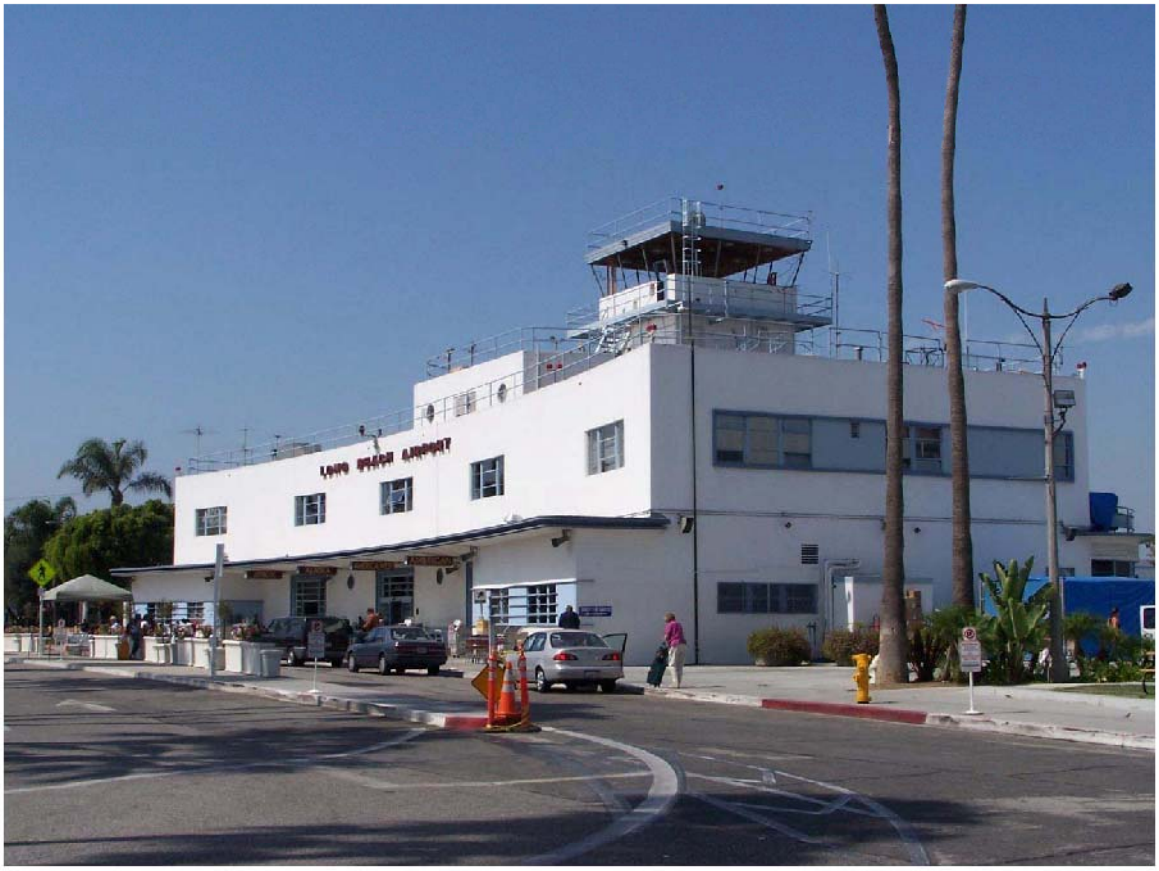
Appendix D

Cultural Resources

Historical Assessment
And
Impacts Discussion
For the Proposed Terminal Improvements
Long Beach Airport



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Introduction

The Long Beach Airport Terminal, constructed in 1941, and designed in the Streamline Moderne style by W. Horace Austin and Kenneth Wing, Sr., both important Long Beach architects, is a City of Long Beach Landmark[1], and therefore is a historical resource according to definitions in the California Environmental Quality Act (CEQA) Guidelines, PRC 15064.5(a)(2). As a result, substantial adverse changes to the significance of this historical resource would be considered a significant impact under CEQA.

Section 15084.5(b)(1) of the CEQA guidelines states: "a substantial adverse change in the significance of a historical resource means physical demolition, destruction, relocation or alteration of the resource or its immediate surroundings such that the significance of a historical resource would be materially impaired". The significance of a historical resource is materially impaired when a project:

> "Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that account for its inclusion in local register if historical resources pursuant to section 50.20(k) of the Public Resources Code…"[2].

Alterations to character defining features and related new construction when done in accordance with the Secretary of the Interior's Standards are generally not a significant effect under CEQA, pursuant to Section 15064.5(b)(3) of the CEQA guidelines.

The City of Long Beach is proposing improvements to the main terminal and related facilities in order to accommodate recent increases in flight activity at the airport. This will include construction of, or alteration to, facilities in 13 areas. The purpose of this report is to identify, itemize and prioritize the character-defining features that account for its designation as a City of Long Beach Cultural Heritage Landmark and to establish whether or not the proposed project treats those features in accordance with the Secretary of the Interior's Standards.

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[1] City of Long Beach Cultural Heritage Landmark: The Long Beach Airport Terminal, approved for landmark status in 1990.
[2] Section 15084.5(b)(1)(B) of the CEQA Guidelines

The AirportTerminal building, circa 1940s. Courtesy of the City of Long Beach.

Historical Landmark Designation:

The Long Beach Airport Terminal was determined eligible for local landmark status for the following reasons[3]:

Criterion A: The airport is significant as the first municipal airport in the Southern California region, preceding Los Angeles International Airport by three years.[4] Long Beach was a pioneering center of aviation in Southern California, with the accomplishments of such men as Earl S. Daugherty and Calbraith Henry Rodgers. Rodgers completed the first transcontinental flight from New York to Long Beach in 1911. Daugherty built airplanes, ran a flying school, encouraged the City to found a municipal airport and, in many ways, advanced the field of aviation in its early days. Long Beach Airport was originally called Daugherty Field. Two other Long Beach aviation adventurers, Clyde Schlieper and Wes Carroll, set a world's record in 1939 for the longest sustained flight –thirty days in the air. They departed and returned to Marine Stadium in Alamitos Bay.

Criterion B: The airport has been a significant part of the City's economy since it's founding in 1924, and an important factor in Long Beach's economic growth. The establishment of Douglas Aircraft Co. in Long Beach in 1940 (today, McDonnell Douglas) was primarily due to the existence of Long Beach Airport.

Criterion C: The airport exemplifies the historical and economic heritage of the community in that the airport was a major factor in the development of Long Beach as an urban center. Aviation played a major role in the City's early history, due to the enthusiasm of early aviation pioneers such as Earl S. Daugherty, who was inspired by the first air meet of 1910 in Dominquez Hills.

Criterion D: The airport is a masterpiece of the early modern style, bridging the transition from the modernistic Streamline Moderne style of the 'thirties to the geometric abstraction of the post-war International Style.[5] It was an avant-garde work of architecture for its time, and is a unique building in the City of Long Beach.

Criterion F: The architects, W. Horace Austin and Kenneth Wing Sr., were important Long beach architects, each with a significant body of work in the City and the region. Austin's designs include the Long Beach City Hall, the Pacific Tower, the Woodrow Wilson and Horace Mann High Schools, the YMCA building, the original Buffum's Department Store (demolished), the Press-Telegram building, the San Pedro Post Office,

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[3] This information is taken verbatim from the March 22, 1990 Memorandum regarding the landmark designation of the airport from the City of Long Beach Cultural Heritage Commission to the Chairman and City Planning Commission. This discussion is also found attached to the 1990 State of California Department of Parks and Recreation form for the airport, prepared by Ruthann Lehrer in January 1990.

[4] Mines Field, later Los Angeles International Airport (LAX), was established in 1928 by the City of Los Angeles, but commercial airline service was not offered there until December 5, 1946. Daugherty Airfield, the site of the current Long Beach Airport, was established in 1924.

[5] See description below for detailed information on the stylistic elements of this building.

the Santa Ana City Hall, the Bower Museum in Santa Ana and the Santa Ana Masonic Temple. Kenneth Wing designed the Harriman-Jones Clinic, the Southern California Edison building, the physical education building and cafeteria at California State University, Long Beach, and a number of schools, churches and fine homes. He was associated with Allied Architects in the design of Long Beach City Hall and Library and the Terrace Theater and Exhibit Halls. He was also involved with the design of the original main building of the Memorial Medical Center of Long Beach.

Criterion G: The use of ceramic mosaic tiles throughout the building was an innovative way to include extensive mural decoration as public art in a building with a lot of glass and other functional constraints. The themes and decorative style of the ceramic murals were unique and innovative. Although the imagery was representational, the stylized forms reflected modern post-war artistic trends. The symbolic elements were selected to enrich the experience of the traveler, and evoke a larger context for air travel with allusions to other forms of transportation and communication in the world.

Criterion H: The airport is the quintessential theme building of the airport, and its signature element. It should be preserved as reflecting the identity and distinctiveness of the Long Beach Airport.

Criterion I: As the single port of entry and departure for Long Beach airport and the prominent visual feature of the airport, it represents an established and familiar visual feature of the neighborhood and should be preserved.

Location:

The Long Beach Airport is located at 4100 East Donald Douglas Drive. The location is north of the downtown area of the City of Long Beach and Donald Douglas Drive is accessed from Lakewood Boulevard, north of Interstate 405. The Airport is located on approximately 1,166 acres.

Construction History:

The interior has gone through several periods of renovation. The plans for these changes were not located, but the original floor plans from 1941 were available for comparison with current conditions. Additionally, one sliding door on the east, or primary, façade, was added in 1973 and all three automatic doors (including the doors on the south and north elevations) were replaced in 1996. The building itself was renovated circa 1983-1984 with the addition of a canopied passageway and service areas to the south of the original buildings.

The windows on the first story south side were filled in during the 1984 alterations. These additions do not detract from the integrity of the original building. The restaurant was renovated in 1984, and is decorated in an Art Deco revival style. The furniture is modern, but harmonious with the building's architecture. The north temporary holdroom, baggage claim and associated structures were constructed in 2002, while the south

holdroom, baggage claim and associated structures were constructed in 2003.[6] The former Air Traffic Control Tower is currently undergoing renovations so that it can be used for security and safety purposes. At the time of this report, the windows in the tower were not yet in place. As part of this improvement, a ladder from the second floor to the ground floor has been added.

Existing Conditions[7]:

The building is a masterpiece of the early modern style, in excellent condition and largely intact. It is a reinforced concrete building, shaped as a segment of an arc, the radius of which is 285 feet. Its length is 170 feet. It is a three-story building crowned with a control tower. The configuration of the upper deck and control tower, the use of metal ship's railings and the use of round porthole windows convey the image of a ship, a popular theme of the 1930s for the Streamline Moderne[8] style. It is a particularly appropriate image for the port of entry to Long Beach, a harbor city with a famous beach.

The east, or primary façade of the Terminal, as it looked in August 2005. This image was taken by Jessica B. Feldman.

The building is symmetrical *in its original design. On the south end of the terminal building is a triangular canopy, supported by a thick, round pillar. The canopy roof is contiguous with the wide overhanging eave, which separates the first and second floors of the terminal building along the primary, or east, façade. The board-poured*

[6] Per the Airport Bureau.
[7] Except where the description of the existing conditions is italicized, this is taken verbatim from the description section of the 1990 nomination form for the Airport.
[8] Streamline Moderne is also known as "Art Moderne" or is a subset of this style, identified by smooth wall surfaces with a notable lack of ornamentation, flat roofs with a narrow ledge or coping at the roofline, horizontal grooves, lines and balustrades, often using aluminum or steel as the primary metal construction, and usually asymmetrical facades. Variations of this style include curved corners, round windows, windows that turn a corner, and the use of glass block.

construction technique is still visible on the exterior walls and adds to the horizontality of the building design.

The entry side *on the primary (east) façade* has three identical doorways, elegantly designed with geometrical divisions. *The center doorway has sliding double doors, and a large transom. These are not the original doors.* The push bars *for the north and south set of doors* consists of three horizontal metal strips, ending in a segmented arc handle. At the far sides of the ground floor are projecting bays, *which elongate the north and south facades, and recess the entrance area. The bays include* windows unified by projecting horizontal bands and enclosed by a projecting, narrow rectangular ledge. Two porthole vents *near the top of the wall on either side of the center door* are subdivided in vertical and horizontal lines. A sweeping *cantilevered* horizontal canopy separates the first and second floors. *Along the edge of the second story roof is a two-rail balustrade.* The *five* second-floor windows are articulated in sets of threes: three vertical divisions, each subdivided into three horizontal divisions *(Type 1).* The vertical divisions *(mullions)* are thicker, and shaped as semi-circles. The windows are wider than they are long, oriented with the building's horizontality.

The rear, *or west façade,* of the building, facing the airfield, contains a large semi-circular, glass bay, which houses the restaurant. *The semi-circular bay rises from the second story to the third. The second story, with floor to ceiling windows, provides a view of the airfield for patrons of the restaurant.* Outside are open viewing terraces, *which are accessed on either side of the lower interior arc terrace.* The windows are articulated into rectangular subdivisions, oriented horizontally. *The second story windows have six panes (Type 2). The third story windows provide light for a series of offices. The third story windows are Type 1 style windows. Between the second and third story fenestration is a wide, flat cornice, divided into sections to match the fenestration above and below, and decorated with a geometric pattern. There is a small ledge above the third story windows. Above this is a panel, which follows the curves of the bay windows, which has currently been painted twice with the words, "Welcome to Long Beach" in ITC 'Manhattan' style font.*

The first floor below of the bay window provides access from the ticketing counters and is not accessible to the public. This façade consists of an asymmetrical fenestration, beginning on the north side with an aluminum door and frame, with a large paneled transom, abutted on the south side by two windows in the same style of window exhibited in the above bay, but with only five panes (Type 3). Further south of this set of windows is another aluminum door and frame with a glass transom, abutted by the same style of window exhibited in the above bay, but also with only five panes.

The rear facades of the two wings of the airport terminal are slightly asymmetrical, with the fenestration being the primary difference between the two wings. On the north wing, the first floor corner projects towards the airfield, and is curved and wrapped with the typical, rectangular, multi-pane windows. There is a stepped cornice and wide ledge above the windows, and the ceiling of this area provides the floor area for the north terrace of the restaurant. The second story of the north wing is set back, and the

fenestration is from left to right, a recessed double-door, then a paired set of Type 1 windows, a narrow wall panel, then a set of six Type 1 windows, a narrow wall panel, then a triple set of Type 1 windows.

On the rear façade of the south wing, the first story was not visible. The second story fenestration, set back to provide space for the viewing/restaurant terrace, three Type 1 windows, a recessed door to the south hallway, and then four Type 1 windows, a narrow wall panel and additional four Type 1 window set. It appears that two windows were replaced, as the middle pane is larger than is typical for this style of window.

From the rear façade, the third story wall is in alignment with two lower stories. However, the third story is stepped back from the north, east and south facades. The north wall has a double set of large louvered vents in the center and two porthole-style round windows to either side. The round windows are multi-paned, with a small center casement-style sash. There is also one porthole-style window on the south side.

Rising from the center of the building is the two-story tower. This is not the original tower. The current structure is accessed from the third story offices. It is square in shape. The second story is currently undergoing renovation to prepare it for a law-enforcement security/safety center. Outside the second story is a roughly four-foot wide balcony/walkway with a two rail metal railing. The flat roof of the future security/safety center is also ringed with the same style of railing, although there is currently no public access to that part of the airport. The new security/safety area is accessible by employees via a metal staircase on the east side.

The first story of the north façade of the terminal building is primarily an unembellished wall, broken only by a ribbon window (Type 4), which is essentially the same as Type 1 with only two panes per sash. These windows are covered with screen made of chicken wire. Above the far right corner of this fenestration is a louvered vent and to its immediate right is an attached utility shed or a similar type of structure. The fenestration on the second story accentuates the horizontality of the overall design of the building: a ribbon of possibly 12 Type 1 windows. Some of the windows have been removed and replaced with plywood.

The first story of the south façade is largely obscured by the 1984 addition of a rectangular canopy propped on round posts. As previously stated, there is a secondary entrance on this façade, which was originally sheltered by the triangular canopy supported by a single round post at the apex. The doorframe and sliding doors are the same as those observed on the primary façade. There are no windows on the first story, as they were filled in during the 1984 renovations. There is the 1986 'Bay of Smokes', a mosaic by Patrick Mohr is attached to the right of the door. On the second story is a ribbon window, which consists of three pairs of Type 1 windows, each separated by a concrete panel, which is approximately the width of two windows.

The interior of the ground floor contains the original ceiling light fixtures, original abstract geometrical clock, original floor mosaics, and original waiting room facing the

air field. The ceiling lights are unique, recessed metal fixtures consisting of concentric circles reminiscent of an engine turbine. The recess contains indirect cove lighting. The floor mosaics have been mostly covered by carpet; two are still visible: seagulls at the south entry, and the City seal at the main east entry.

The rest of the mosaics have been covered over by red/brown pile carpeting. In the ticketing area, the cove lighting is intact, as is the clock. However, in 1984, the interior of the ground floor was significantly reconfigured. Upon entering from the primary entrance along the east side, the entire west wall contains the ticketing kiosks, counters and baggage conveyor system. At the central entrance on the east side, one curved niche is intact, but the wall on the opposite side is straight, with a portion cut away for counter space and a utility closet.

Between the northern and southern entrances are alcoves, which are utilized for computer kiosk check-in or other uses. A women's room is located at the far south end, which has been altered by way of stalls, sinks and other items, but the floor tiles and marble threshold are likely original. At the far north end of the gallery is a gift shop/newspaper stand. At the northwest corner of the airport terminal is a connecting walkway and room that provides access to the airplanes on this side of the field. The walkway passes by a glass enclosure on one side and a series of closets on the other, and has a lowered ceiling with acoustic tile. The small room is dominated by multiple Type 1 windows (see description of the rear façade, north wing). Off this room is the elevator corridor. The ceiling exhibits three different types of lighting: the cove lighting seen in the main ticketing area, and two more recent styles. There is also a speaker in the ceiling. This speaker consists of a series of concentric metal layers, similar to the cove lighting found throughout the building.

There are several plaques on the first story, located at the central entryway. The first is a bronze 1938 dedication plaque that shows a map of the world above a worded description of Douglas Corrigan's 1938 flight from Long Beach to Ireland. A second bronze plaque is dedicated in appreciation of the Junior Chamber of Commerce for their involvement in the development of the airport. Directly below this tablet is one that was erected in recognition of those who were directly involved in the development of the airport, which lists those individuals and was cast in 1941.

The second floor is accessed by staircases placed at each side of the main concourse. The iron handrails are unique designs of verticals, horizontals and circles, in keeping with the overall geometric motifs. *The risers and treads are covered with square scored and smooth terracotta tiles.* The stair landings are semi-circular enclosures, with a sunburst mosaic on the floor. *The landings are lit by large globes, which hang from a cable.* The floor mosaics on the second floor are entirely visible, consisting of sky-and-star abstractions and a central mosaic of the zodiac. The zodiac mosaic is placed at the entry to the restaurant, which steps down in three arc terraces. *Above this mosaic is a deeply*

recessed cove light. The restaurant overlooks the airfield through the bay window[9]. Doorway entries are shaped in rounded curves[10]. *At the threshold of the restaurant is a striped tile mosaic, possibly designed to resemble a doormat.*

Although the women's room on the second floor was not previously mentioned in other reports, the airport authorities have taken great care to maintain its authenticity and integrity. The anteroom is circular, with a semi-circular vanity on the north side and the doorway to the bathroom stalls on the south side. A door-height panels wall projects from the west wall to obstruct the view into the bathroom area. The tile floors appear to be original, but the other items in the bathroom area are more recent, including the toilets, sinks and towel dispensers. The threshold between the bathroom area and the anteroom has been removed. Other original details include the control for the fan, which appears to have been removed.

The men's room and administrative offices, located off the south hallway of the second floor, have been altered. The double doors from this hallway to the viewing terrace (which can also be accessed from a south door of the restaurant) have large glass upper panels, brass exterior pulls and interior push bars, and the original hydraulic door closers and housing.

Additional offices and closets are located off the north hallway, where the elevator is also located. This hallway is accessed from near the north stairway, through a square framed opening with curved sides. The hallway itself runs south to north, with a curving wall at the south end. The lighting in the hallway consists of several rectangular box-style fluorescent lights. At the north end, it runs east to west, past the elevator doors and terminates at a set of double doors. This set of doors does not appear to date from the original construction, as it does not match the door set on the south hallway. These doors have more modern hydraulic closers, handles, kickplates and the upper panel of glass is equal in size to the lower part of the door.

The third story is accessed from an enclosed stairwell off the south hallway. The space on the third floor is utilized primarily for open office areas, with some private offices on the west and south walls. As previously noted, the west side of the third floor is semi-circular with wall-to-wall Type 2 windows. At the landing of the stairs is south porthole window. One of the west façade porthole windows is located in the unisex bathroom on this floor, and the other is located in an office.

Other original details that are found throughout the building include the fire hoses and their wall cabinets with glass doors and brass pulls, some original light switches (generally inoperable), and original electrical plug outlets. The urinal and sink in the unisex bathroom on the third floor may be original, but the room itself has been significantly altered and rearranged, so these items may not be in their original places.

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[9] Per Christine Edwards, the restaurant motif, furniture and general décor is not original. However, the use of curvilinear forms for the stairwells, the steel railings with the scroll-like curtail steps, the bar area and the wall to the kitchen appear to be original details.

[10] This refers to the half-columns on either side of the doorway into the restaurant.

This building achieves a unique synthesis of architecture and the decorative arts, with all parts of the building harmoniously unified and integrated, down to the smallest detail. Signage throughout the building is designed to harmonize with the "Moderne" architectural theme, and constitutes an important element of the building's character.

The ceramic tile floor mosaics constitute a major public art project, designed by Grace Clements for the WPA. The murals were extensively described and praised in California Arts and Architecture, December 1942. Communication is the general theme for the first floor, with a large map of the western hemisphere showing air routes in the central portion. Other motifs are ships, aviation, telephone, birds, fish and a sailboat. Each of the four vignettes deals with a particular means of communication, by land, water, air and sound. Each portrays a characteristic instrument – transit, sextant anemometer, radio tube and map charts. The second floor mosaics use the sky and constellations as the decorative motif. The design of the mosaics successfully fused figurative art with abstraction and are characteristic of their era. *The mosaics on the first floor have been covered over by carpet, except for the City Seal and the seagulls at the south entrance.*

Research and Field Review

Jessica B. Feldman, architectural historian with Jones & Stokes, conducted a site visit on August 3, 2005. Christine Edwards, Airport Special Projects, accompanied Ms. Feldman. Digital images of the airport terminal exterior and some interior details were taken. Ms. Feldman was invited to conduct additional research at the airport. Katy Lain, research specialist with Jones & Stokes, also conducted research at the City of Long Beach library and the Historical Society of Long Beach. Finally, copies of the original 1941 plans, the 1984 renovations and the 2002 additions were provided by the City of Long Beach.

Character Defining Features Evaluation

If the proposed changes to the Long Beach Airport Terminal do not result in a significant adverse change to the key exterior elements, there would be no significant effect on the historical resource. The architecturally significant exterior elements best convey its original use, as a hotel would constitute its key exterior and interior spaces, materials, and features, otherwise termed "character-defining features" or "CDFs". The evaluation criteria discussed below were designed to help identify and prioritize these character-defining features for the purpose of evaluating the proposed adaptive reuse project's effects upon this building. These criteria are not intended to be a substitution for the Secretary of the Interior's Standards for Rehabilitation (Department of Interior regulations, 36CFR67).

Very Important (VI):

The area or feature has retained substantial integrity from the period of significance (1941) and at least one of the following:

1. *Conveys a function unique to the historic use of the Long Beach Airport Terminal building (Terminal)*
2. *Is constructed of a rare or unusual material that would be difficult or costly to replicate.*
3. *Was executed with a high degree of craftsmanship that would render its restoration difficult or costly.*

Important (I):

The area or feature has retained substantial integrity from the period of significance (1941) and is an integral part of the historic design or is essential to the understanding of historic or spatial/architectural context. Because it contains a very important feature, an overall area may be rated important.

Contributing (C):

The area or feature has retained some integrity from the period of significance (1941) but is ordinary in execution and has limited value in understanding historic context. (A.k.a. historic fabric)

Non-Contributing (NC) *spaces or components may be altered if necessary. However, the character of the alteration should be compatible with the existing historic character of the building.*

1990 Recommendations for Character-Defining Features[11]

On May 7, 1990, Ruthann Lehrer, Neighborhood and Historic Preservation Officer for the City of Long Beach prepared a Memorandum of Understanding to set forth the guidelines for environment review for projects that may have an effect on the Terminal. Ms. Lehrer, who addressed her memo to Ray Holland, the Director of Public Works and

[11] Not in order of importance.

Chris Kunze, the Manager of the Airport Bureau for the City of Long Beach, specifically called out some "distinguishing architectural characteristics",[12]

1. The exterior walls of the building, shaped in an arc segment and stepped up to a central tower
    a. Location: All elevations
    b. Condition: Good
    c. Ranking: I
2. The exterior windows and doors which are original and which are carefully designed in relationship to the building
    a. Location: all four facades
    b. Condition: Good
    c. Ranking: VI;

This view of the east, or primary façade, shows two examples of window types and the first story doors. Jessica B. Feldman took this image in August 2005.

3. The exterior projecting canopy between the first and second floors
    a. Location: Primary, or east, façade
    b. Condition: Excellent
    c. Ranking: I;
4. The exterior railings
    a. Location: Various
    b. Condition: Excellent
    c. Ranking: I;

[12] For the purposes of this report, the location, condition and ranking of the elements identified by Ruthann Lehrer have been added to this discussion.

5. The circular vents
    a. Location: Various
    b. Condition: Good
    c. Ranking: I;
6. The interior floor mosaics[13]
    a. Location: Various
    b. Condition: Good to Excellent
    c. Ranking: VI;

Four murals[14] and the floor designs of the large downstairs lobby, all carried out in tile by the Southern California W.P.A. Art Project, deal with sciences employed in navigation. In the restaurant on the second floor... Miss Clements painted a continuous mural on three walls showing the stars in their spectroscopic colors on a blue sky. In a rose-colored line, connecting the stars, she has drawn the mythological figures after whom the constellations are named. A tile mosaic of the zodiac decorates the entrance floor to the restaurant.

Entering the building the visitor first sees a large mosaic air map of the world. Three other tile units on the floor depict oil, shipping and aviation and the seal of Long Beach.[15] The four tile murals on the main floor show, respectively, elements of communication by either waves, water, air and land.

Maps and instruments peculiar to each type of communication are included in these murals. A sextant, Mercator's projection and an interrupted homologic projection are employed in the "Water" panel. The "Air" mural places an anemometer against a conic projection and the celestial globe used in plotting flight courses.

The transit, a topographical detail map, a quarter section of the globe, and a cross section of the earth's surface are combined in the "Land" panel, with a bridge and tunnel.

7. The interior light fixtures (i.e. the cover lighting)
    a. Location: Various
    b. Condition: Excellent
    c. Ranking: VI;
8. The wall clock
    a. Location: First story, ticketing area, west wall
    b. Condition: Excellent
    c. Ranking: I;

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[13] A DPR-523 form was prepared in February 1985 by John K. Perttula with the (Long Beach) Cultural Heritage Committee specifically for the ceramic tile mosaics. Please see the attached copy of that nomination form.

[14] The murals have all been painted over/removed as of 2005.

[15] These tiles have been covered over by carpeting. It has been asserted that the tiles are in good condition beneath the carpet.

9. Interior stair railings
    a. Location: On the north and south ends of the building
    b. Condition: Excellent
    c. Ranking: I;
10. Interior curved walls
    a. Location: Various
    b. Condition: Excellent
    c. Ranking: I;
11. Interior and exterior signage which is original
    a. Location: Various
    b. Condition: Good
    c. Ranking: I;
12. Exterior colors
    a. Location: Various
    b. Condition: Excellent
    c. Ranking: I.

2005 Recommendations for Additional Character-Defining Features[16]

13. Geometric panels between the second and third story bay windows on rear façade
    a. Location: West facade
    b. Condition: Excellent
    c. Ranking: I;

This is a view of the geometric panels between the second and third story of the bay window on the west façade of the Airport Terminal building. Jessica B. Feldman took this picture in August 2005.

[16] Not in order of importance.

14. Double doors on second floor between south hallway and viewing terrace
    a. Location: Second floor, south hallway
    b. Condition: Excellent
    c. Ranking: I;
15. Women's restroom anteroom and associated features
    a. Location: Second floor
    b. Condition: Good
    c. Ranking: I;
16. The bronze dedication and acknowledgement plaques by the central entrance[17]
    a. Location: Interior wall near central entrance to ticketing area
    b. Condition: Excellent
    c. Ranking: C;
17. The niche on the inside of the central entrance
    a. Location: Central entrance, north (interior) side
    b. Condition: Excellent
    c. Ranking: I;

The above image shows the original configuration of the niche at the central entrance to the Airport Terminal building. Jessica B. Feldman took it on August 3, 2005.

[17] However, the original location for these plaques is unknown. They are not identified on the 1941 plans.

18. The original fire hose wall cases
    a. Location: First floor ticketing area and north hallway of second floor
    b. Condition: Good
    c. Ranking: C;
19. The steel railings with scroll-like curtail steps
    a. Location: Restaurant
    b. Condition: Good
    c. Ranking: I;
20. The three-arc (level) terrace arrangement of the dining area of the restaurant
    a. Location: Restaurant
    b. Condition: Fair
    c. Ranking: C;
21. Original door frames
    a. Location: First story, primary façade
    b. Condition: Good
    c. Ranking: VI;
22. Smooth interior walls surfaces
    a. Location: Various
    b. Condition: Excellent
    c. Ranking: I;
23. Half-columns
    a. Location: Entrance to the restaurant
    b. Condition: Excellent
    c. Ranking: C;

24. Exterior curved window walls
    a. Location: southwest and northwest corners on the first level
    b. Condition: Good
    c. Ranking: I

This is the northwest corner of the Airport Terminal building, which exhibits the curved window walls mentioned above. Jessica B. Feldman took the picture in August 2005.

Description of Proposed Project

The City of Long Beach is proposing improvements to the main terminal and related facilities in order to accommodate recent increases in flight activity at the airport. The proposed project includes construction of, or alteration to, the 13 areas listed and described below[18]:

- Holdrooms
- Concession Area
- Passenger Security Screening
- Baggage Security Screening
- Baggage Claim Devices
- Baggage Service Office
- Restrooms
- Office Space
- Ticketing Facilities
- Airline Gates
- Aircraft Parking Positions

[18] Sections of the proposed project description have been provided by Bonterra Consulting.

- Vehicular Parking
- Traffic and Pedestrian Circulation

The proposed project will add approximately 44,530 square feet to the existing building, primarily on the west façade of the building. A schematic layout showing the potential footprint of the Airport improvements has been developed to provide the environmental team basic parameters for the evaluation in the EIR. However, during final design, the precise size and configuration of the proposed improvements may vary to ensure compliance with the applicable fire and building codes and with refinement of planning data.[19] The design concept drawings indicate that no construction or alteration will occur on the second or third floor of the existing 1941 Long Beach Airport Terminal building (Terminal). The two-story tower, not considered a character-defining feature, is currently undergoing reconstruction.

This report discusses only the existing airport terminal, as it was defined in the 1990 City of Long Beach Cultural Heritage Landmark nomination form. In that nomination, none of the later buildings in the immediate area, such as the 1984 holdroom and trailers on the south and west sides of the 1941 Terminal building, were considered contributing to the historical significance of the structure. Therefore, for the purposes of this project, the analysis of potentially affected structures focuses on the building itself, while the later additions were not addressed. In addition, the parking structure across Donald Douglass Drive, to the southeast, was constructed in 1982, and does not contribute to the historical significance of the Terminal building.

Interior – First Floor only
At this time, the interior changes have not been designed, but the area will be utilized for ticketing and concessions. According to the **Floor Plan Figure** of the conceptual drawings, the concession area on the north side, which has been significantly altered since 1941, would be reduced in size and located in the northeast corner. The existing restrooms and the concession area in the southeast corner will retain their existing configurations. Two additional concession areas will be placed within the exiting spaces on either side of the central door. These spaces have been altered from the original 1941 design, which identified them as concession areas and are currently used for ticket kiosks and an airport assistance counter.

The current ticket counters and baggage conveyor system will be removed, and the ticketing areas will be reconfigured at the northwest and southwest corners. This will allow for the reestablishment of the gateway at the center of the western wall. Originally, passengers exited the concourse/ticketing area through this doorway and into the waiting room.

Exterior
As viewed in the **Floor Plan Figure** of the conceptual drawings, the proposed new construction will be physically affixed to the existing 1941 structure at the center of the first floor of the west façade, creating a corridor from the existing Terminal through the

[19] This is from the proposed project description provided by BonTerra Consulting.

new Passenger Security Screening area to the Holdroom. According to the design concept drawings, the vertical walls will reach to a point just below the existing cornice, while the roof of the new corridor, which is to be comprised mainly of skylights, will be horizontally affixed at, or just above the cornice line. The two corners of the west façade of the existing 1941 Terminal, which are curved window walls, will overlook two small, arc-shaped garden areas that abut the corridor and create a cushion of space between the older building and new construction. According to the **View from Land Side** and **View from Air Side Figures** of the conceptual drawings, there are two more walls that will be attached on the outside of the garden areas to allow for movement of baggage from the ticketing areas in the Terminal to the baggage security screening area.

The corridor will lead passengers first to the security and screening area, a slightly arc-shaped, one-story structure that will also house Transportation Security Administration offices, baggage security offices and additional office space and conference areas, as well as restrooms. This part of the new construction will be longer than the existing building, so that the wings will be visible to persons approaching the Terminal from the east. On either side of this structure will be open-air baggage claim/make-up areas, which will be supported by smooth, round columns.

After exiting the security area, passengers will continue through the corridor into the Holdroom. Per the concept drawings the roof of the corridor will have a gentle rise between the security area and the Holdroom. The proposed design indicates that the Holdroom will be an elliptical-shaped structure, with a west-facing bank of windows. From the tarmac, the roofline of the Holdroom has a slight arc, so that the highest point in center would partially obscure the view of the restaurant bay. As seen in the **North and South Elevation Figures** of the conceptual drawings, the roof of the Holdroom appears to be approximately two-stories high. It appears from the design drawings that the roof of the Holdroom would also be comprised of skylights. According to the **Floor Plan Figure** of the conceptual drawings, the Holdroom will also contain concession areas, restrooms and offices, which will be placed against the east wall.

Finally, two oval-shaped structures have been proposed to either side of, but not physically attached to, the 1941 Airport Terminal. The one to the north of the Airport Terminal would be used as a general sheltered area for people waiting outside to meet incoming passengers or for anyone visiting the airport to take shelter from both sun and rain. The structure to the south of the Airport Terminal would be utilized for additional ticketing. As seen in the **East Elevation Figure** of the conceptual drawings, both structures would have slightly bowed roofs, which be level with the cornice of the Airport Terminal, and ascend gently to a point slightly below the windowsills of the second story windows. According to the **Pedestrian View from North East Figure** of the conceptual drawings, the shelter/ticketing structures would be open-air pavilions with canopy roofs, supported by two semi-circular walls at the north and south ends. The southern building would be a fully enclosed structure.

Impacts Analysis

The Long Beach Airport Terminal building is a locally listed landmark, and a historical resource under CEQA. Section 15064.5(b) of the CEQA Guidelines (2005) states in relevant part, "A project with an effect that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment".

Section 15064.5(b)(1): Substantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration in the resource or its immediate surroundings such that the significance of an historic resource would be materially impaired.

Section 15064.5(b)(2): The significance of an historical resource is materially impaired when a project:

> (B) Demolishes or materially alters in an adverse manner those physical characteristics [of an historical resource] that account for its inclusion in a local register of historical resources (pursuant to section 5021.1(k) of the Public Resources Code),…unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant…

Section 15064.5(b)(3): Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995), Weeks and Grimmer, shall be considered as mitigated to a level of less than a significant impact on the historical resource. [Secretary's Standards][20]

As stated in a June 22, 2005 memorandum from the City's Preservation Consultant to City Planning Department in reference to proposed new construction at the Airport Terminal,

> "Generally, a project involving substantial modifications to a historic building is considered acceptable if it:
> - Preserves significant historic materials and features; AND
> - Preserves the historic character: AND
> - Protects the historical significance by making a visual distinction between old and new."

The following discussion analyzes whether the proposed project follows the Secretary's Standards. The 24 character-defining features (CDFs), identified above in this report, are referred to in the text as CDF1, CDF2, etc., as appropriate.

[20] See attached copy of the Secretary's Standards

The east façade is the primary elevation and will not be physically altered in this design concept (CDF1). The west façade is a secondary elevation, but it is important because it displays the two-story bay with the geometric panels and associated view terraces, as well as the curved window walls on the first story (CDF1). It appears from the drawings that no alterations have been proposed for the south elevation (CDF1), or for the exterior of the second floor, third, fourth floor or observation tower[21] (which is undergoing renovation as of August 2005).

Examining the design concept drawings, it is clear that the proposed new construction would be stylistically different from the existing 1941 Airport Terminal, which is an example of the Streamline Moderne architecture. The style of the exterior elevations is one of the reasons it was determined eligible for Cultural Heritage Landmark status (see Criteria D on page 3); although the style is not specifically called out, it is represented by CDF1 through CDF5, CDF11, CDF13 and CDF14, and CDF19.

Secretary Standards #9 and #10 apply to new construction. The new construction appears in the design concept drawings to reference, or draw from, some stylistic elements of Streamline Moderne. For example, the roofs of the new buildings will be curved, the west wall of the Holdroom is largely comprised of windows, the arc-shaped footprint of the original building is copied in both the shape of the roof of the small detached buildings on the north and south of the 1941 Airport Terminal and in the footprint of the attached sections as well, and the stepped character of the side elevations is mirrored in the way the new roof get higher as it goes away from the 1941 Airport Terminal. Still, the new architecture is very different from the original architecture, which follows Secretary's Standard #9.

Spatially, the original building will be extended horizontally to the north and the south by the proposed additions at the rear. In other words, the new, attached building will stick out on the sides of the original structure, and the new, detached buildings will fill in the space to the immediate north and south of the original building. Currently, the space at the rear and southwest corner of the existing Airport Terminal is cluttered with temporary holdrooms, which are part of a 1984 expansion and baggage area, and the south end is obscured by permanent canopy that was installed during 1984 expansion. Additional trailers serving as temporary holdrooms were installed in 2003.

The proposed new construction will be attached to the original structure; however, it will be minimal and contained to the corridor walls and roof at the west façade of the existing building. The proposed new construction will require the removal of a non-original door, as well as the removal of several original windows. This has the potential to destroy historic material; the windows are listed as CDF2. Additionally, it appears in the design concept drawings that a door will be installed on the north façade. At this time, that

[21] The fourth floor was the Old Air Traffic Control Tower, and the fifth floor was the equipment room, but currently the fourth floor is used for office space and the fifth floor is being renovated for use as a security/safety office, per an email from Rachel Korkos, who is with the City of Long Beach's Airport Bureau

elevation contains several original windows (CDF2) and this action has the potential to destroy historic material, which would not meet Secretary's Standard #2 and #5.

The above image shows the center portion of the west façade, as it looked in August 2005. In the proposed design, the viewer would be standing in the corridor/screening and security area. This picture was taken on August 3, 2005 by Jessica B. Feldman.

The corridor leads into the security and screening area, a one-story building that is separated from the existing structure by two small garden spaces on either side of the corridor. This structure is long and horizontal, adding to the horizontality of the Streamline Moderne Terminal; however, it will obscure views of the first story corner window walls of the original building. It is also unclear from the design concept drawings if the proposed walls on the outside of the garden areas are transparent, and therefore less likely to conceal the curved window walls, which have been identified as CDF24.

Most of those elements of the original Airport Terminal building that are defined and described in the section above will not be removed, damaged or destroyed, meeting Secretary Standards #2, #5, and #9. The property will continue to be used as an airport terminal (Secretary's Standard #1); the overall historic character of the property will be preserved (Secretary's Standard #2); and the new construction will be differentiated from the old and will be compatible in size, massing, scale and style (Secretary's Standard #9 and #10). In addition, the changes to the interior space on the first floor will include the restoration of a doorway on the west elevation of the 1941 Airport Terminal, but will not be recreated to copy the original portal, and the layout of the first floor will more closely resemble the floor plan from the 1941 blueprints, provided these plans follows the requirements of Secretary's Standard #3, #5, and #6 (and #7 if appropriate).

This view looks southwest towards the north façade of the Airport Terminal building. This image also shows some of the window types.
Taken August 2, 2005 by Jessica B. Feldman.

According to the design concept, there are no alterations proposed for the second and third floor, the fourth floor or the former Air Traffic Control Tower. There will be some changes to the layout of the first floor and the structures that were built during the 1984 expansion, and various other times since 1941, will be removed. The general interior decoration/design of the original concourse/waiting room is not known at this time, but the carpet that covers the historic mosaics will be removed. These topics cannot be discussed in detail in this report, as the proposed design is not at that stage. Similarly, the wall, door and window treatment of the new construction is not discussed in this report because the details are not yet known.

In general, the changes to the interior floor plan are not specified in the design concept drawings, so they cannot be discussed in this report; however, many interior elements are considered character-defining features (CDF6 through CDF11 and CDF13 through CDF23) and any proposed changes would be subject to Section 15064.5(b) of the CEQA guidelines as well.

Potential issues include the changes to the spatial relationship between the original Airport Terminal building and the open space on the north and south due to the construction of ovular detached buildings in these areas, potential damage to historic materials where the corridor and garden walls will be attached, potential damage on the north wall due to the addition of a doorway which would remove historic material, removal of original details along the west facade of the original 1941 Airport Terminal building, the obscuring of the first floor elevation by the construction of the terminal expansion, and the partial obscuring of the second story bay window from the tarmac.

Proposed Mitigation Measures

The proposed design, prior to mitigation, has the potential cause a substantial adverse change, as per Section 15064.5(b) of the CEQA Guidelines, in the significance of the Long Beach Airport Terminal building because physical characteristics that convey the historical significance of the resource will be materially altered in a manner that does not meet the Secretary's Standards. The following specific design concepts have been identified as the reason for this finding:

(1) The new walls and related roof to be constructed on the west elevation would cover the cornice and break the horizontality of that element of the architectural design, which is identified as a character-defining feature;
(2) The proposed new construction will also remove or alter original windows (CDF2 and CDF24);
(3) The detached shelter/ticketing areas that are proposed would significantly alter the spatial relationship of the Airport Terminal building and its surroundings.

Section 15126.4(b)(1) of the CEQA Guidelines states:
"Where maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of the historical resource will be conducted in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings (1995), Weeks and Grimmer, the project's impact on the historical resource shall generally be considered mitigated below a level of significance and thus not significant." Several mitigation measures are suggested below to reduce the potential impact to a level of less than significant

If during the final design phase these specific design plans are not selected, then the associated mitigation measures would not be necessary. The applicability of these measures would be determined through design review by the Cultural Heritage Commission and issuance by the Commission of a certificate of appropriateness, as outlined in Chapter 2.63 of the Municipal Code (SC 3.3-3). Additionally, other design measures may be recommended by the Cultural Heritage Commission through the design review process, which would be required prior to issuance of a certificate of appropriateness.

- If the proposed Airport Terminal improvements are to be connected to the original 1941 structure, then the project architect shall design the connection between the new structure and the existing Airport Terminal building so that it is attached beneath the existing cornice, to be consistent with the Streamline Moderne design.

- If during final design, new windows are required in the existing Airport Terminal building, the project architect shall ensure that window treatments reference the style of the original Airport Terminal windows, which are very specific to the building. The use of the window wall, as seen on the northwest and southwest corner, should be used as an example.

- If during the final design, window replacement is proposed for the original Airport Terminal building, then the new window(s) shall replicate the original style of fenestration. If the original windows that are currently missing from the building are still extant, then those windows shall be returned to their original location, if feasible.

- If during final design, new doorframes in the Airport Terminal building are proposed, then the project architect shall reference the style of the original doorframes located on the east and south facades of the original Airport Terminal building for the new doorway(s).

- The City of Long Beach, Public Works Director, or designee stall stipulate in the plans and specifications that exterior material should be compatible in type, color and finish to the existing material used on the Airport Terminal building. Testing should be done to determine original colors, if necessary. Implementation of this mitigation measure will be at the direction of the Cultural Heritage Commission.

- If during final design, the shelter/ticketing areas are proposed on either side of the existing 1941 Airport Terminal building, then the project architect shall scale down the proposed design. This could be accomplished with a lower profile, possibly with a flat roof that fits in visually with the horizontal nature of the architectural style of the Airport Terminal, or remove them from the design concepts completely.

Conclusion

If the above mitigation measures are implemented, the impacts of the proposed project on the Long Beach Airport Terminal building would be reduced to a level less than significant because they would meet the Secretary of the Interior's Standards for Rehabilitation of Historic Properties.