaters, larger office buildings, and department stores that were sprouting across the city, the Middough Brothers Building was borne out of the rapid development catalyzed by oil revenues and extreme civic confidence. Known popularly today as the Insurance Exchange Building, it is a tangible piece of Long Beach's past, a physical reminder of the city's opulent oil days and a significant representation of commercial architecture.

Construction History

When it was constructed in 1924, the Insurance Exchange Building (then known as the Middough Brothers Building) had a frontage of 50 feet on Locust Avenue (now Promenade North) and 74 feet on Broadway, as it does today. Original plans called for a six-story structure with a basement and a mezzanine floor, reaching to a height of 101 feet. Designed by architect and engineer Harvey Lochridge, the building cost between \$165,000 and \$175,000 to construct. The original masonry structural system still remains, as do the majority of the original bas-relief panels extending the length of the south and west exterior elevations just above the mezzanine windows. These panels depict children at play, fitting reminders of the building's original owners and tenants.

Upon its completion, the building hosted a grand opening for The Boys' Shop. Nearly seven thousand customers crowded into the first floor store to view the goods, listen to the musical entertainment provided by the Middoughs' Boys' Chorus and Orchestra, and mingle with neighbors. An article in the *Long Beach Press-Telegram* reported the opening celebration and commented on the "unique beauty developed with the practical design of the quarters."⁴ The Boys' Shop occupied the basement, first floor, and mezzanine levels, while the remaining floors were to be leased out for offices and small retail establishments.

Later that same year, the Long Beach municipal courts moved into the third, fifth, and sixth floors of the building. Precipitated by a lack of space in City Hall, this move provided Lorne and Way Middough with a

⁴"Great Throng at Opening of New Middough Store." *Long Beach Press-Telegram*, 10 April 1925, p.9.

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Insurance Exchange Building
Long Beach, California

stable source of rental income for three years and increased the community's awareness of the building. Boys shopping for shoes now intermingled with judges and attorneys, making the building an outstanding example of mixed-use development and diversified service.

Like the rest of the nation, the Middough brothers prospered in the 1920s and put their wealth into new construction. And like the rest of the nation, the brothers fell victim to the economic crash of 1929 and the subsequent Great Depression. In 1928, the municipal courts moved to the Jergins Trust Building, leaving the brothers without a guaranteed income. With the struggling economy, they were unable to rent the open floors and soon were forced to sell the entire building in 1930. The Boys' Shop remained open, however, and continued to occupy its original rental space.

1930 Remodeling

The new owner of the building, Wayne H. Fisher, embarked on an extensive remodeling campaign in the spring of 1930. Under the guidance of contractor H.P. Strickland, Fisher spent approximately \$16,500 to update and re-design the building. These alterations included moving the main lobby entrance from the east side of the building to the south (fronting Broadway); replacing the existing stairway to the second floor; modernizing the elevators; and completely gutting the upper floors and rebuilding their partitions. In addition, the interior offices were equipped with electrical outlets and the walls were finished with stippled plaster topped with a white ceiling. This interior re-arrangement provided space for eighty offices, optimizing the available rental space.

Within a small penthouse on top of the roof, Fisher created space for a gymnasium run by boxer Frank Dice. Formerly on the fifth floor of the building, Dice moved his operation up to the penthouse to incorporate the roof as an open-air training area. The gym included showers and locker rooms and became a popular place for young boys, businessmen, and women to exercise. Although constructed as part of the original structure, this penthouse was not used as a gym until 1930.

Other commercial tenants included the Mae Day Beauty Salon, a tailor shop run by George Crooks, and the radio station KFOX, which conducted its daily organ programs from the third floor. The Mae Day Beauty Salon received particular attention because of its unusual equipment, such as permanent wave booths and noiseless hair dryers, and was reported to be the "largest and most modernly equipped beauty salon in Long Beach."⁵ George Crooks, a Sioux Indian, had been a tenant since the building first opened and performed all tailoring for The Boys' Shop. Finally, Vera Graham taught organ and piano from her office on the third floor while taking time each day to broadcast her music over the radio for KFOX, a Long Beach communications

⁵"The Middough Building at Broadway and Locust." *Long Beach Press-Telegram*, 17 August 1930. Rotogravure Picture Section.

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Insurance Exchange Building
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institution and the first radio station to air paid commercials and contestant quiz shows in Southern California.

These interior changes focused on the practical matters of re-arranging the space and installing modern fixtures, outlets, and appliances. The most dramatic change, however, occurred in the choice of design motifs. Following the popular trends of the day, Fisher and Strickland chose to incorporate Art Deco design patterns and elements into the building. These motifs were most evident in the new lobby constructed on the south side of the building. Described by the *Long Beach Press-Telegram* as “the outstanding feature of the building,” the lobby was “set off with black Belgian marble contrasting with corrugated tiling and nickel-silver metal work in the latest modernistic combinations.”⁶ Geometric forms, intricate work, and sharp angles defined the lobby’s design, echoed by cylindrical chandeliers and carved glass. The main entrance doors, composed of extruded nickel-silver, were framed by frosted glass sidelights and transoms. These new elements reflected the styles popular at the time and made the building an example of modern design and technology.

Most of the 1930 alterations occurred in the interior. The original exterior terra cotta cladding remained, as did the decorative bas-relief panels and tiles. Essentially, the exterior received only a splash of color. According to the *Long Beach Press-Telegram*, the “general exterior of the building has been brightened with appropriate touches of color in window transoms and in the iron work and metal trim.”⁷ After this remodeling, the building was heralded as an example of fine architecture imbued with the most modern design elements and amenities of the day. Its mixed usage continued to attract various segments of the community, providing a home for a broad range of goods and services.

Threats and Survival: 1930 - 1935

Unlike many cities, the economic crash of 1929 and the subsequent Great Depression hit Long Beach gradually. In 1930, the city experienced over \$13.5 million worth of new construction, but that figure dropped to \$4.6 million in 1931.⁸ The most immediate effect was the decline of the grand beach resorts, forced to close due to a lack of steady clientele. A drop in prices and low demand caused Long Beach’s oil industry to slow, weakening the city’s economy and costing people their jobs. However, the arrival of the United States Navy spared Long Beach from complete economic and civic upheaval. By 1932, the city was home to fifty Navy ships and nearly nine thousand enlisted men.⁹ The activities of the Navy and its men helped spur Long Beach’s economy by keeping the city’s businesses alive and maintaining the downtown area as the key commercial core.

⁶“Middough Edifice Now One of Most Modern in City.” *Long Beach Press-Telegram*, 17 August 1930, p.A12.

⁷*Ibid.*

⁸Bill Hillburg, *Long Beach: The City and Its People* (Carlsbad, CA: Heritage Media Corporation, 2000), p.58.

⁹*Ibid.*, p.55.

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This core suffered a dramatic blow on March 10, 1933 when a powerful earthquake shook Long Beach and the surrounding communities. Measuring 6.3 on the Richter scale, the quake killed approximately fifty people in Long Beach and caused over \$41 million in property damage. Considered the worst natural disaster in the city's history, the earthquake destroyed 2,100 buildings and severely damaged 33,035 more. The Long Beach Central Fire Station collapsed, St. Mary Hospital was badly damaged, and the entire business district of nearby Compton was leveled. Residents endured thirty-four significant aftershocks and recalled watching as "brick storefronts crumbled."¹⁰

The majority of the collapsed buildings were constructed of brick, while most concrete and wood buildings survived intact. Amazingly, the brick Insurance Exchange Building suffered only minor damage that did not require substantial repair. Original features remained intact, the 1930 alterations survived, and the building continued on while others around it succumbed to structural weakening and irreparable damage. By surviving the earthquake and thriving as an active commercial structure for decades to come, the building solidified its place as a significant piece of the downtown landscape. It is also one of the few brick structures from the 1920s to remain standing and active today.

Minor Changes: 1935 - Present

¹⁰*Ibid.*, p.75.

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In 1935, John H. Burke bought the building, now popularly known as the Insurance Exchange Building, and made minor changes to the interior offices. The next major alteration did not occur until 1941, when a tenant invested \$12,000 to re-face the southeast corner of the building (the entrance to the store) with porcelain enamel, add new bulkheads, and install new storefront glass. Also in 1941, the mezzanine level was converted for use as a mess hall for the military. Previously, a restaurant called the Rainbow Room had occupied this space.¹¹

Ownership transferred to A. Popper and A. Stiassni in 1953, and they hired engineer Francis H. Gentry to install acoustical tile ceilings in 1954. Gentry, who had served as the mayor of Long Beach from 1939 to 1942, was also responsible for adding interior non-bearing walls and toilets in the basement and first floor in 1956. As a registered structural engineer, Gentry had his office in the Insurance Exchange Building for a number of years. His office is listed in the 1948 and 1957 editions of the Long Beach City Directory, but he moved out by the time the 1966 edition was released.

Dr. W.P. Garrison purchased the building in November, 1956. For a brief time in 1960, the building was called the Commerce Exchange, but reclaimed its familiar name when James D. Compton gained ownership in the mid-1960s.

By 1966, the Insurance Exchange Building was feeling the effects of urban decay, white flight, and booming suburbia. Postwar prosperity and the rise of the automobile created a "drive-in culture"¹² in which increasing numbers of city dwellers moved to the suburbs to realize a common dream of home ownership, financial independence, and stable family structure. Between 1950 and 1970, the number of people living in American suburbs more than doubled from 36 million to 74 million, while the population of urban cities steadily declined.¹³ As new suburban construction flourished, the historic city infrastructure was neglected and abandoned, left to erode as a victim of supposed economic and social progress.

¹¹Long Beach City Directory: 1941.

¹²Kenneth T. Jackson. *Crabgrass Frontier: The Suburbanization of the United States* (New York: Oxford University Press. 1985), p.247.

¹³*Ibid.*, p.283.

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Long Beach was not immune to this national trend. Residents moved away from the city center to the suburbs, attracted by reasonable home prices and convenient shopping centers. Many downtown businesses followed the trend by closing up shop and relocating to the new suburban shopping malls. One observer noted that "owners of aging downtown buildings, including some of the architectural landmarks built in the 1920s boom, found it hard to get bank loans for improvements or even insurance amid ongoing worries about subsidence."¹⁴ Investing in downtown Long Beach was now considered a risky proposition, causing many historically significant buildings to be abandoned, forgotten, or destroyed.

Tenant records for the Insurance Exchange Building reflect the economic troubles that befell Long Beach in the late 1950s and 1960s. In 1948, the building was completely occupied; all offices and rental spaces were full with a variety of businesses and professionals. In 1957, twelve offices were vacant. Twelve offices were still vacant in 1966, as was the entire upper penthouse floor. By 1969, eighteen spaces were vacant and the penthouse remained empty.¹⁵ Within a span of just over twenty years, the building slipped from full occupancy to near emptiness.

To catalyze the gasping downtown economy, the city of Long Beach initiated a major redevelopment scheme in 1975. This plan razed the significant Art Deco city offices and the historic Carnegie Library in favor of a new high rise civic center, city hall, and main library. Other victims of urban renewal included the Fox West Coast Theater, the Pacific Coast Club, and the Jergins Trust Building, all significant pieces of architecture from the boom years of the 1920s. With such regular destruction, it was noted that "the wrecking ball dominated downtown beginning in 1980 with scores of buildings being razed."¹⁶ Yet once again, like it did after the 1933 earthquake, the Insurance Exchange Building escaped the fate of so many of its contemporaries.

In 1981, while other owners were tearing down their historic buildings, James D. Compton made a commitment to the Insurance Exchange Building by replacing a structural slab over the basement at a cost of \$50,000. William Roberts bought the building in 1987 and installed two canvas canopies on its south and east sides. Since then, no significant alterations have been made.

¹⁴Hillburg, p.107.

¹⁵Long Beach City Directories: 1948, 1957, 1966, and 1969.

¹⁶Hillburg, p.120.

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Significance Under Criterion C

Intertwined with its importance as a reflection of Long Beach's commercial and social history is the architectural significance of the Insurance Exchange Building. As a surviving example of the Commercial and Beaux-Arts Classicism styles, the building reflects the artistic notions and designs associated with those styles popular in the 1920s. It also features Art Deco elements from the 1930 remodeling, unusual stylistic additions that give the building a unique sense of character.

Exterior Commercial and Beaux-Arts Classicism Stylings

Developed prominently in Chicago, the Commercial style of architecture is applied primarily to multi-story office buildings and other commercial structures built between 1875 and 1930. Characterized by a tripartite scheme, buildings constructed in the Commercial style usually are of five to sixteen stories and have a flat roof, an overhanging cornice, and symmetrical fenestration. Windows are often rectangular, and ornament is wholly subordinate.¹⁷

With its tripartite division, regular massing, and overall symmetry, the Insurance Exchange Building is an outstanding example of the Commercial style. The first floor and mezzanine levels form a visual base, the repeating upper floors comprise a shaft, and the ornamental cornice line acts as a cap. The fenestration also marks the building as Commercial in style. While not original, the large double casement windows with upper and lower transoms provide a repetition of form and visual symmetry. The original pivot windows at the mezzanine level reinforce the style's fenestration pattern, while the first floor historically featured plate glass show windows.

The building's basic structural features and exterior skin reflect the Commercial style, but its decorative elements suggest the Beaux-Arts Classicism style with a distinct local influence. As the style adopted for many public and government buildings in the United States between 1880 and 1930, Beaux-Arts Classicism was borne out of the pictorialism professed at the Ecole des Beaux-Arts in Paris in the nineteenth century. Identified by such characteristics as symmetrical facades, light colored walls, elaborate detailing, egg and dart moldings, decorative panels, quoins, metopes, and swags, this style is often described as grandiose and

¹⁷Marcus Whiffen. *American Architecture Since 1780: A Guide to the Styles* (Cambridge, MA: The MIT Press, 1992), pp.183-190.

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monumental.¹⁸ Although the architecture of the Insurance Exchange Building is not monumental, its exterior does contain several elements of Beaux-Arts Classicism.

These elements include decorative terra cotta tiles and bas-relief panels, foliated swags and akrotiri at the cornice line, and colonettes festooned with elaborate ornamentation in between the pivot windows. In addition, the terra cotta cladding on the south and west elevations imitates a running bond and wraps around the corners to suggest quoins. The tiles and bas-relief panels provide the building with much of its character by depicting visual scenes relevant to the community. Between each window on the upper floors sit ornamental tiles with low relief decoration portraying tridents, sea serpents, and griffins. This nautical theme no doubt charmed Long Beach residents who knew the importance of the ocean to the city's economy and culture. Perhaps even more charming is the frieze with bas-relief panels just above the mezzanine level on the south and west facades. The panels depict children engaged in various playful activities, from sailing to a game of tag. They are divided by fluted triglyphs and are topped by a flat cornice with egg and dart molding, ornamental features associated with Beaux-Arts Classicism. Most compelling, however, are the panels' connections to the original owners of the building, the Middough Brothers, and the ability of such decorative elements to evoke the original use of the building as a boys' clothing store.

Brick Wall Signs

An intriguing feature of the building's exterior that contributes to its architectural significance is the collection of painted brick wall signs on the north and east elevations. These signs provide a glimpse into the building's history and are lasting reminders of its former tenants and clientele. Like the building itself, these wall signs reflect Long Beach's commercial history and the evolution of its economy.

¹⁸Cyril M. Harris. *American Architecture: An Illustrated Encyclopedia* (New York: WW Norton and Company, 1998), p.28 and Whiffen. pp.149-153.

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The significance of such signs cannot be understated. Commissioned by private companies or store owners to hawk their products, brick wall signs were efficient means of advertising in the days before billboards, neon, and television. Painters of these signs were known as “wall dogs”, and theirs was a craft of precision, creativity, and oftentimes danger. According to author William Stage, brick wall signs “comprise an historic record of bygone products and services” and are the “dying whispers of another age.”¹⁹ No longer popular methods of advertising, brick wall signs have gradually fallen victim to the restrictions of local sign ordinances, a lack of wall space, a loss of pedestrian activity, and a national preference for billboards. They are now rare pieces of commercial archeology.

The north and east elevations of the building include signs for Wilson’s, a clothing store that offered fashions by Timely Clothes. Famous for its “Balanced Tailoring,” the Timely Clothes company was based in Rochester, New York and operated twelve retail stores across the country in 1959.²⁰ Both of the signs employ words and pictorials to advertise the store. The signs portray a dapper man who seems to be tipping his hat, the national logo for Timely Clothes used in all of the company’s advertising campaigns. These signs are not original to the building, but city permit records indicate that Wilson’s store was a tenant by 1941. Thus, the two wall signs probably date between the early 1940s and 1959, when Timely Clothes was a firmly established company in Long Beach.

¹⁹William Stage. *Ghost Signs: Brick Wall Signs in America* (Cincinnati: ST Publications, Inc., 1989), pp.11 and 10.

²⁰<http://www.iib.rochester.edu>

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The Veloz and Yolanda Dance Studio also utilized brick wall signs. A large sign sits beneath Wilson's advertisement on the east elevation, while a horizontally-oriented sign on the north elevation is located between the fifth and sixth floors. The sign on the north elevation is barely legible, and the original sign on the east elevation appears to have been painted over by an advertisement for the Sawyer School of Business. These signs are not original to the building. They were most likely painted in the early to mid-1950s, when the Veloz and Yolanda Dance Studio occupied the mezzanine level. Prior to their arrival, the mezzanine had been rented by the Arthur Murray School of Dance in the late 1940s. Regarded as "America's foremost dance team," Frank Veloz and Yolanda Casazza were ballroom exhibition dancers who performed at clubs, in movies, and on tour in the 1930s and 40s. They later owned and operated a number of successful dance studios in southern California, one of which was located in the Insurance Exchange Building. Their style was influential and nationally recognized, so much so that Yolanda was used as the model for Walt Disney's Snow White.²¹

The entire building is advertised in its own right by a sign that wraps around the uppermost level of the north and east elevations. Proclaiming "Insurance Exchange Building" in block letters, the sign identifies the building and provides pedestrians with an instant source of recognition. Like the others, this sign is not original to the building. Its date is not known, but its significance lies in its ability to influence the popular name of the building. Residents of the city have long referred to the building as the Insurance Exchange Building, and continue to do so, perhaps influenced by the large visible sign that provides an undeniable label.

Exterior Integrity

The exterior of the building, with its combination of Commercial and Beaux-Arts Classicism styles and significant brick wall signs, has remained virtually unaltered since 1930. Such additions as metal signage, canopies, and vertical metal cladding are insignificant and easily reversible. The terra cotta cladding, bas-relief panels, decorative tiles, and fenestration pattern are all intact, giving the building a high level of integrity.

Interior Art Deco Elements

Stimulated by the Exposition Internationale des Arts Decoratifs et Industriels Modernes held in Paris in 1925, the decorative style known as Art Deco became popular in the United States in the late 1920s. Characterized by angular, rectilinear, or other geometrical ornamentation, the Art Deco style was used

²¹<http://www.streetswing.com>

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primarily in the design of skyscrapers and apartment buildings. Common motifs include fluting and reeding, often flanking doors or windows, and various frets, chevrons, and zigzags employed usually in low relief.²²

Inspired by the popularity of the Art Deco style, owner Wayne H. Fisher embarked on a major interior remodeling of the Insurance Exchange Building in 1930. Guided by contractor H.P. Strickland, the work included changes to the main entrance, lobby, and office spaces.

²²Harris, p.14 and Whiffen, pp.235-240.

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Following the architectural trends of the day, Fisher and Strickland chose to incorporate Art Deco designs into the remodeled interior. The new lobby was finished with black Belgian marble that contrasted with corrugated tiling and nickel-silver detail work--noted as the "latest modernistic combinations."²³ The lobby featured a geometric plaster ceiling, cylindrical chandeliers, and carved glass. The main entrance doors, composed of extruded nickel-silver, were framed by frosted glass sidelights and transoms carved by the Los Angeles Art Glass Company. These doors were pictured in a 1931 issue of *The Architectural Digest* in an ad for the Los Angeles Art Glass Company as one of their "many examples of fine glass carving."²⁴ Other Art Deco elements include the terrazzo entranceway, the carved glass panels above the elevator shafts, and the marble stairways.

Interior Integrity

The interior spaces, although subject to many minor alterations throughout the years, retain several significant features. These include marble stairways, toilets, and retail display areas. Extant character-defining elements from the 1930 remodeling are the lobby, entrance door, elevator shafts, plaster ceilings and walls, and intact office doors and transoms on the upper floors. Many of these features reflect the Art Deco style popular at the time of the remodeling, making the building an important artistic and architectural achievement as well as a significant piece of Long Beach's social and commercial history.

Conclusion

The Insurance Exchange Building has been a vital part of Long Beach's commercial life since its construction in 1924. Borne out of the oil boom of the early 1920s, the building has survived economic depression, earthquakes, downtown redevelopment, and uncertain tenancy to become a recognizable local landmark. Its simple massing, regular fenestration, and whimsical bas-relief panels have charmed residents and visitors for decades, and its Art Deco features represent historic artistic design.

The role of the Insurance Exchange Building as a physical manifestation of Long Beach's commercial and social evolution qualify it for listing in the National Register of Historic Places at the local level of significance under Criterion A. Its construction was a direct result of the economic fortunes bestowed upon the growing community of Long Beach in the 1920s. Thriving amidst the oil boom, hosting a diverse clientele, and serving as a focal point of downtown commercial life, the building reflects the history of Long

²³"Middough Edifice. . .", p.A12.

²⁴*The Architectural Digest*, volume VIII, number 2, 1931.

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Beach and the city's journey through decades of prosperity, recession, and resurgence. The building remains as a rare example of brick construction from the 1920s in the downtown core, as many of its contemporaries were destroyed by the 1933 earthquake, the flight from downtown in the 1960s, or the urban redevelopment plans of the 1980s. Its mere survival makes the Insurance Exchange Building a significant piece of local architecture and memory.

The Commercial and Beaux-Arts Classicism exterior elements and interior Art Deco features make the building an outstanding example of artistic and architectural design of the period 1924-30 and qualify it for listing in the National Register of Historic Places at the local level of significance under Criterion C. The exterior terra cotta bas-relief panels offer fanciful glances into the playful lives of children, the terra cotta tiles reflect an appropriate nautical theme with serpents and tridents, and the decorative upper frieze and akrotiri echo the classical design of the building. As one of only a few brick structures that survived the 1933 earthquake and 1980s redevelopment, the building is a rare example of the Commercial and Beaux-Arts Classicism styles of architecture. It is made even more unique by the high integrity of its exterior features, including the terra cotta decorative work, original pivot windows, and significant painted brick wall signs.

The character-defining features installed as part of the 1930 remodeling also retain a high level of integrity and contribute to the building's historic character and feeling. These features include the main entrance doorway on the south elevation, the main lobby's plaster ceiling and elevator bays, and those toilets with marble partitions and ceramic mosaic tiles. Having gained significance in their own right, the Art Deco features provide the building with an added layer of character, charm, and artistic achievement.

From the Middough brothers and their Boys' Shop to the roof-top gymnasium and numerous office tenants, the Insurance Exchange Building has housed a varied selection of people, activities, and businesses. This spirit of diversity and adaptability makes the Insurance Exchange Building one of the few remaining structures in Long Beach to have witnessed nearly eighty years of the city's history, growth, and evolution.

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Remaining Population of 1920s High Rise Office Buildings in Long Beach

NOTE: Each of the following buildings has been designated a local landmark by the City of Long Beach.

Building Name	Address	Date of Construction	Designation
Enloe Building	101 Pine Avenue	1906 (similar in type)	Listed in the National Register
Kress Building	445 Pine Avenue	1923	Ineligible for listing in the National Register but still of local interest
Farmers & Merchants Bank Building	320 East Pine Avenue	1923	Listed in the National Register
Security Trust and Savings Bank	110 Pine Avenue	1924	Submitted to SHPO for action but not reevaluated by SHPO
Insurance Exchange Building	205 East Broadway	1924	Preliminary determination of eligibility for listing in the National Register
Meeker Building	240 Long Beach Boulevard	1924	Ineligible for listing in the National Register but still of local interest
Pacific (Southwest) Tower Building	215 Long Beach Boulevard	1925	May become eligible for separate listing in the National Register when more historical or architectural research is performed on the property
Famous Department Store/Thrifty	601 Pine Avenue	1928	Ineligible for listing in the National Register but still of

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			local interest
Ocean Center	110 West Ocean	1929	Appears eligible for separate listing in the National Register
Long Beach Professional Building	117 East 8th Street	1929	Preliminary determination of eligibility for listing in the National Register

Buildings In This Context Which Have Been Heavily Altered or Demolished

Building Name	Address	Date of Construction	Status
Jergins Trust Building	100 East Ocean Boulevard	1917	Demolished
Press-Telegram Building	Pine Avenue	1924	Altered
Heartwell Building	1 Pine Avenue	1925	Demolished
Wise Company Store	Broadway and Pine	1929	Altered
Barker Brothers Building	145 East Broadway	1929	Demolished

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Section 10: Geographical Data

Verbal Boundary Description

Long Beach tract, 74 feet of lots 26 and 28, block 90.

Verbal Boundary Justification

The lot has retained its original, historic property lines.

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MAPS

Sanborn Map, 1950

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PHOTOGRAPHS

Photograph #1

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: South elevation, looking north

Photograph #2

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: South and west elevations, looking northeast

Photograph #3

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: West and south elevations, looking northeast

Photograph #4

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: North and west elevations, looking southeast

Photograph #5

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: East and south elevations, looking northwest

Photograph #6

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Detail of north and west elevations, looking northwest

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Photograph #7

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Detail of wall signs on east elevation, looking northwest

Photograph #8

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Detail of terra cotta ornamentation and cornice on south elevation, looking north

Photograph #9

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Detail of terra cotta panels and fenestration pattern on south elevation, looking north

Photograph #10

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Detail of fire escape at eastern corner of south elevation, looking northeast

Photograph #11

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Detail of fire escape and terra cotta bas-relief panels on south elevation, looking north

Photograph #12

Name of photographer: Carly Johnson
Date of photograph: April 9, 2002
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Detail of terra cotta bas-relief panels and moldings above the mezzanine level on south elevation, looking north

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Photograph #13

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: First floor main entrance lobby door on south elevation, looking north

Photograph #14

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Detail of frosted glass transom above main entrance lobby door on south elevation, looking south

Photograph #15

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Original first floor entrance lobby plaster ceiling, looking north

Photograph #16

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Detail of frosted glass panels above first floor main entrance lobby elevator, looking east

Photograph #17

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Open mezzanine level space, looking southwest

Photograph, #18

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Second floor corridor, looking southwest

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Photograph #19

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Original marble staircase leading from second to third floor,
looking northeast

Photograph #20

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Third floor office space and windows, looking northwest

Photograph #21

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Fourth floor corridor, looking west

Photograph #22

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Fifth floor men's toilet, looking north

Photograph #23

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Sixth floor elevator lobby, looking north

Photograph #24

Name of photographer: Jessica Ritz
Date of photograph: April 27, 2001
Location of original negative: Historic Resources Group, Hollywood, CA
Description of view: Penthouse interior and stairs leading to roof, looking southwest