

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.

1. Name of PropertyHistoric name: The Breakers Hotel **DRAFT**Other names/site number: The Hilton Hotel at Long BeachName of related multiple property listing: N/A

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

2. LocationStreet & number: 210 E. Ocean BoulevardCity or town: Long Beach State: California County: Los AngelesNot For Publication: ☐ Vicinity: ☐**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, 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 at the following level(s) of significance:

___national___statewide___local

Applicable National Register Criteria:

___A___B___C___D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

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 ☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u></u>	buildings
<u></u>	<u></u>	sites
<u></u>	<u></u>	structures
<u></u>	<u></u>	objects
<u>1</u>	<u></u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/hotel

Current Functions

(Enter categories from instructions.)

DOMESTIC/hotel

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th AND 20th CENTURY REVIVALS/

Spanish Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: foundation – CONCRETE/precast; walls – CONCRETE/cast-in-place; roof – TERRA COTTA

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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Summary Paragraph

The Breakers Hotel was built in 1926, designed by architects Walker & Eisen. Changing ownership and use of the building prompted alterations in 1927, 1939, 1947, 1967, 1982, 1990, and 2025. Executed in the Spanish Colonial Revival style, the building is fourteen stories in height. It is built of cast-in-place reinforced concrete covered with smooth stucco and stucco embellishments. There are four exterior elevations, asymmetrically arranged and ornamented with Spanish Colonial Revival-style features. The building is situated on a sloping hillside that rises in elevation from the south side of the parcel to the north; the lowest two floors, the basement and Arcade, are partially located below grade. The first two above-ground stories comprise the base and are rectangular in plan. The building then steps back at the third story on the east elevation and partially on the south elevation to form an L-shaped floor plate that rises to the thirteenth story. It is topped with an arcaded tower comprising the fourteenth floor, and an open octagonal lantern above that. The building is located in downtown Long Beach, situated on the south side of E. Ocean Boulevard between Collins Way and South Locust Avenue. It is set back from E. Ocean Boulevard with a semi-circular drive located to the north that is surrounded by grass and landscaping, as it was historically. The hotel retains its panoramic views of the ocean. The building itself displays a high level of integrity relative to its original 1926 design, particularly on the exterior. The hallmarks of its Spanish Colonial Revival design are present in the elaborate four-story entrance portal, eleventh-floor balconies, and arcaded lantern. Alterations carried out in 1939 gave the building an element of modernism, reworking the thirteenth floor into a restaurant space to capitalize on ocean views with broad expanses of windows, and a new second floor above the hotel's east wing. A recent rehabilitation completed in 2025 has preserved these historic elements.

Narrative Description

Setting and Site

The Breakers Hotel is located in downtown Long Beach, California, on the south side of East Ocean Boulevard between South Locust Avenue to the west and Collins Way to the east. The south boundary of the property is a service alley running parallel to Ocean Boulevard. The building touches the property boundaries on all sides and is set behind a municipally-owned linear plaza on the north side of the hotel known as Victory Park, which extends several blocks along the southern side of Ocean Boulevard. The main axis of the building runs east-west across the site, with the primary façade facing north onto East Ocean Boulevard. The surrounding topography slopes downward from the north toward the ocean.

Most of the surrounding buildings to the north of the hotel are office buildings of Modernist design, while the structures along Ocean Boulevard's south side, east and west of the Breakers Hotel, are large apartment buildings. South of the hotel site is an entertainment complex known as "Waterfront," occupied by the Long Beach Convention & Entertainment Center, the Long Beach Arena, a hotel, a shopping center, restaurants, and waterfront areas. The Port of Long Beach is situated on the shoreline southwest of the Waterfront area.

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Across Ocean Boulevard, the Breakers Hotel faces two modern office buildings known as 211 Ocean and 249 East Ocean, as well as a pedestrian walkway (The Promenade) terminating in South Locust Avenue. To the east of the Breakers Hotel is a public plaza called Terrace Plaza, a paved and landscaped open space surrounding a shallow fountain. The plaza serves as the entrance court to the Long Beach Terrace Theater. To the south of the building, across the service alley is an apartment building called The Crest. This building is seven stories and constructed in 2020. Across South Locust Avenue to the west is an office building (180 East Ocean).

Exterior

Overall Appearance

The Breakers Hotel is a lofty, massive fourteen-story hotel building in the Spanish Colonial Revival style. The building's street elevations facing Ocean Boulevard, Collins Way, and Locust Avenue are built of stone, cast stone, and stucco, painted a uniform white. This treatment continues along the elevation facing the service alley in the rear, where the exterior of the two sub-grade levels is exposed. Overall, the building reveals a high degree of skilled craftsmanship and design in traditional masonry construction, communicated through its Spanish Colonial Revival stylistic flourishes that comprise its character: the elaborate entrance portal that rises four stories, finely detailed balconies and arched windows, and the arcaded fourteenth story pavilion and surmounting octagonal lantern to take advantage of the ocean views.

Front (North) Facade

The primary facade is the north elevation facing E. Ocean Boulevard. Visually, the façade is expressed in three separate sections: a three-story base, a nine-story shaft, and a two-story crown topped with an octagonal lantern. The base runs the entire width of the building and is defined by thirteen storefront or entrance bays. The main entrance is at the center of the base. Its Spanish Colonial Revival door surround rises four stories, the top two being positioned in the tower shaft, and is flanked by storefronts on the first story and window openings on the second through fourth stories. The entrance portal consists of recessed entry doors within a four-story Spanish Colonial Revival-style door surround. This surround has projecting pairs of Composite-order pilasters that extend from the first through second stories. "Atop the pilasters on either side, the architrave has foliate forms punctuated by stylized scallop shells. The frieze features rosettes carved in relief above each pair of pilasters, topped with egg and dart and modillion block moldings. Above the frieze are richly carved foliate forms supporting on either side serpent shaped colonettes with star fish capitals and scrolled broken S-brackets. Various richly carved dentils, rosettes, and acanthus leaf forms above the colonettes lead to a projecting cornice. The projecting cornice has two classical mermaids to either side of richly carved brackets that support a broken neck pediment. The pediment has rosettes in relief on either side of a crowning nautical motif with a five-pointed raised star at the top."¹ Within the door surround, the recessed entry doors are black metal-framed double doors surrounded by black metal and glass infill. The reveal is ornamented with a pair of modified Composite-order pilasters to either side of the main

¹ Laura O'Neill and Emily Rinaldi, "The Breakers Hotel" (Historic Preservation Certification Application Part 1 – Evaluation of Significance, June 21, 2018), 2.

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entry doors and cast stone ceiling with rosettes. Also within the door surround are historic six-over-six double-hung windows; four at the second and third stories and two at the fourth story. These windows have ornate surrounds that feature Composite-order pilasters with projecting volutes at the second story and semi-circular niches embellished by raised concentric scallop shells at the third story.

There are six storefront bays to the east of the main entrance and six storefront bays to the west. For descriptive purposes, the storefronts will be numbered as bays 1-13 starting at the east end of the façade, with the entrance being Bay 7. All storefronts were restored to their historic 1926 appearance in the 2019-2025 rehabilitation and are composed of modern, black metal frames topped by a header, which divides them from the nine-light transom windows grouped in threes and separated by turned beads. Bays 2, 5, 6, 7 (main entrance), 10, 11, and 13 serve as entrances, while Bays 1, 3, 4, 8, and 9 have storefront windows. Bay 12 has been infilled.

Bays 1 through 5 of the base are two stories tall, topped with a parapet above the second story enclosing the open third floor pool deck. The second story of Bays 1-4 contains wide windows divided into six parts, composed of a picture window with casement flankers and transoms above, dating from the 1939 renovation. These windows are connected via a moulded sill course. Above Bay 5 is a pair of small arched openings leading to a fire escape with a decorative metal railing dating from the building's construction. At Bay 5, the building reaches its full height. The second and third stories of Bays 6 and 8 flanking the main entrance contain single, non-operable one-over-one double-hung windows, while Bays 9-13 have pairs of the same windows. These double-hung windows are new aluminum-clad units replicating the historic 1926 fenestration configuration. Moulded cornices are placed above the second and third floors of the base. Bays 9-11 are set slightly back from the plane of the rest of the façade.

The shaft of the building rises nine stories above the base, beginning at the fourth floor at Bay 5. Above Bay 5 is an elevator and stair shaft, enlarged to the east in 2019, and a small projection in front of the extension capped by a shed roof above the fifth floor. Bay 6 marks the beginning of the primary plane of the façade. Fenestration rhythm in the shaft is identical to that of the second and third floors of the base, with single windows positioned in Bays 6 and 8, and paired windows in Bays 7 and 9-13. The windows in these openings are also new aluminum units identical to those below. As in the base, Bays 9-11 are set back behind the plane of the rest of the façade. The shaft is divided between the tenth and eleventh floors, where a molded cornice spanning the façade is punctuated by decorative balconies in Bays 7, 10, and spanning Bays 12 and 13. The balconies in Bays 7 and 12-13 are supported by vaulted brackets, and in Bay 10 by corbels. The tenth-floor windows situated beneath the vaulted brackets are round-arched. Above the balconies, flat pilasters separate the window openings at the eleventh and twelfth stories. These pilasters terminate in round arches above the twelfth story, framing the arched window openings below. A decorative cartouche is placed above the arched windows at Bays 12-13. The shaft of the building ends at the top of the twelfth floor with a shallow stepped transition to the crown above.

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The façade's crown begins at the thirteenth story, where the fenestration changes. The elevator and stair shaft in Bay 5 rise through the fourteenth floor, where two levels of two six-light windows mark that floor and its mezzanine, and another identical window on the mezzanine is positioned above Bay 6. Bays 6 and 8-11 have steel picture windows with casement flankers, while Bay 7 has a ribbon of five steel-sash single light windows, all dating to the 1939 renovation. Bays 6 and 8 are capped with two pyramidal roofs clad in red clay tiles. Between the pyramidal roofs, an arcaded pavilion forms the fourteenth floor, and a pilastered octagonal lantern is positioned above the pavilion (see descriptions below Pavilion (14th Floor) and Lantern). A thirteenth-floor addition is slightly set back from the building's north elevation above Bays 12 and 13, constructed in 1947 as an expansion for the Sky Room restaurant.

Side (East) Elevation

The east elevation facing Collins Way is fourteen stories in height and has two subterranean levels, most of which is set back from the property line. The base of the façade extends five floors from the basement level through the parapet enclosing the third floor. The first four floors along the property line are five bays wide and clad in stone or cast stone. There are three infilled window openings at the basement level; the northernmost two have been partially infilled with metal grates. At the Arcade level above, there are four sills indicating infilled windows. A recessed access door to the Arcade level is set in the second bay from the north. Near the foot of this access door is the stair providing access to the ground level storefronts. At the first floor, there are three round arched window openings in the southernmost bays. The northernmost window has been infilled and faux-painted to resemble the original window configuration, while the original steel fenestration still forms the two remaining arched windows. To the right of the three arched openings are two blind recesses. There are five large steel windows divided into six parts, composed of a picture window with casement flankers and transoms above, dating from the 1939 renovation. These windows are connected via a moulded sill course while a header course extends above. A simple ogee cornice is situated at the top of the second floor, supporting a parapet above.

The building steps back at the third story forming the L-shaped volume that rises to the fourteenth-floor pavilion and rooftop lantern. The center of this elevation projects outward between the third and fourteenth stories, which is the east wall of the elevator shaft and egress stair added in the 2019-2025 rehabilitation. Consistent with the original massing and fenestration, it has two centered windows at each floor, fourth through thirteenth, with only one window present on the fourteenth floor and its mezzanine, which is the arcaded pavilion below the lantern. Between the third and fifth stories, this center portion is flanked on either side by narrow projecting volumes topped with sloped red clay tile roofs. Each of these three-story volumes has one window opening per floor on the east face and one window opening per floor on the north or south face. Above the fifth story, the center portion is flanked on either side by a single window opening. There are molded cornices at the tenth floor and above the thirteenth and fourteenth floors.

Side (West) Elevation

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The west elevation facing Locust Avenue rises thirteen stories and has two exposed subterranean levels. The lowest four levels are clad in stone or cast stone and the upper stories are clad in smooth stucco. There is a large garage opening with a roll down metal door at the basement level. Above the garage opening at the Arcade level are three infilled window openings. To the north of these window openings is a portal opening to a short staircase leading up to the Arcade level. The stair, covered with a barrel-vaulted ceiling, leads to a pair of muntined metal entrance doors flanked by sidelights; together, these are set between Composite-order pilasters situated on the side walls. To the north of the Arcade entrance is a blind arch. At the ground floor, large blind rectangular window frames with cornice heads flank three larger, round arched window openings, which are identical to those on the east elevation. The center arched window has been infilled and faux-painted to resemble the flanking windows, while the flanking arched windows retain their historic steel sash. Positioned above the three arched windows are three projecting polygonal bays in the center of the west elevation that extend from the second through the twelfth story, flanked by single window openings to the north and south. Fenestration on the west façade is aluminum sash replicating the building's original fenestration of one-over-one double hung windows from the second floor rising to the twelfth floor. The replacement windows are non-operable. Moulding bands continue from their positions on the main façade, extending to the rear elevation. The thirteenth floor is the Sky Room addition which has a ribbon of windows flush with the primary plane of the wall.

Rear (South) Elevation

The south elevation faces a service alley and is fourteen stories in height. Composed of painted poured concrete up through the ground floor, it is clad in smooth stucco from the second story upward. The first three levels have large window openings evenly spaced throughout, although some window openings have been infilled. There are four secondary entrances into the basement level consisting of single or double metal slab doors. The building steps back above the ground floor level at the center of this elevation forming the L-shaped volume that rises to the northwest, while the eastern portion of the fourth story is aligned with the plane of the floors below. There is an outdoor terrace bordered by a metal pipe railing to the south of the L-shaped volume as well as to the west of the eastern portion which is aligned with the plane of the floors below. The second through fourteenth floors of the L-shaped volume have unevenly spaced windows of various sizes, some of which have been infilled. On each floor of this massing, there are five window openings on the south face and three on the east face. The remaining eastern half of this elevation has nine window bays per floor. Fenestration on the south façade is aluminum sash replicating the building's original fenestration of one-over-one double hung windows from the second floor rising to the twelfth floor. The replacement windows are non-operable. The eastern portion of the thirteenth floor retains its five 1939 steel picture windows with casement flankers, above which is an internally illuminated sign reading "Fairmont." To the west is the Sky Room addition, added in 1947 and rebuilt in the 2019-2025 rehabilitation, which has a ribbon of picture window openings along the east and south faces and is topped with a metal pipe railing.

Pavilion (14th Floor) and Lantern

Forming most of the fourteenth floor is an arcaded pavilion visible from all sides of the building. This pavilion is square in shape, with arcades of three arched openings supported by Composite-

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order columns on each of the north, south, and west sides. The east side of the pavilion is connected to the elevator and stair tower. The four corners of the pavilion project slightly, and it is capped by a cornice and classical balustrade. A rooftop bar terrace is located on the fourteenth floor, accessed from the arcaded pavilion. Most of the space is occupied by the open bar seating area, with the physical bar and easternmost area being enclosed. Within the enclosure are restrooms and an egress stair. The bar seating area is bordered by the pavilion on the east, with a raised seating area at the pavilion floor level. Parapet walls topped with glass panels are to the north and south, and the bar and restroom enclosure forms the western border. The transition between the raised east terrace and the primary floor level is formed by a ramp running along the south parapet and a flight of four steps along the north parapet. The floor of the outdoor terrace is a grid of tiles, divided diagonally into white and taupe-colored sections, laid randomly.

An octagonal lantern surmounts the arcaded pavilion. It features an arched opening on seven of its eight sides, with the arch of the southernmost face being infilled by a rectangular concrete pillbox added during World War II. The seven open arches are spanned by black metal safety railings. Each face of the lantern has two Composite-order pilasters flanking its arch, supporting a moulded entablature. The lantern is capped with an octagonal roof covered in terra cotta Mission barrel tile. A flagpole is positioned at the crest of the roof.

Roof and Exterior Amenities

The hotel's north façade is capped with hipped pents covered in replacement terra cotta colored Mission barrel tile. A similar pent is located at the southeast corner of the building. The main roof area above the west and southwest portions of the roof is flat, housing mechanical equipment for the building's HVAC system. This area is covered in a thermoplastic polyolefin (TPO) membrane and surrounded by metal pipe rails.

Located at the west-center of the building's south wall is an open terrace. The terrace is historic and has been finished in modern materials: metal pipe railing and a floor grid of concrete pavers laid over a thermoplastic polyolefin (TPO) roofing system.

At the east end of the third floor, above the east volume of the building, there is a new pool and pool deck known as "Acqua". It is surrounded by parapet walls to the north, east, and south, and by the eastern wall of the hotel on its west side. The pool decking is a grid of concrete pavers laid over a thermoplastic polyolefin (TPO) roofing system. The parapet walls and exterior hotel wall are finished in stucco, with the stenciled phrase "when you smile its like the sun coming up" painted in gradated color lines from top to bottom. Interior restrooms are accessed via walkway at the southwest corner of the pool deck.

Interior

General Arrangement

The interior of the Breakers Hotel has fourteen floors above street level, two partially subterranean levels, and a mezzanine level located between the first and second floors. The hotel contains public areas on the ground floor, including the historically integral lobby and lounge spaces, the Sky Room restaurant on the thirteenth floor, a bar and outdoor terrace on the

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fourteenth floor and roof, and 185 guest rooms from the second to the twelfth floors. The basement, Arcade, ground, second, thirteenth, and fourteenth floors each have a unique layout; the third through twelfth floors have similar layouts. The fourteenth floor and its mezzanine are attached to the pavilion.

Ground Floor

General Layout

The ground floor is divided into guest amenities, dining spaces, kitchen, and lobbies. These spaces are accessed via a main circulation corridor comprised of the historic lobby concourse and elevator lobby, extended further east to open onto the spa area. Moving clockwise from the entrance, the spaces accessed from this hallway are the valet lobby, fire control room, gym, the spa situated on the east wall of the building, the kitchen, the daytime dining area in the historic lounge, the evening dining room, wine tasting room, and lounge occupying the western end of the floor. A stairway, coffee bar, and gift shop occupy the north wall to the west of the entrance.

Public Spaces

The lobby is located on the ground floor to the west of the main entrance and to the south along the north exterior wall. The lobby is accessed via the main entrance on the north exterior wall. Through the main entrance doors is the lobby foyer. The non-historic lobby foyer floor is laid in a sunburst pattern of alternating black and white marble. The historic lobby foyer walls and pilasters have baseboard moldings and mirrored panels above. The pilasters have Composite-order capitals supporting a cornice ornamented with maritime and classical details. The coffered ceiling is divided into squares ornamented with aquatic forms or rosettes.

The lobby has an open floor plan with high ceilings and columns regularly spaced throughout the room, which is consistent with the original design by Walker & Eisen. It is heavily detailed with original maritime and classical ornament around the columns and ceiling areas. The main circulation volume of the lobby has white marble tile floors, walls with baseboard and panel moldings and a heavily detailed cornice. The columns are also heavily ornamented with intricately detailed Composite-order capitals that support cornices along the sides of the ceiling beams. The underside of the ceiling beams are coffered and ornamented with rosettes. The northern portion of the lobby ceiling is coffered and divided into squares ornamented with aquatic forms. The light fixtures mounted to the ceiling are modern replacements. At the center of the lobby in the former lounge space is the lobby bar. The southwestern portion of the lobby footprint, also originally the lounge, is designated as the daytime dining room. It is finished like the circulation volumes in decorative plaster and hardwood flooring laid in a herringbone pattern. Three window openings retain historic plaster mouldings, with modern smoked glass panels filling in the historic arches of the openings to accommodate seismic modifications. Beneath the windows are decorative plaster grilles with central cartouches depicting Spanish galleons, salvaged from other window openings on the ground floor and reinstalled in this public space. Also, subdivided from this historic lobby space, there are handicapped-accessible restrooms located at the western end of the lobby, north of the daytime dining room.

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A formerly solid wall that formed the rear of the westernmost former storefronts has been opened to the lobby, expanding the footprint to include a coffee bar, which is simply detailed and floored in narrow stone tiles colored white, green, and black. The coffee bar is faced with the paneling salvaged from the original 1926 check-in desk. The bay to the immediate west of the entrance is a gift shop floored in a black and white marble checkerboard pattern.

In the westernmost end of the ground floor are spaces designated as the lounge, wine tasting room, and dining room. Located at the western end of the lobby corridor and running the depth of the building, these spaces flow into one another and are treated with a unified decorative scheme. A high wainscoting runs the length of the east wall. This historic wainscoting was salvaged from the 1939 cocktail bar and retrofitted for this space. A portion of the historic cocktail bar is now installed as the face of the new bar. Flooring is continuous between the spaces, consisting of wood planks. Two of the three historic arched windows are present, with the center window being infilled.

The elevator lobby is east of the main lobby. The primary historic feature of this space is the coffered ceiling. Other finishes, including the white marble floor, date to the 2019-2025 rehabilitation. Three passenger elevators and a freight elevator are accessed from the south wall. Between the second and third elevators is the hotel's original bronze mailbox. The north wall, located between the elevator lobby and the retail space, has entrances to the valet room and fire control room, flanked by blind panels for symmetry.

Amenity Spaces

A gym for hotel guests is situated to the east of the elevator lobby, along the building's north perimeter wall. This space has been finished in modern materials with no decorative elements. Walls and ceiling are finished in modern materials with no decorative elements. There is a mezzanine above a portion of the gym, which is accessed by a stair and contains exercise equipment.

The spa suite occupies the eastern end of the ground floor. The spa is configured with a lobby situated at the northeast corner of the building, a lounge in the southeast corner, and locker rooms immediately west of the spa lounge. All spa spaces are finished in modern materials installed during the 2019-2025 rehabilitation. A guest elevator has been added between the spa lobby and lounge along the east wall, and a new stairway to the mezzanine level is aligned with the spa's street entrance. The stair risers and treads are finished in white marble tiles, with gold-toned pipe rails and glass panels infilling the space below the rails.

The elevator and stairs give access to a mezzanine level above the spa. Above the spa lobby, there are two treatment rooms along the north wall, and a staff room directly south. The southeast corner is open to the spa lounge below. Above the locker rooms are seven spa treatment rooms and a restroom.

Back-of-House Spaces

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The kitchen occupies space in the center of the building's south perimeter wall. The all-modern kitchen has a suspended grid-and-tile ceiling with inset fluorescent lighting, walls covered in scrubbable white panels, and a terra cotta tile floor. Above the kitchen area is a historic mezzanine level containing a suite of offices, a restroom, and a mechanical room. Finishes throughout this mezzanine are modern, consisting of gypsum board walls covered in wallpaper, wood baseboards, and wood plank flooring.

Second Floor

The second floor contains 24 hotel rooms and two suites arranged around a double-loaded, central L-shaped corridor that retains its 1926 configuration. This corridor has been extended east of the elevator lobby to access new service and guest rooms in the east wing.

The corridors are finished in modern materials: carpet on floors, gypsum board forming the walls and ceiling. Lighting is supplied by modern light sconces installed adjacent to each guest room door and a row of recessed can lights centered in the corridor ceiling. The elevator lobby is located at the east end of the corridor, and has white marble floors, gypsum board walls and ceilings, wood baseboards and metal elevator doors and surrounds. The historic mail chute is located on every floor between the second and third elevators. The corridor completely encircles the new mechanical room.

Guest rooms and bathrooms are finished in modern materials including gypsum board walls and ceilings, modern flooring, and wood baseboards.

Third - Twelfth Floors

The hotel rooms on the third through twelfth floors are guest rooms and suites. They are accessed from a double-loaded, L-shaped corridor that follows the footprint of the building. The east end of the corridor offers exterior access to the pool deck, men's and women's restrooms, and the mechanical cooling tower, all of which are situated at the roof level of the second floor.

Corridors are finished in modern materials: carpet on floors, gypsum board forming the walls and ceiling. Lighting is supplied by modern light sconces installed adjacent to each guest room door and a row of recessed can lights centered in the corridor ceiling. On each floor, the elevator lobby is located at the east end of the corridor; finishes are white marble floors, gypsum board walls and ceilings, wood baseboards and metal elevator doors and surrounds. The historic mail chute is located on every floor between the second and third elevator openings. The third-floor corridor provides two access points to the exterior terrace – one entrance on the north, and one on the east.

Guest rooms and bathrooms are finished in modern materials, being gypsum board walls and ceiling, vinyl plank flooring, and wood baseboards. Bathrooms have ceramic white faux marble flooring. All plumbing fixtures are modern.

Thirteenth Floor: Sky Room

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The Sky Room is a bar and restaurant located on the thirteenth floor, added during Hilton's 1939 renovation of the hotel and expanded in 1947. Like the floors below, the elevator lobby is located at the east end. All finishes date to the 2019-2025 rehabilitation. The elevator lobby is floored in cream, red, and green marble arranged in a repeating concentric circle pattern. The walls and ceilings are finished in gypsum board, wallpapered on wall surfaces and painted on the ceiling. The elevator doors have simple metal surrounds and flat doors. The east wall of the elevator lobby contains a round arched, one-over-one double hung window. The west end of the elevator lobby accesses the Sky Room via paired doors with full-light panels of reeded glass.

The center of the thirteenth floor is occupied by the Sky Room restaurant. Situated in the center of the north wall of the restaurant is an L-shaped bar topped in red marble. The areas east and south of the bar are dedicated to lounge seating and dining areas. All materials in this space are modern, with walls finished in wallpapered gypsum board, gypsum board ceilings, marble flooring identical to that of the elevator lobby spanning the central corridor, and wood plank flooring in the lounge and dining areas. The primary decorative statement of the south-end dining space is an installation of brass tube can lighting on the ceiling, set in undulating lengths to suggest waves. A private dining area is situated behind the elevator bank at the east of the main dining space finished similarly to the adjacent Sky Room. To the west of the main restaurant space is the Sky Room addition, constructed in 1947. The finishes in the addition are like those in the main restaurant space.

At the northeast corner of the thirteenth floor are two modern restrooms, and at the northwest corner is the restaurant kitchen.

Fourteenth Floor: Pavilion

Within the arcaded pavilion is a small bar and restaurant space. It is accessed via the elevator bank and a staircase adjacent to the east exterior wall. The elevator lobby is floored in white marble tile like those of the guest floors. The walls and ceilings are finished in gypsum board. The elevator doors have simple metal surrounds and flat doors. The north wall of the west end of the elevator lobby accesses a small bar, Halo, via full-light plain glass double doors.

The north, west, and south arcades of the pavilion have been glazed behind the columns, fully enclosing the lower lantern space. All finishes in this area are modern – marble and ceramic tile on the floors, ceramic tile and wallpaper on walls, and gypsum board ceilings. The main volume of Halo has a barrel-vaulted ceiling oriented on the east-west axis, a full bar and back bar on the east wall, and openings to the arcades on the north, west, and south. The roof top terrace is situated to the west of the pavilion, accessed via double glass doors in the center of the west arcade.

The mezzanine level above the fourteenth floor elevator lobby serves the mechanical equipment to run the elevators.

Arcade Floor

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On the partially subterranean Arcade floor, partitioned spaces are arranged on the north and south sides of a central corridor. The corridor runs in an east-west direction and extends to the exterior entrances at the east and west ends. There is an elevator lobby located approximately midway along this corridor. The corridor and elevator lobby have white marble floors, plaster walls with baseboard and crown moldings, and a convex plaster ceiling. From the west end of the corridor to the east end of the elevator lobby, pairs of original Composite-order pilasters support shallow ribbed arches on the barrel-vaulted ceiling, evenly spaced along the corridor. The doors to the partitioned spaces to the north and south of the corridor are deeply recessed modern metal double doors, except for the restrooms, which are single doors. These doors all have a single raised panel inside the door frame.

The partitioned areas to the north of the corridor are largely occupied by seven meeting rooms. Storage rooms are present at the northwest corner and near the center of the north wall. Restrooms are located opposite the elevator bank. The northeast corner of the floor is occupied by an office suite. To the south of the corridor, the area is mostly occupied by two ballrooms, separated by a kitchen and pantry. It also includes a boardroom at the southwest corner, and storage areas located at the east and west walls. Finishes in the public rooms are all modern – gypsum board for the walls and ceiling, wallpaper on the wall surfaces and in a tray configuration on the ceilings. Flooring is carpet in these spaces. Structural columns in these spaces are faced in smoked mirrors.

Basement

The basement contains no public spaces and is partitioned into service and storage spaces accessed via corridors and connected rooms. The basement is largely unfinished except for office spaces at the center of the north wall, and a staff locker room and dining room situated at the northeast corner of the floor. Service spaces have exposed concrete floors, walls, and ceiling. Pipes and mechanical equipment are also left exposed.

Circulation

Circulation through the building consists of several staircases and elevators. Three passenger elevators are located near the east end of the building and feed into the elevator lobbies on the basement through thirteenth floors, with the eastern two elevators extending up to the fourteenth floor. Abutting the three passenger elevators to the east is a service elevator that serves the basement through the fourteenth floors.

There is a stair to the north of the passenger elevators that spans from the ground floor to the arcaded tower on the roof, with a jog at the second floor. Another stair, located in the western portion of the building, rises from the ground floor to the fourteenth floor, with a jog at the mezzanine floor that offers egress to the ground level within the fourth western storefront. There are also several staircases that only span floors at the base of the building. One staircase is located at the southeastern corner of the building that rises from the basement to the Arcade level. The “Grand Stair” connects the Arcade level to the ground floor immediately to the east of the elevator bank. And a third stair is located at the center of the ground through third floors.

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Alterations/Condition

Exterior

The exterior of the Breakers Hotel has been altered several times since its construction in 1926. The most recent rehabilitation in 2019-2025 has brought elements of the exterior back to their 1926 or 1939 appearance. Overall, the design of the exterior is faithful to its original 1926 design, while retaining the building expansions of the 1939 renovation and a 1947 addition to the thirteenth floor (expansion of the Sky Room). The 1939 renovation by Hilton altered the array of storefronts on the north façade, and added a full second story with picture windows, casement flankers, and transoms to the east wing. The fenestration of the thirteenth floor was altered to accommodate the Sky Room restaurant by altering the historic single windows on the north and south walls to wide picture windows with casement flankers. These alterations are what gave the exterior of the hotel its current appearance. Other extant alterations carried out during the Hilton ownership between 1939 and 1947 were the addition of a rectangular concrete pillbox into the arcaded lantern during World War II and the insertion of a garage door opening to Locust Avenue on the basement's west wall.

The 1939 renovation saw the removal of some historic elements of the original exterior. A cartouche above the twelfth story on the north elevation's central volume was replaced with the extant ribbon of awning windows. Additionally, terra cotta pinnacles were removed from the balustrade surrounding the octagonal lantern, as was the lantern's cupola.

The 2019-2025 rehabilitation removed post-1947 alterations to the exterior. Ground floor windows have been restored back to their 1926 storefront appearance and the main entrance has been rebuilt to harmonize with the recreated windows. The historic picture windows and casement flankers of the second and thirteenth floors have also been restored, and, in the case of previously infilled windows, have been reopened to recreate the historic window configuration. Historic six-over-six sash windows in the entrance portal were also restored. All other guest room windows on the building's second through twelfth floors were replaced with replicas of the 1926 originals. Fire escapes were removed from the exterior of the building. The 1947 Sky Room addition at the southwest corner was rebuilt due to structural deterioration and mimics the original design. To the east, the elevator and stair tower were extended to accommodate a new stair and freight elevator that rise up through the fourteenth floor; this exterior design extends the massing of the original tower.

Interior

The Breakers' interior has been significantly modified since its 1926 construction, being adapted to the needs of new ownership and uses. Shortly after the hotel was built, it was sold to new ownership, who invested \$1,750,000 in remodeling the building. These changes include remodeled dining rooms, ballroom conversion into a "summer garden," a sunroom addition, women's lounge and additional reception rooms on the ground floor. Further significant changes were undertaken in 1938-1939 by Hilton. The ground floor alterations covered the original Caen stone walls and narrowed the columns of the lobby, facing them with plaster. The northernmost portion of the ground floor mezzanine was demolished and the remaining portion was enclosed. Retail spaces were consolidated by removing demising walls. The Hall of Galleons dining room

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was subdivided into a restaurant, restaurant lobby, cocktail lounge, kitchen, and coat room, and the original corridor that ran from the elevator lobby to the east exterior wall was truncated and a new grand stair inserted.

Many post-1939 alterations divided up the public areas on the ground floor, so the recent renovation returned the ground floor public spaces to their 1926-1939 appearance, which was done by re-opening the historic spaces to their approximate original footprints and restoring the decorative historic wall and ceiling treatments. A number of elements from 1926-1939 remain and were restored in the 2019-2025 rehabilitation. Decorative plasterwork of the historic lobby ceilings and walls have been restored and historic plasterwork depicting Spanish galleons has been rediscovered and relocated from the former Hall of Galleons space and installed into the dining area of the lobby, beneath the historic windows. These historic windows have been altered, with the original arched tops being removed for seismic strengthening in previous renovations, but the arches have now been filled with marbled glass to suggest the historic volume of the window openings. The 1926 lobby check-in desk face has been repurposed as the coffee bar occupying the former storefront space. Wainscoting and the historic bar front from the 1939 cocktail bar have been reinstalled in the lounge and bar spaces at the west end of the lobby.

The arcade floor has retained its historic corridor configuration and decorative finishes such as the Composite-order paired pilasters and barrel-vaulted ceiling but has otherwise been reconfigured and finished in modern materials.

The guest room floors from the second to the twelfth floors have retained their historic corridor layout as originally designed. Rooms have been reconfigured to reflect modern usage and needs, and all finishes have been replaced. The historic mail chute has been preserved and restored in each of the elevator lobbies.

The thirteenth floor was completely reconfigured in the 1939 renovation by Conrad Hilton, with guest rooms being removed to form the new Sky Room restaurant. The space was then altered again in 1947 under Hilton's ownership with the addition of the southwest quadrant of the space, and subsequent remodeling took place in 1951, 1957, and 1985. Consequently, there was very little remaining of the 1939-1947 appearance of the space when the 2019-2025 rehabilitation was undertaken. The Sky Room's historic fenestration has been retained and restored but the space has been reconfigured to serve the spaces' historic function as a restaurant.

Other notable alterations to the interior after 1939 that were reversed in 2019-2025 include the enclosure of the staircase spanning from the ground floor to the thirteenth floor and installation of fire doors to the corridors in 1970; the demolition of partitions in the southeastern portion of the ground floor and the partial restoration of the ballroom in 1986; and periodic alterations to guest rooms to accommodate the building's changed use to senior apartment.

Seismic upgrades carried out in 1990 and 2000, including the reinforcement of beams and columns and construction of new interior sheer walls, have been retained for safety purposes.

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Through the 2019-2025 rehabilitation, the character-defining historic fabric of the hotel has been thoughtfully preserved and highlighted. The present condition of the hotel is excellent and will carry the building into its second century of use.

Integrity

The Breakers Hotel retains sufficient integrity to convey its significance as a 1920s resort hotel and a key building in the development of Long Beach as a tourist destination, to support National Register listing under Criteria A and C.

Location and Setting: The hotel's location is unchanged from its 1926 construction, fronting on a major thoroughfare and offering a visual connection to the ocean from the hotel's south side. The property retains integrity of location.

The setting has been modified while the building remains in place. The area surrounding the hotel has been built up with buildings as large or larger than the hotel, and it no longer has its beachfront access due to later infill of the shoreline and additional development between the hotel and the ocean. However, views to the ocean from the hotel are still intact, particularly in the case of the Sky Room, which was built out to capitalize on those same views. The view of the hotel from the south still conveys the prominence of the location by means of the distinctive octagonal lantern that can be seen from a wide distance, setting it apart from the modernist buildings that have been built around the hotel. The open plaza along the building's front façade, reduced in size in 1967 when East Ocean Boulevard was widened, has always been a circulation area while also allowing a more impressive view of the building from the north. The current traffic pattern of pedestrian and car access to the main entrance has persisted and been preserved. Therefore, the property retains integrity of setting.

Design, Materials and Workmanship: The hotel is easily recognizable today to its appearance at any time over the past century, and the overall Spanish Colonial Revival aesthetic is still the dominant appearance of the structure. This is also true of material integrity. Past alterations and the most recent rehabilitation have been respectful to the historic concrete and stucco structure and sought to expand and preserve the characteristic materials rather than alter them. Along with the material integrity, the workmanship of the Breakers Hotel retains high integrity. The hotel's 1926 decorative elements have been preserved and restored in place, such as the highly detailed entrance portal and balconies at the hotel's eleventh floor on the exterior. Inside, the florid decoration of the lobby's columns and ceiling that depict the sea creatures of the adjacent ocean, the formal circulation hall of the Arcade floor, as well as the historic circulation patterns of the upper floors have been retained and restored.

Feeling and Association: Overall, the hotel retains the feeling of a luxury seaside resort of the 1920s. The Breakers Hotel is a highly visible structure that ties the city grid to the ocean beyond, communicates the region's historically Spanish-influenced design, and serves as a center for recreation in the area. Integrity of feeling and association are present.

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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 grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Recreation/Entertainment

Period of Significance

1926-1947 (Criterion A)

1926 (Criterion C)

Significant Dates

1926 (construction)

1939 (acquisition and remodel by Hilton)

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Walker & Eisen, architects

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Breakers Hotel, dating to 1926, is integral to the history and development of Long Beach. It is locally significant under National Register **Criterion A** in the area of Entertainment/Recreation. Built during the “Roaring Twenties,” a period of intense commercial and financial activity, it was the most ambitious and luxurious resort hotel in the area. Known as The Breakers, the hotel quickly became a popular destination for locals, tourists, and celebrities alike. Its period of significance for Criterion A, 1926–1947, corresponds to the years during which it was owned by its original developer, Fred B. Dunn, and subsequently by Conrad Hilton, who purchased the property in 1938 and created the iconic Sky Room. The property is a distinguished example of the type of hotel construction intended to support the city’s tourism industry—a defining economic force and central theme in the historical development of Long Beach. The hotel offered an array of entertainments from beach access for guests to fine dining and cocktails to attract a broad section of patrons.

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The Breakers Hotel is also locally significant under National Register **Criterion C** in the area of Architecture as an outstanding example of 1920s resort architecture by the accomplished firm of Walker & Eisen. It retains a high degree of integrity, preserving the physical characteristics necessary to convey its historical importance. These characteristics include its Spanish Colonial Revival architectural style and massing, its prominent siting along Ocean Boulevard, and the interior and exterior features and spatial configurations that typify resort hotel design of the period. The period of significance for Criterion C is 1926, when architects Walker & Eisen produced the massing and main stylistic design elements that the building has retained since its construction.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

National Register Criterion A – Entertainment/Recreation²

Long Beach's transformation from an agricultural community in the 1880s to a popular beachside resort by the 1920s was primarily fueled by the development of transcontinental and local rail travel.³ Following the completion of the transcontinental railway line in 1876 connecting Southern California to the east coast, increased mobility led to the growth of domestic travel in the United States. Railroad companies began to widely advertise the temperate weather and abundant economic opportunities of California coastal towns like Long Beach, encouraging both seasonal tourism and permanent relocation. Capitalizing on its seaside location and these improvements in transportation, local entrepreneurs constructed Long Beach's first waterfront attraction around 1885. This pleasure wharf was located on the waterfront in what is today downtown Long Beach.

It was quickly followed by the construction of a second pleasure pier at the southern terminus of Magnolia Avenue in 1888 and a municipal pier in 1892 at the end of Pine Ave. By 1898, Long Beach also had a number of low-rise, wood-frame hotels near the waterfront as well as a small bathhouse and pavilion on the beach at the terminus of Cedar Avenue.

With the completion of the Pacific Electric Company's Red Car commuter railway line in 1902 connecting Los Angeles to Long Beach, tourists flocked to the city's beaches and hotels in the tens of thousands. By the early twentieth century, much of the development along the waterfront centered on Long Beach's tourism industry, and included Charles Drake's Long Beach Bath House (1902), a mile-long boardwalk (1906) with numerous vendors offering food, drinks, and souvenirs, and the Majestic Ballroom (1908), a movie theater and auditorium that extended onto pilings over the water.⁴

² Initial research into this section was excerpted from the Historic Preservation Certification Application Part 1 written for the Breakers Hotel by GPA Consulting, June 21, 2018, and from the Historic Preservation Certification Application Part 1 written for the Ocean Center building by JAG Architects, Feb. 21, 2014.

³ Sapphos Environmental, Inc., City of Long Beach Historic Context Statement (Long Beach: City of Long Beach, 2009), 54-65.

⁴ D. J. Waldie, "A Walk Along Long Beach's Gaudy, Tawdry, Bawdy Pike," KCET, February 8, 2017, accessed April 3, 2018, <https://www.kcet.org/shows/lost-la/a-walk-along-long-beachs-gaudy-tawdry-bawdy-pike>.

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The boardwalk that ran parallel to the beachfront was replaced in February 1906 by a 35-foot-wide concrete esplanade. The new esplanade ran west from Pine Avenue to South Chestnut Place. The boardwalk was initially renamed the Walk of a Thousand Lights for the strings of Edison light bulbs and electroliers that illuminated it at night. However, Sanborn Fire Insurance Maps show that by 1914, the stretch of boardwalk between S. Pine Ave. and S. Cedar Ave. had been renamed the Pike. Eventually, both the boardwalk and the large entertainment district that evolved around it became known as the Pike.⁵

This development led to the beginning of both a city-wide transportation system and the Pike as a destination for huge crowds and amusement zone.⁶ A roller coaster was introduced along the sand in 1907.⁷ The first coaster was replaced by a larger roller coaster which extended further into the ocean called the Jackrabbit Racer in May 1915.⁸ By 1930s, the Pike amusement area came to include a large wood pier jutting into the ocean at the end of the Pike boardwalk. The amusement area gained even more popularity with the large dual-track wooden rollercoaster called the Cyclone Racer, which was built on the pier and dominated the beachfront.⁹

With the growth of waterfront development, new luxury hotels were constructed along Ocean Boulevard and Pine Avenue that offered upscale lodgings for tourists, business travelers, and conventioners visiting from throughout the United States. One of the first luxury hotels to open in Long Beach was the Hotel Virginia located on the south side of Ocean Boulevard between Chestnut and Magnolia avenues. Completed in 1908, the Hotel Virginia had sprawling lawns and gardens, three tennis courts, and luxurious interiors featuring a lobby decorated with large marble columns and a grand marble staircase.¹⁰

In 1921, the discovery of oil in nearby Signal Hill catalyzed rapid economic growth in Long Beach during the 1920s leading to the expansion of commercial and residential development as well as growth in population, which more than doubled from 55,593 in 1920 to 142,032 in 1930.¹¹ With this influx in new capital, Long Beach developers sought to change the image of the city with first-class architecture. New commercial and residential high-rise buildings designed in period revival styles began to define the downtown Long Beach skyline and became a testimony to a more sophisticated built environment. One of the first residential high-rise buildings was the eight-story Blackstone Apartment Hotel (1922) located on the south side of Ocean Boulevard between Chestnut Place and Cedar Avenue.¹² It had 70 hotel rooms on the lower floors and 75 apartments above. Another early residential high rise in Long Beach was the Cooper Arms Apartments, a twelve-story cooperative apartment building located on the north

⁵ Loretta Berner, *The Pike on the Silverstrand*, (Long Beach, CA: Historical Society of Long Beach, 2003), 16,19

⁶ Loretta Berner, *A Step Back in Time*. (Long Beach, CA: Historical Society of Long Beach, 1990), 33.

⁷ Ibid, 17.

⁸ Ibid, 26.

⁹ Loretta Berner. *A Step Back in Time*. (Long Beach, CA: Historical Society of Long Beach, 1990), 69.

¹⁰ Tim Grobaty, "The Opulent Rise and Dismal Fall of the Hotel Virginia in Long Beach," *Long Beach Press-Telegram*, June 10, 2014.

¹¹ Sapphos, 108.

¹² Claudine Burnett, "The 'Cougar' Countess and Long Beach's Blackstone Apartment Hotel," *Long Beach's Past*, May 30, 2017, accessed April 3, 2018, <http://historiclounge.blogspot.com/2017/05/the-cougar-countess-and-long-beachs.html>.

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side of Ocean Boulevard between Elm and Linden avenues.¹³ Completed in 1924, the Cooper Arms is listed in the National Register as a significant example of an own-your-own apartment building in Long Beach.”¹⁴

To capitalize on this building boom, in 1925, businessman Fred B. Dunn announced his plan to build “a mammoth fifteen-story commercial and tourist hotel to be located on Ocean Boulevard (sic).¹⁵ Dunn had traveled the world in his early career as a Marine Engineer, visiting major ports all over the world.¹⁶ “Arriving in California around 1900, he soon became one of the foremost authorities on the industrial uses for fuel oil. Dunn became a permanent resident of Long Beach in 1914, and by 1920, had retired from his business pursuits to devote his time to promoting the industrial and civic growth of Long Beach. He oversaw several local public bond campaigns in the 1920s, including a campaign to purchase the land for Recreation Park and to annex territory north and east of downtown Long Beach.”¹⁷

The new hotel promised to be one of the most modern in the country, both capacious and comfortable.¹⁸ The site of the hotel was an attraction in itself, being a block from the beach and adjacent to the boardwalk. “He spared no expense, reportedly spending anywhere from \$1,000,000 to \$3,000,000 to construct a hotel with an exclusive and refined atmosphere for a wealthy and fashionable clientele. The hotel’s monumental exterior and elegant interior were designed to convey a luxury resort experience. Its overarching design motif, “the Sea of Spain and of the 16th Century,” was inspired by Dunn’s early years traveling as a Marine Engineer and his love for sea travel.”¹⁹

The Breakers was grandly planned to draw in and impress visitors as well as to accommodate large gatherings and many guests.²⁰ The lobby was the grandest public space, with walls and columns clad in Caen stone and plaster capitals and ceilings embellished with nautical motifs. The red drapes in the lobby were said to have come from the palace of Emperor Maximilian of Mexico.²¹ The Hall of Galleons dining room accommodated up to five hundred diners originally featured colorful murals depicting 14th-century Spanish treasure ships.²² The second floor housed a ballroom and roof garden called the Promenade Deck flanked by six private dining rooms with French doors opening out on to the deck. The Arcade floor contained three more private dining rooms, a cafeteria, and a coffee shop called the Buccaneers. Also on the Arcade floor were retail shops, a beauty parlor, barber shop, and spa, open to the public as well as hotel guests. The hotel rooms contained modern amenities such as private bathrooms with a bath and shower with hot and cold fresh water and saltwater piped in from the ocean. Access to the beach was provided via a special elevator from the upper floors to the Arcade floor, exiting onto Collins

¹³ Sapphos, 103.

¹⁴ Portia Lee, “National Register of Historic Places Nomination: Cooper Arms, Long Beach, California,” 2000, sect. 8, 1.

¹⁵ “Huge Hotel Planned at Long Beach,” *Los Angeles Times*, May 31, 1925.

¹⁶ “Fred B. Dunn,” *The Galleon*, October 1926, 3.

¹⁷ O’Neill and Rinaldi, 13.

¹⁸ “Huge Hotel.”

¹⁹ O’Neill and Rinaldi, 13.

²⁰ “The Breakers,” *The Galleon*, October 1926, 14-15, 32.

²¹ Ibid, 14.

²² Ibid.

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Way, leading down to the beach. Positioned outside the Collins Way entrance was a freshwater plunge and shower where guests could wash up upon their return from the beach.²³ Anticipating the popularity of the hotel and its amenities, the design also made provisions for another wing to be added at a later time, presumably above the two-story east wing.²⁴

From the time of its opening in 1926, the Breakers was a focal point of tourism and recreation in Long Beach. As the largest and most prestigious of Long Beach's hotels, the Breakers visibly set the tone for the town's 1920s development as a tourist destination. This tourism development was spurred by proximity to the Pacific Ocean shore, and by the town's oil boom and real estate market, which in turn was also positively impacted by the draw of the Breakers to visitors and locals alike. Less than a year after opening, Dunn sold the hotel to a new group of investors who undertook a remodeling of interior spaces and the hotel's business continued on as before.²⁵

The Great Depression of the 1930s significantly slowed down the tourism industry that had developed around Long Beach in the early twentieth century. Several large hotels, including the Virginia Hotel, closed and most concessions on the Pike remained empty.²⁶ Despite the economic downturn, in 1932 the new Rainbow Pier and municipal auditorium opened, funded by a \$2.8 million bond measure passed in the 1920s. As fewer tourists visited downtown Long Beach, the new municipal auditorium was used to house conventions.²⁷ Unfortunately, the Pine Avenue pier that flanked Rainbow Pier was swept away just a couple of years later in 1934.²⁸

In addition to the dramatic effects of the Great Depression, at 5:55 pm on March 10, 1933, Long Beach suffered a devastating earthquake. East and west coast newspapers at the time offer conflicting accounts; a Long Beach newspaper article estimates the earthquake caused at least 50 fatalities, hundreds injured and resulted in \$20 million in property damage.²⁹ Secondary sources however put the numbers closer to 100 fatalities and an estimated \$50 million in property damage.³⁰ Another Long Beach newspaper article stated that since most of Long Beach's office buildings were Class-A construction (steel and reinforced concrete structures), the estimated damage to these building would be between \$3,000 to \$5,000. The Ocean Center Building, the Security-First National Bank Building, the Farmers and Merchants Building, the Jergins Trust, and the Breakers Hotel were reportedly amongst the Class-A buildings that did not report any overall structural damage, but only suffered plaster, plate glass, and tile deterioration. Praise was also given to "plain" building types with little ornamentation, as decorative pieces were the most likely to fall off and endanger people. The necessity of eliminating exterior ornamentation from Southern California buildings was discussed by the district attorney and a grand jury investigating the earthquake's aftermath.³¹ Despite not suffering significant damage, the

²³ O'Neill and Rinaldi, 13.

²⁴ "Long Beach Surf Hotel Dedicated," *Los Angeles Times*, September 19, 1926.

²⁵ "Long Beach Breakers Hotel Sold," *Los Angeles Times*, June 19, 1927.

²⁶ Sapphos, 47.

²⁷ Sapphos, 60.

²⁸ Grobaty, Tim, "A pier into Long Beach's past," *Long Beach Post* (Long Beach, CA), Mar. 29, 2019.

²⁹ Park, B.A. "Truth About Long Beach Shatters False Rumors Sent Out Over Country," *The Long Beach Sun* (Long Beach, CA) Apr. 29, 1933; 18.

³⁰ Tim Grobaty. *Long Beach Chronicles: from Pioneers to the 1933 Earthquake*. (Charleston, SC: The History Press, 2012), 155.

³¹ Stevenson, George H. "Great Structures in Long Beach Stand Undamaged by Earth Shock," *The Long Beach Sun* (Long

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Breakers closed shortly after the earthquake. The closure was likely due to financial difficulties experienced by the owners, because property taxes on the building ceased being paid in 1930, long before the earthquake.³²

The 1933 earthquake led to the passing of the Field Act by California Legislature. The Field Act was one of the first laws mandating earthquake-resistant construction in the US. It was geared specifically for the construction of public-school buildings and required that the Office of the State Architect, today's Division of the State Architect (DSA) write design standards and review plans for school building construction before contracts are awarded.³³

The presence of the U.S. Navy in Long Beach helped mitigate the effects of the Great Depression on the city's commercial activity. The Long Beach Harbor had housed several battleships, submarines and support ships since 1921, but in 1932, when the Long Beach Harbor was officially chosen over the Port of Los Angeles as the home of the U.S. Navy's Pacific Fleet, an additional 2,200 officers and 26,000 enlisted personnel arrived in the area.

Despite the closure of Long Beach's luxury hotels, the town's tourism industry continued to grow. The shuttered Breakers was by 1938 considered to be a blemish on Long Beach's downtown, and "a psychological obstacle to Long Beach's business recovery."³⁴ The need for tourist accommodations had come to a head, with Long Beach's president of Associated Realtors, J.L. Williams, noted "Our biggest industry is the tourist business. We have the natural assets to make Long Beach another Atlantic City or Miami, but we can't begin to do it until we have the hotels."³⁵

Conrad Hilton noticed this need in the market and as part of the expansion of the Hilton chain, purchased the shuttered Breakers in 1938 with the intention of returning it to the center of Long Beach's tourism and recreation market. The purchase was strongly supported by local politicians and businessmen for returning the hotel to Long Beach's tax rolls and employment opportunities. The fact that Hilton was the purchaser was particularly welcome, as the hotel would be owned by a leading hotel corporation, thus assuring modern, efficient operations and financial soundness.³⁶ Following a \$500,000 renovation, the Breakers reopened in 1939 as the Hilton Hotel at Long Beach.³⁷

The 1938-9 renovation of the hotel by Hilton added to the hotel's attractions by adding convention space to the Arcade level, noted at the time that "it will enable this resort city to take an outstanding place as a convention center with resulting benefits to local business."³⁸ Other public draws added in the renovation were a coffee shop, a grill room and "stag" cocktail lounge,

Beach, CA), Apr. 29, 1933; 18.

³² "Municipality May Take Control of Breakers Hotel," *Long Beach Press-Telegram*, September 27, 1937.

³³ Alquist, Alfred E. "The Field Act and Public School Construction: A 2007 Perspective"

³⁴ "Benefits of Hotel's Reopening," *The Long Beach Sun*, September 22, 1938.

³⁵ "Reopen Breakers, Plead Leaders," *Long Beach Independent*, September 15, 1938.

³⁶ "Hilton Chain to Modernize Breakers for Reopening," *Long Beach Independent*, September 26, 1938.

³⁷ "Hilton Hotel Reconstruction Work Nearing Completion," *Los Angeles Times*, June 4, 1939.

³⁸ "Hilton Speeds Up Reconstruction," *Long Beach Independent*, May 18, 1939.

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several dining rooms accommodating entertainments ranging from small private parties to large dances of up to 700 guests. The most prominent of these renovations was the addition of the Sky Room on the thirteenth floor, which was touted as providing cocktails and orchestra entertainment in addition to fine dining.³⁹ Hollywood stars such as John Wayne, Clark Gable, Errol Flynn, Rita Hayworth, and Cary Grant visited the hotel in the 1930s and 1940s.⁴⁰

After the renovation, the Hilton Hotel became the most prominent hotel in the city, occupying the same niche as the Breakers prior to 1933. New amenities attracted visitors and locals alike, making the hotel a social gathering place for Long Beach society and headquarters for conventions. Gatherings of social clubs and business organizations were noted in newspapers of the day, including an American Legionnaires convention in July 1941, the National Safety Council's national convention in June 1942, the annual meeting of the American Association of University Women in May 1946, and the 80th encampment of the California-Nevada department of the Grand Army of the Republic in April 1947.⁴¹ The arrival of World War II saw the hotel renting rooms to military families and the Sky Room thus became an informal officer's club. The influx of Navy personnel helped shore up waning seaside tourism and as the wartime defense industry geared up in Long Beach with the U.S. Navy taking over the harbor, sailors, soldiers, defense personnel and their families moved to the area.

After nearly a decade of operating the hotel, Hilton sold the property in August 1947, thus ending the property's period of significance. After the Hilton sale, the property was marked by frequent changes in ownership; it declined in prominence as a hostelry in Long Beach, and eventually usage shifted toward senior housing. Hotelier Frank Fishman purchased the hotel from Hilton in 1947 and rebranded it as the Wilton Hotel.⁴² The Wilton changed hands once again in 1950, in a property trade with brothers James O. and William Tomerlin of Bakersfield, whereupon William Tomerlin moved into the hotel.⁴³ The Tomerlin brothers in turn sold the hotel in 1954 for \$2,300,000 to Frank S. Hofues, who invested \$500,000 in property improvements while keeping management operations in place.⁴⁴ The following year, Hofues sold the hotel for \$2,500,000 to Massaglia Hotels, becoming that chain's eleventh property.⁴⁵ After several announcements of impending renovations that never came to fruition, in 1961 Massaglia Hotels sold the Wilton to San Diego hotel operator and building contractor William L. Tooley. Tooley had worked for Hilton Hotels; in fact, he was the force behind Hilton's sale of the property in 1947. Tooley expressed remorse for the sale, noting that the decline of the hotel since 1947 weighed on his conscience and he was eager to turn the property around.⁴⁶ He was

³⁹ Ibid.

⁴⁰ Reed Karim, "Almost a Century After Its Construction, a Celebrated Long Beach, California, Hotel Enters Its Next Era," *Preservation Magazine*, Summer 2025.

⁴¹ "Legionnaires March at Long Beach," *Los Angeles Times*, July 13, 1941; "Safety Leaders to Met Today," *Los Angeles Times*, June 1, 1942; "Federation to Gather Tomorrow," *Los Angeles Times*, May 8, 1946; and "Long Beach Host to Grand Army," *Los Angeles Times*, April 7, 1947.

⁴² "Sale Disclosed of Hilton Hotel," *Los Angeles Times*, August 2, 1947, 9.

⁴³ "Bakersfield Men Acquire Wilton Hotel," *Los Angeles Times*, November 17, 1950, 1.

⁴⁴ "\$2,300,000 Wilton Hotel Sale in Escrow; Plan Remodeling," *Long Beach Press-Telegram*, January 17, 1954, 21.

⁴⁵ "Wilton Hotel Bought by Massaglia Chain," *Long Beach Independent*, December 20, 1955, 5.

⁴⁶ Jim McCauley, "Buyer Plans to Fix Wilton to 'Ease His Conscience'," *Long Beach Press-Telegram*, May 13, 1961, 11.

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joined as co-owner of the property by businessman Fred Miller in June of that year,⁴⁷ and with a \$1,500,000 remodeling and refurnishing, he renamed the hotel the Breakers International Hotel and Resort.⁴⁸ Miller declared bankruptcy in 1963, forcing the hotel's closure for a second time in its history and after a year of vacancy, was surveyed by the federal government as a possible site for a rehabilitation center for teenage girls who had dropped out of high school.⁴⁹

From the hotel's closure in 1963, the building remained vacant until 1966 when it was purchased by G.A. Vigliotti and Paul Kapelow as New Breakers, Inc. The hotel was then reorganized as a hybrid of senior residences and hotel rooms.⁵⁰ A further sale of the property occurred in 1974 by Los Angeles developers Goldrich & Kest, who initiated another renovation but kept the hybrid residential arrangement (about 60% permanent residents and 40% hotel rooms) under the name 'Breakers International'.⁵¹ A partnership called Breakers Associates took the hotel over from Goldrich & Kest, and continued operating the property as before until 1982, when another seismic upgrade and renovation was undertaken. This time a three-year, \$15,000,000 renovation converted the property back to hotel use.⁵² The Breakers Hotel closed for a third time in January 1988, after Breakers Associates tried unsuccessfully to sell or refinance the building.⁵³ After the closure, Ocean Boulevards Associates purchased the hotel and converted it back to a senior living facility, while local preservationists hoped that it could still be fully restored and returned to use as a luxury hotel.⁵⁴ The hotel reopened as a senior living facility in 1991 after a \$23,000,000 renovation and seismic upgrade.⁵⁵ The property closed in 2015, and in 2019 the most recent renovation commenced.

National Register Criterion C - Architecture

The Spanish Colonial Revival Style⁵⁶

The Spanish Colonial Revival style is heavily associated with the 1920s, reflecting the Breakers' date of construction, and with Southern California.

The Spanish Colonial Revival style was popularized in California at the 1915-1917 Panama-California Exposition held in San Diego, commemorating the opening of the Panama Canal.⁵⁷ Colonel David Collier served as the Director-General of the exposition, Frank P. Allen, Jr. as the Director of Works and chief landscape architect, and architect Bertram Grosvenor Goodhue as the supervisory architect. In celebration of California and Central America's Spanish colonial

⁴⁷ Jim McCauley, "Miller Is Co-Owner of Wilton," *Long Beach Independent*, June 8, 1961, 8.

⁴⁸ "Breakers International Challenges Long Beach: See For Yourself the City's Outstanding Hotel!" *Long Beach Independent*, November 18, 1962, 15.

⁴⁹ "Breakers Hotel—Dropout Haven?" *Long Beach Independent Press-Telegram*, November 1, 1964, 3.

⁵⁰ Larry Lynch, "N.Y. Group Buys Breakers—Plans Sept. 1 Reopening," *Long Beach Press-Telegram*, August 1, 1966, 1.

⁵¹ Mary Ellis Carlton, "Remember Hilton? Wilton? Breakers?" *Long Beach Press-Telegram*, February 10, 1974, 25.

⁵² Terence M. Green, "Venerable Breakers Now on a New Roll," *Los Angeles Times*, July 19, 1986, 1.

⁵³ Roxana Kopetman, "Long Beach's Breakers Hotel Checks Out Today," *Los Angeles Times*, January 14, 1988, 3.

⁵⁴ Chris Woodyard, "Plan to Turn Breakers into Home Supported," *Los Angeles Times*, July 14, 1988, Sec. 9, 1.

⁵⁵ Dick Wagner, "Like Old Times," *Los Angeles Times*, October 27, 1991, J-1.

⁵⁶ Initial research into this section was excerpted from the Historic Preservation Certification Application Part 1 written for the Breakers Hotel by GPA Consulting, June 21, 2018,

⁵⁷ Gebhard, David, "The Spanish Colonial Revival in Southern California (1895-1930)," *Journal of the Society of Architectural Historians* 26, no. 2 (May 1967): 136.

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heritage, Collier selected Mission Revival as the architectural style for the buildings and structures on the exposition grounds.⁵⁸ However, Goodhue rejected Collier's Mission Revival style because he felt that Mission Revival architecture was too simple and lacked monumentality. Instead, he drew inspiration from the Churrigueresque or late Baroque architecture of Spain and Mexico, which is characterized by elaborate sculptural architectural ornament. In collaboration with architect Carleton Winslow, Sr., Goodhue designed the exposition buildings with areas of intricate ornamentation juxtaposed against plain stucco surfaces topped with lively towers and domes. Though each exposition building featured different stylistic and period references, Goodhue intended the design of the exposition to appear overall like an idealized Spanish city.

Following the Panama-California Exposition of 1915, public fervor for Spanish Colonial Revival style architecture swept through Southern California. The style was adapted to a variety of property types that ranged from high-style residential and commercial buildings to modest worker housing. Typical characteristics of a Spanish Colonial Revival-style building include asymmetrical massing, stucco exterior walls, clay tile roof or roof trim, embellished door and window surrounds, and wood, terra cotta, or cast stone ornament borrowed from the Churrigueresque, Italian Villa Revival, Gothic Revival, Moorish, or Art Deco styles.

The popularity of the style coincided with Long Beach's population and building boom of the 1920s, resulting in a high concentration of the style throughout the city. Most examples are single-family residences.⁵⁹ Several examples of courtyard housing were also built, including the Casa Grande Apartment Building (Schilling and Schilling, 1927-1928) and the El Cordova Apartments (George D. Riddle, 1928). Only a few high-rise buildings were constructed in the style in Long Beach. Examples include the Campbell Apartments (Wright and Gentry, 1928), Ocean Center Building (Meyer & Holler, 1929), and the Breakers Hotel.

The Breakers Hotel is an unusual and well-preserved example of a Spanish Colonial Revival style high-rise hotel building in Long Beach. The characteristics of the style are present throughout the building's exterior: the elaborate entrance portal that incorporates motifs of marine life into the Spanish-style ornament, the small balconies above the tenth floor, arched windows at the eleventh floor, and the arcaded lantern on the roof, all in addition to the building's complex massing and asymmetry. The building's materials such as terra cotta tile and stucco are also characteristic of the Spanish Colonial Revival style and are well-preserved. Overall, the design of the building is very indicative of the time of construction, of architectural trends in Southern California, and of the oceanside site it occupies.

Walker & Eisen⁶⁰

The Los Angeles-based architectural firm of Walker & Eisen designed the Breakers Hotel in 1926. The firm was formed as a partnership of Albert Raymond Walker & Percy Augustus Eisen in 1919.

⁵⁸ Richard W. Amero, "The Making of the Panama-California Exposition, 1909-1915," *The Journal of San Diego History* 26, no. 1 (Winter 1990), accessed January 2, 2018, <http://www.sandiegohistory.org/journal/1990/january/expo/>.

⁵⁹ Sapphos Environmental, Inc., *City of Long Beach Historic Context Statement* (Long Beach: City of Long Beach, 2009), 213.

⁶⁰ Initial research into this section was excerpted from the HPCA Part 1 written for the Breakers Hotel by GPA Consulting, June 21, 2018.

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Albert Raymond Walker was born in Sonoma, California in 1881. In 1902, he traveled east to attend Brown University and after graduating, he joined the architectural firm of Hebbard & Gill in San Diego as a draftsman. He returned to Los Angeles to continue apprenticing under Parkinson & Bergstrom, then with Rosenheim, Hunt & Gray. By 1909, he branched out on his own and established his own practice.⁶¹ The following year, Walker partnered with another young architect, John T. Vawter, forming Walker & Vawter. This partnership would last until 1917, when Vawter enlisted in World War I.⁶²

Percy Augustus Eisen was born in San Francisco in 1885.⁶³ His family moved to Los Angeles in 1890 when his architect father, Theodore Eisen, was commissioned to design the old Los Angeles County Courthouse.⁶⁴ His grandfather, Augustus Eisen, was also an architect. Percy received his architectural training from his father in Los Angeles.⁶⁵

Walker and Eisen formed a partnership in 1919; from the beginning, the partners were well matched. Walker was primarily focused on the design side of the business and was excellent at problem solving and attention to detail. Eisen, who was already well established in the architectural community through his father and grandfather, had good connections to clients and investors and was talented at securing contracts.

In the years that followed, Southern California underwent an unprecedented period of growth. New residents, attracted by the budding film and oil industries, came in droves. With the growing population, large structures such as office buildings, hotels, apartment buildings, and movie theaters were in high demand, and it was producing designs for these large structures that propelled Walker & Eisen to be one of the top firms in Southern California. For a period in the 1920s, they were able to secure the majority of the contracts in Los Angeles and employed a staff of over fifty draftsmen. To compare, their main competitors Parkinson & Parkinson only employed eighteen draftsmen during the same period.⁶⁶

The firm was successful in applying many popular architectural styles to a wide variety of building types during their twenty-year span. Walker & Eisen produced designs for single-family residences, hotels, apartment houses, office and bank buildings, and theaters and stores to which they applied such styles as Beaux Arts, Renaissance Revival, Art Deco, and Moderne. Notable examples of the Spanish Colonial Revival-style hotels designed by the firm are the El Mirador Hotel (1927) in Palm Springs, and the Mar Monte Hotel (1927) in Santa Barbara, and the El Cortez Apartment Hotel (1927) in San Diego, which is listed in the National Register of Historic Places.³²⁶⁷ Other examples of hotels designed by the firm during the 1920s are the William Penn

⁶¹ "Famed L.A. Architect Albert R. Walker Dies."

⁶² Suzan Schill, "Underground Culture: Long Past Its Glory Years, Art Deco Tunnel Faces Final Exist," *Los Angeles Times*, September 17, 1992.

⁶³ "Eisen, Percy," Pacific Coast Architecture Database, accessed March 3, 2015, <https://digital.lib.washington.edu/architect/architects/161/>.

⁶⁴ "Eisen, Architect for Southland Buildings, Dies," *Los Angeles Times*, November 20, 1946.

⁶⁵ Donald J. Schippers, "Walker & Eisen: Twenty Years of Los Angeles Architecture, 1920-1940," *Southern California Quarterly* Volume 64, No. 4 (1964): 373.

⁶⁶ *Ibid.*, 366-367.

⁶⁷ Scott A. Moomjian, "National Register of Historic Places Nomination: El Cortez Apartment Hotel, San Diego, California," 2000, sect. 8, 4.

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Hotel (1924) in Whittier, the Hollywood Plaza Hotel (1924) in Hollywood, and the Beverly Wilshire Hotel (1926) in Beverly Hills. The Breakers Hotel is one of three known buildings in Long Beach designed by Walker & Eisen, the others being the United Artists Long Beach Theatre (1931-32, now demolished) and the Empire Theatre (1922, now demolished).

The firm was dissolved in 1941. Although the reasons were not revealed in local newspapers, it can be surmised that commissions declined during World War II, as material and financial resources throughout the country were diverted to the war effort. Able-bodied men working for the firm may have also resigned to join the Armed Forces. Although he was in his sixties, Eisen served during World War II in the Air Corps Procurement Division. Following the war, he partnered with contractor Eugene C. Hart to build homes for veterans in areas like Inglewood and the San Fernando Valley. Eisen died suddenly of a heart attack in 1946.⁶⁸ After 1941, Walker formed a new partnership, Walker, Kalionzes & Klingerman with Gus Kalionzes and Charles Arthur Klingerman.⁶⁹ Walker's last major project before his retirement was the 1951 Saint Sophia Greek Orthodox Cathedral. He retired in 1954 and died in his Westwood home in 1958.⁷⁰

Between 1918 and 1941, the firm designed 293 buildings throughout Los Angeles and Southern California, contributing in no small part to the diverse and illustrious architectural stock of this golden age.⁷¹ As such, they cemented their widely accepted place as one of the most prominent firms in the history of Southern California. The firm's most famous designs were for high-rise office buildings, which include the Fine Arts Building (1927), the United Artists Theater/Texaco Building (now the Ace Hotel, 1927), the James Oviatt Building (1928), and the Sunkist Building (1936, now demolished). The Breakers Hotel is the most prominent building designed by Walker & Eisen in Long Beach."

The Breakers Hotel is a prominent example of Walker & Eisen's output of the 1920s. The firm's reputation for fine design has endured through the survival of some of southern California's most recognizable buildings. Other buildings by Walker & Eisen have been listed on the National Register of Historic Places, including the James Oviatt Building (Los Angeles, 1928, NRHP 83004529), El Cortez Apartment Hotel (San Diego, 1927, NRHP 01001458), Beverly Wilshire Hotel (Beverly Hills, 1928, NRHP 87000908), among others. Walker & Eisen designed three buildings in Long Beach: a theater for Lineberger, Hite & Lineberger in 1921⁷² (later known as the Empire Theater, demolished 1952), the Breakers Hotel (1926), and the United Artists' Playhouse in 1931⁷³ (later known as the Four Star Theater, demolished 2014). As the only remaining example of Walker & Eisen's work in Long Beach, the Breakers is a remarkable testament to the firm's skill in producing highly decorative and functional buildings that integrate with their surroundings.

⁶⁸ "Eisen, Architect for Southland Buildings, Dies."

⁶⁹ "Famed L.A. Architect Albert R. Walker Dies.," "Gus Kalionzes, 75; Noted L.A. Architect," *Los Angeles Times*, September 15, 1984.

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² "Break Ground Soon for Office Home," *Long Beach Press*, November 13, 1920.

⁷³ "Construction of Theater to Begin Within 30 Days," *Long Beach Press-Telegram*, May 2, 1931.

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Conclusion

The Breakers Hotel, dating to 1926, is integral to the history and development of Long Beach. As the most luxurious and prominent hotel of the era marked by bullish investment in Long Beach real estate, it conveys the spirit of the decade of its construction. As Long Beach weathered the depression and a major earthquake, the Breakers returned to commercial prominence under Hilton Hotels, who purchased the property in 1938 and renovated and added the Sky Room as an additional draw for guests and locals alike. Not only is it a historic driver of the city's tourism industry, but it is also the only remaining historic hotel in Long Beach fulfilling its original function. It is locally significant under National Register **Criterion A** in the area of Entertainment/Recreation.

The Breakers Hotel is also eligible under **Criterion C** as an outstanding example of 1920s resort architecture by the accomplished architectural firm of Walker & Eisen. It is indicative of the optimism and opulence of the decade of its construction, conveying the "California Dream" of exotic architecture in a beachfront setting. The Spanish Colonial Revival style was a popular design language, one that Walker & Eisen mastered and spread throughout Southern California. Its high degree of integrity of both design and craftsmanship, and status as the only survivor of Walker & Eisen's work in Long Beach, persist to tell the story of 1920s luxury buildings in Long Beach's boom years.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Previous documentation on file (NPS):

X preliminary determination of individual listing (36 CFR 67) has been requested
(Approved 08/07/2018)

_____ 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 #

recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

 Name of repository:

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property less than one

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Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| 1. Latitude: 33.766501 | Longitude: -118.190539 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary corresponds to the legal boundary with the Los Angeles County Assessor-Recorder. The property is bounded on the north by Victory Park and East Ocean Blvd., on the east by South Locust Ave., on the south by the service alley, and on the west by Collins Way.

Boundary Justification (Explain why the boundaries were selected.)

The boundary corresponds to the legal boundary of the parcel on which the building has been located since its construction in 1926 and through its period of significance to 1947.

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11. Form Prepared By

name/title: Andrew J. Elders, Director and Sofia Mattesini, Senior Consultant
organization: Ryan, LLC
street & number: 227 W. Monroe, Ste 4200
city or town: Chicago state: IL zip code: 60606
e-mail: andrew.elders@ryan.com
telephone: 331-271-1390
date: 3/6/2026

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: The Breakers Hotel
City or Vicinity: Long Beach
County: Los Angeles State: California
Photographer: Tara Hamacher
Date Photographed: March 7, 2026
Description of Photograph(s) and number, include description of view indicating direction of camera:
1 of 30: View southeast of primary (north) facade from East Ocean Boulevard
2 of 30: View southwest of primary (north) facade and east elevation from East Ocean Boulevard

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- 3 of 30: View south of primary (north) façade entrance portal
- 4 of 30: View northeast of pavilion, lantern, and pillbox
- 5 of 30: View east of west elevation
- 6 of 30: Ground floor, entrance to lobby, looking south
- 7 of 30: Ground floor, lobby ceiling detail
- 8 of 30: Ground floor, lobby corridor, looking northwest
- 9 of 30: Ground floor, lobby corridor, looking northeast
- 10 of 30: Ground floor, coffee bar showing salvaged reception desk, looking north
- 11 of 30: Ground floor, lobby looking south into dining room
- 12 of 30: Ground floor, dining room looking south with historic Galleon plasterwork under window
- 13 of 30: Ground floor, dining room looking northwest
- 14 of 30: Ground floor, bar showing salvaged bar front, looking south
- 15 of 30: Ground floor, lounge showing salvaged wainscoting, looking southeast
- 16 of 30: Ground floor, elevator lobby showing original ceiling, looking east
- 17 of 30: Ground floor, elevator lobby showing historic mailbox
- 18 of 30: Arcade level, historic corridor looking east
- 19 of 30: Guest room
- 20 of 30: 2nd floor terrace, looking west
- 21 of 30: Guest room bathroom
- 22 of 30: 2nd floor guest room corridor, looking west
- 23 of 30: Pool deck, looking northwest
- 24 of 30: 13th floor, Sky Room elevator lobby, looking west
- 25 of 30: 13th floor, Sky Room bar, looking east
- 26 of 30: 13th floor, Sky Room, general view looking northeast
- 27 of 30: 14th floor, pavilion showing fenestration behind arcade, looking southeast
- 28 of 30: 14th floor, rooftop deck looking southwest
- 29 of 30: 14th floor, rooftop deck looking east toward pavilion
- 30 of 30: 14th floor, lantern detail

Paperwork Reduction Act Statement: This information is being collected for nominations 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. 460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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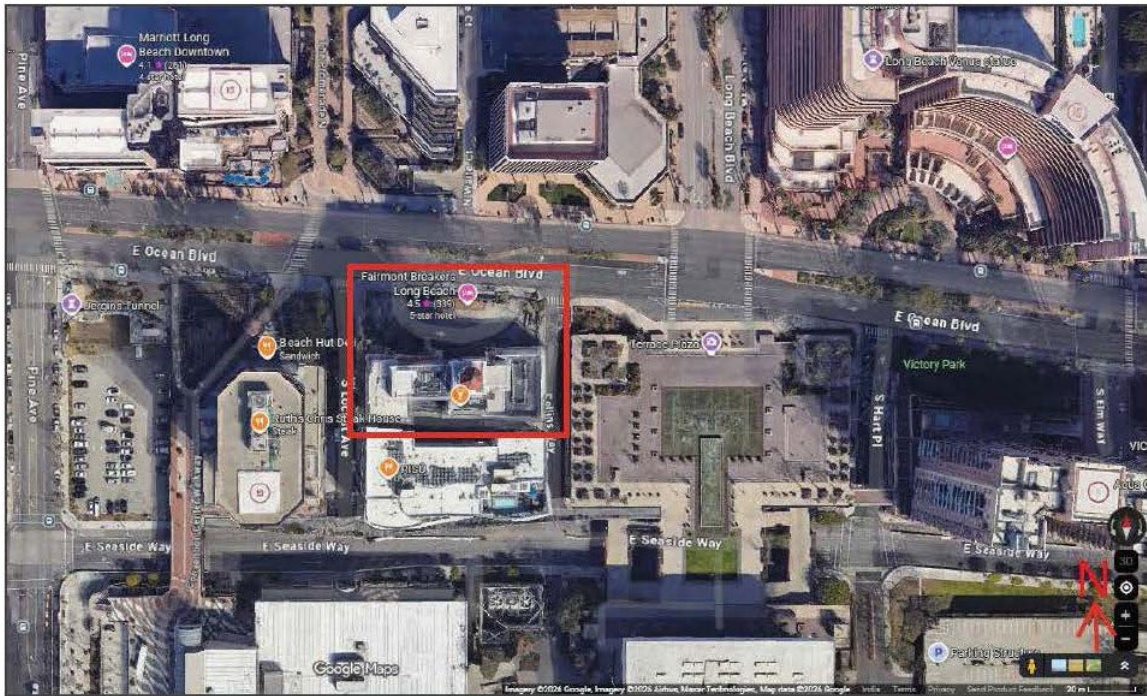
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Map 1. Black circle shows location of subject property in downtown business district of Long Beach. Source: U.S. Geological Survey Long Beach 7.5-minute topographic quadrangle, 2021. Edited by Ryan LLC.

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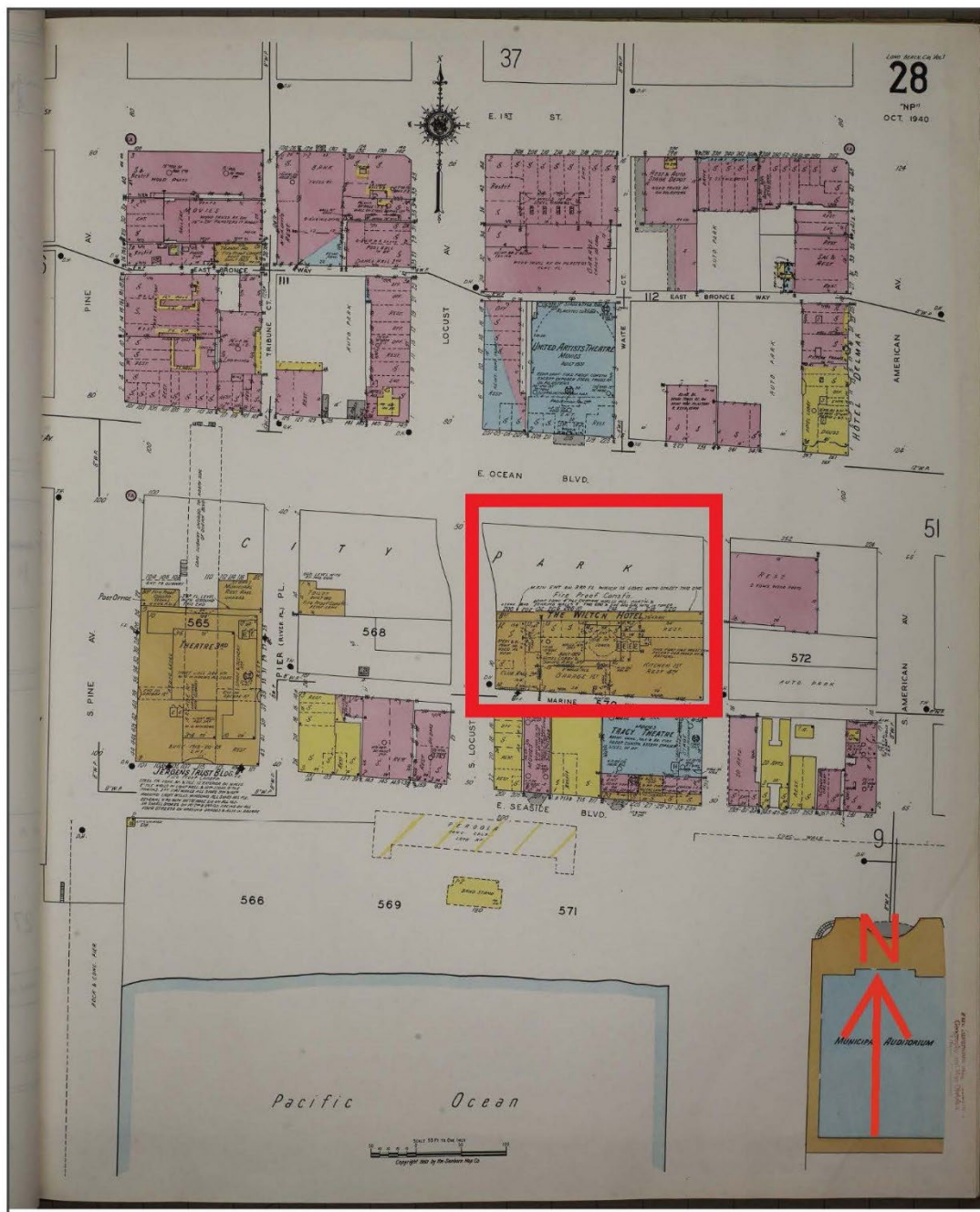
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Map 2. Red outline shows location of subject property in downtown business district of Long Beach. Source: GoogleEarth, 2026. Edited by Ryan LLC.

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Map 4. Red outline shows location of subject property in downtown business district of Long Beach. Source: Sanborn Map Company Fire Insurance Map. Long Beach, 1949 Volume 1, page 28. Edited by Ryan LLC.

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Work Starts on Huge Beach Hotel

13 STORIES—
But not unlucky. Construction has been started on 'The Breakers' Hotel in Long Beach. It will have a central tower rising 80 feet above the top story and will have 330 guest rooms. Picture shows architect's conception of the hostelry.

SEA WATER

It will be a feature of the new hotel at Long Beach. Each room will have a radio connection.



WORK ON LONG BEACH HOTEL IS UNDER WAY

"The Breakers," \$2,250,000 hotel at Long Beach, is under construction today. It is to be 13 stories with central tower rising 80 feet higher and to contain 330 guest rooms, 14 stores, arcade and basement floors and a 50-car garage.

Hot and cold sea water for each bath and roof garden with open-air dancing floor and pergola roof are features of the building. It is to be both a commercial and a tourist hotel.

The central tower structure and west wing, extending to Locust Avenue, is to be erected at this time, while the east wing, extending to Collins Way, will be one story high, with plans for adding 12 more stories.

The building is to be owned by the Breakers Hotel Co. of which the principal stockholder is Fred B. Dunn of Long Beach. It is financed in part by a \$1,500,000 bond issue underwritten by S. W. Straus & Co.

Fig 1. October 29, 1925 rendering of the Breakers Hotel in Los Angeles Daily News newspaper, accessed from newspapers.com.

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Fig 2. View from northeast, "Breakers Hotel, 210 East Ocean Boulevard, Long Beach, CA, 1926." USC Libraries.

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Fig 3. Front entrance detail, "Iowa Association in front of the Breakers." Long Beach Public Library.

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Fig 4. 1926 brochure showing images of the Breakers Hotel. Long Beach Historical Society.

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Fig 5. March 26, 1939 images of the former Breakers Hotel enveloped in scaffolding in the Long Beach Press-Telegram newspaper, accessed from newspapers.com.

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Fig 6. June 22, 1939 advertisement for the Sky Room in The Long Beach Sun, accessed from newspapers.com.

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Fig 7. Beach view of the Breakers from the southeast, 1940. Long Beach Public Library.

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Fig 8. View from northeast showing 1939 modifications to storefronts and fenestration, 1946. California State Library.

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Fig 9. Brochure for the Long Beach Hilton Hotel (Breakers), c. 1939-47. Long Beach Historical Society.

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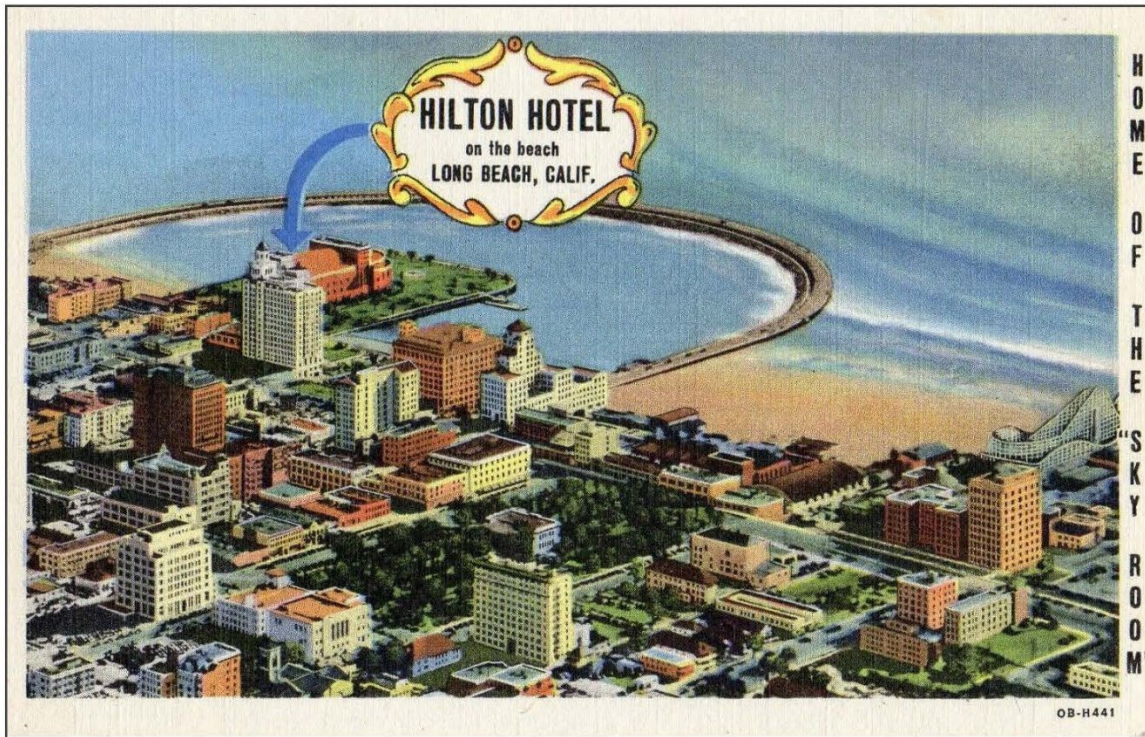
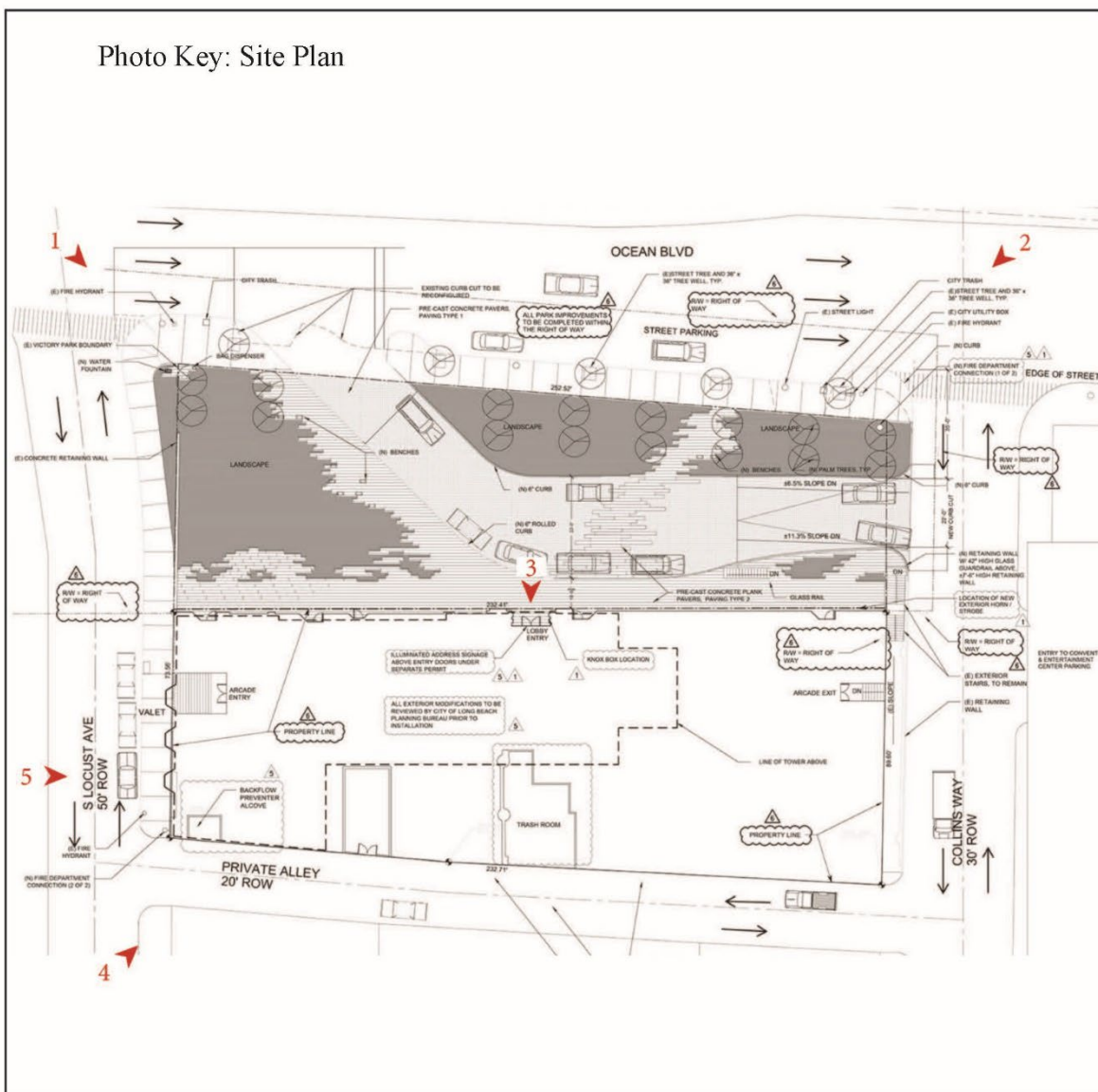


Fig 10. Postcard for the Long Beach Hilton Hotel (Breakers), c. 1939-47, accessed from <https://martinturnbull.com/photo-blog/2014/11/17/the-sky-room-at-the-breakers-hilton-wilton-hotel-long-beach/>.

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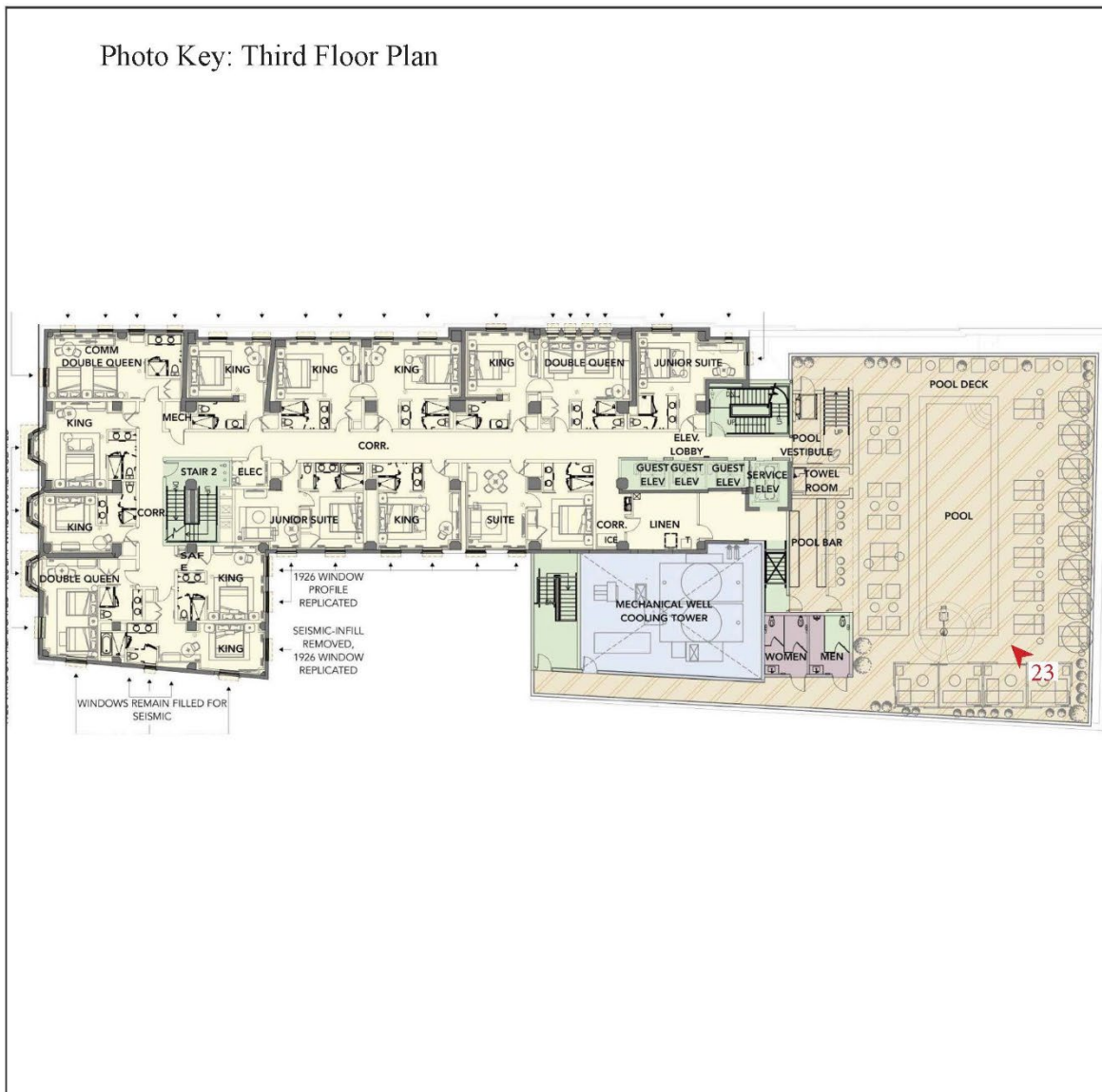
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Photo Key: Arcade Floor Plan



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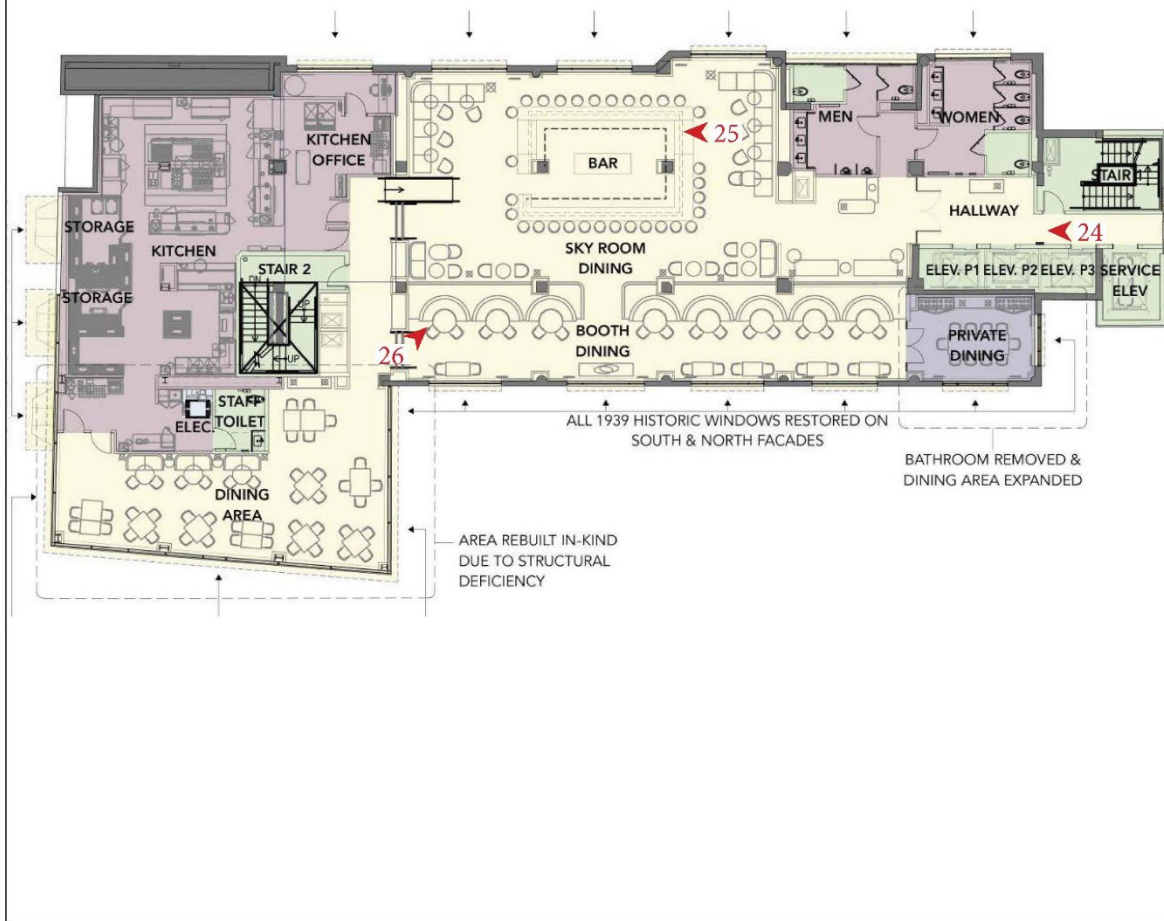
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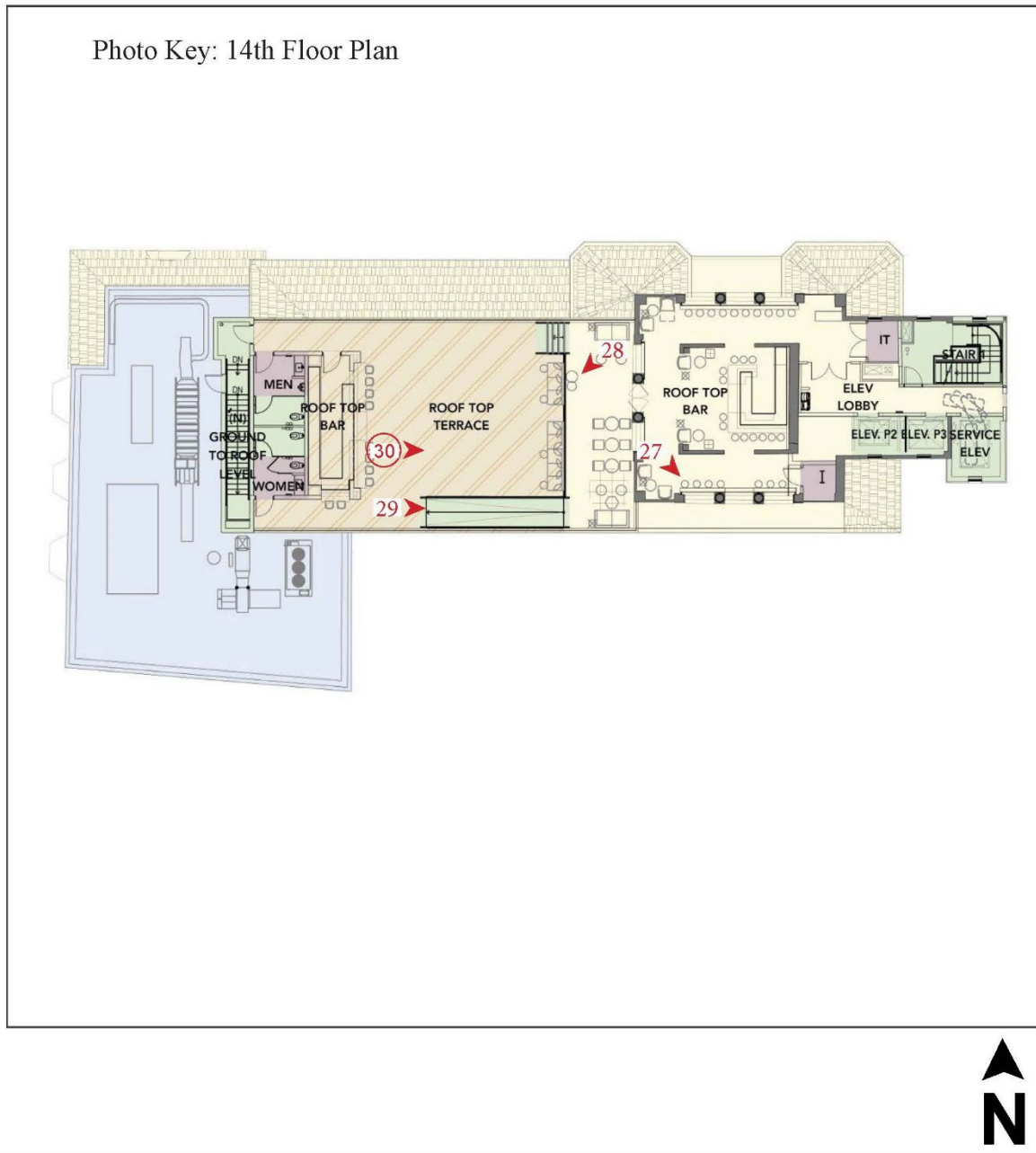
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Photo Key: 13th Floor Plan



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1. View southeast of primary (north) facade from East Ocean Boulevard

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2. View southwest of primary (north) façade and east elevation from East Ocean Boulevard

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3. View south of primary (north) façade entrance portal

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4. View northeast of pavilion, lantern, and pillbox

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5. View east of west elevation

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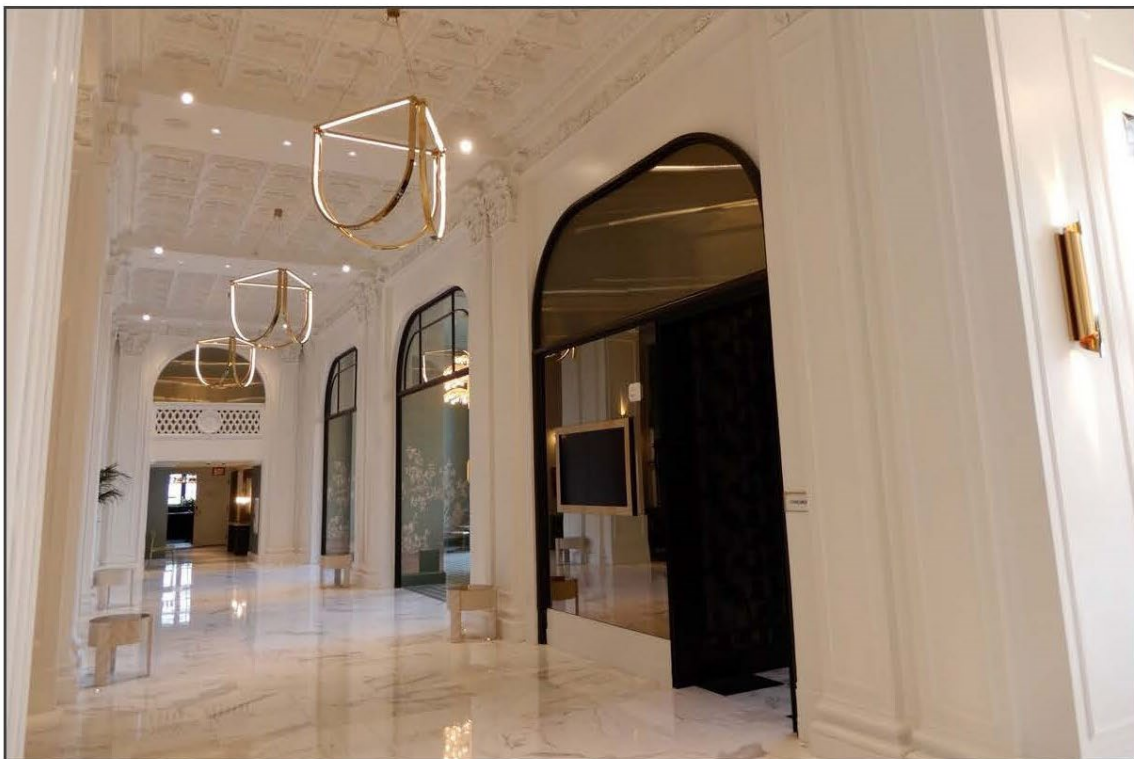
6. Ground floor, entrance to lobby, looking south

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7. Ground floor, lobby ceiling detail



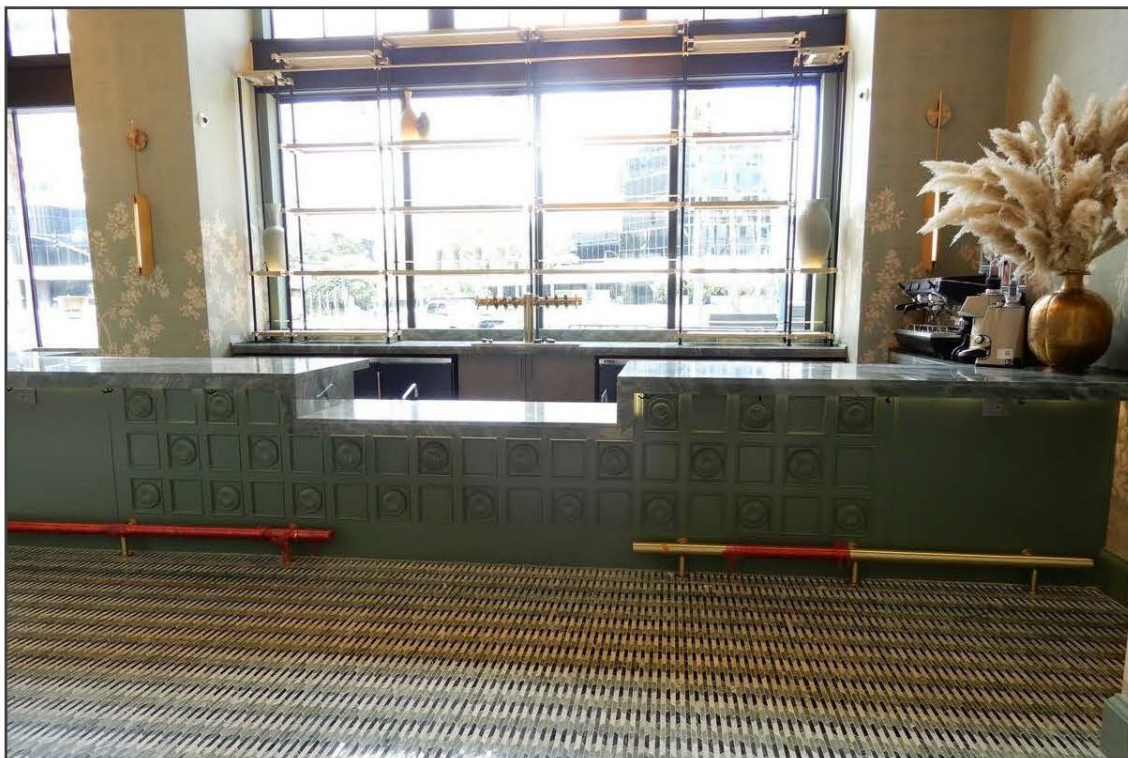
8. Ground floor, lobby corridor, looking northwest

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9. Ground floor, lobby corridor, looking northeast



10. Ground floor, coffee bar showing salvaged reception desk, looking north

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11. Ground floor, lobby looking south into dining room



12. Ground floor, dining room looking south with historic Galleon plasterwork under window

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13. Ground floor, dining room looking northwest

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14. Ground floor, bar showing salvaged bar front, looking south

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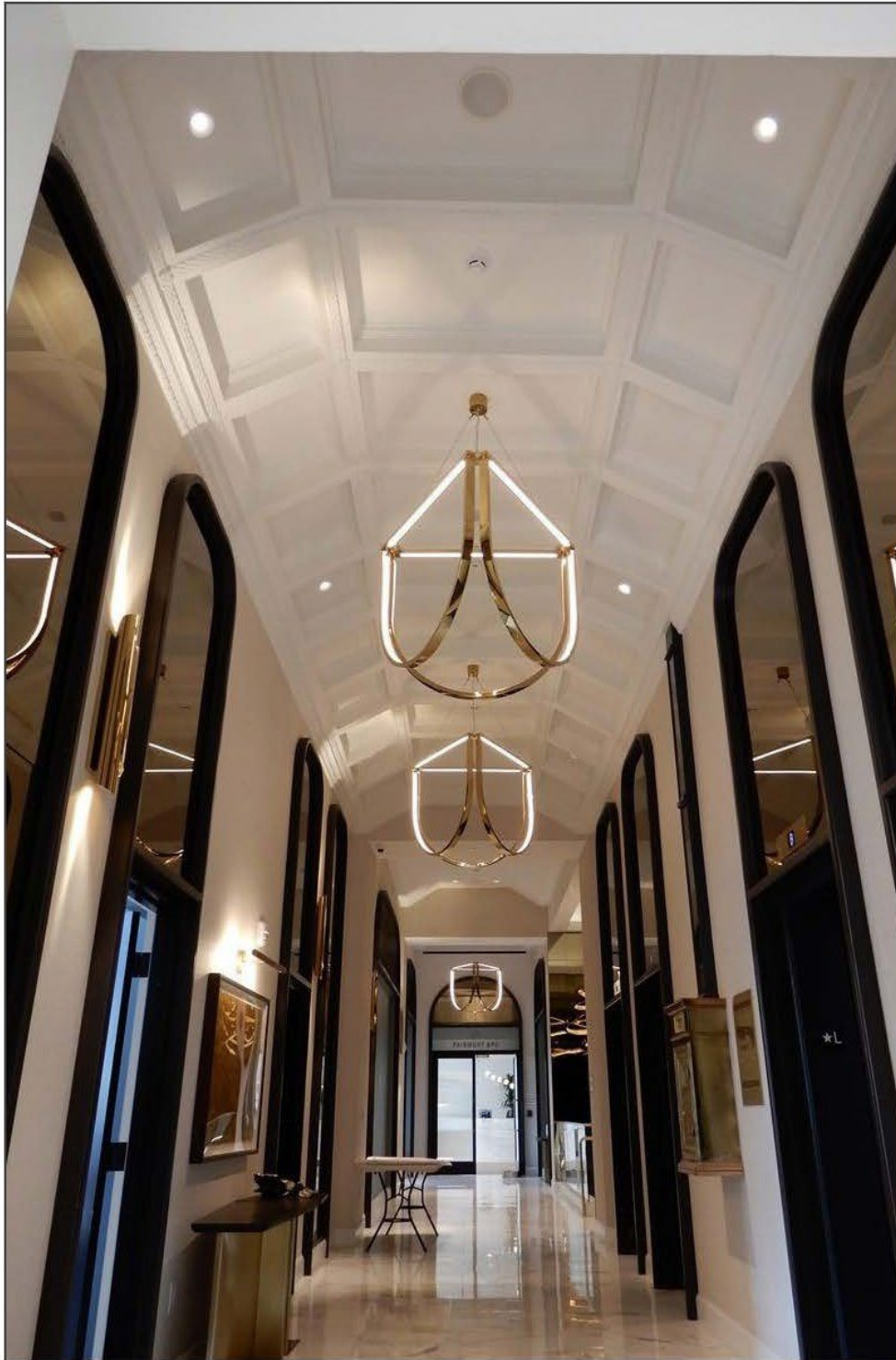
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15. Ground floor, lounge showing salvaged wainscoting, looking southeast

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16. Ground floor, elevator lobby showing original ceiling, looking east

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17. Ground floor, elevator lobby showing historic mailbox

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18. Arcade level, historic corridor looking east



19. Guest room

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20. 2nd floor terrace, looking west



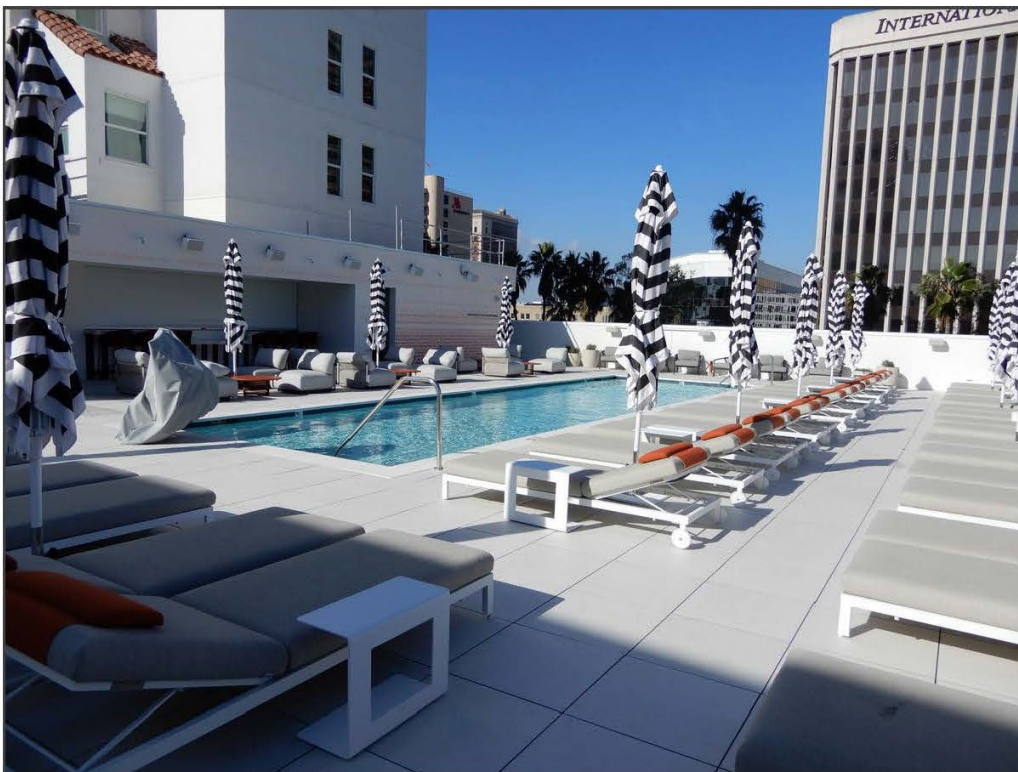
21. Guest room bathroom

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22. 2nd floor guest room corridor, looking west



23. Pool deck, looking northwest

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24. 13th floor, Sky Room elevator lobby, looking west



25. 13th floor, Sky Room bar, looking east

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26. 13th floor, Sky Room, general view looking northeast

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27. 14th floor, pavilion showing fenestration behind arcade, looking southeast

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28. 14th floor, rooftop deck looking southwest

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29. 14th floor, rooftop deck looking east toward pavilion

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30. 14th floor, lantern detail