NPS Form 10-900
(Oct.1990)

OMB No. 1024-0018

2/2

United States Department of the Interior
National Park Service

FEB 7

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 **Second Church of Christ Scientist**

other names/site number **Second Samoan Congregational Church**

2. Location

street & number **655 Cedar Avenue** NA ☐ not for publication

city or town **Long Beach** NA ☐ vicinity

state **California** code **CA** county **Los Angeles** code **037** zip code **90813**

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.)

Signature of certifying official/Title — Date: 15 FEB 2005

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: 4/1/05

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		buildings
		sites
		structures
		objects
1		Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Religion/church

Current Functions
(Enter categories from instructions)

Religion/church

7. Description

Architectural Classification
(Enter categories from instructions)

Neoclassical Revival

Materials
(Enter categories from instructions)

foundation **reinforced concrete**
roof **steel**
walls **reinforced concrete**
other **colored glass**

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

Second Church of Christ Scientist
Name of Property

Los Angeles, CA
County and State

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.)

Property is:

- ☒ 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.

Areas of Significance
(Enter categories from instructions)
Architecture

Period of Significance
1924

Significant Dates
1924

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder
Shields, Fisher & Lake

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

9. Major Bibliographical References

(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 # _____

Primary Location of Additional Data
- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☒ Local government
- ☐ University
- ☐ Other

Name of repository:

Second Church of Christ Scientist
Name of Property

Los Angeles, CA
County and State

10. Geographical Data

Acreage of Property ¼ acre

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	389500	3737420	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 Ruthann Lehrer

organization _____ date July 28, 2004

street & number 2730 Washington Avenue telephone (310) 828-0692

city or town Santa Monica state CA zip code 90403

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 The Second Samoan Congregational Church Attn: Misi Tagaloa

street & number 655 Cedar Avenue telephone (562) 628-9282

city or town Long Beach state CA zip code 90813

DESCRIPTION

Summary

The subject building is a monumental Neoclassical Revival church constructed in 1924 as the Second Church of Christ Scientist. Located at the southwest corner of Seventh Street and Cedar Avenue, in a residential neighborhood close to the central business district, its large scale and central dome make it a visual landmark of the area. Constructed of steel frame and reinforced concrete, it fills almost the entire 75 X 150 ft. lot. It has a rectangular mass for two-thirds of the building that is modified into a Greek cross for the upper third, where a cross gable pedimented roof has a central dome placed at the axis. The main eastern façade faces Cedar Avenue, with secondary elevations on the north and south faces. The main façade has four colossal Corinthian columns. Each elevation is symmetrical, and the architectural vocabulary draws from Roman and Greek precedents. The building has changed ownership several times since construction, but it has retained its historic integrity, with no significant alterations.

Setting

The church is prominently sited at a corner, Seventh Street being a major arterial. It is located in a densely populated residential neighborhood of single-family homes, apartments and condominiums, adjacent to the downtown commercial district. The area is designated as a local historic district, significant as the original residential neighborhood of Long Beach. Just to the south of the church property are three Victorian small-scale homes that predate construction of the church. The monumental scale of the church and its central dome make it a prominent visual feature of the neighborhood.

Architectural Description

The reinforced concrete building is a large scale rectangular mass with a medium pitched cross-gable roof ending in pediments. At the apex is an octagonal drum that supports a round drum and shallow dome. The circular drum is pieced with numerous arched windows alternating with flat pilasters. The main façade on the east along Cedar Avenue is dominated by a portico with four colossal Corinthian columns and a recessed entryway. Three entry doors spaced between the columns provide entry to the church vestibule. Pilasters mark the divisions of the entry doors, surmounted by a double frieze: a wider one with widely spaced rosettes and a narrower one with the motif of a continuous curling wave. This double frieze wraps around the entire building to divide the lower story from the upper. Above the doors, at the upper level, are three sets of colored glass casement windows. Pendular globe lanterns are suspended on chains from the porch ceiling above each door. The façade doors each consist of paired doors with a single pane

of glass and a transom. The portico constitutes a wide central bay that projects slightly forward by the width of one pilaster. Flanking the portico are two subordinate bays containing small narrow windows on the lower and upper levels. Tall paired pilasters frame the portico, and pilasters accent the corners of the building. The frieze above the colossal columns contains the name of the building (currently the Second Samoan Congregational Church); this frieze continues around the entire building. A secondary entablature above the cornice has inset panels that continue the lines of the columns and pilasters; this element is carried around the entire building. The ground floor level is scored into rectangular blocks simulating cut stone, a motif carried around all four sides of the building. A bronze panel with the date "1924" is set into the east façade corner near the intersection of the two streets, as a cornerstone; this feature is original.

At the upper level, four pediments mark the ends of the cross-gable roof, framed by a simple projecting cornice. In the center of the pediment is a roundel with a seven-pointed star. The pediments on the east and west sides are recessed from the wall plane. On the north and south elevations, the pediments are flush with the wall plane.

Each façade of the building is symmetrical, consisting of a main central bay flanked by subordinate bays. The composition of the building is based upon division and subdivision into units of threes, articulated by flat pilasters and friezes. The main east façade and the secondary north and south facades are dominated by a central bay and flanked by subordinate bays.

The north elevation along Seventh Street is a secondary façade, subordinate to the main façade on Cedar Avenue, but a major architectural element. It echoes the three bays of the main façade, with colossal pilasters replacing the façade's Corinthian columns. The flanking bays are wider, as necessary for the side elevation. The three bays are articulated with flat pilasters of varied dimensions. The central bay is subdivided into three bays; the sides into two bays. The central bay is crowned by a triangular pediment echoing that of the façade, with a similar roundel inscribed with a seven-point star inside. Three sets of windows are placed in the central bay, the middle ones dominating by their extended length. These windows contain colored glass, and more detailed design occurs in some of the panes: a roundel inside a diamond inside a square, with the roundels containing small narrative religious scenes. The lower windows are casement sash, and the upper ones have a geometric grille of verticals, horizontals and diagonals. At the ground floor, the side bays contain entry doors with classical frames: a pediment supported by scrolled brackets and side pilasters. A wrought iron lantern is placed beside each door.

The south elevation. abutting a smaller Victorian house and a small parking lot, is identical to the north, except that there is only one door accessing the interior. The rear elevation on the west is plain and utilitarian, and is not articulated with pilasters or other details. There is a row

of rectangular windows illuminating interior rooms. Here is found the only exterior alteration to the building, a steel ramp for wheelchair access that wraps around the west and south elevations.

All windows and doors are original. The exterior was repainted white several years ago, matching the original color of the building. The stars inside the medallions on the pediments are painted yellow, done at the time of the repainting. The name of the current owner, the Second Samoan Congregational Church, is placed on the frieze above the entry columns, replacing the original moniker for the Second Church of Christ Scientist. The original steel roof remains in place.

Interior:

The vestibule of the church is small, a one-story hall with a shallow barrel vaulted ceiling above a profiled cornice. The floor is marble, a light color framed with darker trim. Small offices are placed on both sides of this space. Opposite the entry doors, stairs lead to the auditorium. The main stairway in the center leads straight into the auditorium and extends forward over the lobby floor with curved, wider treads at the bottom. At each side is a dog-leg stair leading up into the sides of the auditorium. The walls around the stairwell are panelled.

The auditorium is a large unified space that occupies most of the interior. It is 67 x 120 ft. It has a sloped floor extending the full length of the room and an elevated stage at the front. The entry stairs are placed 2/3 of the distance from the stage to the rear wall, which constitutes the east façade. Two side aisles divide the pews into three groups, the center being the largest. They have the original dark wood finish, and are curved. The pews at the rear, placed behind the access stairs, are straight and are stepped up on risers. The side walls are divided into bays by tall pilasters with Corinthian capitals, echoing the exterior. Horizontal friezes punctuated with rosettes, and a profiled frieze with dentils, separates walls from ceiling. Three vents at the top are covered with decorative grilles. A lower ceiling height along the side walls steps up to the central ceiling, which is articulated with deep coffers. The sides of the coffers are detailed with elaborate profiles. The original chandeliers hang from the centers of coffers. The middle of the ceiling forms a Greek cross, the central panel containing the seven-pointed star from which hangs the largest chandelier. The chandeliers are round and flat with bronze rims. A smaller circle is placed in the center of the bottom face, and the glass globes are subdivided by metal strips into four quadrants. The only alteration in the interior is florescent lighting installed in the lower side ceilings on both sides.

From the interior, the color and detailing of the tall side windows are legible. They are colored blue and gold. The roundels inside the geometric motifs contain rosettes in the center windows, and religious dedicatory scenes in the others.

The elevated stage is recessed into the wall, and contains a choir loft above screened with a decorative grille. Two doors at the rear of the stage are framed with pediments, pilasters and scrolled brackets, repeating the design of the side doors on the exterior. The frieze above the stage contains floral swags, with dentils above. A door placed on each side of the stage area leads to small offices behind the stage. There are two small offices at the upper level sides of the auditorium, that have windows in the East façade.

The dome is an exterior feature only and is not visible from the interior. It is accessed by a stepladder from a side room.

The lower level contains various rooms that serve support and community functions. This level is accessed from exterior ground floor doors and from two interior stairways. The original Sunday School was located here. Today this area contains meeting rooms, storage, an office and bathrooms. It is not known whether the configuration of the lower level interior rooms is original or not; however, this area does not contain significant architectural features.

NARRATIVE STATEMENT OF SIGNIFICANCE

The Second Church of Christ Scientist is significant as an outstanding monumental building in the Neoclassical Revival style, built by a religious organization growing rapidly in the early years of Long Beach's history. It is eligible for the National Register under Criteria C, at the local level of significance. Under National Register Criteria Consideration A, it is a religious property significant for its architectural characteristics only. As an intact and beautifully designed work of Neoclassical Revival architecture, it possesses high artistic values. The architectural and construction firm responsible for this building, Shields, Fisher and Lake, designed several buildings that are currently listed on the National Register: the Hollywood Roosevelt Hotel in Los Angeles and The Willmore in Long Beach. The Second Church of Christ Scientist reflects the popularity of period revival styles in the 1920's. Based upon Roman Imperial classicism as filtered through a Beaux-Arts vision, the choice of this style illustrates the aspirations of the congregation towards classical grandeur. The building maintains its original integrity and is in good condition. It was designated as a Long Beach Historical Landmark in 1990.

HISTORICAL OVERVIEW

The City of Long Beach was founded in 1888. Religious organizations played a major role in the early growth of the city. As early as 1884, the Methodist Resort Association decided to make Long Beach the site of its annual camp meeting, and to build a large wooden tabernacle for its revival services. The Methodist Tabernacle was one of the first organizations to establish a presence in the new city, and for many years remained one of its most important institutions. The early historian of Long Beach, Walter H. Case, states that church life was one of the principal foundation stones upon which the City of Long Beach was built. A large number of religious denominations inaugurated activities there during the 1880's and through the early years of the 1900's.

A Christian Science association was established in Long Beach in 1902, early in the City's history . The first place of religious assembly was a small seaside cottage called "The Barnacle," which was rented and remodeled as a place of worship. The incorporation papers for the First Church of Christ Scientist in Long Beach were filed in the summer of 1904. For the next eight years, the church held services in various rental locations as the congregation grew in size. In March 1912, land was purchased to erect the first church edifice, with a seating capacity of 1,000. Located on the 400 block of Elm Avenue in the central business district, the building was completed in 1913. That building was designed in a modified Neoclassical style by noted Los Angeles architect Elmer Grey.

As attendance and membership grew, 28 members from the first church incorporated on December 19, 1919 as a second branch of the Mother Church in Boston. After renting space in various locations, the membership decided to construct a second church on land at the corner of Seventh Street and Cedar Avenues, in a residential neighborhood close to downtown. The cornerstone for the Second Church of Christ Scientist was laid on June 16, 1924, and the building was completed by January 1925. It cost $200,000 to build and accommodated 1,200 in its auditorium. Opening day was January 11, 1925.

The Second Church of Christ Scientist sold the subject property in 1978 and vacated the premises. It was purchased by Centro de la Raza in 1986, a non-profit organization serving as a cultural center for the Latino community. They lost the property due to insufficient funds. In 1994 it was purchased by the Second Samoan Congregational Church, the current owner.

ARCHITECTURAL SIGNIFICANCE

A newspapaper article (The Independent, July 4, 1944) called the edifice "(a) concrete temple of classic design, with dome." This description identifies the classical temple form as the architectural basis for the design. Each face of the building consists of a pediment supported by colossal Corinthian columns at the façade and pilasters at the north and south façade. Each façade is symmetrical, and the articulation of each part is distinct within the framework of a composition unified by repetition and continuities. The architectural vocabulary stems from classical precedents – primarily Greek and Roman - using classical columns, pilasters, Corinthian capitals, friezes, classical cornices, pediments, and a dome. The pedimented door frames, and the unadorned entablature are other classical features. On the interior, the ceiling of the auditorium features a coffered, symmetrical ceiling, as well as colossal pilasters, friezes, and cornices.

The building is significant as manifesting many architectural features of the Neoclassical Revival style, and it remains in pristine condition, virtually unchanged since 1924. The only exterior alteration is the addition of a ramp in the rear for disabled access; inside, some florescent lights were added at the sides of the auditorium.

Neoclassicism was one of the revival styles that appeared at the end of the 19th century and was popular through the 1920's. In Long Beach, it made its first appearance with the construction of the City's first City Hall in 1899. The façade of this building was based upon a Roman temple set upon a base, or ground floor, of scored plaster resembling stone blocks. This building has been demolished. Neoclassicism next appeared as the exterior elevation of the Long Beach Plunge, or bathhouse, a Roman Revival design using colossal Corinthian columns. This building was the signature building of the beachfront amusement park that constituted the City's major attraction in the early part of the 20th century. The Carnegie Library, constructed in 1909, used the Neoclassical style (now demolished). Other examples were: the first Polytechnic High School, 1911 (demolished); Horace Mann School, 1914 (demolished); the Farmers and Merchants Bank, 1922 and Security Bank, 1924; the First Church of Christ Scientist, 1913; the First Christian Church, 1922 (demolished); the York Rite Masonic Temple with its Greek temple façade, 1927; and finally, the Municipal Auditorium of 1932 (demolished).

Most of the religious buildings constructed in Long Beach in the 1920's utilized medieval revival and primarily gothic revival precedents. The Christian Science churches stand out in this context in their Neoclassical clothing.

The Neoclassical Revival style was generally used in association with major institutional buildings, both civic and ecclesiastical. It was part of a broader trend, in the 1920's, of "period revival" architecture,

which also included Gothic, Tudor, Georgian, Spanish Colonial, Egyptian and Mayan. The Neoclassical variant, however, was associated with the "City Beautiful" movement that emerged from the Chicago World's Fair of 1893 and which utilized monumental classical, primarily Roman, precedents. The combination of a temple façade with a rectangular mass capped by a dome derives ultimately from the Pantheon in Rome. This venerable origin provided the basis for using Neoclassical design on buildings of civic grandeur and importance.

Many of America's most important architects practicing in the early 20th century were influenced by the Beaux-Arts movement, a school of traditional architecture based upon classical Greek, Roman and Renaissance design that emanated from the Ecole de Beaux Arts in Paris from the 18th, 19th and early 20th centuries. The academic design principles of the Beaux-Arts were based upon the Greek and Roman classical orders; the organization of buildings into base, shaft and capital using the three-part division of the classical column; principles of symmetry and balance; and Greek and Roman decorative motifs.

According to Gleye in the chapter on Historical Revivalism, in *The Architecture of Los Angeles*, "Following the World's Columbian Exposition of 1893 in Chicago, probably the greatest statement of Beaux Arts splendor ever created, Beaux Arts principles became the standard for large-scale architecture for over three decades. Particularly in institutional and commercial buildings, the Beaux Arts ethic dominated nearly every American city..." (p. 99).

In its strict adherence to principles of Roman classicism, and in the simplicity and severity of its manifestation in the Second Church of Christ Scientist, the building is significant as an example of Beaux-Arts Neoclassical Revival.

David Gebhard and Robert Winter, in the 1985 edition of their *Architecture in Los Angeles: A Compleat Guide*, use the Second Church of Christ Scientist in Long Beach as the prototype to illustrate their architectural description of the Beaux Arts, City Beautiful Classicism (1890-1930) (p. 478). There is a photograph of the church and an explanation of Beaux Arts Classicism, also called Neo-Classical Revival. The text states:

> "Beaux Arts Classicism embraces a variety of historical classical modes which came to be used in the U.S. from the early 1890's through the 1920's. The great buildings associated with the style are a mixture of late-nineteenth century Parisian Neo-Baroque, a renewed grandiose fascination with Roman Imperial architecture, and a continued interest in Italian Renaissance architecture. The American Beaux-Arts also embraces the late-nineteenth-century Renaissance Revival and what loosely could be called the Neo-Classical Revival. As a style it usurped all others to become close to the only packaging for a public building..."

Robert Winter, in his *Architectural Guidebook to Los Angeles*, a later edition of the book referenced above, notes that this building has "a hint of the Byzantine." That hint may be found in the dome, whose shape and configuration of closely spaced arched windows are reminiscent of Byzantine architecture. This inserts an eclectic element into the otherwise strictly Greco/Roman classical design, and typifies the eclecticism often found in period revival styles in California.

ARCHITECT

The first mention of this project in the Southwest Building and Contractor, on January 11, 1924, mentions the contractor as Trewitt-Shields, with an office in Los Angeles. Subsequent notices on June 6 and July 11 from that year mention the firm Shields Fisher & Lake as responsible for the design and construction. This change indicates the moment that H. Rafael Lake joined the firm and it was reconstituted. A biography of Lake notes that he joined the Trewitt-Shields Company in late 1923 as staff architect. Shields, Fisher & Lake was a Fresno firm working in design and construction. Biographical information on H. Rafael Lake credits him with the design of several notable buildings in Fresno: the Californian Hotel (1924); the Wilson Theater (1926); the L.C. Wesley Super Garage (1931) - the earliest major use of Art Deco in Fresno; and the Blue Cross Veterinary Clinic (1936) in the Moderne style. H. Raphael Lake (1894-1958) received his architectural education at the University of California and the Massachusetts Institute of Technology, from which he graduated in 1916. He apprenticed under Cass Gilbert and worked in New York for several years. He visited Fresno in May 1921, where his father was involved in planning the Californian Hotel for Sun Maid Hotel Corporation. After briefly practicing in San Francisco, he moved to Fresno in 1923 when he received the commission to design the hotel. After he joined the Trewitt-Shields Company in late 1923 as staff architect, the firm reorganized as Shields, Fisher and Lake in 1924, and in 1925 it became Fisher Lake and Traver. The firm had an office in Los Angeles as well as Fresno. Among the firm's projects were the Stillwell Apartments (later, the Willmore) in Long Beach (1925) and the Hollywood Roosevelt Hotel in Los Angeles, both of which are listed on the National Register of Historic Places. Lake also designed several fine residences in Fresno.

SIGNIFICANCE

Eligible under Criterion C, the Second Church of Christ Scientist is an outstanding example of Neoclassical Revival architecture, used for an ecclesiastical building. With its monumental scale intended to convey importance, the Roman classical precedents for the design allude to the prestige of classical antiquity. The architectural vocabulary is a well-developed rendition of Neoclassical design – using Corinthian capitals, classical pediments, a symmetrical three-bay system, a central dome, classical door surrounds, friezes and pilasters of various dimensions which both clarify each part and unite it to the whole. The Neoclassicism reflects the period revival architectural trends of the 1920's and also reflects the Beaux Arts traditions that retained high prestige in American architecture for major institutional buildings. The Second Church of Christ Scientist is outstanding as a work of ecclesiastical architecture that is based upon classical precedents, rather than medieval or gothic revival precedents that were more typical for churches in Long Beach at the time. The building is relatively unadorned and uses few decorative embellishments. An eclectic touch appears in the Byzantine dome. The building retains a high level of integrity with respect to location, design, setting, materials, workmanship, feeling and association. It is in good condition and has had almost no alterations since it was constructed in 1924. A number of the Neoclassical Revival buildings in Long Beach have been destroyed or demolished, so that only a few other examples remain.

MAJOR BIBIOGRAPHICAL REFERENCES

Blumenson, John J.-G., Identifying American Architecture, AASLH Press, Nashville, Tenn., 1981.

Case, Walter H. History of Long Beach and Vicinity, Arno Press, N.Y., 1974.

Gebhardt, David and Winter, Robert. An Architectural Guidebook to Los Angeles, Gibbs Smith, Salt Lake City, 2003.

Gebhardt, David and Winter, Robert. Architecture in Los Angeles: A Compleat Guide, Gibbs M. Smith Inc., Salt Lake City, 1985.

Gleye, Paul, The Architecture of Los Angeles, Rosebud Books, Los Angeles, 1981.

Hillburg, Bill. Long Beach, The City and Its People, Carlsbad, California, Heritage Media Corp., 2000.

Powell, John Edward, Biography of H. Raphael Lake. "A Guide to Historic Architecture in Fresno," California, 1996.. http://fresno.edu/preserve

Southwest Builder and Contractors, January 11, 1924, p. 47; June 6, 1924, p. 56; July 11, 1924, p. 58.

"Christian Science Churches Play Historic Role in L.B." *Independent Press-Telegram*, December 27, 1975, Section A p. 6.

"Second Church of Christ Scientist is 'a treasure that needs to be saved.'" *Press-Telegram*, April 18, 1995, section C, pp. 1, 4.

"New Scientist Church For City." *Long Beach Press*, March 2, 1924. Section III, p. 8.

"L.B. Science Church 50 Years Old." *The Independent*, December 27, 1947.

"Christian Science Dedication Today." *The Independent*, June 4, 1044.

"Christian Science Church Dedication Rites Today." *Press-Telegram*, June 4, 1944.

Long Beach City Directories, 1911-1924.

Department of Planning and Building, City of Long Beach, Second Church of Christ Scientist landmark files.

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Second Church of Christ Scientist
Los Angeles, California

Section number 10 Page 1

VERBAL BOUNDARY DESCRIPTION

The property is situated on lots 1, 3, and 5 of block 38 of the Townsite of Long Beach. The property is a rectangular parcel 75 X 150 feet, located on the southwest corner of Cedar Avenue and Seventh Street in Long Beach, California.

BOUNDARY JUSTIFICATION

These are the historic and current boundaries of the property.

OMB Approval No 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

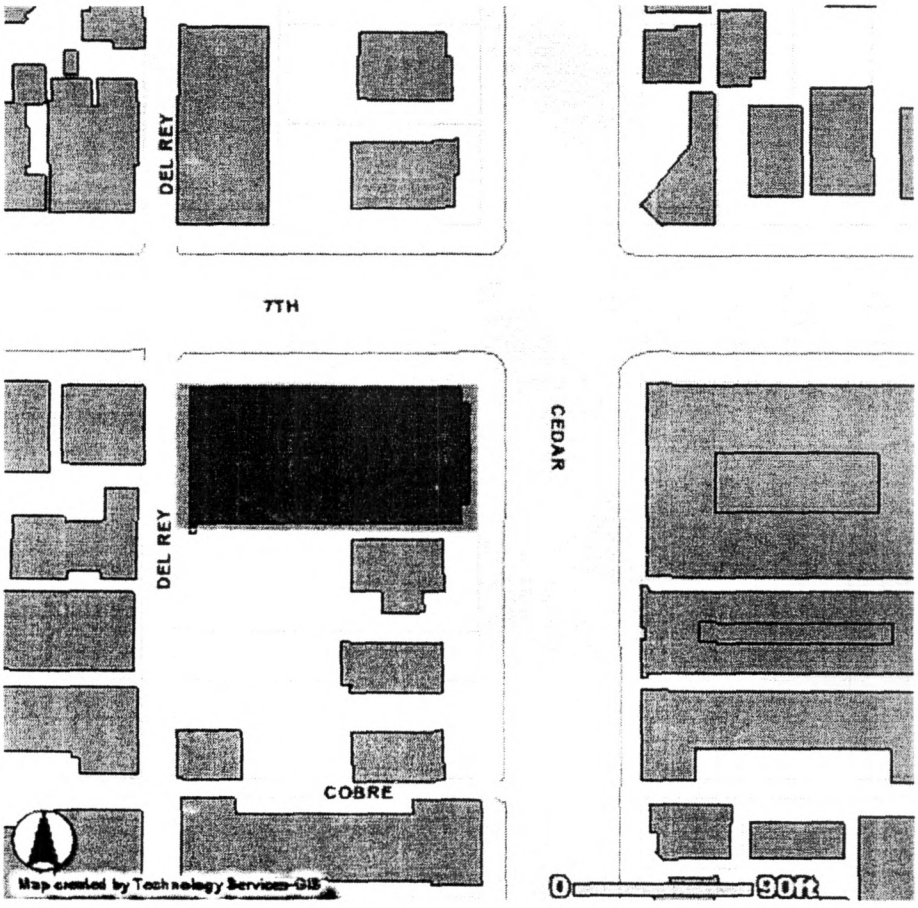
Second Church of Christ Scientist
Los Angeles, California

Section number 12 Page 1

ADDITIONAL DOCUMENTATION

SKETCH MAP

The subject property is shown as the dark grey building at the southwest corner of Cedar Avenue and Seventh Street. The dimensions are: 75 feet on Cedar Avenue, 150 feet on Seventh Street.



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

ADDITIONAL DOCUMENTATION

PHOTOGRAPHS

Second Church of Christ Scientist
655 Cedar Avenue
Long Beach, California

Los Angeles County, California

Photographer: Ruthann Lehrer

Date of photographs: 2004

Negatives located at 2730 Washington Avenue, Santa Monica, California

Photograph 1: East and North facades, view from Northeast corner

Photograph 2: Detail of East façade

Photograph 3: East and South facades, view from Southeast

Photograph 4: South façade

Photograph 5: Rear, or West, façade

Photograph 6: Handicapped ramp, southwest corner, view from Southwest

Photograph 7: Interior of auditorium

Photograph 8: Detail of coffered ceiling, auditorium