

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 Ocean Center Building DRAFTOther names/site number: Porterfield BuildingName of related multiple property listing: N/A

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

2. LocationStreet & number: 110 West Ocean Blvd.City 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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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.)

Summary Paragraph

The Ocean Center Building is a 13-story concrete and steel Mediterranean Revival style building. It is located on the southwest corner of Ocean Blvd. and Pine Ave., one of the primary intersections in downtown Long Beach. The building has a rectangular footprint, and is sited on the property lines on the east, west and south sides while the north elevation is set back from Ocean Blvd. The building's vertical massing is comprised of volumes with differing heights, which are capped by light courts and roof decks, or low hipped roofs clad in clay tiles. At the tallest point, which is comprised of an octagonal cupola, the building measures 197 feet tall. Exterior walls are plaster with quoins and ornamentation around primary entries and windows. Typical interior floor plans are arranged around a central double-loaded, north-south corridor with retail tenant spaces and residential units laid out around the perimeter.

The Ocean Center Building has been in continuous use as a mixed-use retail and office building since its construction in 1929. The building was rehabilitated as part of a Historic Preservation Certification Application that began in 2015 and was approved in March 2026. The rehabilitation saw the conversion of the historic office building to new residential units, retaining retail spaces at lower levels. The rehabilitation sensitively restored the original materials, finishes and spaces and gave the building a new compatible use. The Ocean Center Building retains an overall high degree of integrity.

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Narrative Description

Site and Landscaping

The Ocean Center Building is located on a corner lot in downtown Long Beach, fronting W. Ocean Blvd. to the north, Pine Ave. to the east and W. Seaside Way to the south. The building reaches the property lines on the east, west and south sides while the north elevation is set back from W. Ocean Blvd.

The south and east sides are flanked by concrete sidewalks. The east sidewalk slopes downwards, north to south, exposing the building's lower levels. A wide passthrough connects the east and west sides of the building, encompassing the fourth and fifth column bays from the south.

West of the building is a landscaped pedestrian alleyway with low shrubbery and concrete pavers. This alleyway is also referred to as S. Ocean Way. The alleyway is flat and negotiates the building's change in height with a concrete stair at its north end.

North of the Ocean Center Building is a portion of a linear city park, now called "Victory Park." A long, paved sidewalk crosses the park leading to the building's main entrance. East of the entry sidewalk there is some landscaping, including flowerbeds for low shrubbery, trees, flowerpots, seating areas and an exterior stair with metal handrails connecting the north side of the building to the east sidewalk. To the west of the entry sidewalk, there are low flowerbeds, separating it from a driveway accessing the building's parking levels.

Exterior Elevations

The Ocean Center Building is concrete with a white-painted plaster parge coat. The windows are painted, original metal six-lite casement windows except where noted below. The building is set on a slope with the south side facing W. Seaside Way approximately two floors taller on the exterior than the north side of the building facing W. Ocean Blvd. The ground/first floor is on the same level as W. Ocean Blvd. The floors below W. Ocean Blvd are called L-1 and L-2.

The building corners and pilasters have quoins extending from the ground level to the roof. The outermost corners of the building are capped with pyramid finials. The parapet above the 4th, 6th, and 7th floors are crenellated. The main octagonal tower and the flanking 10-story towers have hipped red clay tile roofs. The fourth and fifth bay from the south house a two story passthrough through which retail spaces are accessible.

North Elevation

The north elevation faces W. Ocean Blvd. This elevation has three planes – the first, closest to W. Ocean Blvd. rises to the 7th floor, where it steps back towards the second and third planes which include the northern 10-story tower, and the main octagonal tower. All three planes have quoining at the corners.

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The first, forefront northern plane has four bays, running west to east. The 1st and 2nd floors are separated from the upper floors by a subtle cornice. The main building entry is at the 2nd bay from the west and is recessed within an open vestibule. The entry opening is flanked by two pillars, flanked again by quoined pilasters. A metal sign spanning the length of the entry opening reads "OCEAN CENTER BUILDING, 110 WEST OCEAN BLVD". Above, a cornice supports a broken pediment. The center of the pediment features a coat of arms studded by seashells and Neptune's face, capped by a trident.

The two easternmost bays house double-height retail areas. The 1st floor features storefronts with inset glazed doors. On the second floor there are twelve-lite windows. A quoined pilaster sits between storefronts. The westernmost bay is occupied by an arched parking garage entry on the ground floor and the word "PARKING" in gold letters. On the west corner there is a one-story pilaster. On the second floor above the parking garage entry there is flat plaster.

Above the second-floor cornice, floors 3 through 6 are regularly fenestrated with metal six-lite casement windows. There are two windows in each of the four elevation bays, for a total of eight windows per floor, aside from the 3rd floor where the 2nd bay is occupied by the entry's broken pediment.

The 6th and 7th floors are separated by another subtle belt course. The easternmost and westernmost bays on the 7th floor have two metal casement windows corresponding to the floors below. The two central bays are occupied by a recessed balcony, flanked by small casement windows with pronounced, triangular sills. A metal guardrail anchors a large coat of arms. The balcony soffit is visually supported by two large corbels that also frame the balcony door. The balcony has a double metal door that matches the design of the windows. Above the door is a filled-in arch. Above the corbels, a large pediment dominates this elevation. The tympanum has a flat panel inset, while the vertex of the pediment holds a decorative finial and a flagpole. To the sides of the pediment, the parapets are crenellated with pyramidal finials.

The second plane facing north is set back by two bays from the primary 7-floor plane. This plane is two bays wide and three stories taller than the first plane. A central bump-out projects from the 8th floor with a metal door leading to the roof. A set of metal double-leaf doors to the east of the bump-out also lead to the 8th floor roof. West of the bump-out is a metal casement window. The 9th and 10th floors have metal casement windows on the east and west ends and metal slit windows in the center.

The third north elevation plane includes the octagonal tower. The tower, which is set back one bay from the second plane and is two bays wide, is three floors taller than the second plane. The 11th and 12th floors have metal casement windows on the east and west ends and central slit windows. On the 13th floor, the angled walls are blank. The resulting triangular roofs in front of these walls are clad with clay tiles. The front-facing north wall has a round window.

East Elevation

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The east elevation faces Pine St. and is comprised of 13 bays running north to south, within one plane of varying height. Each section of differing height is framed by applied quoins. This elevation slopes with the sidewalk, and includes two levels under the 1st floor, L-1 and L-2, which become visible towards the south end of the building.

The bays at the street facing L-1 and L-2 levels have large storefront entry systems or storefront windows. The two northernmost ground floor bays also have large storefront windows, looking into the double-height retail space accessible from the north elevation.

The 5th bay from the north is occupied by the secondary building entry. Like the main entry on the north elevation, this entry is also stepped back into an open vestibule. The vestibule opening has a molded surround with an exaggerated keystone. Above, occupying the ground floor, there is an ornamental panel also surrounded by a decorative molded design and surmounted by a shallow cornice.

The 9th and 10th bays are occupied by the arched passthrough entrance. This passthrough connects Pine St. to the building's rear alley and spans the height of L-1 and L-2. At the L-2 level, the passthrough is framed by quoined pilasters. The arch culminates at the L-1 level with a keystone. Above, separating L-1 from the ground floor is a shallow cornice. The four 1st floor windows above the arch are longer metal casement windows with eight lites instead of six. On the 1st and 2nd floors, the middle four windows are framed by pilasters capped by a broken pediment. A raised panel and cornice sill are located on the central spandrel. Above the broken pediment, which is between the 3rd floor middle windows, there is a coat of arms.

The remainder of the east elevation between the 1st and 13th floors is regularly fenestrated with six-lite metal casement windows. At the 8th bay, the north window is partially covered by white-painted metal balconies. The south window of the 8th bay is capped by a small turret, flanked to the north by the crenellated parapet, with one small metal window and a clay-tile roof.

The 4th and 5th bays are the tallest and crowned by the octagonal volume on the 13th floor. Here too the angled walls are blank. The resulting triangular roofs in front of these walls are clad with clay tiles. The front-facing east wall has a round window.

South Elevation

The south elevation faces W. Seaside Way. Like the north elevation, the south elevation is also comprised of multiple planes. The first forefront plane rises 6 floors above the ground level. As this includes levels L-1 and L-2, the forefront elevation reaches the 4th floor. The second plane, stepped back, rises to the 6th floor. The third and fourth planes include the southern 10-story tower, and the main octagonal tower. All four planes have quoining at the corners. The 4th and 6th floor parapets are crenellated and have pyramidal finials at the corners.

The first plane abutting W. Seaside Way is four bays wide running west to east. L-2 is comprised of storefront and storefront windows. The storefront at the westernmost bay is infilled with a metal slat door and side panels. Windows at the L-1 level are large, non-original picture

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windows. The remainder of this plane is regularly fenestrated with metal six-lite casement windows; two window openings in the easternmost bay on the 2nd and 3rd floors are infilled by louvers. Between the 2nd and 3rd bays, approximately the center of the elevation, is a white metal fire escape that reaches up to the roof.

The second plane is set back five bays from the first and is two floors taller, reaching the 6th floor. This plane is also four bays wide. The two western bays show three floors, rising from the southern light court on the 4th floor. The 4th floor has a metal and glazed double-leaf door matching the design of the casement windows. The eastern two bays only show two floors, rising instead from the 5th floor roof deck. Two double doors and a metal fire door access the 5th floor rooftop. The remaining elevation is fenestrated with metal casement windows. Above the easternmost window there is a turret with one casement window, flanked to the west by the crenellated parapet and capped by a clay-tile roof.

The third plane reaches the 10th floor, and the fourth plane is comprised of the octagonal tower. Both planes are two bays wide. The third plane shows floors 7 through 10. The 7th floor has three metal-glazed double leaf doors, while the upper floors have paired 3-lite metal casement windows, four on each floor. The fourth plane has single windows on the east and west ends of the 11th floor, and paired windows on the 12th floor. On the 13th floor, the angled walls of the octagonal massing are blank. The resulting triangular roofs in front of these walls have differing treatments: the east side has a clay tile roof, while the west side has a small volume shaped like a mission-style belltower. The front-facing south wall has a round window.

West Elevation

The west elevation faces the narrow pedestrian alley. The pedestrian alleyway is flat and negotiates the building's grade change with stairs at the north end, instead of sloping like the east elevation. Like the east elevation, the west elevation is also comprised of 13 bays running north to south. Historically, the west elevation was a prominent elevation and shown in the background of many historic pictures depicting the former Pike boardwalk. Today, the west elevation is partially obscured by the adjacent housing complex. This side of the building is also comprised of multiple planes, with sections of differing heights and framed by applied quoins.

The foremost plane is comprised of differing heights. All parapets on this plane are crenellated and have pyramidal finials at the corners. Floors L-2 and L-1 house large, modern picture windows while the upper floors are regularly fenestrated with metal casement windows.

Like the east elevation, the 9th and 10th bays house the arched passthrough. Decorative details are replicated on this elevation, including the quoined pilasters at the L-2 level, keystone, eight-lite windows, pilasters at the 1st and 2nd floors, broken pediment, and coat of arms. The 6th bay holds a second metal fire escape painted white.

From the west elevation, two light courts are visible. These roof decks are embraced by the building on three sides and only open to the west. Both light courts are accessible from the 4th floor, and occupied by private decks separated by shrubbery and mechanical spaces.

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The north light court is enclosed by a 7-story wall on the north side, a 6-story wall on the south side, and a 13-story wall on the west side. The north and south walls are two bays wide with double leaf, four-lite doors on the 4th floor to access the roof decks and four-lite metal casement windows on floors 5 through 6. The north wall of the 7th floor is comprised of smaller three-lite casement windows.

The west elevation, comprised of four bays, includes the two 10-story towers flanking the central 13-story octagonal tower. Here too, windows and doors on the 4th through 6th floor are four-lite. The remaining upper floors are regularly fenestrated with metal casement windows. The 4th bay from the north has only one window, instead of the common two per bay. The 5th bay accommodates the continuing white metal fire escape that connects the 4th floor light court to the 12th floor. On the octagonal volume of the 13th floor, the angled walls are void of ornament. The south angled wall accommodates the mission-style belltower. The front-facing western wall has a round window.

The south light court is enclosed by a 6-story wall on the north side, a 4-story wall on the south side (excluding levels L-1 and L-2), and a 4-story wall on the west side. Both north and south walls are two bays wide and have double leaf, four-lite doors on the 4th floor to access the roof decks. Windows on floors 5 through 6 are metal casement windows. The west elevation is also four stories tall, meaning only one story frames the light court's east side. The west elevation has four-lite metal double-leaf doors and is capped by a decorative cornice comprised of a series of arches, resembling a blind portico.

Roof and roof decks

In addition to the two light courts, the Ocean Center Building has three roof decks on the 5th, 7th and 8th floors. All three decks have gray wood interlocking flooring and metal handrails around the perimeter. All decks hold private, communal and rooftop mechanical outdoor spaces separated by faux shrubbery. The 5th floor deck also houses a low, glass-enclosed amenity room with a kitchen and restrooms.

Passthrough

The Ocean Center Building has a two-story historic passthrough that occupies the 9th and 10th bays from the north. When first constructed, the passthrough was originally crossed by the Pike, Long Beach's entertainment boardwalk. The passthrough is four bays wide, and the 2nd bay from the west accommodates an enclosed and fenestrated "bridge", dropping this bay to one-story. The north and south walls of the passthrough have storefronts and display windows. Bi-colored pavers laid in rows separate the passthrough from the sidewalk on the east side and the pedestrian alley on the west side.

Interior

Interior floorplans are arranged around a central double-loaded, north-south corridor with residential units laid out around the perimeter. On the ground floor, L-1, and L-2, the building

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contains a mix of retail spaces, residential units and residential service spaces. The 2nd and 3rd floors comprise parking levels. Floors 4 through 13 are occupied by residential units and residential amenity spaces, including outdoor decks and light courts.

1st Floor

The Ocean Center Building's first floor plan develops around a central double-loaded north-south corridor. The corridor's eight northernmost bays are highly decorative and include an open entry vestibule, a main lobby and a residential corridor, and elevator lobby. The remaining five southernmost bays of the corridor have simpler finishes. In the four northernmost bays, the corridor is flanked by a retail space to the east and a ramp and leasing office to the west. For the remainder of its length, the corridor accesses residential units on both sides.

The main north entrance is located within an approximately 20-foot-deep, double-height open vestibule that accesses W. Ocean Blvd. The exterior vestibule's floor is original white Italian marble with a Belgian marble black border and star and red shell details. The walls of the vestibule are Tennessee marble with a black marble base, upper and side courses. A new storefront system with double-leaf doors, transom and sidelight is inset within an original opening on the east wall. The transom bar above the storefront is original. The ceiling is flat plaster, painted with geometric designs and seashells. Elaborate plaster molding frames the ceiling, and a modern light fixture hangs from the middle. The entry system at the south end of the vestibule is framed by a white marble door surround. Two non-original double-leaf glazed doors are inset within an original metal frame, which includes a decorated transom bar, and a twelve-lite transom window.

South of the entry doors, there is a three-bay double-height lobby with gray and white terrazzo flooring laid in a checkerboard pattern with black terrazzo runners at the edges. The walls have wood paneling with marble bases and inset metal display cases. The southernmost bays have display windows and wood doors and transoms. Within the display cases, light-fixtures have been installed matching the historic pendent lighting hanging from the ceilings. Above the display cases, there is wood paneling with geometric diamond patterns. Above the wood paneling, a flat stretch of plaster ends in a cornice, connecting the walls to the barrel-vaulted plaster ceiling.

A wood framed entry system, with a set of double-leaf glazed wood doors, paneled transom and sidelights, connects the lobby to an ornamented resident corridor. The resident corridor is one-story and stretches four bays south; each bay is marked by wood-clad pilasters and beams. Here too, floors are gray and white checkerboard terrazzo. Walls have marble baseboards and are primarily comprised of display windows, or wood storefront systems with wood doors and transoms. A wood cornice connects the walls to the flat plaster ceilings. Lighting is rectangular and fluorescent. At the south end of the resident corridor there is a St. Genevieve Rose marble-clad wall with glazed wood doors that leads to a second, more utilitarian resident corridor.

Immediately east of the wood entry at the north end is a residential elevator lobby. The elevator lobby is highly decorative with diamond patterned terrazzo flooring, large wood pilasters and

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beams separating it from the corridor; a wood cornice surrounds the space. The north wall containing the elevator doors is entirely clad with St. Genevieve Rose marble. The east and south walls are glazed and drywalled behind. An opening with a transom on the east wall leads to a small corridor where the resident gym is located.

South of the decorative resident corridor is a secondary residential corridor with simpler finishes. Flooring is vinyl tile; walls are flat plaster with wood baseboards and ceilings are flat plaster with rounded lighting fixtures.

A retail tenant space occupies the four northernmost bays of the building. This space is unfinished, with exposed concrete floors, walls and ceilings and exposed mechanicals.

Typical units on the ground floor don't retain historic features. Finishes include vinyl plank flooring, plaster walls with rubber baseboards and gypsum board soffits resting above windows to conceal mechanicals. New appliances and cabinetry have also been installed throughout. The four units that face the ornamented resident corridor (bays 5-8 from the north), have an atypical feature – since these units were formally occupied by retail shops, large display windows face the corridor. The display windows have been retained, and the unit wall is slightly stepped back, creating a display cavity in which pictures are hung facing the corridor.

Floor L-1

Floor L-1 is also arranged along a double-loaded central corridor. The most significant space on floor L-2 is the resident lobby, located in the 5th bay from the north, and accessible through a secondary entry located at Pine Ave. This entry is stepped back into an open vestibule. The vestibule flooring is diamond patterned terrazzo. Original metal single and double-leaf glazed doors are inset with a large original glazed storefront system with a six-lite transom above. A set of terrazzo stairs with metal handrails connects the street level to L-1 where the resident lobby is located. Flanking the stairs on each side are original gray marble-clad walls.

The resident lobby is a rectangular one-story space, intersected by a north-south double-loaded corridor. Flooring is original gray and white terrazzo laid in a diamond pattern with a black terrazzo border. Ceilings are flat plaster with modern lighting. Most of the walls around the resident lobby are also plaster with a baseboard and an angled section connecting the wall to the ceiling.

The column bay immediately north of the entry stairs is occupied by two elevators. The columns flanking the elevators are clad in the same gray marble as the stairs. The elevator wall is clad with original St. Genevieve Rose marble. Across from the residential elevators, a recessed alcove accommodates the freight elevator. The alcove's west column is clad in gray marble. The alcove has vinyl tile flooring and flat plaster walls.

West of the intersecting corridor is the mail room. The north and south walls are studded with residential mailboxes. The west wall has an inoperable wood panel door and display windows that have been boarded up to accommodate new residential units.

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The north-south double-loaded corridor has simple finishes, including vinyl tile flooring and flat plaster walls and ceilings. A rubber baseboard runs the length of the corridor, while modern round lighting is affixed to ceilings and walls. On the 9th and 10th bays, the corridor becomes the east half of a bridge suspended above the exterior passthrough. Four metal casement windows with guardrails look into the passthrough at the L-2 level. The western half of the bridge accommodates units and an electrical closet.

The northeast corner of the building is occupied by a retail tenant space, which takes up the four north bays facing Pine Ave. Two storefront bays are fitted with recessed entry storefronts and angled exterior vestibules. On the interior, there is a significant height change between the two bays to the north and the two bays to the south. Like the others, this tenant space is unfinished, with exposed concrete floors, walls and ceiling structure.

The remaining building perimeter is lined with residential units. Typical units feature modern finishes include LVP flooring, plaster walls with rubber baseboards and dropped gypsum board soffits to conceal mechanicals. Soffits are stepped back from windows facing the west pedestrian alley. New appliances and cabinetry have also been installed throughout.

Floor L-2

Floor L-2 is divided into two sections by the passthrough. The south section is occupied by two tenant spaces, whereas the north section contains a retail space, units and resident service spaces. No historic material or finishes remain on this floor.

The retail spaces in the south section are unfinished, and include concrete floors and walls, and an exposed ceiling structure and MEP. Metal display windows and storefronts surround the perimeter. The north section is arranged around a central double-loaded corridor. The corridor has vinyl tile flooring, plaster walls with a rubber baseboard and a plaster ceiling.

The west side of the corridor accommodates seven residential units. Typical units don't retain any historic features. Modern features include LVP flooring, plaster walls with rubber baseboards and dropped gypsum board soffits to conceal mechanicals. Soffits are stepped back from windows facing the west pedestrian alley. New appliances and cabinetry have also been installed throughout.

The east side of the corridor includes a third unfinished retail space, which is accessible from the passthrough. As the slope of the sidewalk on the east side of the building increases towards W. Ocean Blvd., the display windows in this retail space shorten.

North of the third retail space, there are resident service spaces including a bike storage room and laundry room. The north end of floor L-2 is occupied by mechanical rooms.

2nd-3rd Parking Levels

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The 2nd and 3rd floors are occupied by a large parking garage. The parking ramps are located on the west side of both floors. Finishes include concrete floors, walls and ceilings with exposed mechanicals. Metal casement windows line the perimeter; from the building exterior, the 2nd and 3rd floors look like residential floors.

Stair towers

There are two main stair towers in the building. The northern stair, stair #1, begins on the 1st floor, three bays south of the main entrance. It is accessible through a utilitarian door in the building's primary lobby facing W. Ocean Blvd. Stair #1 bypasses the second floor and connects the 1st to the 3rd floors directly. On the 3rd floor, it becomes a U-shaped stair tower. Between the 3rd and 7th floor, stair #1 remains in the second column from the north, perpendicular to the corridor. On the 8th floor, the stair shifts a full bay to the south, moving to the fourth bay from the north, and changing orientation to be parallel to the corridor. Stair #1 retains this new position up until the 12th floor.

The south stair, stair #2, begins on level L-2 at the 7th bay. Stair #2 is accessible from the north wall of the passthrough. On level L-1 it becomes a U-shaped tower. Stair #2 terminates at the 6th floor.

On residential floors 4-12, both stairs retain historic material, including terrazzo treads and risers, terrazzo landings, and marble baseboards. Guardrails are painted wrought iron with straight balusters and newel posts. Handrails have wooden caps.

4th – 13th Residential floors

The building's upper levels change shape to accommodate roof decks and light courts. On the 4th floor, two light courts open on the west side, resulting in an "E" floor plan configuration. As the south side of the building is capped with a roof deck on the 5th floor and the building begins to step back, the floorplan changes to a "C" shape at the 5th and 6th floors and then again to an "L" shaped floor plan at the 7th floor when the south side steps back again to accommodate another roof deck. The floorplans for the 8th- 10th floors are rectangular, while the floorplans at the 11th and 12th floors are square. The top 13th floor has an octagonal layout.

All floors have an elevator lobby with two elevators, white and gray terrazzo flooring laid in a diamond pattern, gray marble wainscoting, plaster walls and ceilings. Elevator lobbies face the north light court on the west side of the building. A glazed, double-leaf door connects the elevator lobbies to the fire escape on the building's west elevation.

All corridors and stair landings retain original white and gray terrazzo flooring laid in a checkerboard pattern with a black terrazzo band at the border. Walls are plaster with marble wainscoting with wood caps. Corridor doors are original wood and glass doors with transoms. Doors that no longer access units have retained their glazing but have been walled up behind and read "THIS DOOR IS BLOCKED". Doors that access units also retain their glazing but have been obscured with a film for privacy. The historic door opening pattern remains intact. Wood

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picture molding is present a couple of inches below the ceiling, just above the corridor door transoms. Ceilings are flat plaster. Round light fixtures are present on ceilings and on walls.

There is only one unit on the 11th floor, penthouse 1, which is accessible through the elevator lobby. Penthouse 2 spans the 12th and 13th floors and is only accessible through the north stair tower which ends on the 12th floor. Floors 12 and 13 are connected by an internal spiral staircase.

None of the units, including the penthouses, retain historic features or materials. All residential units have modern finishes, including luxury vinyl plank flooring, plaster walls with rubber baseboards and gypsum board soffits resting above windows to conceal mechanicals. New appliances and cabinetry have been installed throughout.

Integrity

The Ocean Center Building retains very good overall integrity. The rehabilitation undertaken, beginning in 2015, restored interior and exterior features that had been neglected despite the building's continued use. The project converted the upper floor office spaces to residential units sensitively, retaining historic materials and design. Historic entries and lobby space on the ground and L-1 floors were retained and restored. Retail spaces are currently unfinished for new tenants to finish in accordance with specific guidelines that ensure adherence to the Secretary of the Interior Standards.

The building remains in its original location on the southwest corner of W. Ocean Blvd. and Pine Ave. in downtown Long Beach. Its immediate surroundings have been compromised due to the shorefront shifting south. This has resulted in the building facing W. Seaside Way, now a busy street, instead of the beachfront as it was historically. The removal of the Pike, the entertainment boardwalk that crossed the building's passthrough, and the adjacent housing complex over it, also changed the building's surroundings. However, Ocean Center Building's setting retains fair overall integrity, as the building continues to be in a commercial area, with an outlet mall and convention center located just south of the building. The Ocean Center Building also retains its setback from W. Ocean Blvd. as it continues to be fronted by a section of city parkland.

The Ocean Center Building retains a high degree of integrity of design, materials and workmanship. The building's design remains intact through the exterior's massing, scale, fenestration patterns and ornamentation, and the interior's arrangement of spaces, primarily around central north-south corridors with former offices, now converted to residential units, facing the perimeter. The building retains excellent overall integrity of materials and workmanship, as shown by the façade plastering and detailing, the interior terrazzo flooring, marble wall cladding, and wood paneling and trim present throughout the building.

The above contributes to a high degree of feeling and association. The building's physical features, including its location and setting in a busy commercial area, and its design, workmanship and materials define the building as a late 1920s office and commercial building that reflects the economic development of downtown Long Beach.

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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

COMMERCE

Period of Significance

1929-1979

Significant Dates

1929, 1936

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Meyer, Gabriel S. & Holler, Phillip W.

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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 Ocean Center Building, located in Long Beach, Los Angeles County, is significant under Criterion A in the area of Commerce, and Criterion C in the area of Architecture, as a significant example of the work of master architects Holler & Meyer, at the local level of significance, with period of significance from 1929 (year of construction) to 1979 (the year the adjacent Pike recreation area was demolished.) Because the period of significance extends over many years, ending within a few years of 50 years from the present day, the property does not need to demonstrate exceptional significance under Criteria Consideration G.

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

Criterion A – Commerce

Summary: The Ocean Center Building, built in 1929, is significant under **Criterion A** in the area of commerce at the local level. The Ocean Center Building is representative of a construction boom and a period of commercial expansion that took over downtown Long Beach in the 1920s, following the discovery of oil in nearby Signal Hill. The Ocean Center Building is also unique in that it marked the entrance of the Pike entertainment area, incorporating a two-story passthrough in its very massing, underscoring its connection to the surrounding commercial environment and attracting retail ventures facing the Pike. The building was also one of the first office buildings constructed on the beachfront, attracting not only businesses geared towards tourism, but other commercial ventures. Due to its high level of integrity, the Ocean Center Building reflects the character of commercial development in Long Beach and contributed to the economic prosperity of the waterfront area.

The Ocean Center Building is significant under Criterion A in the area of commerce. The building was built during a construction boom that emerged from the discovery of oil in nearby Signal Hill in the early 1920s that led to the rise of Long Beach's downtown as an important commercial and tourist area. The Ocean Center Building also played a significant role in shaping its own commercial environment, as construction required the removal of the historic Pine Ave. pier. It was uniquely sited right at the entrance of the Pike entertainment area, acting as an entry point to this historic walk and contributing retail spaces under the passthrough. It is the only surviving building associated with the long-demolished Pike.

The Ocean Center Building is distinctive in its historic function as one of the first office buildings constructed on the waterfront, contributing to drawing a variety of businesses downtown. This adaptable historic use, along with its built-in parking garage, likely allowed the building to survive with little alterations during the downtown redevelopment efforts of the 1960s and 1970s.

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Due to its intertwined commercial relationship with the Pike, the building's period of significance ends with the official closure of the Pike in 1979. The closure of the Pike and the subsequent demolition and infill constructed over the historic boardwalk marks a significant alteration to downtown Long Beach's commercial make up. The removal and demolition of the rides, shops and kiosks, so characteristic of the Pike, effectively stemmed the flow of tourism and commerce to the area.

While the Pike closed in 1979, the Ocean Center Building continued its historic function as mix retail and office spaces until 2015 when it was rehabilitated into residential units. Despite changes to its economic and physical setting over time—including the downturn of the 1930s, the presence of the U.S. Navy in the 1940s, and the decline and rehabilitation of the area in the 1950s-1970s—the building was continuously functional and suffered few alterations. For this reason, the proposed period of significance extends from 1929, the year construction was completed, to 1979, when the Pike closed and the building's surrounding context was altered. Because the period of significance is long, but the ending point, 1979, can be tied to a specific and logical historical event, and this date (1979) is within a few years of 50 years from the present, the property does not need to meet the requirements of Criteria Consideration G for exceptional significance.

History of Downtown Long Beach and the Pike¹

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.² 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 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.

¹ Initial research into this section was excerpted from the Historic Preservation Certification Application Part 1 written for the Brakers 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.

² Sapphos Environmental, Inc., City of Long Beach Historic Context Statement (Long Beach: City of Long Beach, 2009), 54-65.

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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.³

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 Ave. to S. Chestnut Pl. The boardwalk was initially renamed the Walk of a Thousand lights, due to 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.⁴

This development led to the beginning of both a city-wide transportation system and the Pike as a destination for huge crowds and an amusement zone.⁵ A roller coaster was introduced along the sand in 1907.⁶ The first coaster was replaced by a larger roller coaster which extended further into the ocean called the Jackrabbit Racer in May 1915.⁷ By the 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 for the large dual track wooden rollercoaster called the Cyclone Racer, which was built on the pier and dominated the beachfront.⁸

With the growth of waterfront development, new luxury hotels were constructed along Ocean Blvd. and Pine Ave. 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.⁹

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

³ D. J. Waldie, "A Walk Along Long Beach's Gaudy, Tawdry, Bawdy Pike," *PBSSoCal*, February 8, 2017.

⁴ Loretta Berner. *The Pike on the Silverstrand*. (Long Beach, CA: Historical Society of Long Beach, 2003), 16,19

⁵ Loretta Berner. *A Step Back in Time*. (Long Beach, CA: Historical Society of Long Beach, 1990), 33.

⁶ *Ibid.*, 17

⁷ *Ibid.*, 26

⁸ Loretta Berner. *A Step Back in Time*. (Long Beach, CA: Historical Society of Long Beach, 1990), 69.

⁹ Tim Grobaty, "The Opulent Rise and Dismal Fall of the Hotel Virginia in Long Beach," *Press-Telegram*, June 10, 2014.

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1930.¹⁰ 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), designed in the Italian Renaissance Revival style, located on the south side of Ocean Boulevard between Chestnut Place and Cedar Avenue.¹¹ 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 side of Ocean Boulevard between Elm and Linden Avenues, also designed in the Mediterranean Revival Style.¹² 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.¹³

The Ocean Center Building, located today on the corner of Ocean Boulevard and Pine Avenue, was part of this push to develop Long Beach's waterfront, bringing in retail and new office spaces to the area. The Ocean Center Building was also situated right at the eastern entrance of the Pike boardwalk and incorporated a two-story arched entry and passthrough in its design to provide access to this unique entertainment area.

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.¹⁴ 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.¹⁵ Unfortunately, the Pine Ave. pier that flanked Rainbow Pier was swept away just a couple of years later in 1934.¹⁶

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 offered conflicting accounts; a Long Beach newspaper article estimated the earthquake caused at least 50 fatalities, hundreds injured and resulted in \$20 million in property damage.¹⁷ Secondary sources however put the numbers closer to 100 fatalities and an estimated \$50 million in property damage.¹⁸ Another Long Beach newspaper article stated that since most of Long Beach's office

¹⁰ Sapphos, 108.

¹¹ Claudine Burnett, "The 'Cougar' Countess and Long Beach's Blackstone Apartment Hotel," *Long Beach's Past*, May 30, 2017.

¹² Sapphos, 103.

¹³ Portia Lee, "National Register of Historic Places Nomination: Cooper Arms, Long Beach, California," 2000, sect. 8, 1.

¹⁴ Sapphos, p 47.

¹⁵ *Ibid.*, p. 60

¹⁶ Grobaty, Tim, "A pier into Long Beach's past," *Long Beach Post* (Long Beach, CA), Mar. 29, 2019.

¹⁷ Park, B.A. "Truth About Long Beach Shatters False Rumors Sent Out Over Country," *The Long Beach Sun* (Long Beach, CA) Apr. 29, 1933; p. 18

¹⁸ Tim Grobaty. *Long Beach Chronicles: from Pioneers to the 1933 Earthquake*. (Charleston, SC: The History

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buildings were Class A construction (steel and reinforced concrete structures), the estimated damage to these building would be between \$3000-\$5000. The Ocean Center Building, the Security-First National Bank Building, the Farmers and Merchants Building, and the Jergins Trust Building 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.¹⁹

The presence of the U.S. Navy in Long Beach helped mitigate the effects of the Great Depression on the city’s commercial and tourism industries. Since 1921, the Long Beach Harbor housed several battleships, submarines and support ships, 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. The influx of Navy personnel helped shore up waning seaside tourism until the early 1940s, when the U.S. entered World War II. 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 move to the area. The Pike boardwalk and amusement park was once again popular.²⁰ However, the feel of the Pike was changing, and its theaters and dance halls were taking on a grittier, darker tone. Many of the game parlors became gambling dens, with cigarette packs as payouts. The number of bars and liquor stores had grown, and occasionally newspapers reported on a drunken sailor killed trying some stunt on the Cyclone Rider.²¹

Between 1941 and 1949 a third brake-water was added fronting Long Beach’s tourist beaches. Two previous brake-waters, the San Pedro and Middle Brake-waters, has been constructed between 1899 and 1942 and fronted the Ports of Long Beach and Los Angeles. The Long Beach Brake-water was constructed specifically to protect military operations during World War II when the U.S. Navy occupied the Long Beach Harbor. This third brake-water was constructed between 1941 and 1949.²² This caused the gradual accumulation of sand, which in turn caused the gradual widening of the beach. Eventually, the sand beach became so wide that the portion nearest the Ocean Center Building was paved as a parking lot. The road between the Ocean Center Building and the parking lot became Seaside Way. Furthermore, in the early 1960’s, the City of Long Beach infilled an additional waterfront area of approximately 113 acres at the time when the Long Beach Arena and Convention Center were constructed.²³

Press, 2012), 155.

¹⁹ Stevenson, George H. “Great Structures in Long Beach Stand Undamaged by Earth Shock,” *The Long Beach Sun* (Long Beach, CA), Apr. 29, 1933; p. 18

²⁰ Sapphos, p. 60.

²¹ D. J. Waldie, “A Walk Along Long Beach’s Gaudy, Tawdry, Bawdy Pike,” *PBSSoCal*, February 8, 2017.

²² “Long Beach Brake Water” *Surfrider Foundation*, accessed Mar. 6, 2026.

²³ Staff of the State Lands Commission. “A Report on the Queensway Bay Development Plan and the Long Beach Tide and Submerged Lands.” State Lands Commission, April 2001, 11.

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The post WWII era, however, saw the same trend experienced elsewhere in the country: downtowns starting to depopulate in favor of surrounding suburbs. The construction of the Long Beach Freeway in 1947 further facilitated this exodus. The Pike began declining in step with downtown Long Beach. A 1948 article describes an attempt to “clean up” the Pike by limiting the sale of alcohol, spearheaded by Mason. E. Kight, new president and manager of the Long Beach Bath House & Amusement Co. (formerly known as the Charle Drake Bath House) and owner of all Pike property from Pine Ave. to Ceder Way except for the Ocean Center Building. The Ocean Center Building had two bars at the entrance of the Pike boardwalk and was criticized for forcing visitors to pass those on the way into the amusement zone.²⁴ In 1950, the Pike was rebranded “Nu-Pike” and new concession stands and rides were installed in an attempt to revitalize the area.²⁵

Despite the rebranding, the Nu-Pike continued declining, eventually gaining a seedy reputation. This may have been in part due to the neighborhood just west of the Pike Amusement area, sandwiched between Magnolia Avenue and the Los Angeles River formerly known as West Beach, which was eventually called “The Jungle.” West Beach had formerly been a beachfront resort area between 1885 and 1930s, helping to establish Long Beach’s tourism reputation and attracting large numbers of visitors. It initially included beach front homes and luxury hotels, including the well-known Virginia Hotel. West Beach also came to house a number of locker clubs, where sailors could rent rooms or beds and store their uniforms.²⁶

Infrastructure neglect, the breakwater trapping in pollution and soil, and subsistence at the harbor due to oil extraction caused damage to buildings in West Beach and downtown. By the late 1950s, West Beach’s beachfront was closed for the construction of a new Navy Landing.²⁷ With no new development, the area continued declining and gained an unsavory reputation that bled into the carnival culture of the Nu-Pike. In addition, competition from new tourist attractions, such as Disneyland, constructed in near-by Anaheim in 1955, and Knott’s Berry Farm north of Anaheim, further sped up the de-popularity of the Nu-Pike.

A series of articles published by the Press-Telegram in the early 1960s reported the story of a West Beach resident, Jeri Nunn. Nunn volunteered with the Long Beach Police Department to halt the spread of narcotics in The Jungle, ultimately leading to the arrest of eighteen individuals. This series of articles also described the rough living conditions of The Jungle, prompting a later editorial to comment “The Jungle is a rather small area south of Ocean Boulevard and west of the Nu-Pike where poverty, dope addition, sexual misbehavior, violence and petty crime flourishes.” The same editorial also makes the recommendation to demolish all existing housing in favor of high-rise apartment buildings.

²⁴ “Move to Clean Up Pike Underway,” Long Beach Independent (Long Beach, CA) June 6, 1948; p. 78

²⁵ Waldie, D.J. “A Walk Along Long Beach’s Gaudy, Tawdry, Baudy Pike” *PBS SoCal*, Feb. 8, 2017.

²⁶ Lopez, Jesse “West Beach: the forgotten Long Beach Neighborhood that transformed into “The Jungle”” *The Grunion Gazette* (video released, July 19, 2021; Long Beach, CA)

²⁷ Ibid.

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The articles published by the Press-Telegram brought attention to this area of Long Beach. As a result, the city created the Long Beach Redevelopment Agency (LBRDA) in 1961 with the purpose of promoting economic renewal in local neighborhoods. The redevelopment of West Beach was its first action item, but the agency influenced all areas of the city. The LBRDA was dissolved through California State law in 2012. At the time, it controlled 40% of the city's land and millions in property tax dollars.²⁸

Additional efforts were undertaken to revitalize downtown Long Beach and the Pike. The city bought the Queen Mary ocean-liner in 1967, in the hopes that it would attract new tourism, but the results were unimpressive. The Cyclone Racer rollercoaster stopped running in 1968.²⁹ Eventually, the original oceanfront attractions were replaced with the Long Beach Convention Center, new hotels, shops and the marina.³⁰

The Pike officially closed in 1979.³¹ This historic amusement zone simply could not compete with the newer, friendlier amusement parks that were being constructed in the 1950s. It's grittier, and darker atmosphere was out of place in modernizing downtown Long Beach. The Ocean Center Building is the only remaining building that retains a connection to the Pike.

History of the Ocean Center Building³²

The Ocean Center Building was commissioned by Walter Lowrie Porterfield, a prominent Long Beach resident and businessman who was involved in the founding and eventually became president of the Long Beach Telephone and Telegraph Co.³³

On March 5, 1920, The Long Beach Telegram reported that the City of Long Beach had made a motion to grant Porterfield permission to replace an existing approach to the Pine Ave. Pier, a double-deck historic entertainment walk constructed in 1904 at the end of Pine Ave (see figure 5). The approach is understood as the portion of the pier that overlapped Pine Ave. A portion of the approach appears to have been concrete, transitioning into wood planks about a third of the way down Pine Ave. At the city commission meeting, Porterfield was also granted a 99-year lease for the use and occupancy of the space beneath the approach.

In a letter laid out to the commission, Porterfield stated that the bond house furnishing the funds required that the new pier approach and abutment be constructed at the same time. He offered to construct the new approach at his own expense, but requested concessions from the city for the duration of his 99-year lease including: 1) the right to use four feet of space under the approach for displaying wares; 2) the right to build a 12-foot sidewalk in front of the north end of the building for access to the stores; 3) the right to build a 20-foot driveway on the north side of the

²⁸ Long Beach Redevelopment Agency (LBRDA) Collection. Collection Number: 2017.029. Historical Society of Long Beach

²⁹ D. J. Waldie, "A Walk Along Long Beach's Gaudy, Tawdry, Bawdy Pike," *PBSSoCal*, February 8, 2017.

³⁰ Sapphos; p. 51.

³¹ D. J. Waldie, "A Walk Along Long Beach's Gaudy, Tawdry, Bawdy Pike," *PBSSoCal*, February 8, 2017.

³² Some research into this section was excerpted the HPCA Part 1 for written for the Ocean Center building by JAG Architects.

³³ "Hadly Feted by Boyhood Friend" The Long Beach Press (Long Beach, CA) Mar. 7, 1913; p. 1

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building through the city park to connect it to the sidewalk; 4) the right for tenants to use the pier approach to receive and unload goods for sale; 5) Removal of the pier approach would be at Porterfield's expense, therefore allowing him to use the salvage material for new projects.

This first proposal also included reconstruction of the branch of the pier approach connecting the Pine Ave. pier to the 3rd floor of the municipal auditorium. The new approach could not be more than 3 feet taller than the existing approach, or the grade would be too perceptible.³⁴

Protests broke out shortly after the city commission's permit was granted. The Chamber of Commerce asked the city commission to schedule a public hearing regarding permitting the construction of a new reinforced concrete approach before a final decision was made. A counter proposal, funded by private capital, was made to construct a new approach in the center of Pine Ave. so it wouldn't touch any flanking buildings.³⁵

The City Hall public hearing took place March 13, 1920. Porterfield's plan continued to be opposed, as public sentiment was against privatizing the street under the approach for Porterfield's use. The new approach, which would have measured 30 feet wide by 200 feet long, was determined it should not be devoted solely to Porterfield's benefit. Herbert M. Haskell, president of the Chamber of Commerce, noted that under this proposed scheme Porterfield would be earning approximately \$14,000 in rent a year. Porterfield denied this assertion and countered opposition by stating that he had designed his building with the adjoining pier approach on the west side of Pine Ave. since the public had originally voted to construct it there. He also stated that he had \$305,000 in escrow and that the loan would only be granted under the current plan including the construction of the approach.³⁶

The substitute plan for the reconstruction of the approach was also discussed. The commissioner of Public Works, John D. Seerie, proposed the construction of a cantilevered pier at the center of Pine Ave. leaving the passage underneath entirely open to east-west traffic. City commission action was deferred until the following Monday, when Seerie's plans could be reviewed.³⁷

The following Monday, March 15, 1920, the city commission voted unanimously to rescind the previous motion to approve Porterfield's plan. The motion to demolish the existing approach passed 4-to-1. A proposal was put forward to replace the approach with two flights of stairs, one to the upper portion of the Pine Ave. pier and one to the upper levels of the auditorium, which historic photos show us was ultimately enacted. Another proposal suggested only demolishing the west portion of the pier approach adjacent to Porterfield's future building and retaining the east portion.³⁸

³⁴ "City Gives Porterfield Right to Build Pier Approach" *The Long Beach Press* (Long Beach, CA), Mar. 05, 1920; p. 9.

³⁵ "Ask Pier Approach Built In Center of Lower Pine Avenue," *Long Beach Telegram* (Long Beach, CA), Mar. 09, 1920; p.13

³⁶ "Opposition to Pier Plan is Registered, Substitute Offered" *The Long Beach Telegram* (Long Beach, CA) Mar. 13, 1920; p.13

³⁷ Ibid. p.13

³⁸ "Commission, by 4 to 1 Vote, Turns Down Porterfield Plan" *The Long Beach Telegram* (Long Beach, CA) Mar.

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In response, it appears Porterfield took the city commission's decision in stride. On April 2, 1920, Porterfield stated that a new \$450,000 building would be constructed as soon as the pier approach was demolished. The first iteration of the Porterfield building was significantly different from the final product. Initially designed to be a Mission-type building four stories tall, it would include a patio roof-garden, a theater seating 2148 people used for lectures, concerts and motion pictures, a 150-room hotel, and an apartment.³⁹

The design of Porterfield's building continued to change over the next few years. Porterfield and the city were at constant odds, with city officials requiring revisions and demolitions. Porterfield also could not complete the building until the pier approach was removed. By November 1921, the design of the building had changed once again seemingly in the middle of construction. City officials cited structural instability over the foundations already laid and required revisions, reducing the building to two stories, a smaller theater and offices instead of hotel rooms.⁴⁰ In 1923, a building inspector required the demolition of columns above a one-story building that had already been constructed, citing that the way had been left incomplete was cause for complaint by citizens.⁴¹ Plans were again revised in 1924, introducing for the first time the firm of Meyer & Holler.⁴²

Construction begun in 1929 at last. The building was designed by Raymond M. Kennedy, architect with the firm Meyer & Holler.⁴³ The ground-breaking was on January 25, 1929 and it was opened later that same year on December 9.⁴⁴

The Porterfield building received a \$840,000 construction permit, the largest permit issued in 1929.⁴⁵ The building was estimated to cost \$1,100,000 and would reach the city of Long Beach's maximum allowable height limit of 13 stories. Before construction began, the property was transferred from Porterfield to the Ocean Center Building Company as part of a financing scheme. The Ocean Center Building Company was controlled by one of the largest investment banking houses at the time, Blythe & Co.⁴⁶

15, 1920; p. 9.

³⁹ "Porterfield Says \$450,000 Bldg. Will Start When City Orders Pier Approach Out" *The Long Beach Telegram* (Long Beach, CA) Apr. 02, 1920.

⁴⁰ "Theater and Offices in Ocean to Pike Porterfield Building" *The Long Beach Telegram* (Long Beach, CA) Nov. 18, 1921; p. 17

⁴¹ "Unsilently Columns on Building Beside Pier to Come Down" *The Long Beach Telegram*, (Long Beach, CA) May 17, 1923; p. 7

⁴² "Projected Building on Ocean Boulevard Plans Are Amended" *The Long Beach Press* (Long Beach, CA) Feb. 21, 1924; p. 9

⁴³ Louise H. Ivers. *Long Beach, A History Through Its Architecture*. (Long Beach, CA: Historical Society of Long Beach, 2009), 131.

⁴⁴ Ibid. p. 69.

⁴⁵ "Porterfield Building is Authorized" *The Long Beach Sun* (Long Beach, CA) March 08, 1929; p. 13

⁴⁶ "Bond Issue for new Long Beach Building Approved by Bureau" *The Long Beach Press-Telegram* (Long Beach, CA) Jan 17, 1929; p. 23

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The long-debated pier approach was finally demolished.⁴⁷ Reasons cited for the pier demolition at the time were that its railings and abutments extended over a foot into the Ocean Center Building's property line, its presence blocked the transportation of materials to the building site, and that the city had plans to demolish a portion of the pier to make way for a horse-shoe brake water around a new auditorium were underway.⁴⁸ The building was "Designed to be both a modern office building and an imposing entrance to the Pike amusement zone,"⁴⁹ referencing the passthrough connecting Pine Ave. to the established Pike walk. The building was also designed to front 264 feet of Pine Ave. and include a garage available to building tenants.⁵⁰

The Ocean Center Building was one of the first modern office buildings constructed in Long Beach's downtown facing the waterfront. Also in 1929, the Markwell Building, known as the Jergins Trust Building after its sale to A.T. Jergins in 1919, was converted into office space. The Jergins Trust Building received a \$125,000 permit for the construction of an additional four stories. Most of these floors were used by county offices and superior courts.⁵¹

While the building officially opened on December 9, 1929, a gala was scheduled on December 20, 1929 to inaugurate the Ocean Center Building's Monterey Ballroom on the L-1 floor. Accessible from what today is the residential lobby, the ballroom had movable partitions and provided views of the Pike and the Walk of a Thousand Lights to the west as well as the ocean and the new horseshoe-shaped Rainbow Pier to the east.⁵²

While the building remained structurally sound, the 1933 Long Beach earthquake caused damage to the original lantern perched atop the octagonal cupola above the 13-story tower. The lantern was removed in 1934 and never replaced.⁵³ Additional work was undertaken in 1936, when the building was renovated by general contractor J.H. Pelkey. The renovations came to cost \$100,000 and were completed in a record-breaking 90 days. Modern tubular scaffolding was credited for the expediency, as it allowed personnel to work safely on all levels of the building. At the time, occupying the retail spaces at the lower levels, the building included a beauty shop, a barber shop, drug store, news stand and confectionary shop.⁵⁴ Tenants occupying the upper-level office units included insurance companies, port-related businesses, Southwestern University, the Rotary Club and the Long Beach Realty Board.⁵⁵ The Ocean Center Building was appreciated for its central location and easy transportation access in Long Beach's downtown and for its beachfront views and rooftop terraces; "Housing more than 200 tenants, the Ocean Center Building has contributed much to the business growth of Long Beach."⁵⁶

⁴⁷ "Historic Old Pine Avenue Pier Gives Way To Skyscraper" *The Long Beach Sun* (Long Beach, CA) Jan.26, 1926, p. 1

⁴⁸ "New Porterfield Skyscraper Gets Underway Here" *The Long Beach Sun* (Long Beach, CA) Jan.26, 1929, p. 5

⁴⁹ "Porterfield Building is Authorized" *The Long Beach Sun* (Long Beach, CA) March 08, 1929, p. 13

⁵⁰ "New Porterfield Skyscraper Gets Underway Here" *The Long Beach Sun* (Long Beach, CA) Jan.26, 1929, p. 5

⁵¹ "Building for Year Brakes All Records" *The Long Beach Sun* (Long Beach, CA) May 19, 1929; p. 64

⁵² "Monterey Ball Room To Open Friday, Dec. 20" *The Long Beach Sun* (Long Beach, CA) Dec.15, 1926, p. 15

⁵³ URS Corp, "Ocean Center Building" Historic Resources Survey Form, Feb. 2010

⁵⁴ "Contractor Finishes Reconditioning Work," *Long Beach Press-Telegram* (Long Beach, CA) Jan. 12, 1936; p 9

⁵⁵ URS Corp, "Ocean Center Building" Historic Resources Survey Form, Feb. 2010

⁵⁶ "Contractor Finishes Reconditioning Work;" p 9

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The Ocean Center Building remained in continuous operation until its most recent rehabilitation, completed in 2025, in which the building was converted from office suites to residential units. Between 1933 and 2008, various permits were filed primarily describing minor office remodels, including removing/installing partitions, installing suspended ceilings, and various mechanical work. The ballroom on the L-1 level was eventually converted into additional office space. In 1984, work was undertaken to replaster the exterior wall, and reglaze windows.

The Ocean Center Building survived the rehabilitation efforts of the 1960s and 1970s and appears to have played a role in attracting businesses to its office spaces even when the surrounding area was in decline. An advertisement published in 1977 promoted a vacation getaway for two if the participants could convince a tenant to lease a space for a minimum of three years (see figure 22). Destinations were to Hawaii, Lake Tahoe or Catalina depending on how much square footage the tenant would lease. The advertisement reported “The Ocean Center Building [...] is 74% occupied. Only 25,000 square feet of prime office space remains. Located directly adjacent to the new Civic Center, we are an integral part of the Downtown Redevelopment Program.”⁵⁷

The Ocean Center Building was designated as a Long Beach Historic Landmark in 1989.⁵⁸

The Ocean Center Building was not only an innovative and commercially significant building that brought a new sphere of office business to downtown Long Beach. It also played an important role in reshaping its surrounding landscape, by requiring the demolition of the Pine Ave. pier approach and by providing an entry point into the Pike amusement zone.

Criterion C – Architecture

Summary: The building is also significant under **Criterion C** at the local level in the area of architecture as an excellent example of early 20th century Mediterranean Revival architecture. The Mediterranean Style was an eclectic architectural style utilized in Long Beach at the time, and includes elements of Spanish Colonial Revival architecture, such as the use of plastered exterior walls, and Italian Renaissance Revival architecture, such as the corner quoins and the ornamentation around primary entries. The building was constructed by noted local architecture firm Meyer & Holler, who were responsible for other significant buildings in Long Beach and surrounding areas.

The Ocean Center Building is significant under Criterion C in the area of Architecture as an example of 20th century Mediterranean Revival architecture. The building was designed by the firm Meyer & Holland, specifically by architect Raymond McCormick Kennedy.

⁵⁷ “The Ocean Center Building Vacation Getaway,” Independent Press-Telegram (Long Beach, CA), Apr. 17, 1977; p. 20.

⁵⁸ “Long Beach : Breakers Hotel, Ocean Center Office Building Given Landmark Status.” *Los Angeles Times*. Los Angeles Times, 01 June 1989. Web. 02 May 2014.

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The building embodies distinctive characteristics of the Spanish Colonial Revival style and the Italian Renaissance Revival style, which together form the eclectic style that is Mediterranean Revival architecture. Character defining features that define the building as belonging to the Spanish Colonial Revival style include the asymmetrical massing, plaster walls, small belltower and octagonal cupola. Character defining elements belonging to the Italian Renaissance Revival style include quoining at corners, ornamentation around door surrounds, pediments, crenellated parapets, and low hipped roofs. The Ocean Center Building also embodies a version of the Spanish Colonial enclosed courtyard with the two lightwell on the west side of the building, which are enclosed on three sides. At the same time, the roof decks projecting outward from the building more closely resemble the formal gardens found in the Italian Renaissance tradition.

Mediterranean Revival Style⁵⁹

During its initial construction, the Ocean Center Building was described as “Mediterranean Spanish type architecture” and “Spanish Renaissance architecture”. In reality, the Ocean Center Building contains elements belonging to both Spanish Colonial Revival and Italian Renaissance architecture, creating a blended style defined as Mediterranean Revival.

The Spanish Colonial Revival style is one of several architectural styles associated with a revival of Mediterranean and indigenous architecture in the late 1880s through the first half of the 20th century – a movement known broadly as Mediterranean Revival.

The Spanish Colonial Revival style was popularized in the mid-1910s by the Panama-California Exposition of 1915.⁶⁰ The exposition was held in San Diego between 1915 and 1917 to celebrate the opening of the Panama Canal. 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 Bertram Grosvenor Goodhue as the supervisory architect.

In celebration of California and Central America’s Spanish colonial heritage, Collier selected Mission Revival as the architectural style for the buildings and structures on the exposition grounds.⁶¹ 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.

⁵⁹ Initial research into this section was excerpted from the Historic Preservation Certification Application Part 1 written for the Brakers Hotel by GPA Consulting.

⁶⁰ Gebhard, David, “The Spanish Colonial Revival in Southern California (1895-1930),” *Journal of the Society of Architectural Historians* 26, no. 2 (May 1967): 136.

⁶¹ 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/>.

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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.⁶² 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).

Due to its picturesque and asymmetrical nature, comprised of differentiated massing, the Spanish Revival style did not easily lend itself to large commercial buildings.⁶³ Only a few high-rise buildings with Spanish Colonial elements were constructed in Long Beach. Examples include the Campbell Apartments (Wright and Gentry, 1928), the Breakers Hotel (Walker & Eisen, 1926), and the Ocean Center Building. The Ocean Center Building therefore is a rare example of Spanish Colonial Revival style applied to a high-rise building. All three buildings are located in downtown Long Beach, are at least 10 stories high and were constructed in the 1920s. However, where the Campbell Apartments and the Brakers Hotel present exuberant ornamentation around entries and upper story openings, characteristic of Spanish Baroque and Churrigueresque architecture, the Ocean Center Building sets itself apart with the more formalized and restrained detailing characteristic of Italian Renaissance Revival architecture.

The Italian Renaissance Revival style on the other hand was modeled after the public buildings constructed in Tuscany and northern Italy and it became popular in the United State between 1890 to about 1930. It is a formal style, it includes classical ornamentation and is mostly seen in public buildings. Characteristics of this style include symmetrical massing, restrained ornamentation, rusticated quoins, pilasters or columns, belt courses between stories, heavy cornices, and hipped roofs.⁶⁴ Italian Renaissance Revival Buildings in Long Beach include the Security Pacific National Bank (1924), the Farmers & Merchants Bank Tower (1922), and The Blackstone (1928). The above examples can be classified as "true" Italian Revival Buildings, with little influence from other Revival styles.

The Ocean Center Building makes successful use of Spanish Colonial Revival features as shown in its asymmetrical massing, which is especially articulated on the west elevation, plaster walls, clay tile roofs, light courts, ornamental bell tower octagonal cupola. The building also

⁶² Sapphos, 213.

⁶³ SurveyLA, *Los Angeles Citywide Historic Context Statement*, Nov. 2018; p. 22.

⁶⁴ Hopkins, George D. Jr. *Creating your Architectural Style*; p. 98. Harris, Cyril M. *American Architecture, an Illustrated Encyclopedia*; p. 186, 211.

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successfully integrates the restrained elegance of the Italian Renaissance Revival style, as evidenced in its flat street-facing east elevation, quoining at the corners, pilasters, broken pediments and coat of arms framing the main north entry and the passthrough entry, crenellated parapets, and roof decks. This blend of features gives the Ocean Center Building a feeling of formality and grandeur characteristic of Mediterranean Revival buildings as opposed to the exuberance of other Spanish Colonial Revival structures.

Meyer & Holler⁶⁵

Meyer & Holler was one of the most prolific and esteemed architectural firms in Southern California during the 1920s. Gabriel S. Meyer and Philip W. Holler founded the firm in 1905 under the name of the Milwaukee Building Company. The company was involved in both design and construction, incorporating a design-build approach early in its history. The design was done under the architectural design branch under the firm name of Meyer & Holler, incorporated in 1906. Despite its success in the 1920's, the firm declared bankruptcy in 1932.

Meyer & Holler is responsible for many landmark buildings in Southern California. Many of these are currently listed on the National Register of Historic Places. These include, but are not limited to, Grauman's Chinese Theatre in Hollywood (1926), Grauman's Egyptian Theatre in Hollywood (1922), Alex Theatre in Glendale (1925) and the Fox Theatre in Fullerton (1924).

Three Meyer & Holler buildings are located and listed in Long Beach as Long Beach Historic Landmarks. These include the Ocean Center Building (1929), the Walker Building (1929) and the Elizabeth Milbank Anderson House (1912), which currently serves as the home of the Long Beach Museum of Art. While the Elizabeth Milbank Anderson House was a mansion designed in the Craftsman style, the Walker Building was a 4-story department store; like the Ocean Center Building further down Pine Ave., the Walker Building is a blend of styles, including Renaissance Revival and Art Deco. The Ocean Center Building is the most prominent structure in Long Beach constructed by Meyer & Holler.

Conclusion

The Ocean Center Building is representative of the 1920s commercial expansion in downtown Long Beach that followed the discovery of oil in Signal Hill. Along Pine Ave., one of the city's main commercial corridors, new hotels, shops, bank buildings and office buildings were constructed. The Pike flourished, attracting tourists and residents alike to the beachfront. The Ocean Center Building not only represents Long Beach's economic development but contributed to it by shaping its commercial environment with the demolition of the Pine Ave. pier and acting as an entry to the Pike amusement area, incorporating retail spaces facing the Pike in its design. Its use as one the first office buildings downtown, made attractive by its location and design with open roof decks, contributed to drawing diversified business to an area that was primarily geared to tourists. The Ocean Center Building both represents and contributed to the commercial development of Long Beach and is therefore eligible under **Criterion A**.

⁶⁵ This section was excerpted from the Historic Preservation Certification Application Ocean Center Building Part 1 written by JAG Architects.

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The Ocean Center Building is also eligible under **Criterion C** as it embodies the distinctive characteristics of a period of construction. Revival styles became popular in the early half of the 20th century, and the Mediterranean Revival style's popularity in California happen to coincide with Long Beach's construction boom of the 1920s. Many buildings in Long Beach present elements of styles that create Mediterranean Revival architecture, including Spanish Colonial Revival, Mission Revival and Italian Renaissance Revival. The Ocean Center Building shows how this style, with its blend of character-defining features, was adapted to create a high-rise office building.

Overall, through both its architectural design and function, the Ocean Center Building offers clear insight into the pattern of economic development and stylistic trends that shaped commercial development in Long Beach during the 1920s.

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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 bound on the north by Victory Park and W. Ocean Blvd., on the east by Pine Ave., on the south by Seaside Way, and on the west by S. Ocean 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 1929 and through its period of significance to 1979.

11. Form Prepared By

name/title: Sofia Mattesini, Senior Consultant
organization: Ryan LLC
street & number: 227 W. Monroe St
city or town: Chicago state: IL zip code: 60606
e-mail: sofia.mattensini@ryan.com
telephone: 571-835-8114
date: March 6, 2026

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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: Ocean Center Building

City or Vicinity: Long Beach

County: Los Angeles County State: CA

Photographer: Tara Hamacher

Date Photographed: April 2024

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 28 North and east elevations, looking southwest
- 2 of 28 East elevation, looking northwest.
- 3 of 28 East elevation, former Pike passthrough, looking west
- 4 of 28 South elevator, looking northeast
- 5 of 28 West elevation and pedestrian alley, looking north

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- | | |
|----------|---|
| 6 of 28 | Floor L-1, residential lobby stairs and entry, looking northeast |
| 7 of 28 | Floor L-1, residential lobby and elevators, looking northeast |
| 8 of 28 | Floor L-1, mail room, looking west |
| 9 of 28 | Floor L-1, view of residential corridor from residential lobby, looking south |
| 10 of 28 | Floor L-1, bridge over passthrough, looking northeast |
| 11 of 28 | 1st floor, main entry vestibule, looking southeast |
| 12 of 28 | 1 st floor, entry lobby, looking south |
| 13 of 28 | 1 st floor, residential corridor and elevator lobby, looking northeast |
| 14 of 28 | 1 st floor, elevator lobby, looking northwest |
| 15 of 28 | 1 st floor, residential corridor, looking southeast |
| 16 of 28 | 1 st floor, residential corridor, looking northeast |
| 17 of 28 | 1 st floor, storefront detail, looking southwest |
| 18 of 28 | 1 st floor, residential corridor, looking south |
| 19 of 28 | 3 rd floor, parking garage, looking north |
| 20 of 28 | 5 th floor, north stairs and corridor, looking south |
| 21 of 28 | 5 th floor, corridor, looking south |
| 22 of 28 | 5 th floor, typical elevator lobby, looking northwest |
| 23 of 28 | 5 th floor, south stairs, looking southwest |
| 24 of 28 | 5 th floor, corridor, looking north |
| 25 of 28 | 5 th floor, roof deck with resident amenities, looking northwest |
| 26 of 28 | 5 th floor, roof deck, looking northeast |
| 27 of 28 | 5 th floor, looking down at 4 th floor south light court, looking north |
| 28 of 28 | 5 th floor, typical unit interior, looking northeast |

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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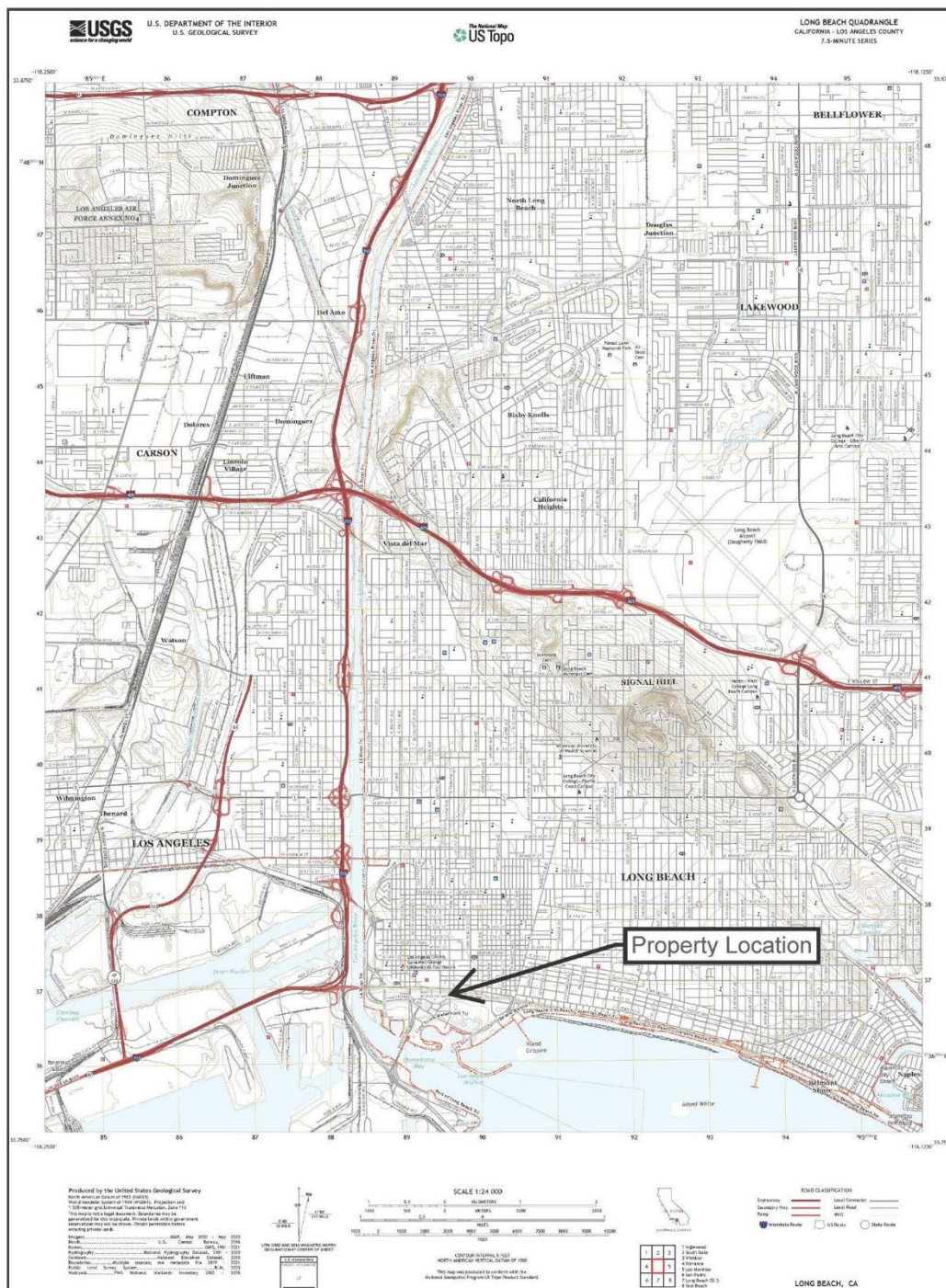


Fig 1. USGS Topographic Map



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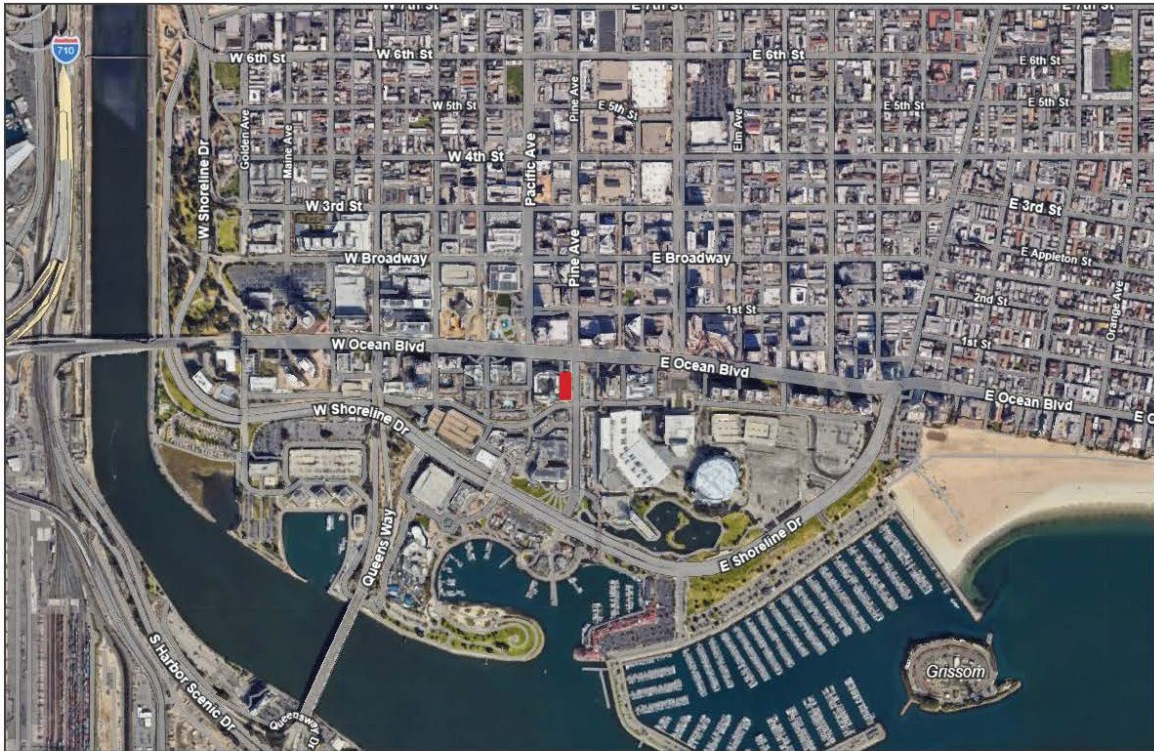


Fig 2. Google Earth Context Map



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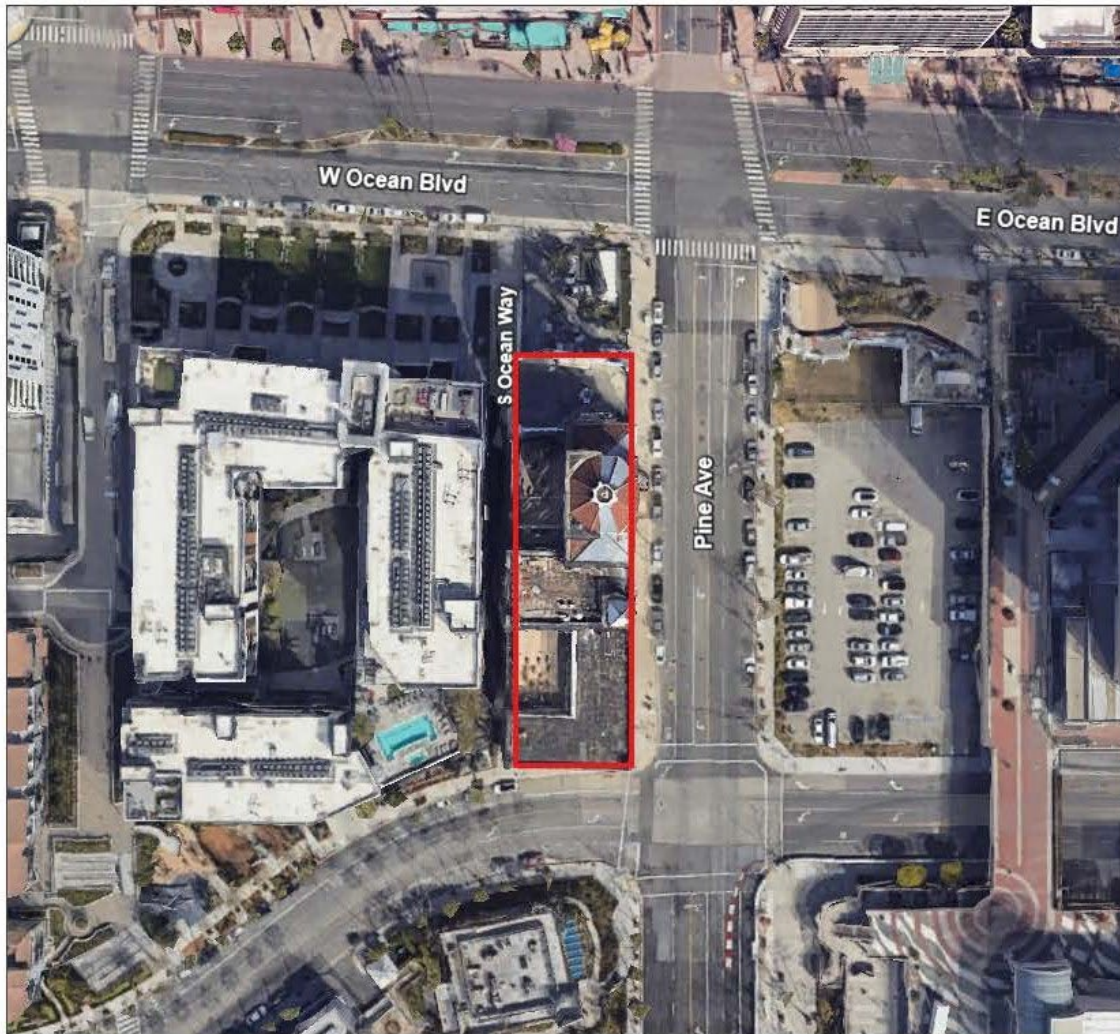


Fig 3. Google Earth Location Map with National Register Boundary



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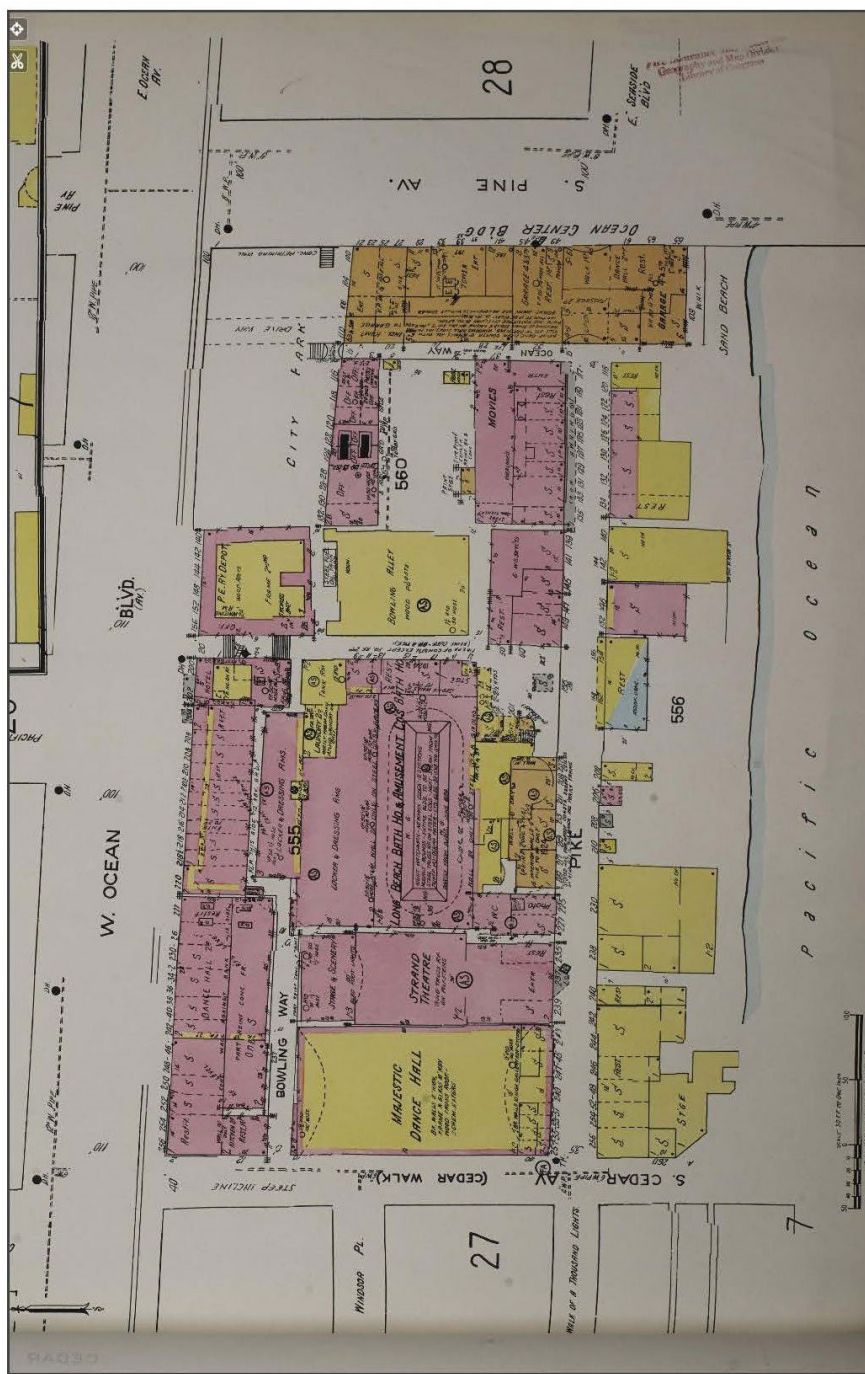


Fig 4. 1949 Sanborn Fire Insurance Map, showing the location of the Ocean Center Building and its relationship to the Pike boardwalk.
Source: Library of Congress

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Fig 5. Pine Avenue Pleasure Pier, Long Beach California Postcard c. 1920.
Source: Ebay

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Fig 6. Newspaper clipping showing partial demolition of the Pine Ave. pier to accommodate the new Ocean Center Building.

Source: *The Long Beach Sun* (Long Beach, CA), Jan. 26, 1929; p.1

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Fig 7. Pine Avenue, looking south at the Pine Ave. pier and Rainbow pier. The building on the right is the Ocean Center Building.

Source: Los Angeles Public Library Photo Collection, photo c.1930

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Fig 8. Long Beach waterfront areal view showing the Pine Ave. pier, Rainbow Pier, and the Ocean Center Building.

Source: Long Beach Public Library Digital Archive, photo 09.05.1932

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Fig 9. Areal view of the Long Beach waterfront, including Rainbow pier and Pine. Ave pier.
Source: Los Angeles Public Library Photo Collection, photo c.1932

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Fig 10 View of Ocean Blvd. and the Ocean Center Building.
Source: StreetsBlogLA, photo c. 1930

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Fig 11. The Pike boardwalk with the Ocean Center Building in the background.
Source: Los Angeles Public Library Photo Collection, photo c.1930

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Fig 12. Ocean Center Building and surrounding oceanfront buildings.
Source: Long Beach Public Library Digital Archive, photo 02.10.1935

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Fig 13. Ocean Center Building and beachfront.
Source: Long Beach Public Library Digital Archive, photo 1935

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Fig 14. Ocean Center Building and beachfront.
Source: Long Beach Public Library Digital Archive, photo 1935

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Fig 15. The Pike amusement pier jutting into the water.
Source: Los Angeles Public Library Photo Collection, photo c.1940

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Fig 16. Areal view of the Pike
Source: Long Beach Public Library Digital Archive, photo 1953

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Fig 17. Ocean Center Building showing the building's passthrough. A fire at the Hollywood Bar was extinguished.

Source: Long Beach Fireman's Historical Museum Photographs Collection, photo 05.22.1957

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Fig 18. The Pike boardwalk with the Ocean Center Building in the background.
Source: Los Angeles Public Library Photo Collection, photo c.1950

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Fig 19. Looking west up Ocean Blvd.
Source: Long Beach Public Library Digital Archive, photo 1961

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Fig 20. Areal view of the Long Beach Arena and surrounding area
Source: Long Beach Public Library Digital Archive, photo 03.01.1963.

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Fig 21. Areal view of Long Beach's downtown
Source: Long Beach Public Library Digital Archive, photo 1974

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The Ocean Center Building
VACATION GETAWAY

Earn a trip for 2
to Hawaii,
Lake Tahoe,
Catalina!
Help us reach
Our Goal!
100% Occupancy.



The Ocean Center Building - Long Beach's only shoreline office building combining the charm and elegance of yesterday with the comforts and convenience of today - is 74% occupied. Only 25,000 square feet of prime office space remains. Located directly adjacent to the new Civic Center, we are an integral part of the Downtown Redevelopment Program.

How do you get your trip? Bring us a Tenant!
If your tenant leases: 7000 square feet, you have a trip to HAWAII. 2000 square feet, you have a trip to LAKE TAHOE. Any office space, you have a trip to CATALINA.



All trips are for two and include air fare and hotel accommodations. Eight days in HAWAII, 3 days in LAKE TAHOE, and 3 days in CATALINA. Leases are dependent on space availability. Must be for a minimum of three years and are subject to the acceptability of the Ocean Center Building Management.

Call or stop by for further details.
THE OCEAN CENTER BUILDING
110 W. OCEAN BLVD., SUITE 512
(213) 432-5705

Fig 22. The Ocean Center Building Vacation Getaway Advertisement
Source: *Independent Press-Telegram* (Long Beach, CA), Apr. 17, 1977.

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Fig 23. Looking east up the Nu-Pike, Ocean Center Building in the background.
Source: Rick Warren, Flickr, c. 1980s.

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Fig 24. Looking east up the Nu-Pike, Ocean Center Building in the background.
Source: Rick Warren, Flickr, c. 1980s.

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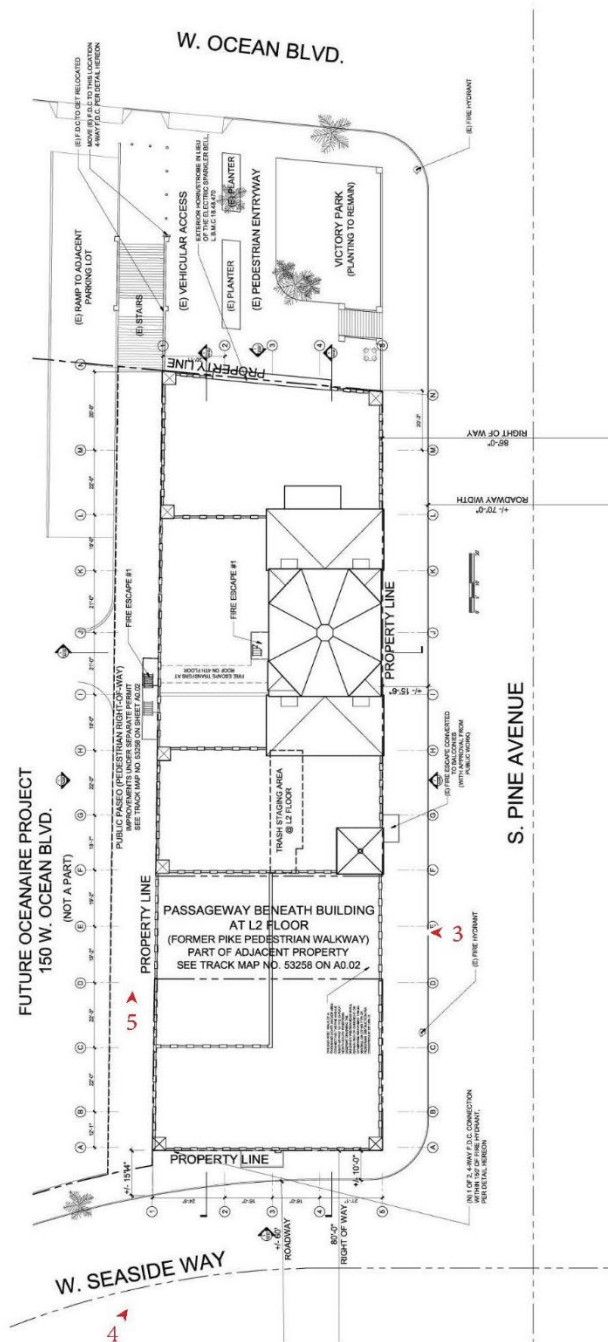


Photo Key - Exterior

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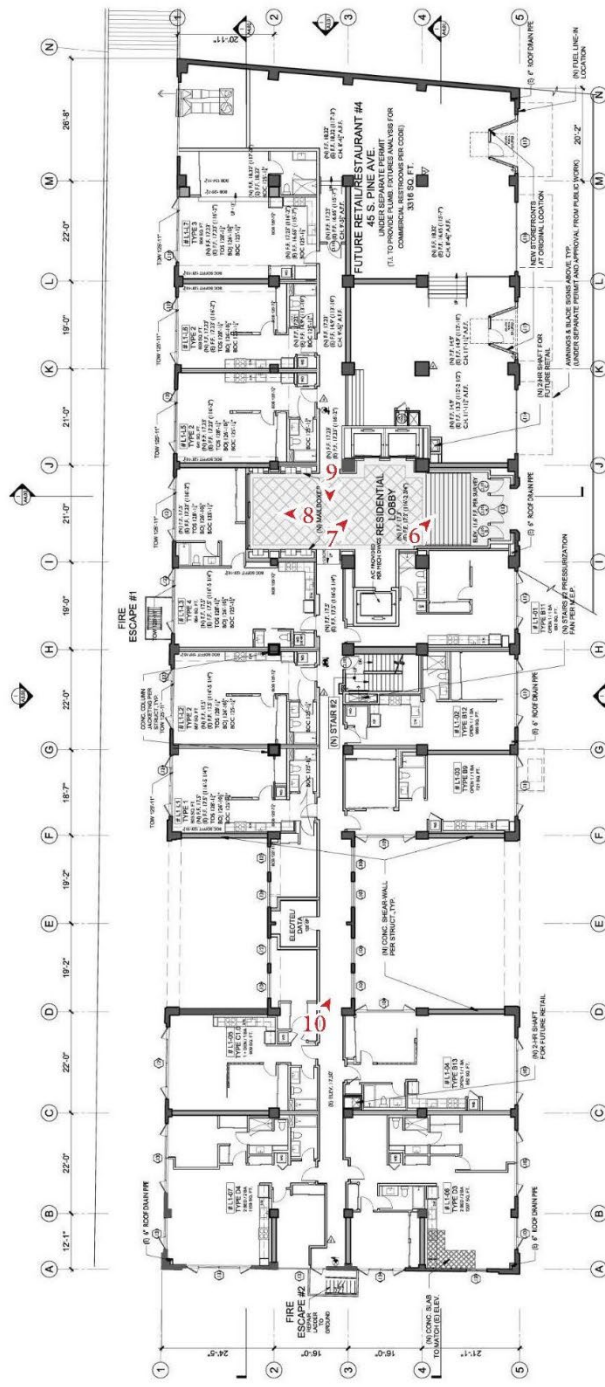


Photo Key - Interior, level L-1

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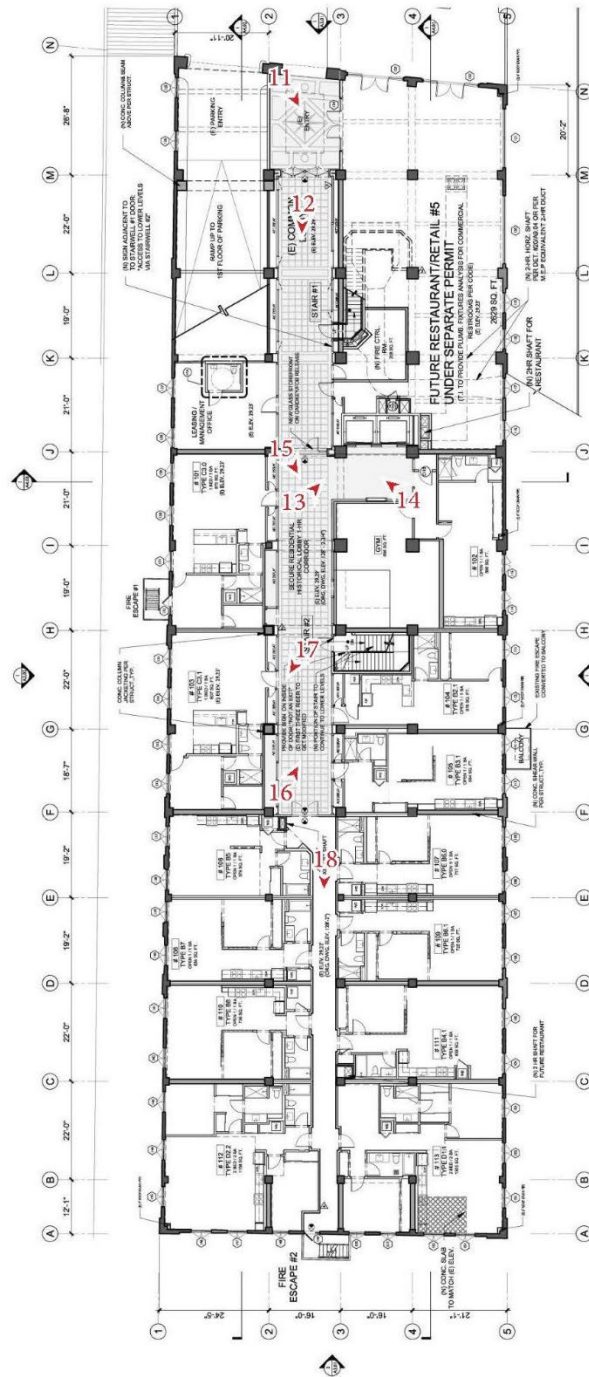


Photo Key - Interior, 1st floor

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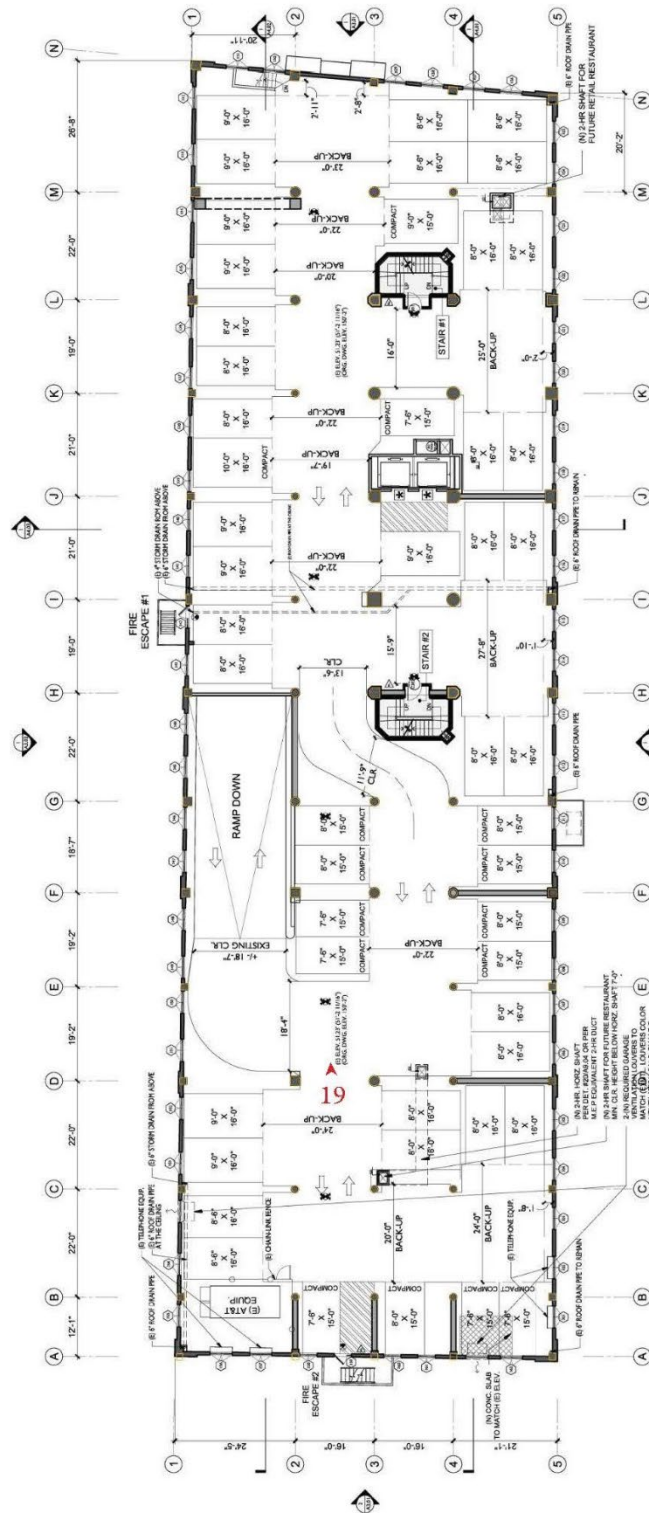


Photo Key - Interior, 3rd floor (parking garage)

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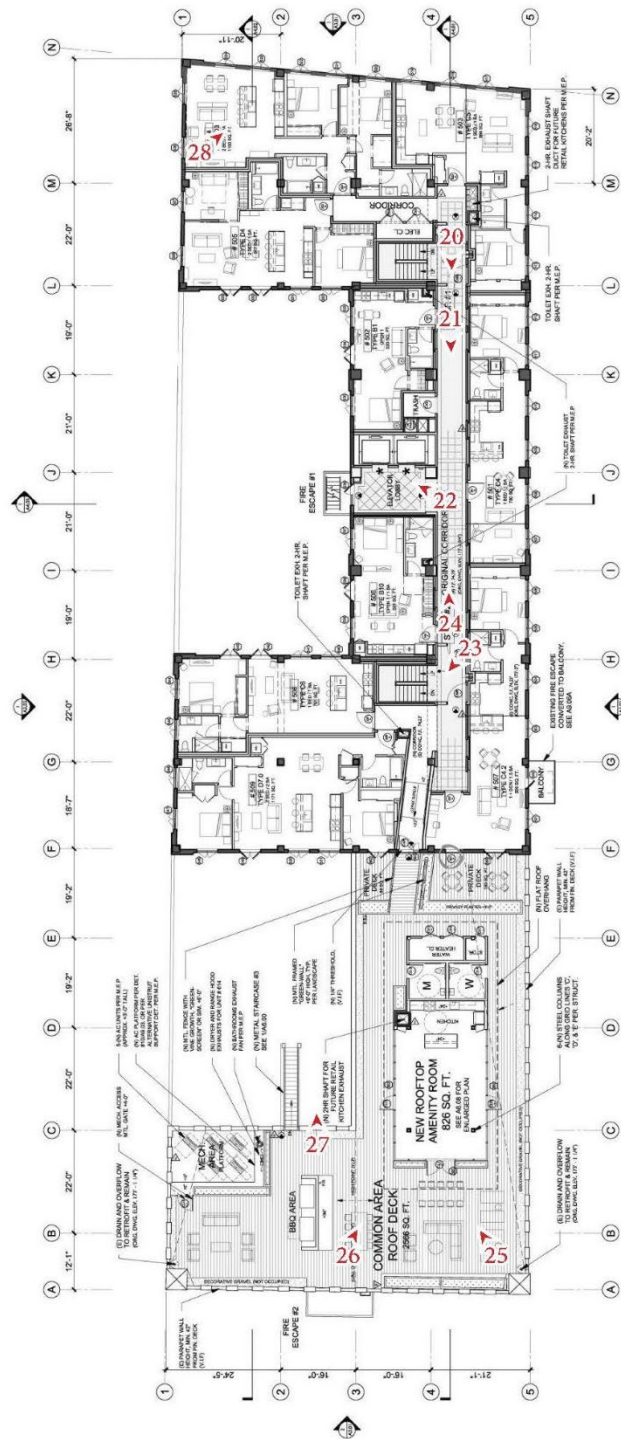


Photo Key - Interior, 5th floor

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Photo 1 - North and east elevations, looking southwest



Photo 2 - East elevation, looking northwest

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Photo 3 - East elevation, former Pike passthrough, looking west



Photo 4 - South elevator, looking northeast

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Photo 5 - West elevation and pedestrian alley, looking north



Photo 6 - Floor L-1, residential lobby stairs and entry, looking northeast

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Photo 7 - Floor L-1, residential lobby and elevators, looking northeast



Photo 8 - Floor L-1, mail room, looking west

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Photo 9 - Floor L-1, view of residential corridor from residential lobby, looking south



Photo 10 - Floor L-1, bridge over passthrough, looking northeast

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Photo 11 - 1st floor, main entry vestibule, looking southeast

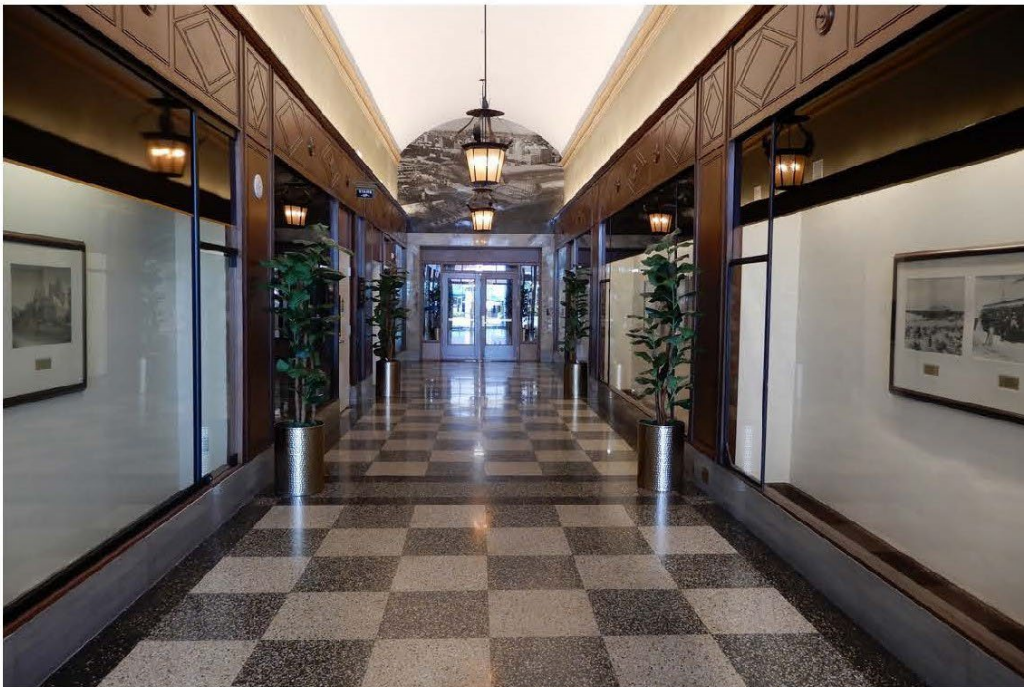


Photo 12 - 1st floor, entry lobby, looking south

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Photo 13 - 1st floor, residential corridor and elevator lobby, looking northeast



Photo 14 - 1st floor, elevator lobby, looking northwest

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Photo 15 - 1st floor, residential corridor, looking southeast



Photo 16 - 1st floor, residential corridor, looking northeast

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Photo 17 - 1st floor, storefront detail, looking southwest



Photo 18 - 1st floor, residential corridor, looking south

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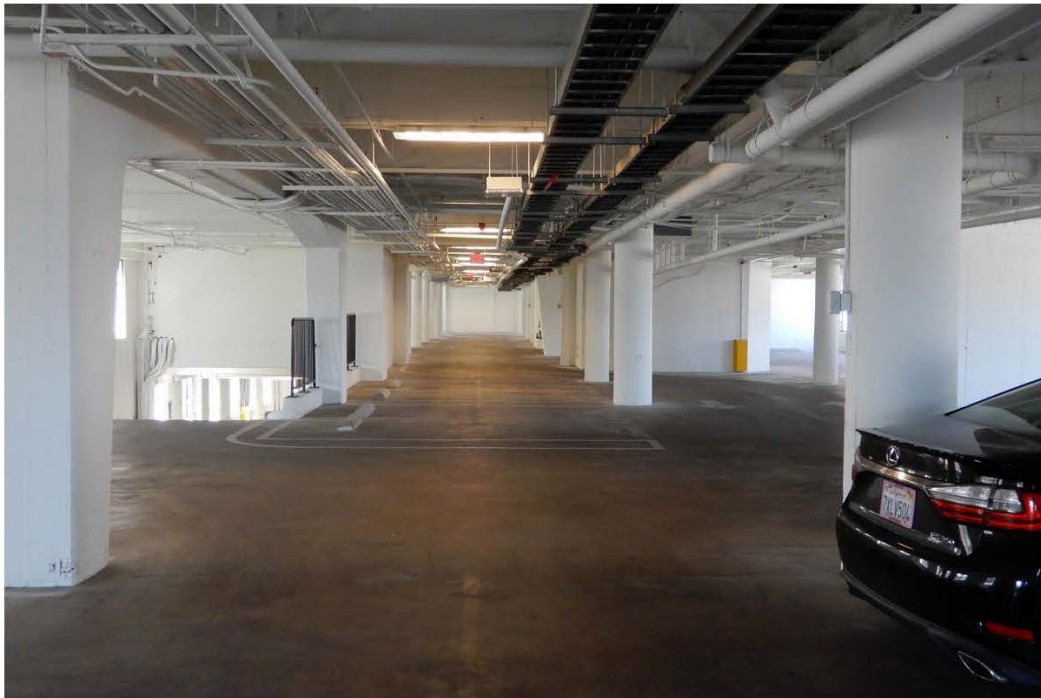


Photo 19 - 3rd floor, parking garage, looking north



Photo 20 - 5th floor, north stairs and corridor, looking south

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Photo 21 - 5th floor, corridor, looking south



Photo 22 - 5th floor, typical elevator lobby, looking northwest

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Photo 23 - 5th floor, south stairs, looking southwest



Photo 24 - 5th floor, corridor, looking north

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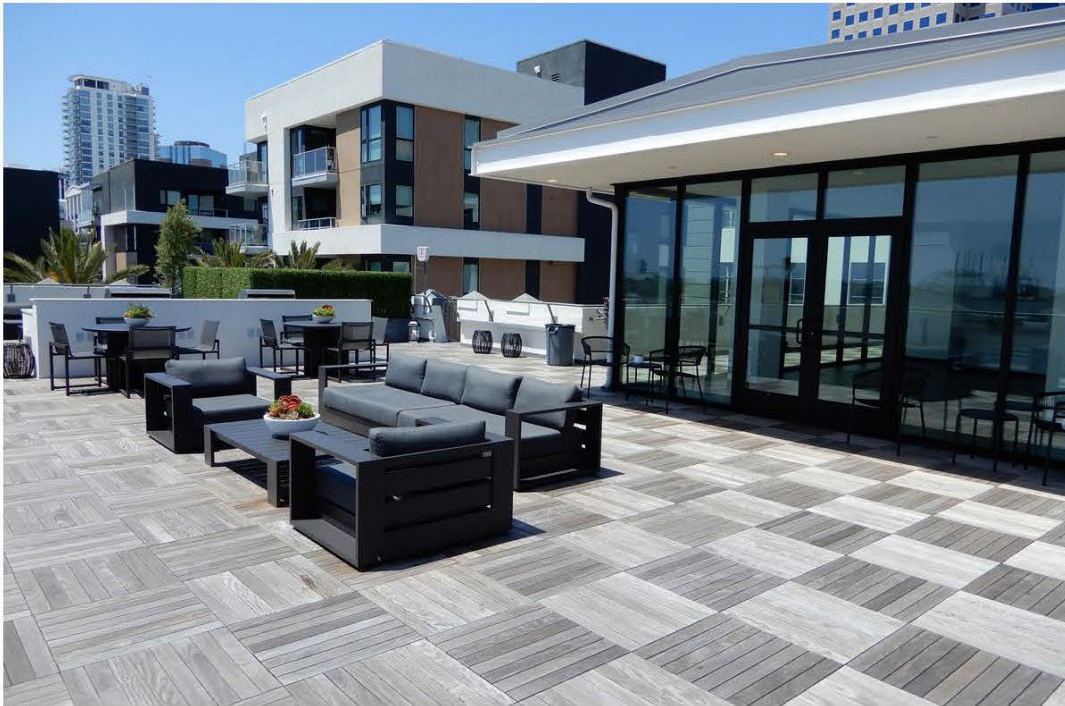


Photo 25 - 5th floor, roof deck with resident amenities, looking northwest



Photo 26 - 5th floor, roof deck, looking northeast

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Photo 27 - 5th floor, looking down at 4th floor south light court, looking north



Photo 28 - 5th floor, typical unit interior, looking northeast