

**Architectural Resources Survey Report
Bijou Theatre Building**

**Prepared for
City of Hermosa Beach**

**Prepared by
PCR Services Corporation**

January 1999

TABLE OF CONTENTS

	Page
I. INTRODUCTION	1
A. STATEMENT OF PURPOSE	1
B. METHODOLOGY	1
II. ENVIRONMENTAL SETTING	6
A. HISTORIC CONTEXT	6
B. ARCHITECTURAL DESCRIPTION	16
III. ANALYSIS OF HISTORIC RESOURCES	22
A. CRITERIA FOR EVALUATION	22
IV. HISTORIC RESOURCES SIGNIFICANCE	29
A. NATIONAL REGISTER	29
B. CALIFORNIA REGISTER	31
C. CITY OF HERMOSA BEACH	31
D. CHARACTER-DEFINING FEATURES	32
BIBLIOGRAPHY	36
APPENDIX	40
State of California Historic Inventory Form (DPR523)	41

LIST OF FIGURES

Figure	Page
1 Regional Location Map	2
2 Project Vicinity Map	3
3 Historic Photographs	8
4 Hermosa Theatre c. 1940	11
5 Historic Photographs	13
6 Current Photographs	21
7 Character-Defining Features	33
8 Character-Defining Features	34

I. INTRODUCTION

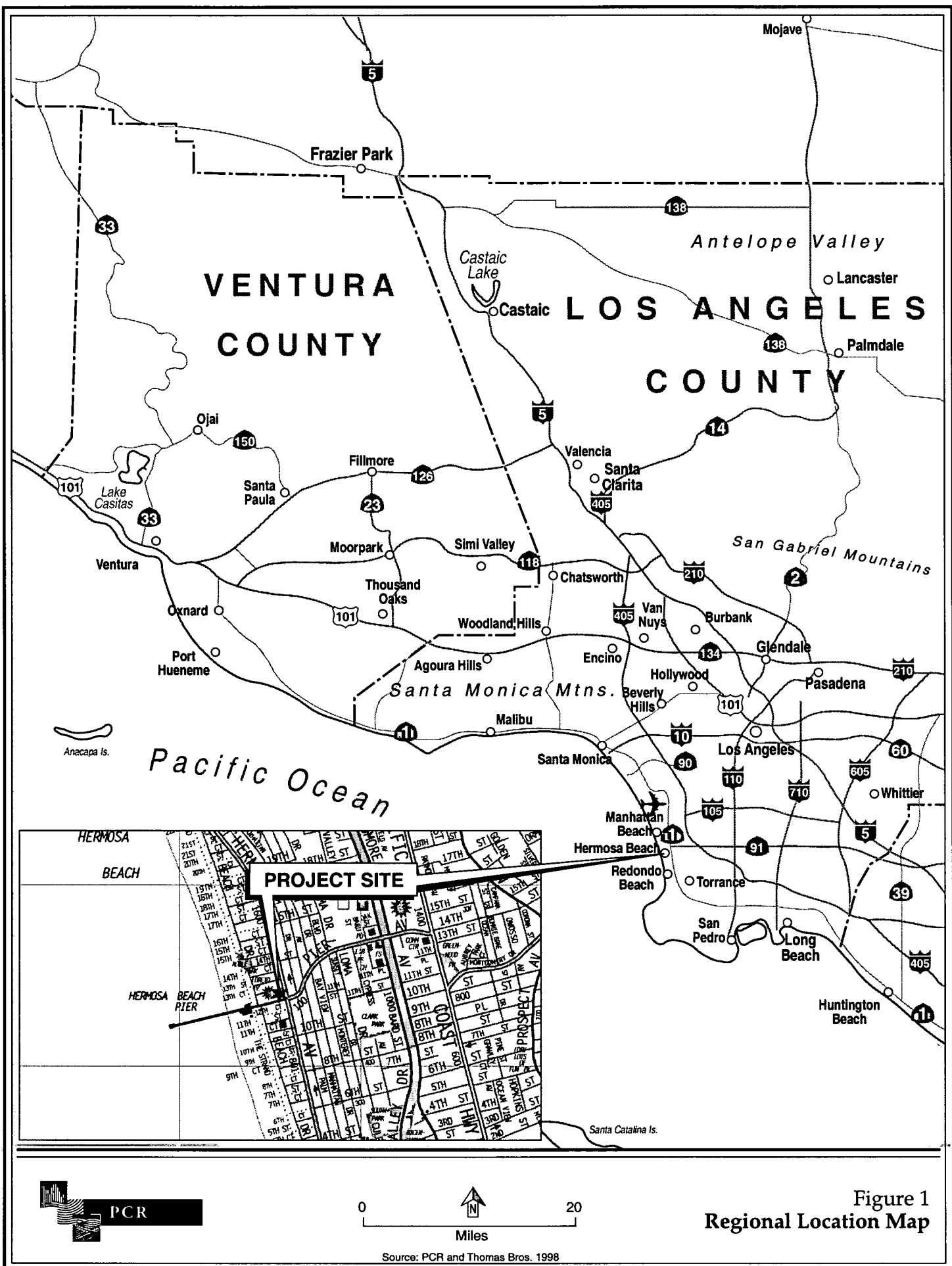
A. STATEMENT OF PURPOSE

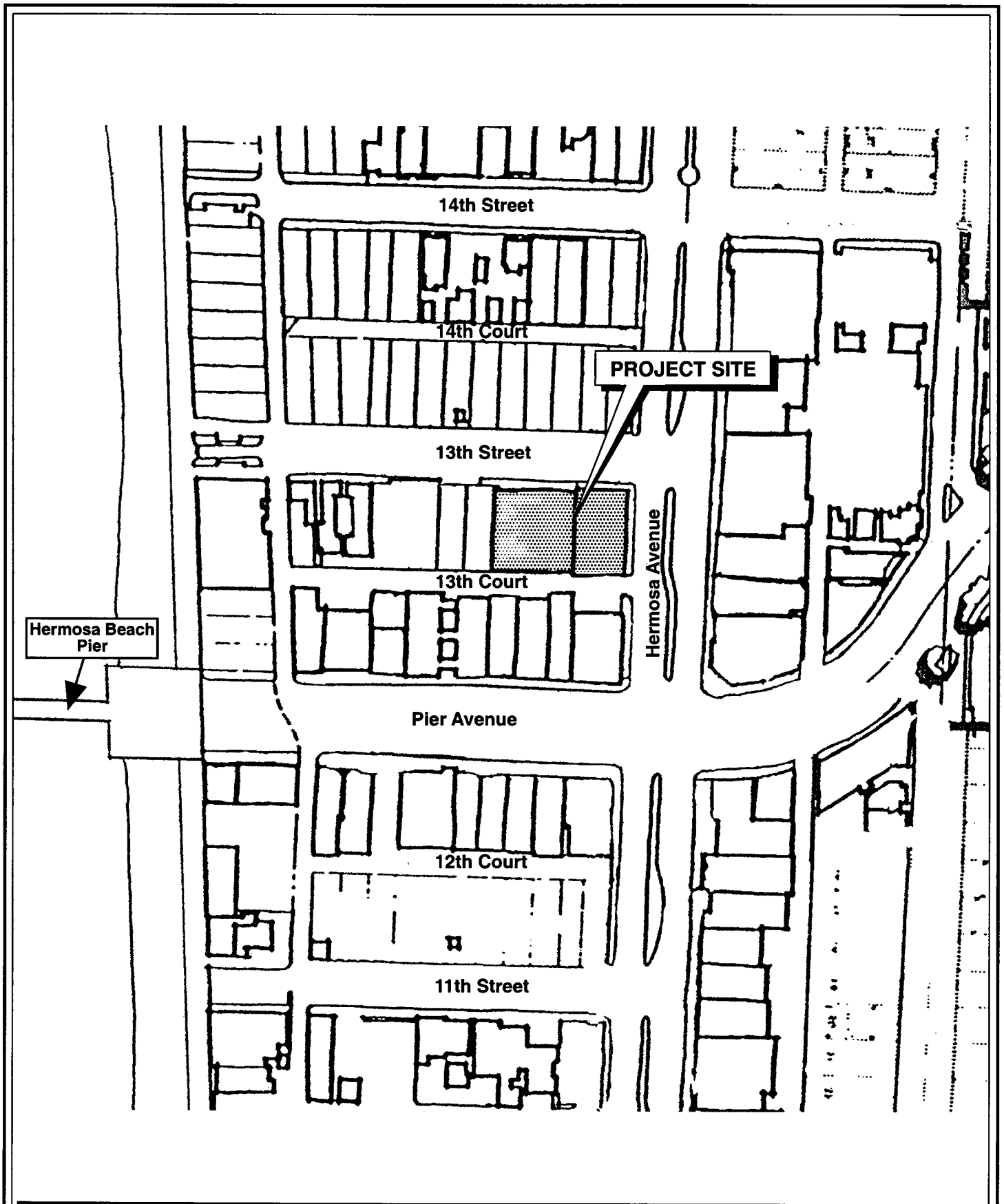
This Historic Architectural Survey Report documents and evaluates the federal, state, and local significance and eligibility of the Bijou Theatre Building. The Bijou Theatre Building is located at 1227-1235 Hermosa Avenue, Hermosa Beach, Los Angeles County, California (see Figure 1). It is situated on the west side of Hermosa Avenue between Thirteenth Court and Thirteenth Street, north of Pier Avenue (see Figure 2). The building lies in the City's revitalized downtown commercial center.

Building upon prior research, this report includes fieldwork, additional research and evaluation of the Bijou Theatre Building (Bijou) by PCR Services Corporation (PCR). The Bijou has been inventoried and evaluated per federal, state, and local criteria. Upon completion of this formal evaluation, the property appears to be eligible for listing in the National Register of Historic Places (National Register), the California Register of Historical Places (California Register), and the Hermosa Beach Register of Historic Resources. It is significant for its architectural value and because it is the City of Hermosa Beach's sole surviving property type that is most closely associated with early entertainment and the early economic growth of the City.

B. METHODOLOGY

The consultant performed a records search and review of the National Register of Historic Places and its annual updates, the 1995 California Historic Resources Inventory maintained by the State Office of Historic Preservation, and the City of Hermosa Beach Historic Preservation Ordinance, to determine existing evaluations and designations of the Bijou Theatre Building. An historical resources records search was also conducted by the South Central Coastal Information Center at the University of California, Los Angeles. The results of this search indicate that this property is not currently listed in the National Register of Historic Places, the California Register of Historical Resources, and is not designated a California Historical Landmark or California Point of Historical Interest.





 Bijou Theatre Building



NOT TO SCALE
Source: City of Hermosa Beach

Figure 2
Project Vicinity Map

Several types and degrees of pre- and post-field research were conducted as part of this study, including windshield and intensive level surveys, building permit reviews, and literature research. Additional research included interviewing several individuals knowledgeable in the history of Hermosa Beach and in the history of vaudeville and motion picture theatre. The following archival, research, and historical repositories were consulted during this study:

- Hermosa Beach Public Library - Hermosa Beach, CA;
- Hermosa Beach Museum and Historical Society - Hermosa Beach, CA;
- City of Hermosa Beach Planning Department, Hermosa Beach, CA;
- Los Angeles Public Library - Los Angeles, CA;
- Santa Monica Public Library - Reference Department, Santa Monica, CA;
- California State University Northridge - Sanborn Map Library, Northridge, CA;
- Library of Congress - Washington, D.C. (via the Internet);
- National Register of Historic Places - Washington, D.C. (via the Internet).

In conducting the identification and evaluation of historic resources located within the study area, PCR performed the following tasks:

- Searched records of the National Register of Historic Places, California Historical Resources Inventory, and the City of Hermosa Beach Historical Society.
- Conducted a field inspection of the study area.
- Photographed recognized landmarks and potential historic resources located within the study area.
- Collected and reviewed historic images and archives of the study area including, but not limited to those at the Hermosa Beach Historical Society, and the Los Angeles Public Library.
- Conducted site specific research on historic resources including the use of City of Hermosa Beach building permit records, Sanborn Fire Insurance Maps, and the Los Angeles Central Library collection.

- Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation designation assessment processes, and related programs.
- Evaluated potential historic resources based upon criteria used by the National Register of Historic Places, the California Register of Historic Resources, the City of Hermosa Beach Historic Resource Preservation Ordinance, and survey methodology of the State Office of Historic Preservation (OHP).

II. ENVIRONMENTAL SETTING

A. HISTORIC CONTEXT

1. Early Development of Hermosa Beach¹

Hermosa Beach was once a part of the ten-mile ocean frontage of the land grant called Rancho Sausal Redondo. The land grant was given in 1822 as a gift from the King of Spain in 1822 to a loyal subject named Antonio Ygnacio Avila. After Avila's death, his heirs sold the rancho to a wealthy Scot, Sir Robert Burnett, who arrived in southern California just before the Civil War intending to buy land and raise sheep and cattle. In 1855, Burnett sold the land to another Scot, Daniel Freeman.

The 1880s brought about financial upheavals and prolonged drought that killed off many cattle throughout the southland. At this time, Freeman began selling off portions of the ranch to pay his bills. In subdividing this acreage, Messrs. Burbank and Baker, real estate agents, realized that some day the beaches around Los Angeles would be valuable as land for pleasure resorts and summer playgrounds for vacation seekers of that fast growing city. They also realized that these two miles of level beach would be very accessible by electric transportation to and from Los Angeles. In 1900, a tract of fifteen hundred acres was purchased for \$35.00 an acre from A.E. Pomroy, then the owner of the greater part of the old Rancho Sausal Redondo, by Messrs. Burbank and Baker for Moses Sherman and Eli Clark. Sherman and Clark were railroad men and land developers. The two men had built an empire of electric railroads and intended to extend one of them down to the booming port of Redondo Beach. Sherman and Clark who were also part owners of the Hermosa Beach Land and Water Company, built the first electric transportation line, the Los Angeles Pacific Railway, into and through the city in 1904. And since the railroads needed passengers and freight, the men decided to develop their tract and sell off land for homes and factories. The City of Hermosa Beach was laid out with the developers' railroad running down the middle of the main street, Hermosa Avenue, and ending up at Redondo Pier. Several years later the Pacific Electric Railroad took it over and built a freight office and passenger station on the northeast corner of Pier and Hermosa Avenues (demo 1914).

¹ *Excerpted from Hermosa Beach Historical Society WebPages*

Intended at first to be a resort town for summer visitors from Los Angeles, the tiny town grew and by the majority of one vote, incorporated in 1907 as the 19th city in Los Angeles County. The city grew and the oil and industrial boom of the 1920s brought in factories including a silk mill, glass factory, and tile plant (which created Hermosa Tile). The stock market crash of 1929 signaled the end of the industrial period as all of the factories closed and Hermosa Beach felt the burden of the Depression as the rest of the nation did. After the World War II, Hermosa experienced another boom in population since the city was now well connected by an extensive roadway system linking it to the rest of the southland.

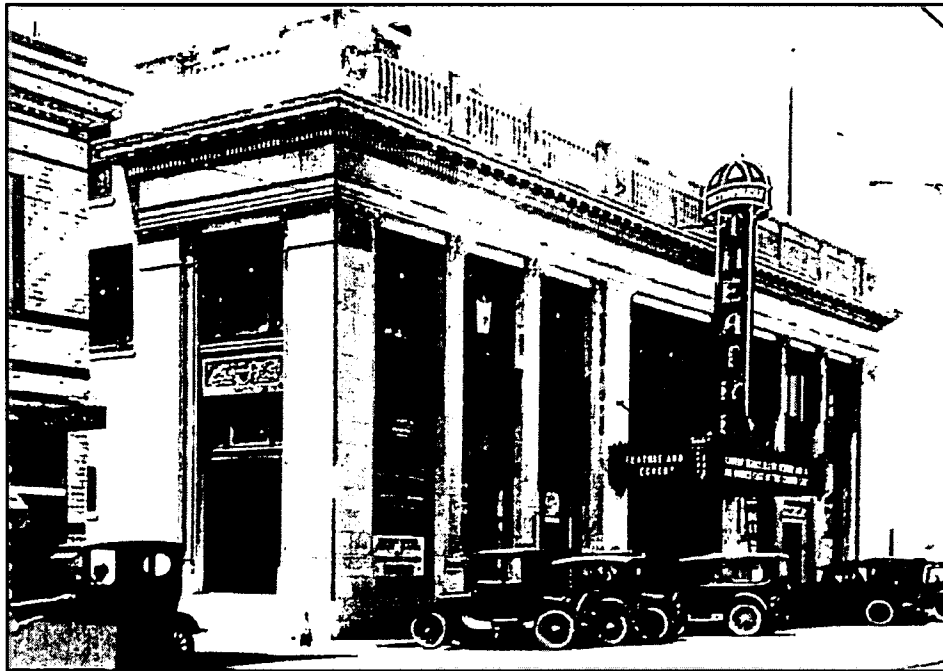
2. Metropolitan (Bijou) Theatre Building

Constructed in 1923, the Metropolitan Theatre Building, now called the Bijou Theatre Building, was designed by Richard Douglas King, a local resident and architect with an office in Los Angeles. Situated on the southwest corner of 13th Street and Hermosa Avenue, the building was designed as a combination structure containing a bank, theatre, offices and retail (see Figure 3). The auditorium originally called the Metropolitan Theatre (now referred to as the Bijou Cinemas) has served as a vaudeville and/or live theatre and "first run" motion picture house since its construction. It is the second and only extant of the two theatres constructed in town that served the City during the first half of the 20th Century. The first motion picture house called the Hermosa was built in 1913 and was located on the north side of Pier Avenue at present site of Loreto Plaza. The bank space was occupied by the First Bank of Hermosa Beach which was established in 1913 and appears to have been the first banking institution in the City.

Even before the theatre building was constructed the *Hermosa Beach Review* devoted the first page of the January 19, 1923, newspaper edition to the announcement of the coming of a \$2,000,000 bank and movie theatre complex at the southwest corner of Hermosa Avenue and 13th Street. The *Review* stated that the new project would cover five city lots and include banking service, office suites, and the new theatre. According to the same *Review* article, this construction project represented the largest expenditure of money ever made in the city under one improvement at that time.

a. History of Theatre Use

In March of 1923, a contract was closed between the directorates of the First Bank of Hermosa Beach and the Venice Investment Company and their association with West Coast Theatres, Inc. agreeing to lease, operate and manage the new theatre. The theatre was considered the most modern facility comparable to those of the big metropolitan theatres elsewhere. On March 16, 1923, the front page of the *Hermosa Beach Review* described in detail the interior of



Metropolitan Theatre Building looking northwest (c. 1923)



Metropolitan Theatre Building looking northwest (c. 1924)

the auditorium "For convenience, beauty and comfort Hermosa can well feel proud of her new theatre with its beautiful entrance opening underneath a marquee of rare artistic design, a tiled lobby surmounted with Homan detailing, Jazzed plaster wonderfully decorated in varied hues, an inner foyer with handsome furnishings, a promenade arched and filled with expensive hangings, and an auditorium with its wonderful lighting system, its alcoves and costly paintings and greater than all its cozy seats that range from the mammoth divans to the comfortable leather covered opera chairs." The article went on to describe that "over \$10,000 would be spent in equipping the rear of the auditorium. Every conceivable kind of setting or scene that will make it possible to handle acts from the Orpheum, Pantages, and/or the Hill Street Theatre in Los Angeles will be acquired and made available. In addition, motors to control the curtains and the stage lighting from the operators booth in the rear of the theatre will be installed. The theatre would also feature approximately 1,200 seats and a \$20,000 Robert Morton ("Wonder Morton") pipe organ.

A month before the theatre opened a "name the theatre" contest was given. In the May 25, 1923, *Hermosa Beach Review*, the winners were announced. The Metropolitan, suggested by City Council member J.H. Claudius, was the winner of the \$10 first prize. For the next month, a carefully orchestrated publicity program faithfully carried some news item regarding the theatre, bank, or the building itself every week. The grand opening set for June 27 was fully touted with promises of terrific vaudeville shows and visiting movie stars. Promotional pieces promised that the Metropolitan would open with a world premiere of Sol Lesser's (president of Prfniple Pictures) great Hollywood production "Circus Days" starring Jackie Coogan.

When the theatre opened June 27, 1923, it was the pride of Hermosa Beach. The theatre opened its doors to a crowd that overflowed a block down the street. The stage and lobby were covered with flower tributes sent by businesses of Hermosa Beach, the South Bay, Los Angeles and Hollywood. Five Orpheum acts were offered along with the Lew Lewis Orchestra and the Master Organist Melvin P. Ogden. The master of ceremonies was southern California actor "Noodles" Fagan. In addition to the feature, several novelty reels and a pre-release of a corky comedy also played. The extravaganza lasted till two in the morning. John Bowers and Barbara Tennant co-stars from "Circus Days" attended the premiere, however Jackie Coogan did not.

The theatre was designed to accommodate silent pictures, vaudeville and touring shows. The large fully equipped stage handled the traveling shows easily. The showplace was designed with the audience sitting in a Classically inspired, yet whimsical feeling auditorium. The original pipe organ was a Robert Morton (better known as a "Wonder Morton") built by the Robert Morton Organ Company of Van Nuys at a cost of \$20,000. The two-chamber installation was traditional with ornate organ grilles hidden in the balconettes of the stage wings on each side of the proscenium. The console was on its own, probably to the left of the stage.

When the Metropolitan was acquired by Fox West Coast, sometime in the early 1930s, it was renamed the Hermosa (see Figure 4). Portions of the interior including the public restrooms and exterior were modified at this time. The theatre continued to operate a split week program: part of the week was devoted to first run movies and part to vaudeville shows and live entertainment. The Hermosa continued to evolve overtime eventually showing only motion pictures and later housing live rock band performances. Again, the theatre changed its name to the Cove and even later to the Bijou Cinema, which it is known as today. With competition from the new "high-tech" multi-plex theatres, and as a result of City requirements to complete seismic retrofitting under the City's seismic strengthening ordinance, the Bijou Theatre could not sustain itself and finally closed its doors in 1996.

b. Other Occupants

As stated earlier the Metropolitan Theatre Building also originally contained commercial businesses on the first floor, offices on the second floor, and the local Masonic Lodge and Masonic Club on the third floor.

One of the original occupants of the first floor was the First Bank of Hermosa Beach. Late in 1912, a group of local businessmen, under the guidance of S.E. Walker and G.S. Thatcher, incorporated themselves into a group that became known as the First Bank of Hermosa Beach. With a capital of \$25,000 the financial institution in the City of Hermosa Beach bank opened its doors to the public on January 27, 1913 in the corner rooms of the building which was known as the Walker Building at the southwest corner of Hermosa Avenue and 13th Street. In 1915, feeling a need to expand for the volume of business that was being done at the bank, it increased its capital to \$35,000 and purchased the northwest corner of Pier and Hermosa Avenues from the Pacific Electric Railway Company. This building was used by the Railway Company as a passenger waiting station. This building was torn down in 1914 and a two story building was erected. From 1915 to 1922, the banking business of the city was carried on in these rooms. Then in the early part of 1922, the capital increased again, this time to \$50,000. At this time, J.E. Walker who at the time had acted as president of the bank resigned his position. R.E. Matteson was elected the new president of the First Bank of Hermosa Beach. Synchronous with this change came the purchase of the Walker block which had housed the bank in its earlier days. An additional two blocks were acquired totaling five blocks owned by the bank.

At the time, the First Bank of Hermosa Beach, which is was a state run bank, was the oldest and largest bank in Hermosa Beach. In 1922, the officers and stockholders wanted to create a second bank to help drive the competition of the proposed National Bank of Hermosa Beach and thereupon organized and opened the First National Bank located on the southwest



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Figure 4
Hermosa Theatre c. 1940

Source: Hermosa Beach Historical Society

corner of Pier and Hermosa Avenues. The investments of these two banks represented well over a quarter of a million dollars in Hermosa Beach with the affiliated resources being close to the million dollar mark. The officers and directorates of these two institutions represent some of the most influential business men in the community. In 1923, the First Bank of Hermosa Beach, the first and largest bank in the city, built a new more modern combination structure on the five lots acquired in 1922 at the corner of Hermosa Avenue and 13th Street. Opened for business in June 1923, the First Bank of Hermosa Beach, housed in the Metropolitan Theatre Building, was considered one of the most modern banking institutions (of its time) in Los Angeles County. Initially occupying the southern space of the Metropolitan, at 1227 Hermosa Avenue as a temporary headquarter, the bank moved into its permanent location on the north corner at 1235 Hermosa in December 1923. This small space with a mezzanine floor was decorated with \$25,000 in fixtures, furnishings, and equipment (see Figure 5).

However, with the onset of the Depression in 1929, the First Bank of Hermosa Beach and the First National Bank of Hermosa Beach ran into hard times. The First Bank of Hermosa Beach was forced to close its doors in 1932. The First National Bank of Hermosa Beach, which was granted National Bank Charter in 1922, was also closed by the Administration of National Banks in Washington, DC in 1932. The competitor, the National Bank, survived to 1929 and was absorbed into the Bank of America in that same year.

Other first floor occupants included J.H. (John Henry) Kibler Realtor and a millinery store called Chapeaux. J.H. Kibler Realtor temporarily occupied the small space at 1229 Hermosa until the bank moved to its new quarters at which time Kibler moved into the space at 1227 Hermosa. The millinery store occupied the small space at 1229 Hermosa in early 1924. When the First Bank of Hermosa Beach closed its doors in 1932 the space at 1235 was occupied by various retail businesses including a shoe shop called the Modern Shoe Shop and a women's clothing shop called Mode O'Day. The 1947 City Directory states that a restaurant called "The Valroy" occupied the unit at 1227 Hermosa for some unknown duration.

The offices on the second floor with an address of 1231 Hermosa (later changed to 1233) were occupied by doctors, dentists, and engineers including Herbert R. Taylor, a consulting engineer; Dr. H.F. Craven, a dentist; Dr. H.O. Bower, a chiropractor; and Mrs. R.W. Meyer another chiropractor. Throughout the years the second floor remained occupied with individuals primarily in the medical field. In 1952, the West Basin Municipal Water District occupied a suite on the second floor.



Metropolitan Theatre Building east elevation (c. 1923)



Metropolitan Theatre Building - First Bank of Hermosa Beach interior (c. 1924)

On August 17, 1923, the *Hermosa Beach Review* announced the formal opening of the Hermosa Beach Masonic Club located in the large, southern half of the third floor. The room was described as having a polychrome finish and detailing, a domed ceiling and indirect lighting. The Masonic Club held weekly "theme" dances for the local community residents. In the north half of the floor, the Hermosa Beach Masonic Lodge number 528 (later changed to 557) was beginning to organize and went about its fraternal business meeting every Wednesday night.

4. American Movie Theatre History

The history of the movie theatre begins at the dawn of the 20th century, with the first nickelodeons built by a few visionary entrepreneurs. Here, patrons watched flickering black and white images, generally ten-minute silent melodramas or comedies. By the early 1910s, a decade after the first nickelodeon had opened, film makers had begun to produce photoplays and more developed narratives captured on celluloid. In this form the motion picture graduated from the cramped nickelodeons to established larger theatres with seats for hundreds or even thousands of patrons. Still, what we have come to know as movies were not quite mature enough to go out on their own; instead, they supplemented vaudeville acts, then in their prime.

It was only after World War I that theatres built primarily to showcase silent motion pictures were opened in any great number. Vaudeville remained popular, but the theatre marquees of the day showed that the "silents" had gained equal billing or better. This dual presentation policy was institutionalized by the so-called combination houses, equipped with a full complement of stage equipment as well as a screen and projectors.

Vaudevillians were not the only live performers at the new motion picture theatres. The great organists of the day rose with their consoles from the depth of the organ pits before film presentations and during intermissions. Best known of the organ models was the Wurlitzer, manufactured by the Rudolph Wurlitzer Company of North Tonawonda, N.Y. These instruments enabled organists to reproduce the effects of a full orchestra, along with such unlikely sounds as cuckoo clocks, train whistles, and sleigh bells. The organ consoles were usually as elaborately decorated as the surrounding auditorium spaces. By the 1920s the picture theatre with all its trappings, was an accepted and cherished part of American life. Theatre openings and movie premieres drew crowds far in excess of the number of patrons who could actually see each show.

Movies came of age in the 1930s, as enhanced sound effects meshed easily with the action flickering on the screen. Yet the boom of theatre building had already passed. The heady rush to build ever-more elaborate and larger theatres from 1927 to 1929 resulted in an over abundance of picture palaces with too many seats to fill. The economic hardships of the Depression

eventually fostered some commercial creativity on the part of theatre owners. Extravagant promotional stunts were developed in attempts to boost box office totals. Rarely able to bring in movie stars for Hollywood-style grand openings or premieres, theatre owners in smaller cities resorted to offering free china to their patrons. Others held "Bank Night" money giveaways or other special contests sometimes sponsored by the local businesses or charities. During World War II, booths selling war stamps and bonds replaced promotional displays in the lobbies. A few years after the war ended, theatregoers again began to slip with the advent of television. This decline left theatre owners highly vulnerable when in the 1960s urban renewal and the movement to the suburbs began. The over build in the 1930s led directly to the demolition of older theatres in the 1960s. For those theatres hanging on, the options to keep going were limited. Theatre owners responded with creative, although somewhat destructive solutions to their problems. Some subdivided their auditoriums. Some owners chose to revive their long dormant stage apparatus to put on live rock shows, supplementing dwindling movie revenues. For all the abuse suffered by these theatres during rock concerts, at least some of the doors stayed open.

5. American Movie Theatre Property Types 1920s - 1930s

As movie-going became an established practice across the country, patrons witnessed the birth of a distinctly modern and quintessentially American architectural creation: the motion picture palace 1920s and 1930s. While the downtown theatres became known as movie palaces the small towns boasted having Bijous. The unique development and functional necessities of the film business demanded more than imitation. The architects of this new building type were faced with complex needs requiring a vast collection of rooms under one roof. These theatres were built essentially to serve a purpose that was purely economic: attracting moviegoers to the box office. Their exteriors helped fill this role, using forms and styles that made them stand out from their surroundings. Creative owners took advantage of stock terra cotta ornament to embellish the fronts of their theatres. A broad canopy marquee, often accompanied by a towering vertical sign, announced the building's name and purpose. To make sure that nobody missed the message or the latest film, tracer and chaser lights were used to trim these often elaborate signs. To help sell tickets, ornately decorated box offices were introduced in the 1920s. Inside, the architects sought to impress theatre goers with an abundance of lobby space. Chair stands were often tailored to match the décor of the theatre. The auditorium lighting had to be sufficiently bright for patrons to find their seats, but otherwise subdued for proper atmosphere and film viewing. Cove lighting was one solution; concealed by ornamental surfaces, cove lights bathed the auditorium in a soft multicolor glow. Backstage equipment included the usual rigging and lighting for stage performers. Asbestos curtains were included to shield the audience in case of a fire on stage. Organ consoles in the orchestra pit required great chambers filled with pipes and related paraphernalia on both sides of the proscenium. Dressing rooms were provided for actors as well

as musicians. Architects developed circulation patterns to ensure safety and convenience. Aiding their efforts were the theatre's own traffic cops, the ushers, many of them uniformed and trained like a drill unit. It all added up to an amazing array of architectural and human engineering feats fitted together in a unique building type. And the decoration of these picture palaces made them still more unique.

6. Metropolitan Theatre Architect:

Richard Douglas King (1879-1945) was the architect of the Metropolitan Theatre Building. He appears to have been a prolific, but little known architect. During his forty year career in southern California he designed a wide variety of buildings including theatres, apartment buildings, office buildings, industrial buildings, schools, and public facilities. Among some of the buildings he designed include the Bank of America building and the Club Sushi building both located at the intersection of Pier and Hermosa Avenues in Hermosa Beach, Vernon City Hall (demolished), the San Raphael School in Los Angeles, the Professional Building on Hollywood Boulevard in Los Angeles, the Sparkletts plant in Eagle Rock, and the French Chateausque style Villa Riviera Apartments in Long Beach. Though a resident of Hermosa Beach, he maintained his architectural practice in Los Angeles. King's work is mentioned in several architectural books including Gebhard and Winter's *Architecture in Los Angeles: A Compleat Guide*; *Los Angeles: An Architectural Guide*; and *A Guide to Architecture in Los Angeles and Southern California*. He is also examined and illustrated in the book *The Architecture of Los Angeles* by Paul Gleye.

B. ARCHITECTURAL DESCRIPTION

1. Exterior

Built in 1923, of masonry construction, the Bijou Theatre Building is an elaborately designed Neoclassical style commercial building consisting of two contiguous parts. Located at the southwest corner of Hermosa Avenue and 13th Street the rectangular shaped building is situated east and west on five lots with the primary (front) elevation facing east. The three-story office portion faces Hermosa Avenue and is capped with a flat roof. The one-story auditorium occupies the majority of the building and is located at the rear (west) behind the commercial portion. The auditorium is capped with a gambrel shaped steel truss roof and, at the far west end, a flat roof with a parapet fly tower to house the stage rigging equipment. The composition of the building is symmetrical and formal. Though the entire building is constructed of unreinforced red brick, the primary facade and those small portions of the south and north facades which wrap around the

store fronts and can be seen from Hermosa Avenue are clad in terra cotta. The two-story facade contains seven bays each divided by ornate terra cotta clad pilasters. Large expanses of glass on the first floor and tripartite windows on the second story also punctuate this facade. The pilasters are primarily fluted (except for their bases) and are capped with Ionic capitals and acanthus leaves. Classically influenced spandrels divide the first and second floors. Store fronts, each consisting of three bays, occupy the two front corners of the building. Entry into these spaces is through the central bay. While the entryway into the small commercial space on the southeast corner is unadorned, the entrance into the commercial space on the northeast corner features an entablature decorated with festoons and urns, a recessed transom window with grillwork, and a large cartouche. The recessed theatre foyer (entrance) is centrally located along the primary elevation and is marked by a large protruding marquee (not original). An impressive cornice runs along the primary facade, the commercial/banking portion of the north elevation, and a small portion of the south elevation. This cornice is decorated with dentils, egg and dart molding, and interlaced bead and fret work. The building was originally designed with a classically inspired roofline balustrade along its primary elevation. This balustrade hid the setback portion of the third floor. At some unknown time, the balusters were modified and the ornate plaster castings were removed only remnants of the balustrade are still visible. Though before it was modified, portions of the roofline balustrade detailings, including some plaster cast cartouches, were saved and are now on display at the Hermosa Beach Historical Society. Other than the terra cotta veneer that wraps around the store front corners, the north and south elevations contain little exterior ornamentation. The south elevation is divided by pilasters and punctuated by three recessed entries, two standard single door exits and one large stage door, all of which retain their original wooden doors and arched entryways. The north elevation is also divided by pilasters and contains three entries. However, the doors and entryways have been modified on this elevation and do not retain their original materials and configuration. Both the north and south elevations have fire escapes attached to them. The west (rear) elevation is completely void of ornamentation, fenestration, and entryways. Only a small, rectangular shaped vent opening highlights this facade.

2. Interior

a. Theatre

The theatre itself consists of three sections: the foyer, lobby, and auditorium. The foyer is centrally located off the primary elevation along Hermosa Avenue. It is a single-story space, recessed under the marquee and offices above. Large rectangular shaped display windows hang from each side of the foyer. These display windows held the posters that advertised the movie features of the week. The foyer is paved with small unglazed clay tile blocks and is unadorned

of detailing. A footprint in the glazed tile flooring of where a small ticket booth was located is visible is the center of the foyer.

The lobby space of the theatre, located adjacent to the foyer and accessed via three pairs of double glass paned doors, is a large single-story space, semi-circular in plan, with ornate classical detailing. This detailing includes textured walls, cove ceilings, wood baseboards, large plaster casted scallop shells with feline figures at each base; tall, thin Solomonic columns capped with the Greek theatre faces of Tragedy and Comedy; and ornate plaster cove molding. The ornate lobby area today contains a snack bar, drinking fountain, a telephone alcove and a small ticket office. The mens' and women's public restrooms are adjacent the lobby to the south. The configuration of the restrooms have been modified in size and shape. The women's restroom contains a small circular shaped "retiring room" or "anteroom." The women's and men's public restrooms (toilet rooms) have concrete floors and ceramic tile walls, pink for the women and blue for the men, extending up 12 tiles from the floor continuing to the ceiling with a smooth plaster finish. Stalls and plumbing fixtures in both rooms have been replaced.

The interior arrangement of the auditorium faces west and is approximately 92' by 95' and 29' high with a 45 foot high fly tower. The large open room, which has been subdivided into two spaces, contains the original racking floor, approximately 12 rows of metal framed theatre type seats set in a long curve pattern, a raised stage, a decorative proscenium arch, four entryways, two emergency exits, a fly gallery over the stage area and stage dressing rooms. As with the lobby area and exterior of the building, the auditorium interior is styled after the classical orders of architecture and contain plaster molded swags, flowers, dancing fairies, and the theatrical masks "Tragedy and Comedy" illustrating the spirit of entertainment. A wide decorative frieze, depicting the muses of vaudeville - Song, Dance, Music, and Drama, runs along the north, south, and east walls, as well as small portions of the west wall. Both the north and south walls are visually divided evenly with three pairs of thin ornate Solomonic columns. These columns are set on tall pedestals and are capped with the Greek theatre faces of Tragedy and Comedy on their capitals. The two doorframes (entryways) leading into the auditorium from the lobby and the two on each side of the stage and leading to the backstage area from the auditorium are ornately shaped and are framed with cyma moldings (both recta and reversa). The stage area is small measuring approximately 75' x 20' in size. Movie screens (one on either side of the subdivided auditorium) have been placed in front of the stage hiding the proscenium arch and stage area. Two large stage doors, located on the north and south elevations, open onto the sides of the stage area. Located on the north side of the backstage are five small intact dressing rooms (approximately 5' x 6') originally used by the vaudeville entertainers of the 1920s and 1930s. The walls of these dressing rooms are of shiplap wood siding and are intact. The walls and ceiling of the auditorium have been insulated with sound proofing material. In addition, they are painted

black as are most of the auditorium's decorative detailing. A suspended mechanical type light fixture hangs from the ceiling of each theatre space.

b. Second Floor

The second floor of the building was originally designed to contain offices which it still does. Though it has been slightly modified and now contains fourteen offices of varying sizes (originally designed with ten offices), storage spaces, restrooms, a wide hallway/lobby space with two original cast iron radiators, a wood staircase with original wood balustrade, and the projection booth. Most offices retain their originally entryways consisting of diffused glass paneled doors with diffused glass sidelights and transom windows. The majority of the offices are punctuated by at least one large tripartite window and face out onto surface streets. The walls of the offices are of lath and plaster while the floors are of wood. The second floor is equipped with fire sprinklers which are attached to the ceiling and are visible in all areas.

c. Third Floor

Originally designed to house the local Masonic lodge, the third floor of the commercial portion of this building contains two large voluminous rooms (each containing approximately 1,700 square-feet), various small storage spaces, restrooms, and office space. The north room is punctuated by skylights and windows along the west elevation only while the south room contains windows along the south and west elevations. Windows are fixed framed or are the aluminum framed sliding type. A few of the original ceiling light fixtures hang from the north room. The third floor has a wood floor that is carpeted.

d. Commercial Storefronts

The southeast storefront is a small single-story space (approximately 726 square feet), rectangular in plan, and three bays wide. The interior space has a high ceiling and contains a mezzanine with staircase, a restroom, and limited storage space. The interior commercial space is devoid of ornamental detailing and furnishings.

The northeast storefront is a slightly larger (approximately 841 square feet), single-story space, rectangular in plan, and three bays wide. Entry into the commercial space is via a recessed entrance with transom windows located in the central bay. The interior of this space has a high, ornate plaster ceiling; a mezzanine and staircase; a restroom; and storage space. The entire interior space is highly ornate with classical detailing. Three large mirror panes occupy the south

wall each is framed with gold trim and highlighted with modillions and rosettes. Between these mirror panes are floor to ceiling engaged, square plaster columns each with ornate capitals of an allegorical figure and acanthus leaves. Similar columns divide the large expanses of display windows along the north side of the room into five bays. An ornate plaster molding of rosettes and acanthus leaves highlight each wall of this interior space. The mezzanine balustrade is also highly ornate with decorative urns and interesting spindle work. Other than the wall, ceiling, and mezzanine ornamentation, the interior space is devoid of furnishings.

e. Alterations

Exterior alterations to the Bijou Theatre Building include slight modifications to the primary (east) facade; replacement of original wood doors with metal hollow metal doors along the north elevation; the removal and replacement of the original vertical marquee and the projecting neon light marquee from the 1930s with a modern metal and plastic marquee; the addition and removal of a foyer ticket booth; modification of the roofline balustrade; replacement of some original wood frame sash windows with aluminum sliding windows along the south and west elevations; and relocation of the entrance and stairway to the second and third floors from the first floor or street level (see Figure 6).

Interior alterations to the building include removal of the polychrome ornamentation in the Mason's Lodge spaces on the third floor; the large dividing wall down the center of the auditorium; removal of the \$20,000 Robert Morgan organ; removal and damage to some original ornamental decorations in the lobby and auditorium areas; removal of original auditorium lighting fixtures and snack bar in lobby; replacement of etched window panes in glass paneled entry doors in the foyer; modifications to the configuration of the public restrooms (done some time in the 1930s); the reupholstery of the original leather auditorium seats with vinyl/cloth material.

The theatre was original designed with approximately 1200 seats, though that number varied from 800 to 900 to 1200 depending on the theatre promoter. The auditorium had four aisles, two semi-center aisles and two side aisles. When the large room was subdivided into two smaller theatres each side retained two aisles in their original configuration.



Bijou Cinemas looking northwest (1998)



Bijou Cinemas looking southwest (1998)

III. ANALYSIS OF HISTORIC RESOURCES

A. CRITERIA FOR EVALUATION

In analyzing the historic significance of the Bijou Theatre Building, criteria for designation under federal, state, and local landmark programs were considered. The Office of Historic Preservation (OHP) survey methodology was used to evaluate the relative significance of properties.

1. National Register of Historic Places

First authorized by the Historic Sites Act of 1935, the National Register of Historic Places (National Register) was established by the National Historic Preservation Act of 1966, as "an authoritative guide to be used by Federal, State, and local governments, private groups and citizens to identify the Nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment."² The National Register recognizes properties that are significant at the national, state and local levels. To be eligible for listing in the National Register, the quality of significance in American history, architecture, archaeology, engineering, or culture must be present in a district, site, building, structure, or object that possesses integrity of location, design, setting, materials, workmanship, feeling, and association, and.³

- A. is associated with events that have made a significant contribution to the broad patterns of our history;
- B. is associated with the lives of persons significant in our past;
- C. embodies the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that

² *Code of Federal Regulations (CFR), 36 Section 60.2.*

³ *Guidelines for Completing National Register Forms, National Register Bulletin 16, U.S. Department of Interior, National Park Service, September 30, 1986 ("National Register Bulletin 16"). This bulletin contains technical information on comprehensive planning, survey of cultural resources and registration in the National Register of Historic Places.*

represent a significant and distinguishable entity whose components may lack individual distinction;

D. yields, or may be likely to yield, information important in prehistory or history.

A property eligible for the National Register must meet one or more of the four criteria (A - D) defined above. In addition, unless the property possesses exceptional significance, it must be at least fifty years old to be eligible for National Register listing.

In addition to meeting the criteria of significance, a property must have integrity. "Integrity is the ability of a property to convey its significance."⁴ *According to National Register Bulletin 15*, within the concept of integrity, the National Register criteria recognizes seven aspects or qualities that, in various combinations, define integrity. To retain historic integrity a property will always possess several, and usually most, of these seven aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance.⁵ The seven factors that define integrity are location, design, setting, materials, workmanship, feeling and association. The following is excerpted from National Register Bulletin 15 which provides guidance on the interpretation and application of these factors:

- Location is the place where the historic property was constructed or the place where the historic event occurred.⁶
- Design is the combination of elements that create the form, plan, space, structure, and style of a property.⁷
- Setting is the physical environment of a historic property.⁸

⁴ *National Register Bulletin 15*, p. 44.

⁵ *Ibid*

⁶ "The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting is particularly important in recapturing the sense of historic events and persons. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved." *Ibid*.

⁷ "A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount, and style of ornamental detailing; and arrangement and type of plantings in a designed landscape." *Ibid*.

⁸ *National Register Bulletin 15*, p.45.

- Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.⁹
- Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.¹⁰
- Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.¹¹
- Association is the direct link between an important historic event or person and a historic property.¹²

In assessing a property's integrity, the National Register criteria recognize that properties change over time, therefore, it is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity.¹³

For properties which are considered significant under National Register Criteria A and B, *National Register Bulletin 15* states that a property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).¹⁴

In assessing the integrity of properties which are considered significant under National Register Criterion C, *National Register Bulletin 15* provides that a property important for

⁹ "The choice and combination of materials reveals the preferences of those who created the property and indicated the availability of particular types of materials and technologies. Indigenous materials are often the focus of regional building traditions and thereby help define an area's sense of time and place."

¹⁰ "Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques." (Emphasis added.) *Ibid.*

¹¹ "It results from the presence of physical features that, taken together, convey the property's historic character." *Ibid.*

¹² "A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, associations requires the presence of physical features that convey a property's historic character. . . . Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register." *Ibid.*

¹³ *National Register Bulletin 15*, p. 46.

¹⁴ *Ibid.*

illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.¹⁵

The primary effect of listing in the National Register on private property owners of historic buildings is the availability of financial and tax incentives.¹⁶ In addition, for projects which receive federal funding, the Section 106 clearance process must be completed. State and local laws and regulations may apply to properties listed in the National Register. For example, demolition or inappropriate alteration of National Register eligible or listed properties may be subject to the California Environmental Quality Act (CEQA).

2. California Register of Historical Resources

The California Register of Historical Resources (California Register) was established to be a comprehensive listing of California's historic resources, including those of national, state and local significance. The California Register was established in 1992 by the State Legislature with the passage and signature of Assembly Bill (AB) 2881. The criteria for eligibility for the California Register are based upon National Register criteria.¹⁷ Certain resources are determined by the statute to be included in the California Register, including California properties formally determined eligible for, or listed in, the National Register of Historic Places.¹⁸

While owner consent is required to list a privately owned resource, the statute provides that if "private property cannot be presently listed in the California Register solely because of owner objection, the Commission shall nevertheless designate the property as eligible for listing."¹⁹

In January 1998 the state regulations implementing the California Register of Historical Resources (The California Register Regulations) became effective.²⁰ As provided in the California Register Regulations, the California Register consists of historical resources that are (a) listed automatically; (b) listed following procedures and criteria adopted by the State Historical

¹⁵ "A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style." *Ibid.*

¹⁶ See 36 CFR 60.2 (b)-(c).

¹⁷ See Code Section 5024.1 (b).

¹⁸ See Code Section 5024.1 (d).

¹⁹ See Code Section 5024.1 (b).

²⁰ The California Register Regulations are codified at 14 California Code of Regulations ("CCR") §4850, *et. seq.*

Resources Commission (State Commission); and (c) nominated by an application and listed after a public hearing process.²¹

Historical resources that are automatically listed in the California Register consist of the following:

- California historical resources listed in, or formally determined eligible for, the National Register of Historic Places. . . "Formally determined eligible" for the purpose of this section means determined eligible through one of the federal preservation programs administered by the California Office of Historic Preservation. . . . Specifically, these programs are the National Register, Tax Certification (Evaluation of Significance, Part 1, 36 CFR Part 67), and National Historic Preservation Act (Section 106, 16 U.S.C. 470f) reviews of federal undertakings.
- California Registered Historical Landmarks, henceforth Landmarks, from No. 770 onward.²²

Other resources are listed upon review and action by the State Commission, including landmarks with numbers preceding 770 and California Points of Historical Interest.²³

Historical resources which may be nominated to the California Register include:

- A historical resource or historic district;
- A historical resource contributing to the significance of a nominated historic district;
- A group of historical resources identified in historic resource surveys, if the survey meets the criteria and standards of documentation listed in Section 4852 (e);
- A historical resource, a group of historical resources, or historic districts designated or listed as city or county landmarks or historical resources or districts pursuant to any city or county ordinance, if the criteria for designation or listing under the ordinance have been reviewed by the Office as meeting the California Register criteria as stated in this chapter and approved by the Commission; or

²¹ *California Register Regulations 14 CCR §4851.*

²² *California Register Regulations 14 CCR §4851(a).*

²³ *California Register Regulations 14 CCR §4851(b).*

- A historical resource or a group of local landmarks or historical resources designated under any municipal or county ordinance which has not been previously approved by the Office.²⁴

For surveyed resources to qualify for nominations, the resources must meet California Register significance criteria and the survey documentation must meet California Office of Historic Preservation standards.²⁵ In particular, the California Register Regulations provides that if the survey meets the standards, the Office shall recommend to the Commission that all resources with a significance rating of category 1 through 4, or any subcategories thereof, on DPR Form 523 be listed in the California Register. The Office shall review all category 5 determinations for consistency with the California Register criteria of significance as found in Section 4852 (b) of this chapter.

3. California Office of Historic Preservation Survey Methodology

The California Office of Historic Preservation utilizes a three digit evaluation code consisting of seven categories to specify National Register eligibility. The evaluation instructions and classification system used by the California Office of Historic Preservation are provided in its *Instructions for Recording Historical Resources*. The first digit indicates one of the following general evaluation categories for use in conducting cultural resource surveys:²⁶

1. Listed on the National Register of Historic Places
2. Determined eligible for listing in the National Register of Historic Places
3. Appears eligible for the National Register of Historic Places
4. May become eligible for the National Register of Historic Places
5. Not eligible for the National Register of Historic Places, but of local interest
6. None of the above
7. Undetermined

The second digit is a letter code indicating whether the resource is separately eligible (S), eligible as part of a district (D), or both (B). The third digit is a number which is used to further specify whether or not a resource is eligible under a local ordinance. Under this system categories 1 through 4 pertain to various levels of National Register eligibility. The California Register,

²⁴ California Register Regulations 14 CCR §4851(c).

²⁵ California Register Regulations 14 CCR §4852(b)(1)-(4) and 4852(e).

²⁶ California Register Regulations 14 CCR and 4852 (e)(1).

however, may include surveyed resources through level 5 (e.g., structures evaluated as of local interest in the planning process even if they are ineligible for listing in the National Register).

4. City of Hermosa Beach Historic Resource Preservation Ordinance

The City of Hermosa Beach enacted a Historic Resource Preservation Ordinance in October 1998, which defines landmark designation for the City. According to the ordinance, an historic resource may be designated a landmark if it meets one or more of the following criteria:

- A. It exemplifies or reflects special elements of the City's cultural, social, economic, political, aesthetic, engineering, or architectural history; or
- B. It is identified with persons or events significant in local, state, or national history; or
- C. It embodies distinctive characteristics of style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or
- D. It is representative of the notable work of a builder, designer, or architect; or
- E. Its unique location or singular physical characteristic(s) represents an established and familiar visual feature or landmark of a neighborhood, community, or the City.

In order to be eligible for consideration as a landmark, an historic resource must be at least 50 years old; with the exception that an historic resource of at least 30 years old may be eligible if the City Council determines that the resource is exceptional, or that it is threatened by demolition, removal, relocation, or inappropriate alteration.

IV. HISTORIC RESOURCES SIGNIFICANCE

The Bijou Theatre Building is the second and only extant of two theatres constructed in town that served the City during the first half of the 20th Century. According the *Hermosa Beach Review*, the local paper of the time, the Bijou Theatre Building was designed with three stories: the main floor occupied by the First Bank of the Hermosa Beach, the Metropolitan Theatre, and another shop. The second floor containing facilities for offices, and the third floor occupied by the Masonic Lodge and Club.

Upon conclusion of the identification and evaluation process, the Bijou Theatre Building appears eligible for listing in the National Register based on Criteria A and C at the local level of significance. In addition the property also appears eligible for state listing and local landmark designation.

A. NATIONAL REGISTER

1. Criterion A: Historical Significance

The property appears eligible for listing in the National Register under Criterion A for its strong association with the early social and economic history of Hermosa Beach. The theatre displays integrity of association, feeling, and setting; it illustrates a significant theme in American culture: entertainment. The Bijou Theatre Building is the oldest theatrical type structure in Hermosa Beach; in addition it is one of the oldest buildings in the City. Its unique character and its role it played in the theatre arts industry make it a building worthy of being characterized as a building of importance to the local community. The theatre has long been an architectural and cultural focal point of the City. In addition to its cultural significance, the Bijou had an important role in the financial success of the surrounding area. Though the building was the third location for the First Bank of Hermosa it was the first banking institution established (1912) in the City. The oil boom of the early 1920s surged economic growth throughout the southland and brought prosperity for many. It also resulted in extensive building and developing of many downtown areas including Hermosa Beach. During this prosperous period, local business leaders from the First Bank of Hermosa Beach were eagerly anticipating continuing growth and development. With such growth and development within the City, the First Bank of Hermosa Beach also grew to a point where they needed larger, more modern type banking facility. The bank's directorates also saw a greater interest from the public for entertainment. Hence, in 1923, they financed the

construction of the Metropolitan Theatre Bank Building. This new building offered banking and entertainment opportunities all under one roof. The shops, offices, and bank within the building also played a significant role in the financing and livelihood of the building.

2. Criterion C: Architectural Significance

The Bijou Theatre Building appears eligible for listing in the National Register based on Criterion C at the local level of significance as a prime example of the Neo-classical style and also as an example of the work of a notable local architect Richard Douglas King. The theatre building displays integrity of materials, workmanship, location, and design.

By the 1920s, the Neo-classicism had become one of the dominant architectural styles in California for financial institutions. The revived interest in classical architecture dates from the World's Columbian Exposition, held in Chicago in 1893. The exposition's planners mandated a classical theme, and many of the best know architects of the day designed dramatic colonnaded buildings. The exposition was widely photographed, reported, and attended; soon these Neo-classical models became the latest fashion throughout the country. A revival style, Neo-classicism is based primarily on Greek and to a lesser extent on Roman orders, producing symmetrically arranged buildings of monumental proportions. Colossal pedimented porticos are flanked by a series of pilasters. The arch is not used and enriched moldings are kept to a minimum. The preference was for simple geometric forms and smooth surfaces. The design was based on the assembly of separate volumes, each dedicated to a single function. Neo-classical architecture represented America's wealthy and solid mercantile class.

The Bijou Theatre Building embodies the distinguishing character-defining features of the Neo-classical style with its symmetrically balanced facade, monumental scale, grouped casements, roofline balustrade, colossal pilasters, and a flat roof. Designed with a financial institution in mind, the building's importance within the city is visually indicated by its prominent Neoclassical architectural styling.

Richard Douglas King, the architect of the theatre, was born in Jackson, Tennessee in 1879 to the parents of Robert B. King and Mary Kate Douglas King. He appears to have been a prolific, but little known architect. During his forty year career in southern California he designed a wide variety of buildings including theatres, apartment buildings, office buildings, industrial buildings, schools, and public facilities. Among some of the buildings he designed include the Bank of America building and the Club Sushi building both located at the intersection of Pier and Hermosa Avenues in Hermosa Beach, Vernon City Hall (demolished), the San Raphael School in Los Angeles, the Professional Building on Hollywood Boulevard in Los

Angeles, the Sparkletts plant in Eagle Rock, and the French Chateausque style Villa Riviera Apartments in Long Beach. Within Hermosa Beach, King designed the Children's Home which served as an auxiliary unit for the Children's Hospital of Los Angeles in addition to the Bank of America building and the Club Sushi building both located at the intersection of Pier and Hermosa Avenues. King formed a brief professional association with Ellis W. Taylor in the mid-1910s, but appears to have primarily worked alone for most of his professional career. A long time resident of Hermosa Beach, he lived with his wife Margaret and daughter Margaret in the community and maintained his architectural practice in Los Angeles. King died in Long Beach on July 31, 1945 at the age of 66 while inspecting a ship for the Maritime Commission. King's work is mentioned in several architectural books including Gebhard and Winter's *Architecture in Los Angeles: A Compleat Guide*; *Los Angeles: An Architectural Guide*; and in *A Guide to Architecture in Los Angeles and Southern California*. He is also examined and illustrated in *The Architecture of Los Angeles* by Paul Gleye.

B. CALIFORNIA REGISTER

The Bijou Theatre Building is eligible for listing in the California Register by virtue of the fact the statute automatically includes buildings determined eligible for listing in the National Register. In addition, Subdivision (g) of Public Resources Code Section 5024.1 states that an historic resource identified as significant in an historical resource survey may be listed in the California Register if the survey meets all of the criteria outlined under that Section. Thereby, the Bijou Theatre Building is eligible for listing in the California Register by virtue of the fact that it was identified as locally significant.

C. CITY OF HERMOSA BEACH

The Bijou appears eligible for designation as a City Landmark under Criterion A, C, D, and E of the City of Hermosa Beach Historic Preservation Ordinance for its strong association with the early social and economic history of Hermosa Beach, as a prime example of the Neo-classical architectural style, as an example of the work of Hermosa Beach resident and southland architect Richard Douglas King, and because its unique location and singular physical characteristics represent an established and familiar visual landmark of the downtown area and the City.

The Bijou Theatre Building is the only extant vaudeville/movie theatre from the early 20th century in the City of Hermosa Beach. It appears eligible for local designation under Criterion

A of the local historic preservation ordinance (Section 17.53.060) as a physical record and participant of the cultural, social, economic and architectural history and events that shaped the City of Hermosa Beach in its infancy. It is also significant for its association with the First Bank of Hermosa Beach, the first financial institution established in the City. The Bijou retains integrity of feeling, association, and setting. For further discussion of significance see Section IV.A.1.

For its architectural value, the Bijou Theatre Building appears to satisfy Criterion C of the local historic preservation ordinance (Section 17.53.060). Both the exterior and some portions of the interior of the building retain enough historic fabric to convey its significant architectural value (See Section IV.D. Character-defining Features). The Bijou Theatre Building retains integrity of design, setting, materials, workmanship, feeling, and association. For further discussion of significance see Section IV.A.2.

Because of his notable work on the Bijou Theatre and elsewhere in the City and throughout the southland, including the Villa Riviera Apartments in Long Beach, Richard Douglas King appears to satisfy Criterion consideration C of the local historic preservation ordinance (Section 17.53.060). For further discussion of significance see Section IV.A.2.

In addition, because of its unique and prominent location in the heart of old downtown, at the southwest corner of Hermosa Avenue and 13th Street, the Bijou Theatre is an established and long familiar visual landmark of the downtown community and the City. Thereby satisfying Criterion E of the local historic preservation ordinance (Section 17.53.060).

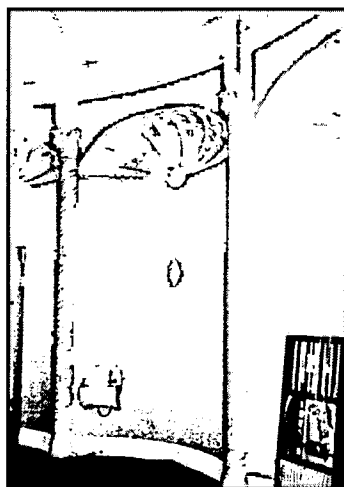
D. CHARACTER-DEFINING FEATURES

Character-defining features of the Bijou Theatre Building include the original materials, architectural detailing, characteristic building elements, and significant interior spaces (see Figures 7 and 8). These features include, but are not limited to:

1. Exterior:

- brick exterior walls clad with stucco walls (integrity of materials)
- ornate terra cotta facade
- electric trolley hooks

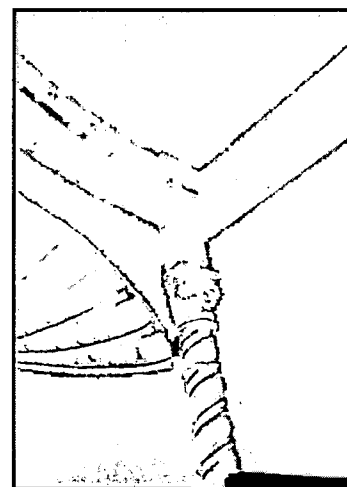
- cast terra cotta ornamentation, including spandrels, pilasters, entry surrounds, and decorative cornice
- roof forms and materials, including parapets, roofline balustrade, and fly tower at the west end of the auditorium roof
- symmetrical composition and massing



Lobby: Molding Detail



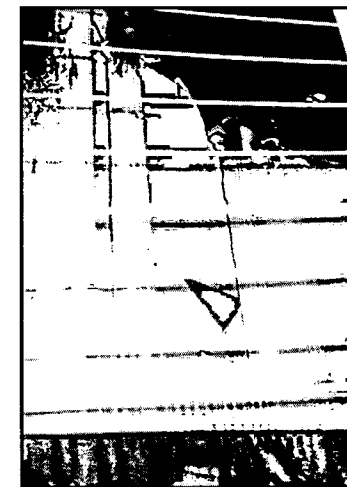
Lobby: Ceiling Detail



Lobby: Column Detail



Stage: Proscenium Arch



Stage: Balconette (Left)



Stage: Balconette (Right)



Stage: Balconette (Right)



Stage: Proscenium Arch & Balconette (Right)



Stage: Dressing Rooms



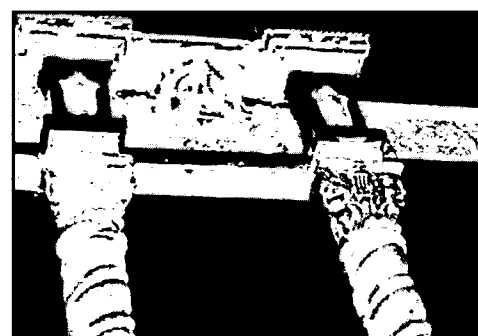
Stage: Wall



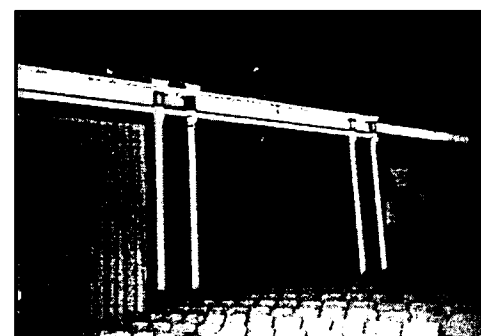
Auditorium: Theatre Chair



Auditorium: Cyma Doorframe



Auditorium: Column Detailing



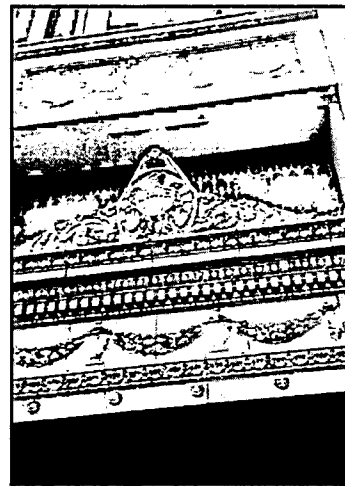
Auditorium: North Section



Auditorium: South Section



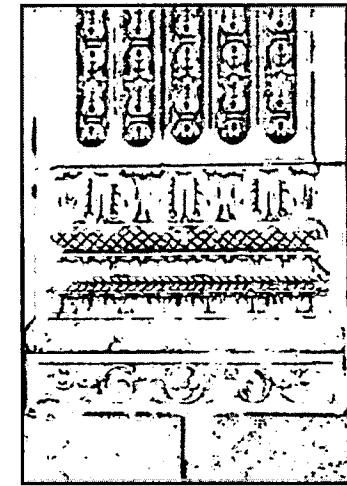
Auditorium: South Section



Exterior: Bank Entrance



Exterior: Cornice Detail



Exterior : Column Detail



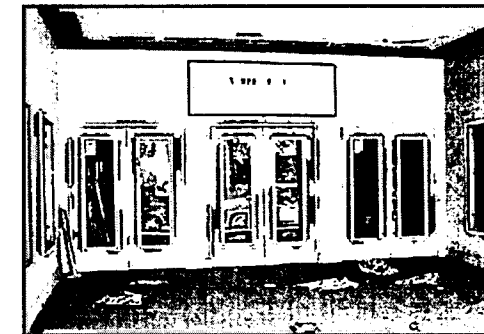
Exterior: Primary Facade - Massing



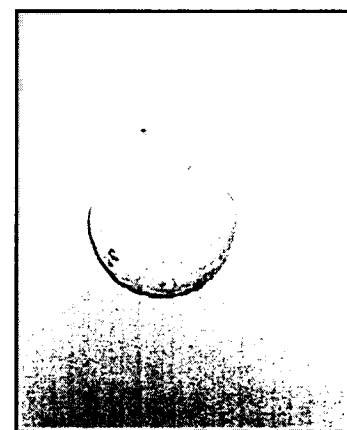
First Floor: Bank Interior



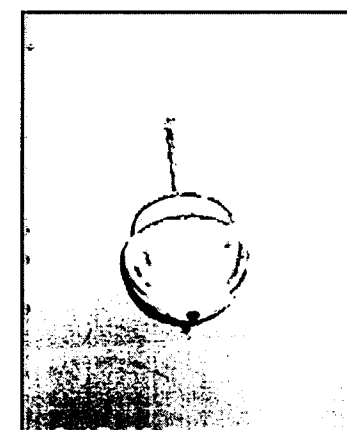
First Floor: Bank Interior



Foyer: Entrance Configuration



Third Floor: Attached
Light Fixture



Third Floor: Hanging
Light Fixture

- original wood-framed windows, where they are extant
- fenestration patterns
- recessed foyer and multi-door entry

2. Interior:

- plaster detailing in theatre lobby space including textured walls, cove ceilings, wood baseboards, large plaster casted scallop shells, Solomonic columns, and the ornate cove molding
- auditorium space, size, and overall configuration
- auditorium racking floor
- seating and aisle arrangement
- auditorium ornamentation including double Solomonic columns with ornate capitals, decorative frieze molding
- auditorium main doorframes (four) with cyma molding
- auditorium stage, stage wings (organ grilles), and proscenium arch
- auditorium backstage dressing rooms
- exposed brick interior wall at back of stage with noteworthy patterning (common bond)
- ornate interior of 1235 Hermosa Avenue which includes classically inspired motifs set in the columns, ceiling, walls, and balustrade
- original ceiling light fixtures (hanging and attached) on the third floor in north room