

Appendix C

Historic Resources Appendix



Appendix C.1



Historic Resources Memorandum

June 13, 2018

Steven M. Rupert
Associate Principal
GBD Architects, Inc.
1120 NW Couch Street, Suite 300
Portland, OR 97209
Via email: Steven@gbdarchitects.com

RE: Project Impact Analysis for 100 E. Ocean Blvd., Long Beach Related to Historic Resources

Dear Steve,

Page & Turnbull conducted this Project Impact Analysis for the proposed hotel project at 100 E. Ocean Boulevard. The analysis is part of the project's environmental review under the California Environmental Quality Act (CEQA) to evaluate potential direct and indirect impacts to historic resources.

The proposed project site is a surface parking lot that is the former site of the historic Jergins Trust Building, which was demolished in 1988 (Figure 1). It is located at the southeast corner of Ocean Boulevard and Pine Avenue in downtown Long Beach. Between Ocean Boulevard and the project site is a section of Victory Park, a linear city park that runs along the south side of Ocean Boulevard from Magnolia Avenue at the west to Alamos Avenue at the east. The Long Beach Convention Center is south of the project site on land that was created by infilling the shoreline. Due to the topography, Ocean Boulevard and Victory Park are at a higher elevation at the top of the bluff than the convention center. Long Beach's City Hall is a few blocks to the west.

Three properties in the vicinity are considered to be historic resources under CEQA: Jergins Tunnel (1927), the Ocean Center Building (1929), and the Breakers (1925). Only Jergins Tunnel will be directly affected by the project. The tunnel will be cleaned, stabilized, and improved to allow public access into the historic, underground passageway that is directly north of the project site under Ocean Boulevard and Victory Park. Construction impacts from vibrations and earth movement also have the potential to negatively affect the tunnel. As a result, mitigation measures are outlined to reduce potential impacts to less-than-significant levels.

Although the proposed project will alter the setting around the Ocean Center building and the Breakers, no significant adverse indirect impacts to historic resources is anticipated; both buildings will retain their historic status after the project is completed.

ARCHITECTURE
PLANNING & RESEARCH
PRESERVATION TECHNOLOGY



Figure 1. Aerial map with proposed project site outlined in white. Source: Google Maps, edited by Page & Turnbull.

To prepare this report, GBD Architects provided Page & Turnbull with a Site Plan Review Application and Design Drawings packet from March 2018. The packet included a written description of the project as well as conceptual plans, elevations, and sections for the proposed project. The analysis was conducted by Page & Turnbull staff who meet the Secretary of the Interior’s Professional Qualification Standards. All photographs are from a site visit conducted by Page & Turnbull in June 2018, unless otherwise noted.

CALIFORNIA ENVIRONMENTAL QUALITY ACT

The California Environmental Quality Act (CEQA) is state legislation (Pub. Res. Code §21000 et seq.), which provides for the development and maintenance of a high quality environment for the

present-day and future through the identification of significant environmental effects.¹ CEQA applies to “projects” proposed to be undertaken or requiring approval from state or local government agencies. In accordance with CEQA Guidelines Section 15378, a “Project” is defined as “...the whole of an action, which has the potential for resulting in either a direct change in the environment, or a reasonably foreseeable indirect physical change in the environment” and which involves an activity directly undertaken by a public agency, an activity that requires public agency assistance or entitlement, or an activity that requires discretionary approval by a public agency.² Historic and cultural resources are considered to be part of the environment. In general, the lead agency must complete the environmental review process as required by CEQA.

A building may qualify as a historic resource if it falls within at least one of four categories listed in CEQA Guidelines Section 15064.5(a), which are defined as:

1. A resource listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register of Historical Resources (California Register) (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4850 et seq.).
2. A resource included in a local register of historical resources, as defined in Section 5020.1(k) of the Public Resources Code or identified as significant in an historical resource survey meeting the requirements of section 5024.1 (g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.
3. Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, provided the lead agency’s determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be “historically significant” if the resource meets the criteria for listing on the California Register of Historical Resources (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4852).
4. The fact that a resource is not listed in, or determined to be eligible for listing in the California Register of Historical Resources, not included in a local register of historical resources (pursuant to section 5020.1(k) of the Pub. Resources Code), or identified in an historical resources survey (meeting the criteria in section 5024.1(g)

¹ “CEQA Guidelines,” California Natural Resources Agency, accessed June 10, 2016, <http://resources.ca.gov/ceqa/guidelines/>.

² Ibid.

of the Pub. Resources Code) does not preclude a lead agency from determining that the resource may be an historical resource as defined in Pub. Resources Code sections 5020.1(j) or 5024.1.³

Properties listed or formally determined eligible for listing in the National Register National Register are listed automatically in the California Register.⁴ As such, they are considered historic resources under CEQA.

THRESHOLD FOR SIGNIFICANT IMPACTS

According to CEQA, a “project with an effect that may cause a substantial adverse change in the significance of an historic resource is a project that may have a significant effect on the environment.”⁵ Substantial adverse change is defined as: “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historic resource would be materially impaired.”⁶ The significance of an historical resource is materially impaired when a project “demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance” and that justify or account for its inclusion in, or eligibility for inclusion in, the California Register.⁷

Thus, a project may cause a substantial change in a historic resource but still not have a significant adverse effect on the environment as defined by CEQA, as long as the impact of the change on the historic resource is determined to be less-than-significant, negligible, neutral, or even beneficial. Projects that comply with the *Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (the SOI Standards) benefit from a regulatory presumption that they would have a less-than-significant adverse impact on a historic resource.⁸

SUMMARY OF HISTORIC RESOURCES

The three known historic resources are in the immediate vicinity of the proposed project site are:

³ Pub. Res. Code SS5024.1, Title 14 CCR, Section 4850 et seq.

⁴ California Office of Historic Preservation, *Technical Assistant Series No. 7, How to Nominate a Resource to the California Register of Historic Resources* (Sacramento: California Office of State Publishing, 2001),11.

⁵ CEQA Guidelines subsection 15064.5(b).

⁶ CEQA Guidelines subsection 15064.5(b)(1).

⁷ CEQA Guidelines subsection 15064.5(b)(2).

⁸ CEQA Guidelines subsection 15064.5(b)(3). Project that meet the *Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (1995), Weeks and Grimmer are also considered mitigated to a level of less than a significant impact on the historic resource.

JERGINS TUNNEL

Constructed as a “subway to the beach” in 1927, Jergins Tunnel is a tile-lined underground pedestrian walkway stretching north-south below Ocean Boulevard and Victory Park at 100 E. Ocean Boulevard, just east of and parallel to Pine Avenue (Figure 2 and Figure 3).⁹ It was one of a series of passageways built by the City of Long Beach in the early 20th century under thoroughfares crowded with streetcar and automobile traffic. The tunnel originally led through the privately-owned Jergins Trust Building at 100 E. Ocean Boulevard directly to the seashore and the Pike Pleasure Pier. As the popularity of the seaside amusement park waned in the postwar years, the tunnel’s north end was closed off in 1967 to widen Ocean Boulevard. Later, the shoreline was filled to construct the Long Beach Convention Center, which removed the connection to the ocean.

The Jergins Tunnel was found eligible for listing in the National Register of Historic Places, California Register of Historical Resources, and as a City of Long Beach Historic Landmark in 2009. It is not visible from the street level nor open to the public.



Figure 2: Interior of Jergins Tunnel below Ocean Boulevard, looking north to where the tunnel was closed off, 2016. Source: Michael Wada/Grunion Gazette.



Figure 3: Interior of Jergins Tunnel looking south to where it historically connected to the Jergins Trust Building, 2016. Source: Michael Wada/Grunion Gazette.

OCEAN CENTER BUILDING

The Ocean Center Building (110 W. Ocean Boulevard) was built in 1929 as an office building at the southwest corner of Ocean Boulevard and Pine Avenue (Figure 4 and Figure 5). It was designed by Meyer & Holler, a team most known for designing the Grauman’s Chinese Theater and the Egyptian

⁹ This section summarized from Galvin Preservation Associates, Inc., “Historic Architectural Assessment Summary Report for Jergins Tunnel, Long Beach, Los Angeles County,” prepared for City of Long Beach, June 2009, unless otherwise noted.

Theater in Hollywood.¹⁰ The Italian Mediterranean-style building features sea shells and the face of Neptune on the shield above its entrance door.

The building is rectangular in plan and stretches the full block from Ocean Boulevard south and down the hill to Seaside Way. It is set back from Ocean Boulevard behind the linear strip of Victory Park. The park strip is minimally landscaped and defined by a decorative concrete wall along Pine Avenue. Ocean Center Building's entrance walkway and driveway cut through Victory Park.

The building has several different heights. It is seven stories tall at the north end facing Ocean Boulevard and 11 to 13 stories in the middle with red-tile roofed step backs and an octagonal tower at the center; the tile-covered tower is missing its crowning lantern but remains a visual landmark in Long Beach.¹¹ The southern, lower end is six stories tall and has a broad archway that historically connected to the Pike Pier's Walk of a Thousand Lights.

The Ocean Center Building is a City of Long Beach Historic Landmark. It appears abandoned with several broken and open windows.



Figure 4: Ocean Center Building at Ocean Boulevard, looking south. Note the Oceanaire development under construction to the west.



Figure 5: Ocean Center Building along Pine Avenue, looking west. Note the building's different stepped heights and the response to the sloped site.

¹⁰ "Ocean Center Building," City of Long Beach Historic Landmarks, accessed June 1, 2018, <http://www.lbds.info/civica/filebank/blobdload.asp?BlobID=5140>.

¹¹ Ibid.

THE BREAKERS

Designed by architects Walker and Eisen and built in 1925 by builder W. Jay Burgin, the 13-story building at 200-220 E. Ocean Boulevard was constructed originally as a resort hotel (Figure 6). It is Spanish Renaissance in style with “lavish decoration surrounding the entryway and inside the lobby. Many sea motifs are used, such as mermaids, Spanish galleons, Neptune, crabs, and so on.”¹²

The rectangular building has its long façade facing Ocean Boulevard and stretches from Locust Avenue to Collins Way. It too is set deeply back from the street behind Victory Park. It has a semi-circular driveway with grassy lawns in the setback/park (Figure 7). The building has a two-story wing at its east end and elaborate entryway in the center. Also in the center is a tower element with a red-tiled cupola.

The Breakers is a City of Long Beach Historic Landmark. It is currently undergoing renovations to convert the building into a hotel.



Figure 6: The Breakers at Ocean Boulevard, looking southeast.



Figure 7: Victory Park in front of the Breakers. Note the elaborate surround at the Breakers' entryway.

¹² “The Breakers,” City of Long Beach Historic Landmarks, accessed June 1, 2018, <http://www.lbds.info/civica/filebank/blobdload.asp?BlobID=5170>.

PROPOSED PROJECT DESCRIPTION

The proposed project is a 30-story hotel building with 429 hotel rooms, 15,000 square feet of restaurant space, and 25,000 square feet of meeting and ballroom function space. It will have two levels of valet-only parking; one level will be fully underground and the second level will be partially at grade given the lower elevation at the lot's southern end at Seaside Way. See the attachments for renderings and elevations.

The parking and meeting/ballroom function space will be in a five-story base that stretches the length of the lot from Victory Park to Seaside Way; a 40-foot underground easement will also be part of the base to connect the new building to Jergins Tunnel. The top of the base at the southern half of the site will be a rooftop terrace and pool for hotel guests. It appears that the base will be clad with concrete panels and have extensive window walls.

The hotel tower will rise at the north half of the site fronting Victory Park. The northeast corner will step back at both the north and east sides at the seventh floor to distinguish the base from the tower. There will be balconies at the northeast and southeast corners at the 26th to 29th floors, and a rooftop restaurant and bar at the 30th floor along the eastern end of the building. The building will be clad with a curtain wall skin comprised of vision glass, spandrel glass, metal panels, and shadow box sections. A metal panel-clad mechanical penthouse will crown the building.

The project will include re-landscaping the section of Victory Park directly in front of the building following the master vision concept plan for the park. The new landscaping will include a diagonal path from Ocean Boulevard to the existing Promenade walkway that is just east of the project site. The Promenade will lead to the Long Beach Convention Center south of the project site. The diagonal path will mimic a similar diagonal path at the east-adjacent parcel developed in the 1980s. The landscaping will have expansive lawn and an allee of canopy trees.

The project will also re-open access to Jergins Tunnel by connecting to it at the lower level. A new lower-level entry lobby directly adjacent to the tunnel will be created, and an interpretive exhibit installed along with signage and salvaged artifacts from the Jergins Trust Building to engage visitors with this piece of Long Beach history. Per GBD Architects, Jergins Tunnel will be cleaned, stabilized, and improved to allow public tours to access the tunnel. This may include cleaning and minor repair of the tiled surfaces, improving lighting and ventilation, and a new wall or enclosure at the tunnel's south end connecting to the tunnel entry lobby, among other work. An interpretive exhibit will also be installed in the entry lobby and potentially in the tunnel itself.

ANALYSIS OF PROPOSED PROJECT IMPACTS

This section analyzes the project-specific and indirect impacts of the proposed project on historic resources, as required by CEQA.

PROJECT-SPECIFIC IMPACTS

The specific scope of work for the tunnel has not yet been defined but has the potential to materially alter historic aspects of the tunnel unless the work conforms with the SOI Standards. In addition, given the proximity to the project site, ground movement and vibrations from the construction of the proposed building have the potential to damage the tunnel.

Mitigation measures are included in this report, which, if implemented, will reduce the impact of the Proposed Project to less-than-significant levels.

INDIRECT IMPACTS

Based on the CEQA Guidelines noted earlier, a proposed project can have a significant adverse impact if it changes the immediate surroundings of a historic resource so that the significance of the resource is “materially impaired.” A historic resource’s significance is materially impaired when it can no longer convey the significance that justify its eligibility as a historic resource; in other words, when it has lost its integrity.

Integrity is the ability of a resource to convey its historic significance through its physical features and is defined as “the authenticity of property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s historic period.”¹³

The *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation* identifies seven aspects or qualities that in various combinations define integrity.¹⁴ These seven aspects are generally defined as follows:

- Location is the place where the historic property was constructed.

¹³ National Park Service, National Register Bulletin Number 16A: How to Complete the National Register Registration Form, (Washington D.C.: National Park Service, 1991), 4.

¹⁴ National Park Service, National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation, (Washington D.C.: National Park Service, 1997), 44.

- Design is the combination of elements that create the form, plans, space, structure and style of the property.
- Setting addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building/s.
- Materials refer to the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form the historic property.
- Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history.
- Feeling is the property's expression of the aesthetic or historic sense of a particular period of time.
- Association is the direct link between an important historic event or person and a historic property.

Analysis of Indirect Impacts

As discussed above, aside from Jergins Tunnel, the Ocean Center Building and the Breakers are the two known historic resources within the vicinity of the proposed project. Ocean Center Building is west across Pine Avenue from the proposed project site, while the Breakers is two blocks to the east of the project site. Both are on the south side of Ocean Boulevard and set back behind Victory Park on their respective blocks.

For the proposed project to have a significant adverse indirect impact, it would need to affect the integrity of nearby historic resources to such an extent that they no longer convey their significance and would no longer be considered eligible for listing in a historic register. The proposed project does not impact the integrity of location, design, materials, workmanship, feeling, or association of either the Ocean Center Building or the Breakers. Given that the project replaces an existing surface parking lot with a new, 30-story building, it will alter the setting adjacent to these two historic buildings. However, as the following discussion explains, the change is not extensive enough for either the Ocean Center Building or the Breakers to lose their overall integrity or historic status.

The original setting around both buildings has been substantially altered since the construction of the Ocean Center Building and the Breakers in the 1920s. Currently, Ocean Boulevard is a major urban thoroughfare in Long Beach that has been developed with a mix of low- and high-rise buildings

dating from the 1920s to the 2010s; the Oceanaire mid-rise residential development is now under construction at 150 Ocean Boulevard to the west of the Ocean Center Building. The street has a mix of three- to 20-story commercial, residential, and civic buildings representing a variety of styles and periods. These range from the 1920s Mediterranean Revival styles of the Ocean Center Building and the Breakers to the 1960s and 1970s Late Modern designs of the Long Beach Performing Arts Center and former Homes Savings and Loan Bank at Long Beach Boulevard as well as the 1980s mirror glass and panel-clad buildings like the Salvation Army Building directly east of the project site.



Figure 8: Project site (with “The Loop” sculpture) and south side of at Ocean Boulevard and Pine Avenue, looking southeast. Note the Long Beach Convention Center at the right (south).



Figure 9: Project site's surface parking lot with the north side of Ocean Boulevard in the background, looking north. Note the Ocean Center Building along Pine Avenue at left (west).

To the south of the both historic buildings, the original shoreline has been infilled and the convention center and marina built, so that their historic relationships to the beach have long been lost. Nonetheless, both the Ocean Center Building and the Breakers remain historic and able to convey their significance despite the changes in the setting.

The scale of the proposed new building is larger than most of the immediately surrounding buildings, including the Ocean Center Building and the Breakers, but is approximately the same height as the 1990 Wells Fargo Bank located one block to the northwest. Although the new building is taller than the nearby historic buildings, both the Ocean Center Building and the Breakers are sufficiently large and separated from the proposed project that they will remain distinguishable and distinct along Ocean Boulevard.

The new building also respects the continuous line of Victory Park and is set back in line with the Ocean Center Building and the Breakers. The six-story base mirrors the rear section of the Ocean Center Building at the lower, south end while the setback at the seventh floor's northeast corner and

the upper floor balconies give the tower some articulation. The glass curtain wall of the new building reflects its period of construction and the mix of materials that line Ocean Boulevard.

Overall, the proposed project will continue to alter the setting around the Ocean Center Building and the Breakers but not to the extent that the integrity of these historic resources will be materially impacted. As such, no indirect impacts on historic resources is anticipated from the proposed project.

PROPOSED MITIGATION MEASURES

To avoid significant adverse impacts to Jergins Tunnel, the following mitigation measures are recommended:

Compliance with SOI Standards

- Work proposed in and around Jergins Tunnel shall comply with the SOI Standards. This includes, among others, using the gentlest means possible for cleaning, retaining distinctive materials and features, and designing alterations and new construction that is compatible with its historic character.
- A qualified professional historic architect or historic preservation consultant that meets the Secretary of the Interior's Professional Qualifications Standards shall be retained as part of the project team. The historic architect or preservation professional shall participate in the design of the project as it relates to Jergins Tunnel through design development and construction documents to ensure compliance with the SOI Standards.
- The historic architect or preservation professional shall prepare a report at the conclusion of the design development phase of the project analyzing compliance with the SOI Standards. The report shall be submitted to the City of Long Beach's preservation staff for their review and approval prior to the issuance of building permits.
- The historic architect or preservation professional shall participate in periodic monitoring of SOI Standards compliance during construction to completion. The monitoring shall include field notes, photographs, and other documentation of the project as it relates to Jergins Tunnel. The SOI Standards monitoring may be performed in conjunction with the Construction Monitoring mitigation measure.

Construction Monitoring and Protection

- The project shall prepare a construction monitoring plan prepared by a qualified structural engineer, historic architect, and/or other professional to ensure the protection of Jergins Tunnel during construction from damage due to underground excavation, pile driving, and

general construction processes as well as settlement or earth movement from the removal of adjacent soil and features.

- The construction monitoring plan should address and implement, among other things, procedures to:
 - Document the baseline conditions of the tunnel prior to any ground-disturbing activity in a Preconstruction Survey Report;
 - Reduce potential impacts from construction activities on the physical features of the tunnel, such as shoring, maximum vibration levels, or other methods;
 - Monitor vibration and settlement throughout construction using survey markers or other monitoring devices
 - Determine when construction impacts are occurring, and actions needed to halt, mitigate, repair, and/or avoid adverse impacts;
 - Monitor the tunnel with periodic site visits during construction (such as monthly or at specific milestones that have the potential to cause damage), producing field reports with photo and illustrative documentation for each monitoring session;
 - Conduct a post-construction survey prior to issuance of the Certificate of Occupancy, taking into account any conservation or stabilization work of the tunnel, to ensure that significant adverse impacts have not occurred to the tunnel from construction-related activities.
- Prior to issuance of an earthwork or demolition permit for the project site, the construction monitoring plan, and protection measures shall be reviewed by a qualified professional historic architect or historic preservation consultant that meets the Secretary of the Interior's Professional Qualifications Standards to ensure the measures would adequately protect the tunnel.
- The historic architect or preservation professional shall participate in monitoring of the tunnel during construction to completion, per the procedures set forth in the construction monitoring plan.

With the implementation of the above mitigation measures, the Proposed Project would have a less-than-significant impact on historic resources.

CONCLUSION

The proposed development at 100 E. Ocean Boulevard to construct a 30-story hotel building has the potential to adversely impact the historic Jergins Tunnel, but the impacts can be mitigated to less-than-significant levels by implementing the recommended mitigation measures. The measures are (a) complying with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* for any work conducted in and around the tunnel and (b) establishing a construction monitoring plan.

The proposed project is not expected to have indirect impacts to nearby historic resources, namely the Ocean Center Building and the Breakers. While the setting around both buildings will be altered, the changes are not to the extent that their integrity or historic status would be affected.

Please feel free to contact me at 213-221-1202 or chou@page-turnbull.com if there are any questions.

Sincerely,

A handwritten signature in blue ink that reads "Flora Chou". The signature is fluid and cursive, with the first name "Flora" being larger and more prominent than the last name "Chou".

Flora Chou, LEED AP
Senior Associate / Cultural Resource Planner

ATTACHMENTS

- Attachment: Selected Sheets, 100 E. Ocean Blvd. Site Plan Review Application, March 2018

100 E OCEAN BLVD

SITE PLAN REVIEW APPLICATION + DESIGN DRAWINGS
MARCH 01, 2018





PERSPECTIVE LOOKING SOUTHWEST



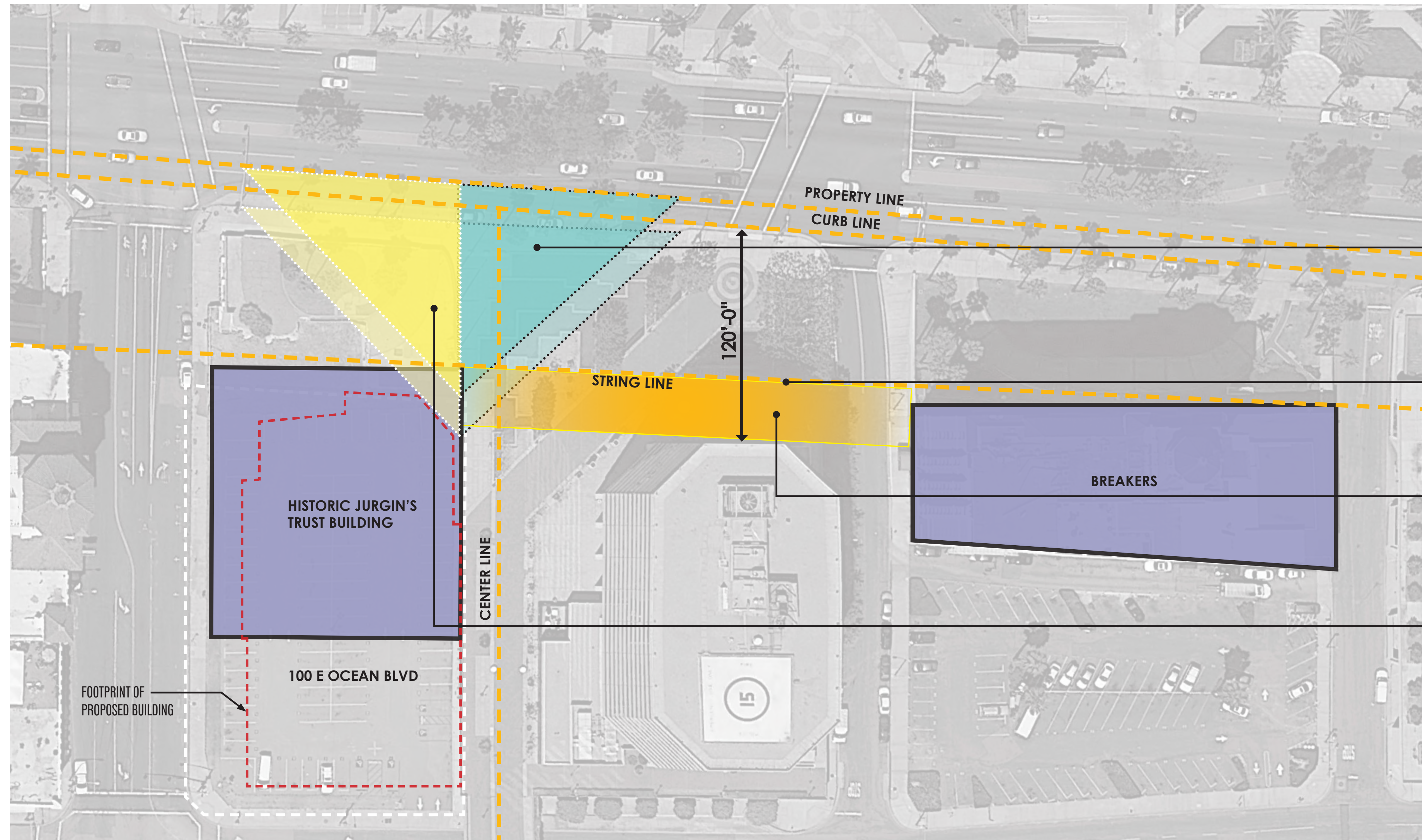
NIGHT PERSPECTIVE LOOKING SOUTHWEST



PERSPECTIVE LOOKING NORTHEAST



PERSPECTIVE FROM VICTORY PARK



ORDINANCE NO. ORD-U-0017

AN ORDINANCE OF THE CITY COUNCIL OF THE CITY OF LONG BEACH AMENDING AND RESTATING THE DOWNTOWN SHORELINE PLANNED DEVELOPMENT DISTRICT (PD-6)

SUBAREA 7

(C.1) Building Design.

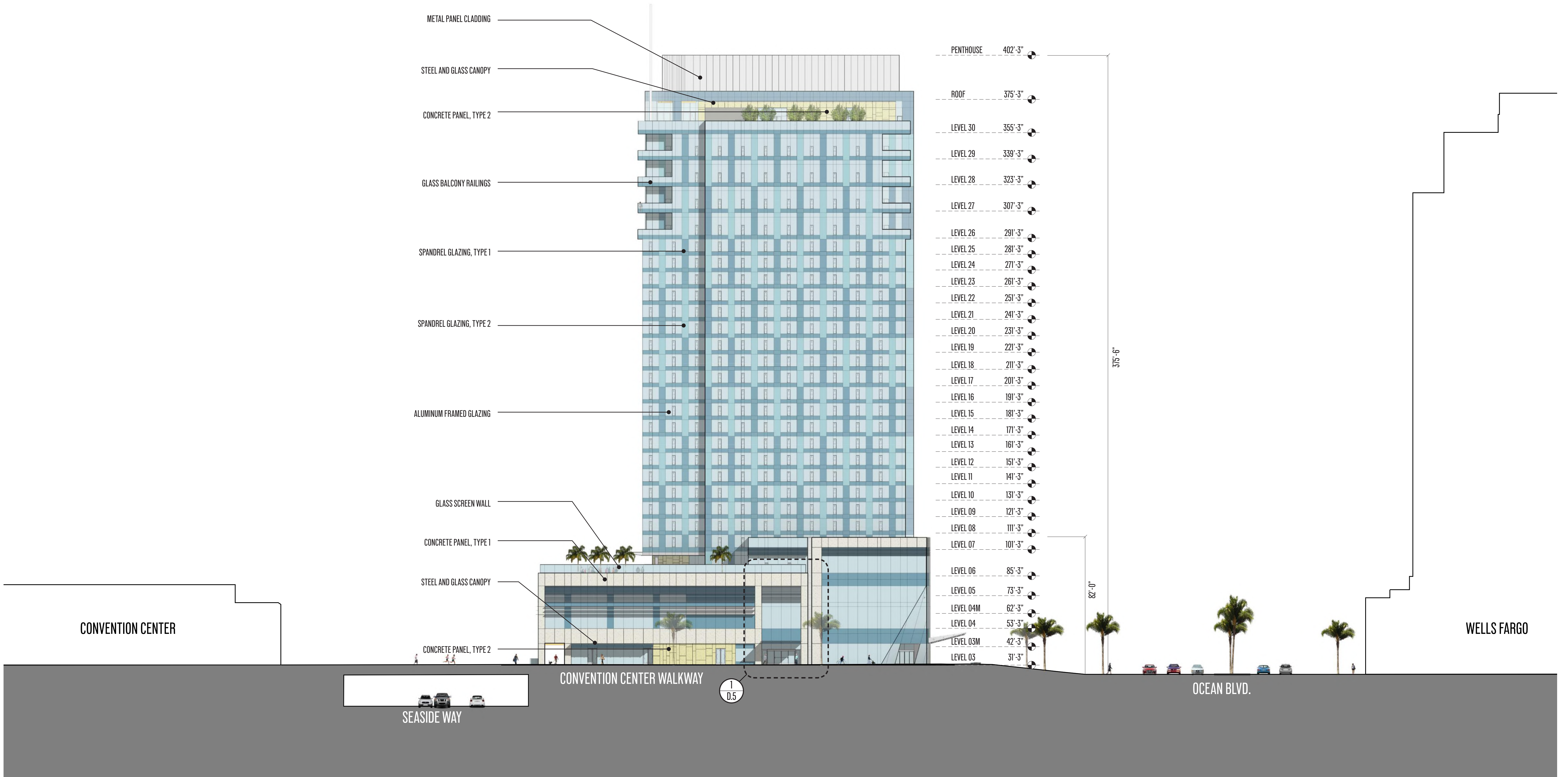
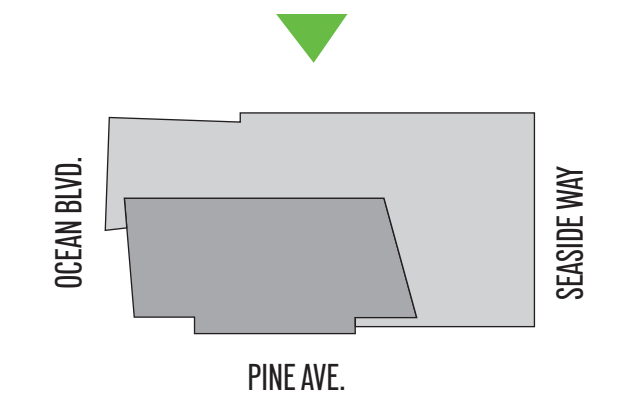
A corner cut-off for access from Promenade North measuring one hundred twenty feet (120') by one hundred twenty feet (120') shall be provided at the northwest corner of the site, measured along the north and west property lines, clear from Ocean Boulevard grade to the sky.

Site location. New development between the Jergins Trust site and the Breakers should be set back not less than twenty feet (20') behind the string line between the two buildings to accent the entry to the Promenade South and to highlight the two buildings.

In no case shall it be set back less than one hundred twenty feet (120') from the curbline of Ocean Boulevard.

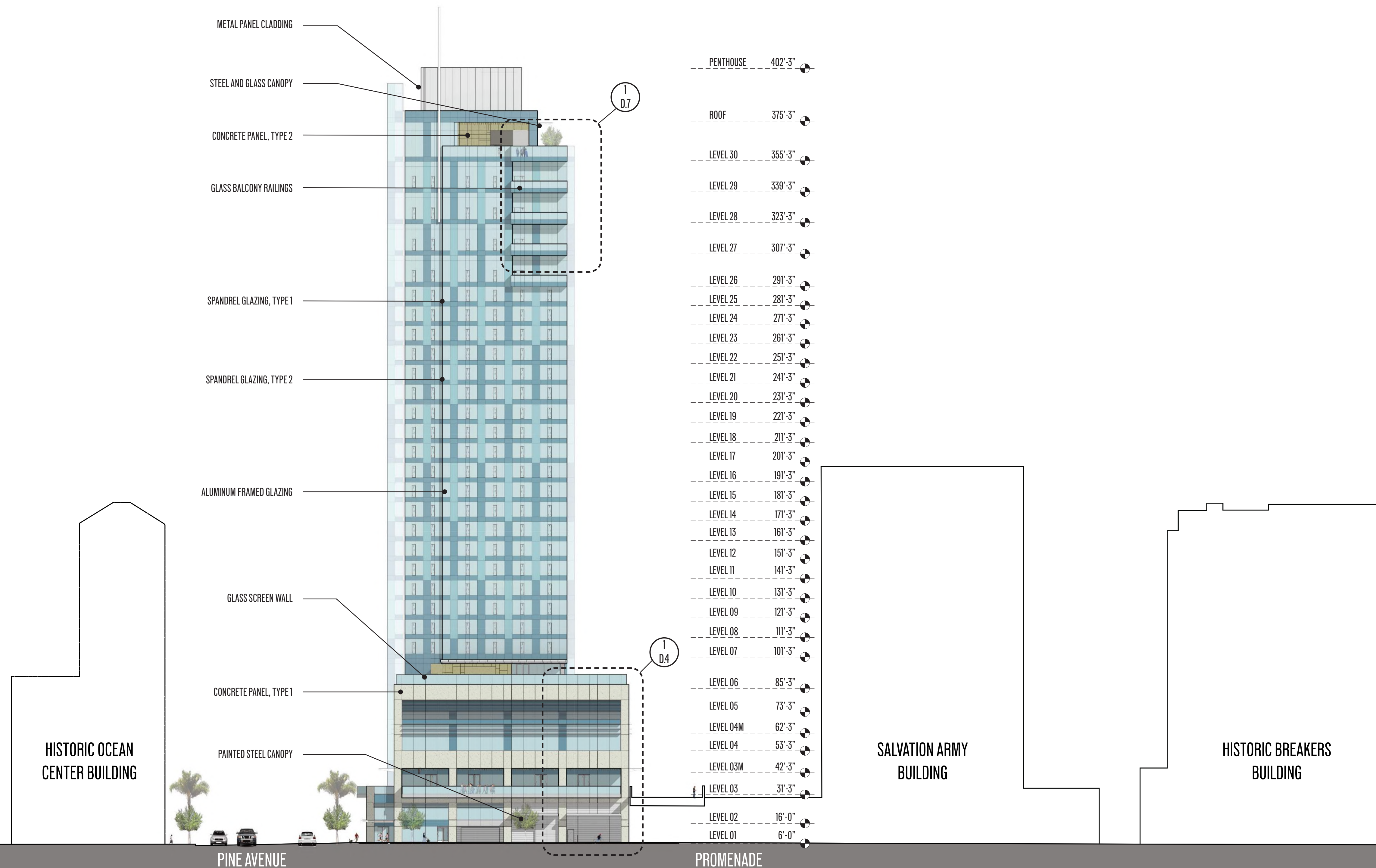
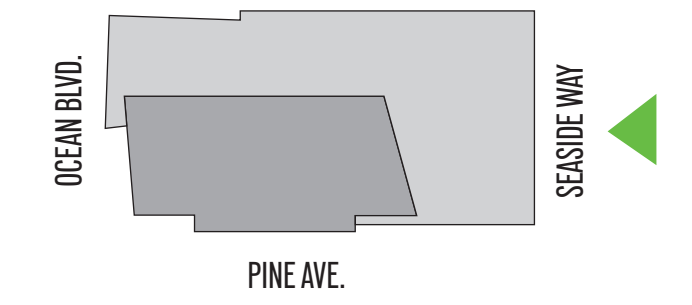
Replacement of the Jergins Trust building shall provide a similar corner cut-off on the northeast corner of the site in order to create a cohesive entry feature to the Promenade South from Pine Avenue.

ZONING - SITE DIAGRAM

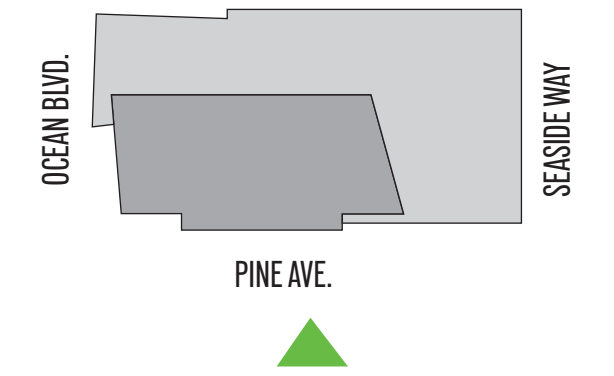


EAST ELEVATION

C.1



SOUTH ELEVATION
C.2



RENAISSANCE
LONG BEACH

CONVENTION CENTER

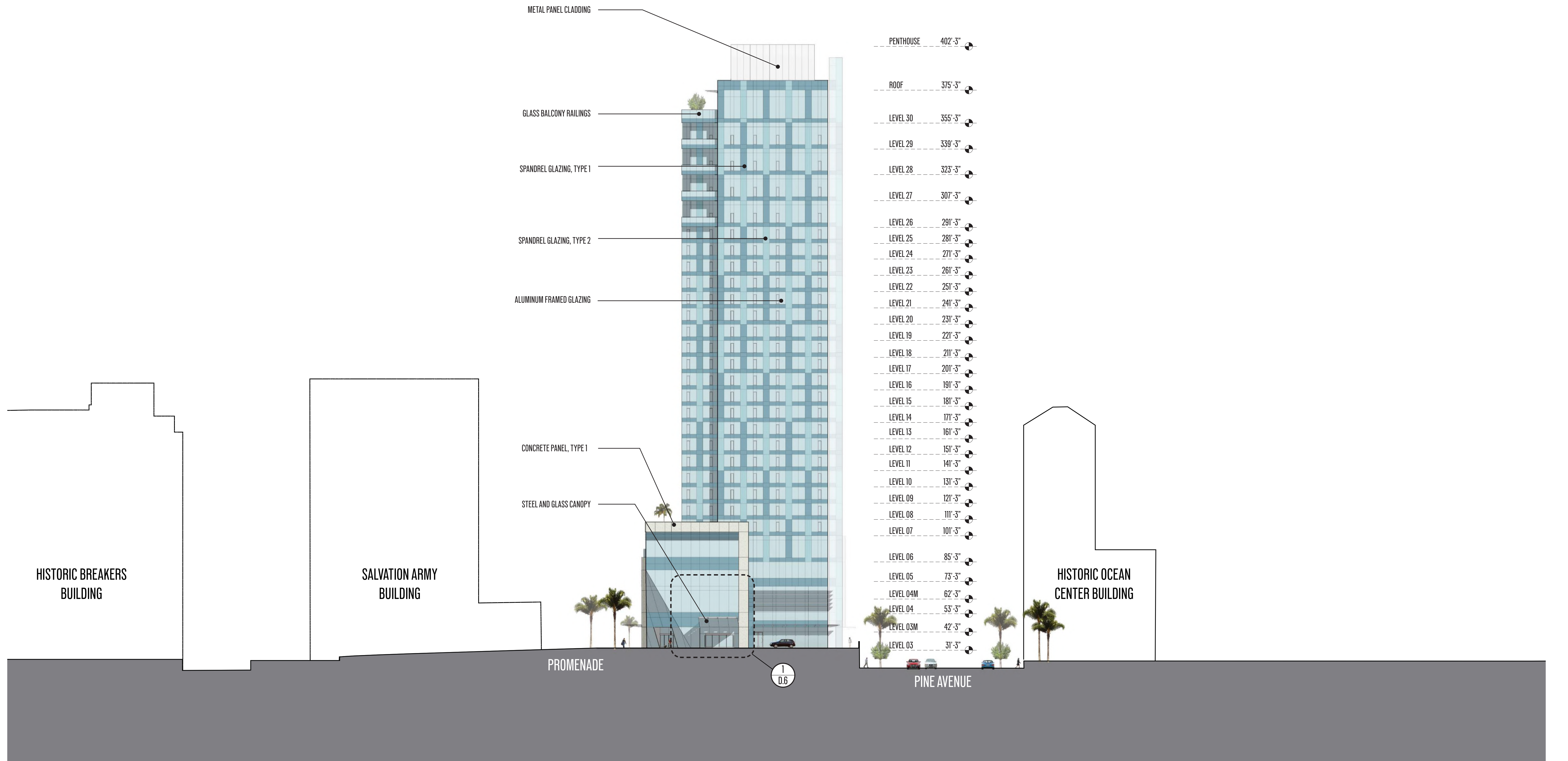
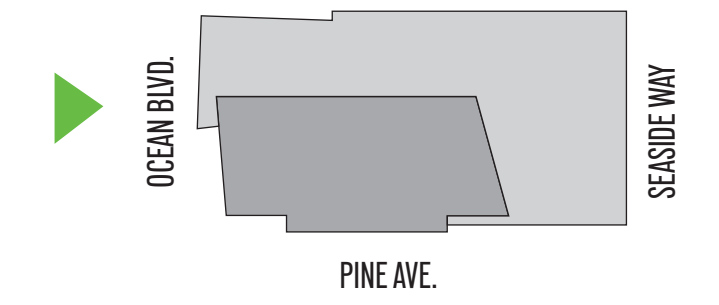
OCEAN BLVD.

SEASIDE WAY

1
D.3



WEST ELEVATION
C.3



NORTH ELEVATION

C.4

Appendix C.2

Interpretive Plan





Cover Image; Jergins Tunnel, looking north, not dated. Source: Los Angeles Public Library

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INTRODUCTION

HISTORIC
CONDITIONS

CURRENT
CONDITIONS

CONCEPTUAL
PLAN

THEMES & TOURS

NEXT STEPS



Figure 1. Jergins Tunnel, looking north, May 2018. Source: Page & Turnbull

INTRODUCTION

Page & Turnbull was engaged by GBD Architects to develop an interpretive plan for the historic Jergins Tunnel in Long Beach, California. GBD Architects and its client are undergoing Site Plan Review with the City of Long Beach for a new hotel development at 100 E. Ocean Boulevard, the former site of the Jergins Trust Building. To complete the review, the City's Department of Development Services (LBDS) requested a conceptual Jergins Tunnel plan related to the vision and goal for the tunnel for the Site Plan Review Committee's approval.

Per LBDS's letters to GBD Architects dated January 3, 2018 and April 18, 2018, the plan should address:

- Interpretive exhibit and permanent artifacts on display in the Jergins Tunnel lobby;
- Signage or wayfinding program to lead from the new hotel lobby to Jergins Tunnel; and
- Potential guided tour program for the tunnel

The artifacts are remnants of the Jergins Trust Building salvaged and stored by the City since the building's demolition in the 1980s. They include wood paneling from certain rooms as well as a few large-scale decorative terra cotta pieces from the exterior of the building. LBDS would like details about which artifacts are to be used, where within the building they are to be used, and how they will be used.



Figure 2. Street entrance to Jergins Tunnel. Source: Long Beach Historical Society, via Grunion Gazette.

HISTORIC CONDITIONS

JERGINS TUNNEL

Constructed as a “subway to the beach,” in 1927, Jergins Tunnel is a tiled-line underground pedestrian walkway stretching north-south below Ocean Blvd. just east and parallel to Pine Avenue in downtown Long Beach. It was one of a series of safe passageways built by the City of Long Beach in the early 20th century under thoroughfares crowded with streetcar and automobile traffic. The tunnel led through the privately-owned Jergins Trust Building directly to the seashore. In addition

to the beach, the Pike recreation and entertainment area along the shoreline attracted visitors to Long Beach.

As the popularity of the seaside amusement park waned in the postwar years, the tunnel’s north end was closed off in 1967 to widen Ocean Blvd. Later, the shoreline was filled to construct the Long Beach Convention & Entertainment Center, which removed the link to the ocean.

In 2009, Galvin Preservation Architects determined Jergins Tunnel meets the criteria for listing in the National Register of Historic Places and the California Register of Historical Resources under Criterion A/1 for the association with Long Beach’s history of pedestrian subways as well as the era of seaside attractions and amusement parks. It also meets the criteria for listing as a City of Long Beach Landmark under Criteria A, E, H, and K, as possessing a significant character, interest, or value to the city’s heritage; embodying the distinguished characteristics of an architectural type or

engineering specimen as one of 16 city-designed pedestrian tunnels; is part of or related to a distinctive period of Long Beach’s history, namely the seaside resort era; and is one of the few remaining examples in the city of a pedestrian subway.

HISTORIC CONDITIONS

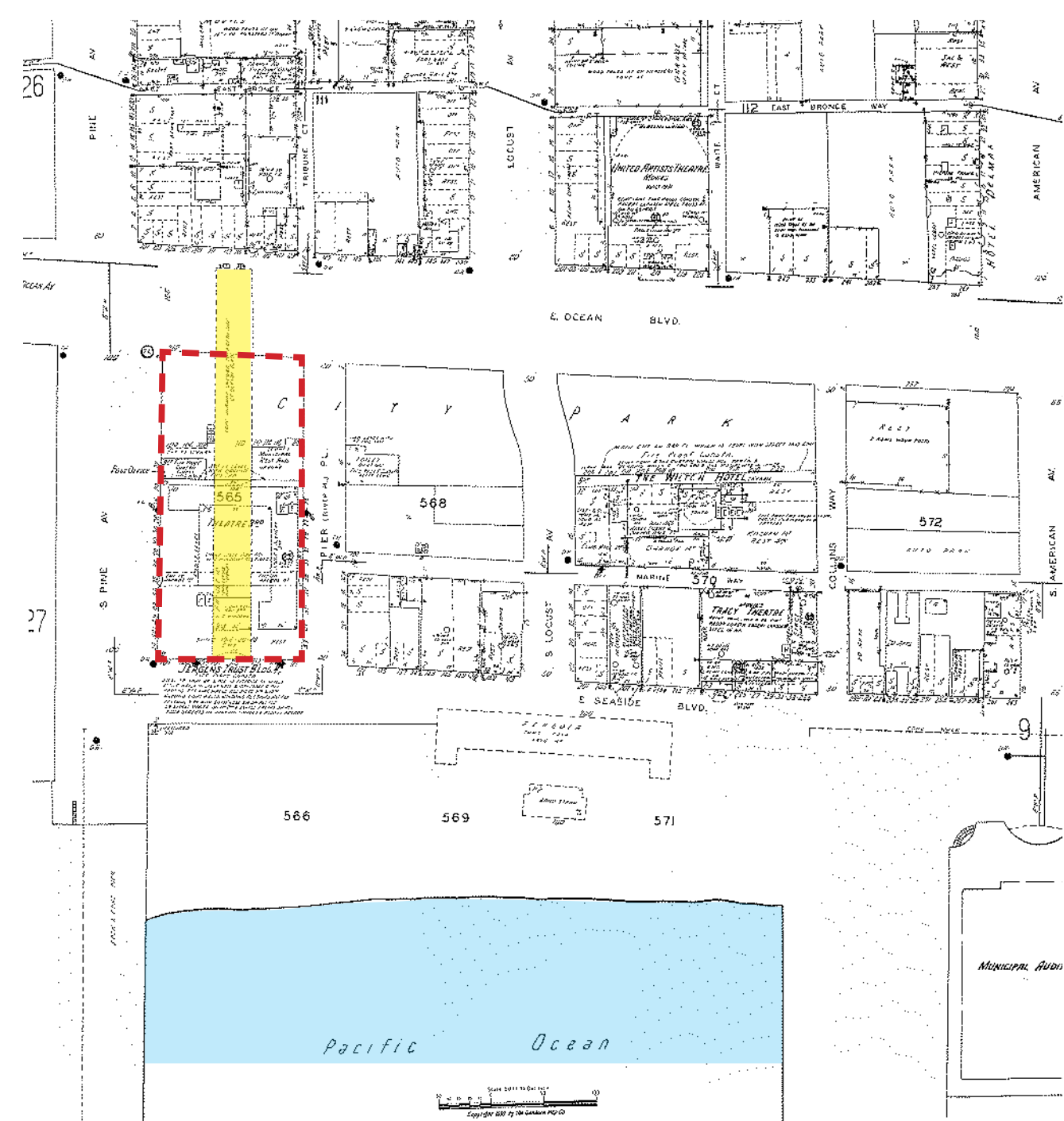


Figure 6. 1940 Sanborn Map, edited by Page & Turnbull. Source: Los Angeles Public Library



Figure 3. Jergins Tunnel, looking north, not dated. Source: Los Angeles Public Library



Figure 4. Jergins Tunnel, looking south, not dated. Source: Los Angeles Public Library



Figure 5. Jergins Tunnel, looking north from the Jergins Trust Building arcade (marked by columns), not dated. Source: Los Angeles Public Library

HISTORIC
CONDITIONS

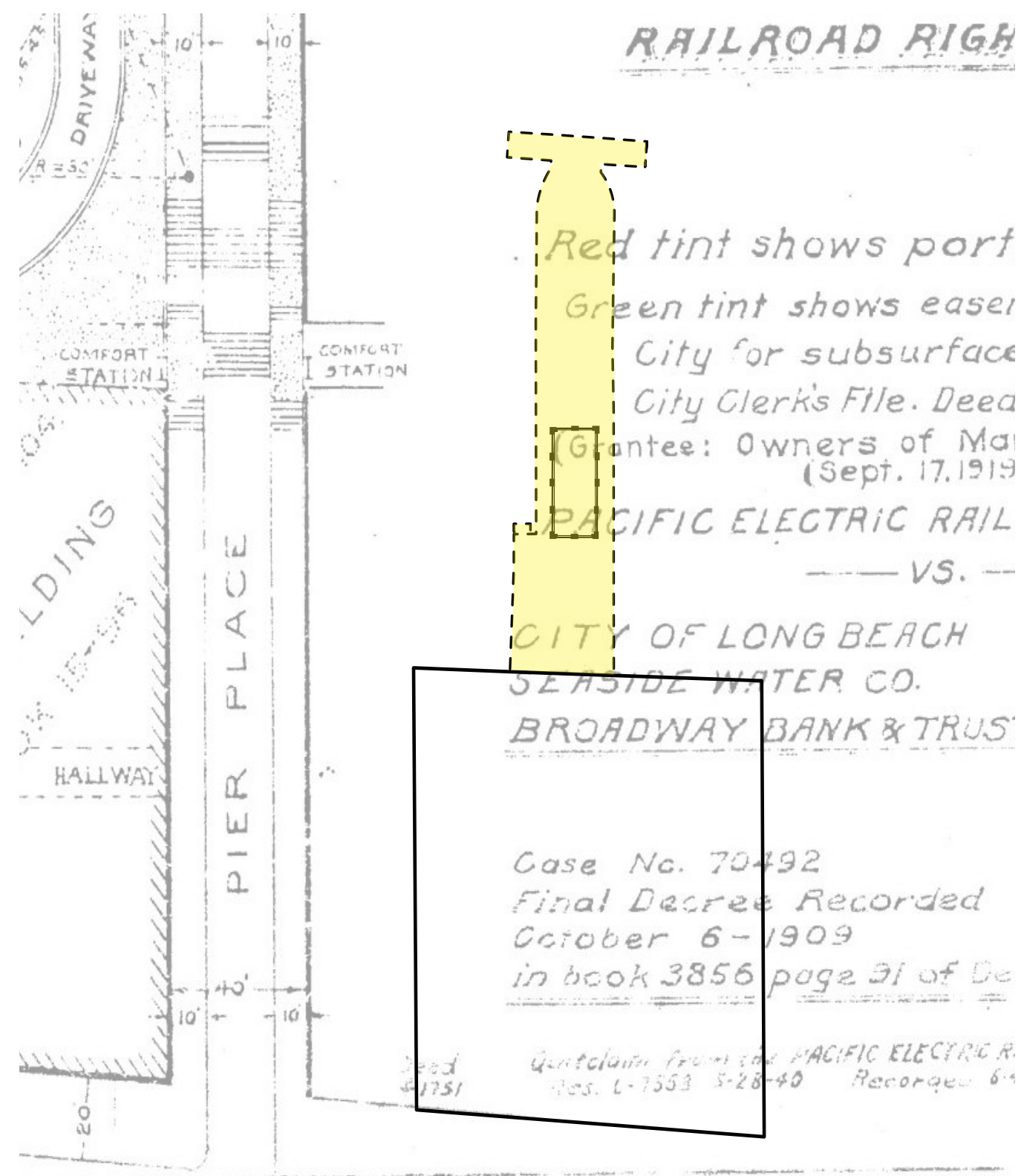


Figure 7. 1936 site plan. Source: City of Long Beach, courtesy of GBD Architects.
 ——— Jergins Trust Building
 - - - - - Pedestrian Subway

JERGINs TRUST BUILDING

The Jergins Trust Building was initially constructed as the Markwell Building between 1914 and 1919. Due to the topography of the site on the oceanside bluff, the building was three stories facing Ocean Boulevard and six stories at the south end facing the seashore; there were plans to add more floors in the future.

The original building had stores arranged in an arcade style at the ground floor, a theater at the center of the third, fourth, fifth, and sixth floors, a two-floor cafeteria, and more than 100 offices. A ramp in the linear city park land (between Ocean



Figure 8. Original building when it was known as the Markwell Building, ca 1920s, looking south to seashore. Source: Cal State Dominguez Hills Collection.

Boulevard and the front of the building) led directly into the shopping arcade, which was at a lower level than Ocean Boulevard because of the sloped site.

In 1925, plans were announced to add to the Markwell Building. A.T. Jergins of the Jergins Oil Company purchased the building around that time. He constructed three additional stories and a penthouse, designed by the original architect, Harvey Lochridge, in 1928. Jergins also provided funds to build the underground tunnel that connected directly into the building's ground-floor

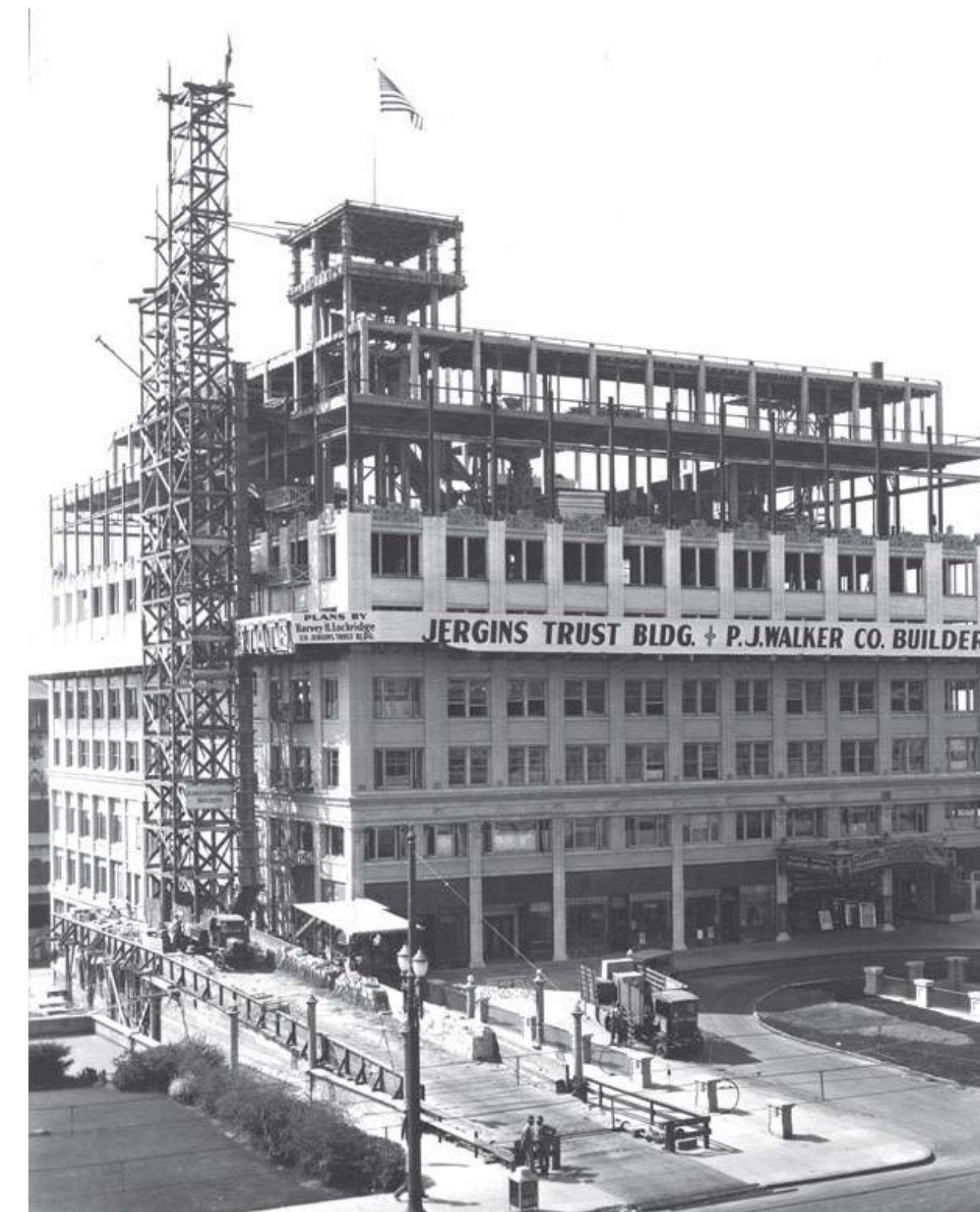


Figure 9. Additional floors being added, ca. 1928. Source: Los Angeles Public Library.

shopping arcade. In the 1920s to the 1950s, the building housed not only the State Theater but also Superior Court and Municipal Court departments as a "branch courthouse" for Los Angeles County, along with private offices and the shopping arcade.

With the decline of downtowns, including Long Beach's, in the postwar suburban boom years, the occupancy rate in the Jergins Trust Building also declined. In 1988, the building was demolished over the objections of Long Beach's nascent preservation movement for a hotel project that



Figure 10. The re-named Jergins Trust Building with three-story and penthouse addition, ca. 1929. Source: Los Angeles Public Library

never materialized. Some artifacts from the building were salvaged, including five large pieces of the colorful terra cotta parapet and wood paneling from a conference room and office.

CURRENT CONDITIONS

AVAILABLE ARTIFACTS

GBD Architects provided inventories of the available artifacts from the Jergins Trust Building stored by the City of Long Beach, which include:

- Four (4) columns (23 feet tall) that appear to originally flank the building's main entrance doorways on Ocean Boulevard
- Three (3) decorative pieces (about 11 to 12 feet tall) from the building's parapet with shield, cherub, and other designs in polychrome terra cotta
- One (1) small corbel-like terra cotta piece (about 3 feet by 3 ½ feet) from an unknown location
- One (1) terra cotta or stone piece (about 4 feet by 2 feet) inscribed with "1930" from an unknown location



Figure 11. Terra cotta columns. Source: Jergins Trust Artifact Inventory, 4/4/17, courtesy of GBD Architects.



Figure 12. Typical terra cotta piece from parapet. Source: Jergins Trust Artifact Inventory, 4/4/17, courtesy of GBD Architects.



Figure 13. Terra cotta corbel-like piece. Source: Jergins Trust Artifact Inventory, 4/4/17, courtesy of GBD Architects.

In addition, there appears to be the remnants of wood paneling from two rooms in the Jergins Trust Building. The firm ESA performed a survey of the extant wood materials in 2017 and identified the following:

- Oak paneling likely from a conference room (based on historic photographs)
- Walnut paneling likely from an office (based on historic photographs)
- A walnut fireplace mantel
- Pair of walnut corbels
- Pair of fluted pilasters

The paneling was installed in several rooms of the Cohiba Club restaurant and nightclub around 1993. They were extensively re-sized and rearranged in historically inaccurate manner. Some of the paneling had also been damaged due to lack of maintenance. The Cohiba Club closed in 2013, and the



Figure 14. Wood panel and mantle, as installed in Cohiba Club. Source: ESA Report, 2017.

City re-acquired the artifacts. ESA rated the paneling based on the level of craftsmanship and condition and documented the pieces in a matrix.



Figure 15. Door frame millwork. Source: ESA Report, 2017.



Figure 16. Sample wall paneling. Source: ESA Report, 2017.

CURRENT
CONDITIONS

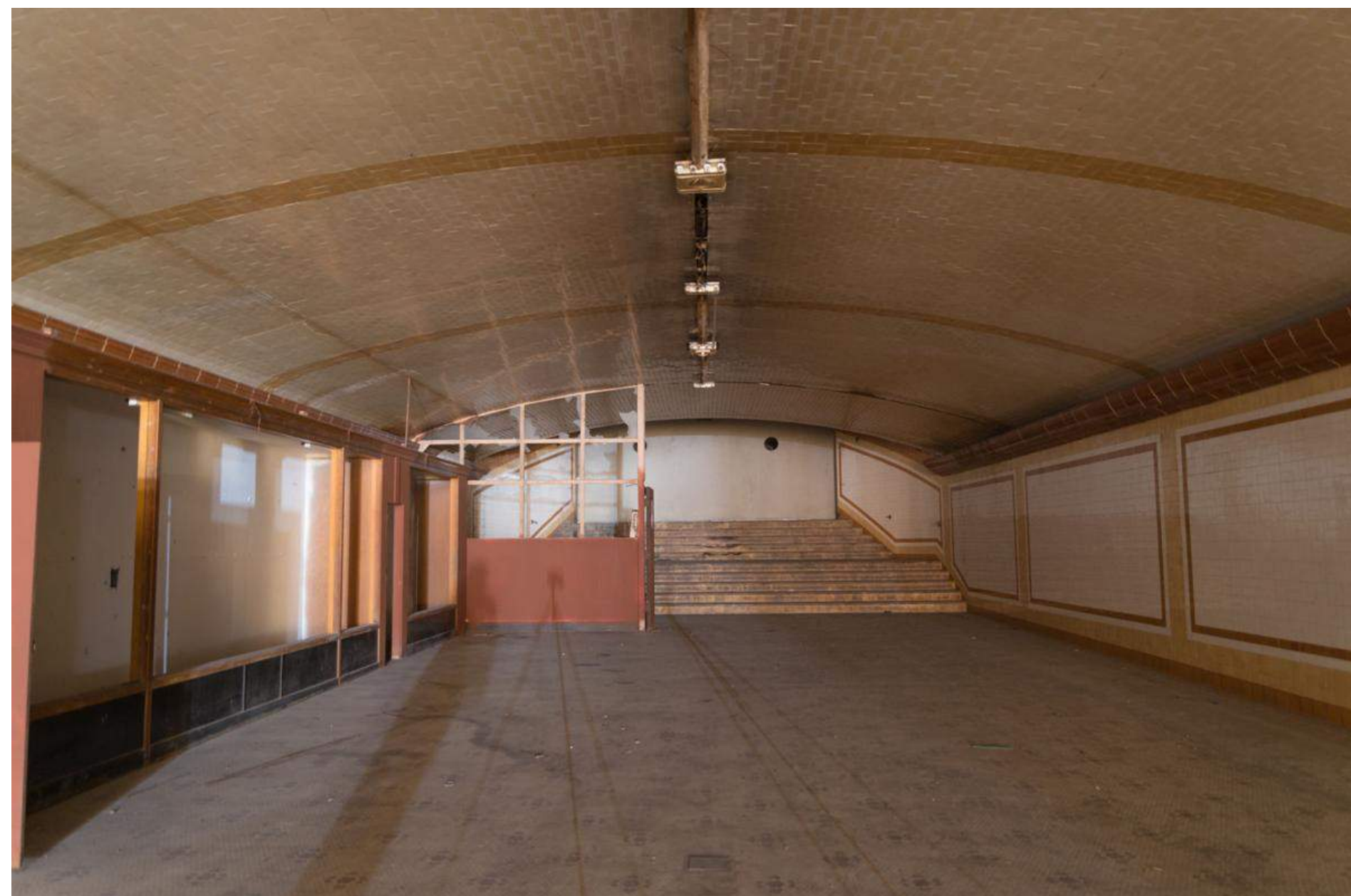


Figure 17. Jergins Tunnel, facing north, 2016. Source: Michael Wada / Grunion Gazette.



Figure 19. SW entry stair to tunnel, 2016. Source: Michael Wada / Grunion Gazette.



Figure 18. Jergins Tunnel, facing south, 2016. Source: Michael Wada / Grunion Gazette.

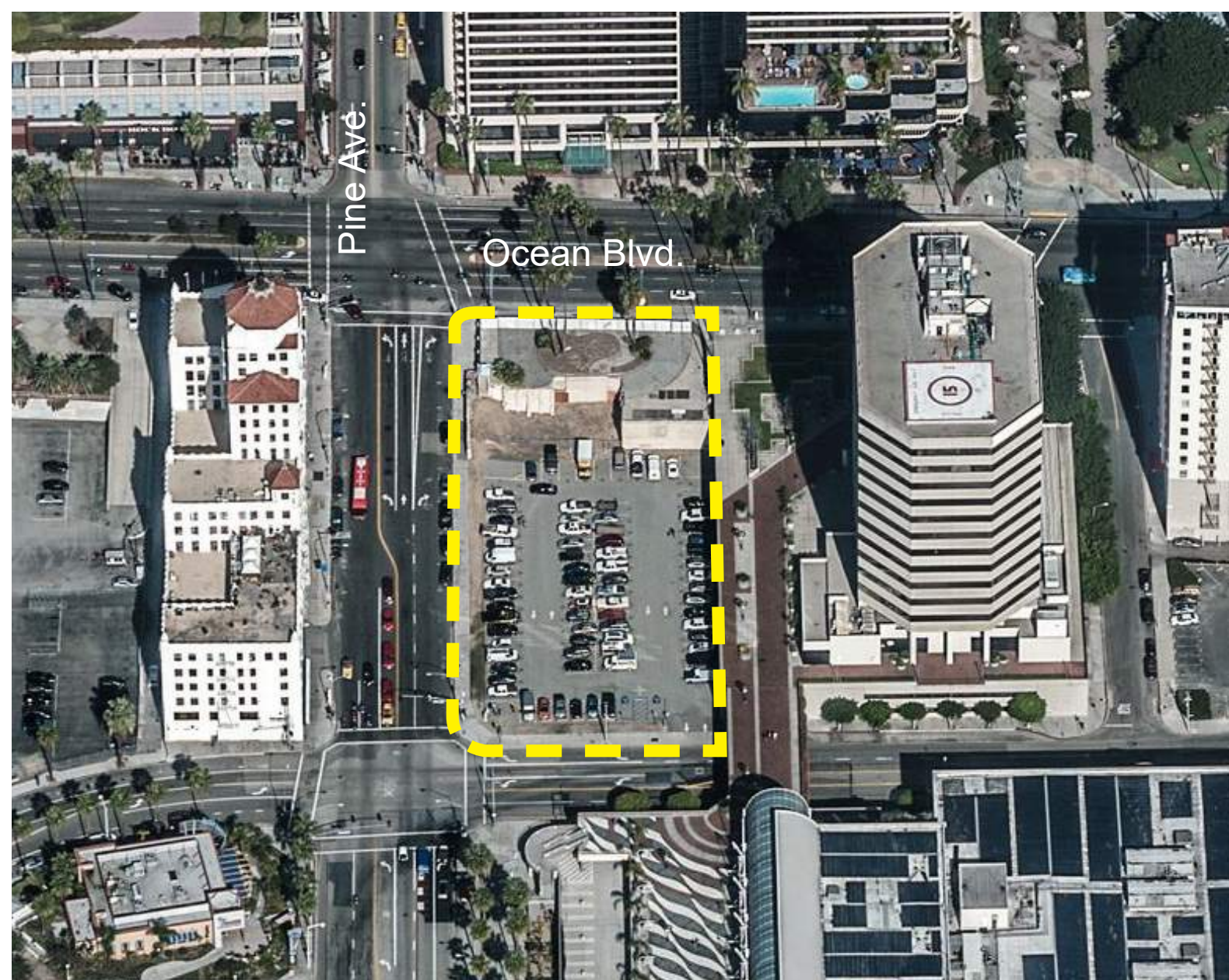
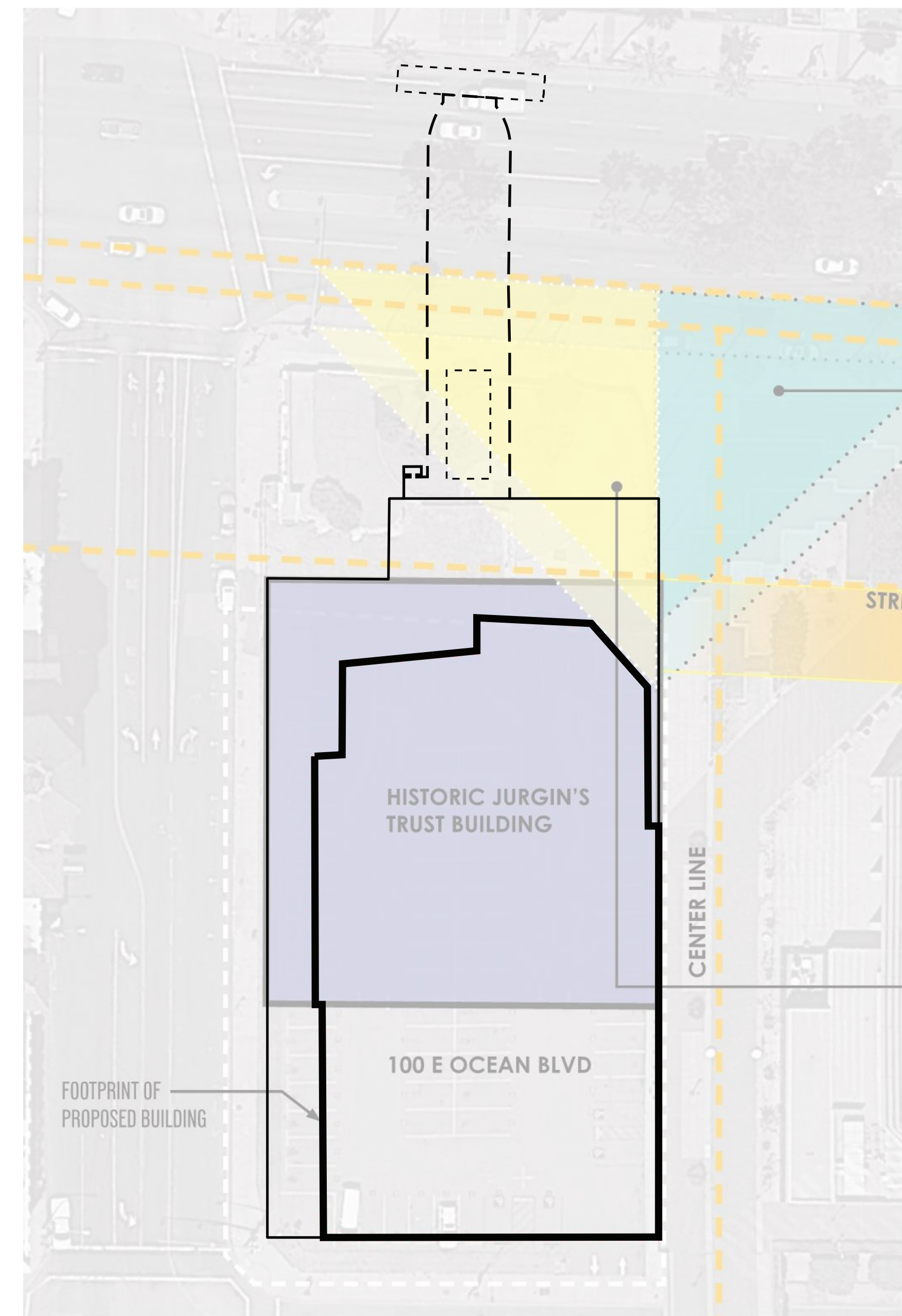


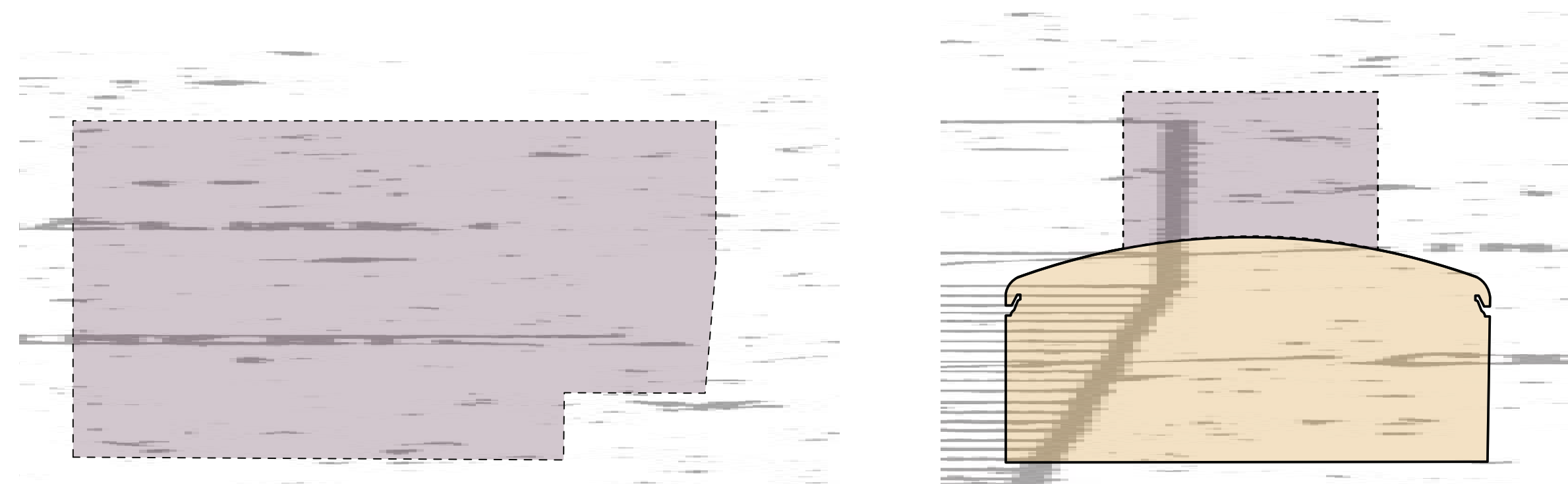
Figure 20. Aerial with proposed project site. Source: Bing Maps

— PROPOSED SITE



SITE PLAN - Jergins Tunnel & Jergins Trust, Source: GBD Architects with additions by Page & Turnbull

- EXISTING - UNDERGROUND
- DEMOLISHED - UNDERGROUND
- PROPOSED

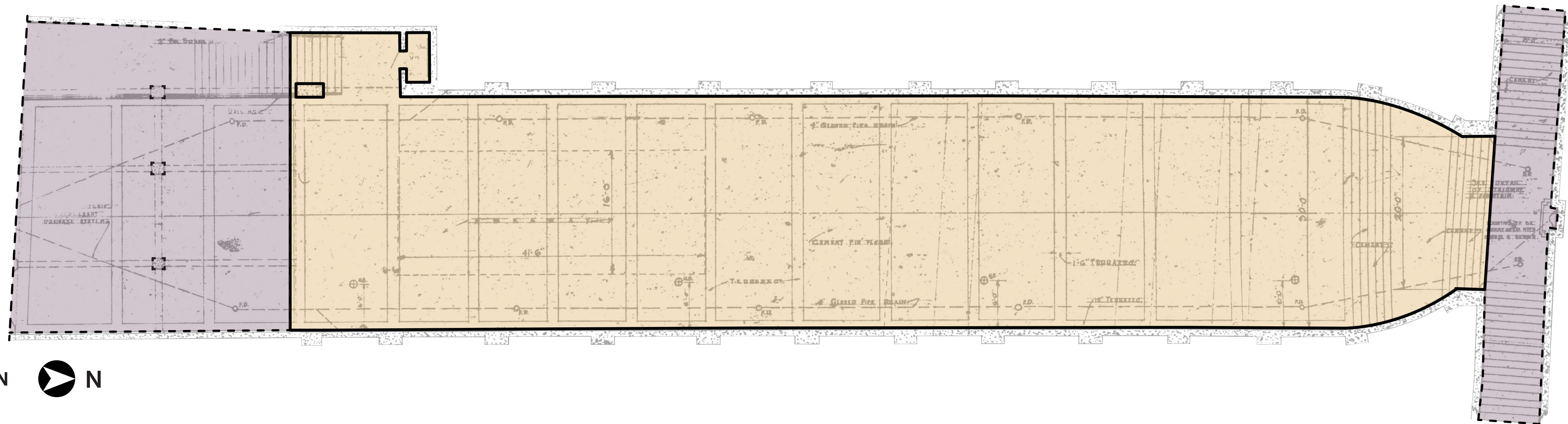


SECTION PREVIOUSLY JERGIN'S ENTRANCE

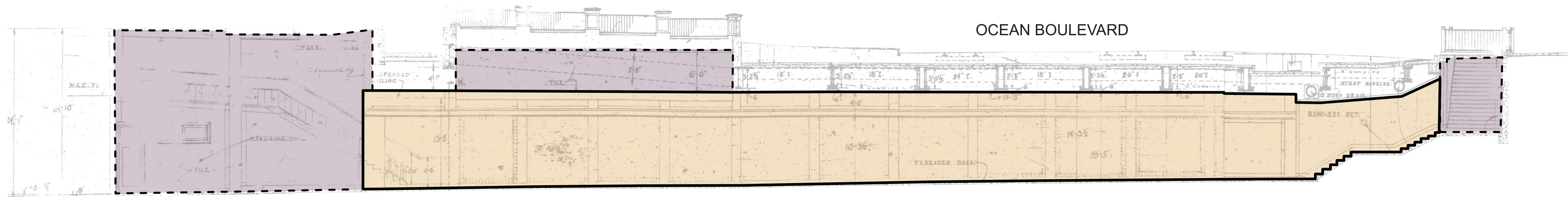
SECTION AT COVERED SKYLIGHT

CURRENT TUNNEL

- EXISTING AND ACCESSIBLE
- DEMOLISHED OR INACCESSIBLE



PLAN N



LONG SECTION

CURRENT CONDITIONS

CONCEPTUAL PLAN

The proposed 100 E. Ocean project offers a unique opportunity to re-open the Jergins Tunnel and tell the story of the tunnel and the Jergins Trust Building as they relate to Long Beach's history. The goals are

1. Make the Jergins Tunnel available for public tours
2. Easily direct and draw the public to the tunnel
3. Provide educational information when the tunnel is not open
4. Incorporate and interpret the artifacts in a historically sensitive and appropriate way
5. Keep the tunnel as the central showcase

To best achieve these goals, the conceptual plan:

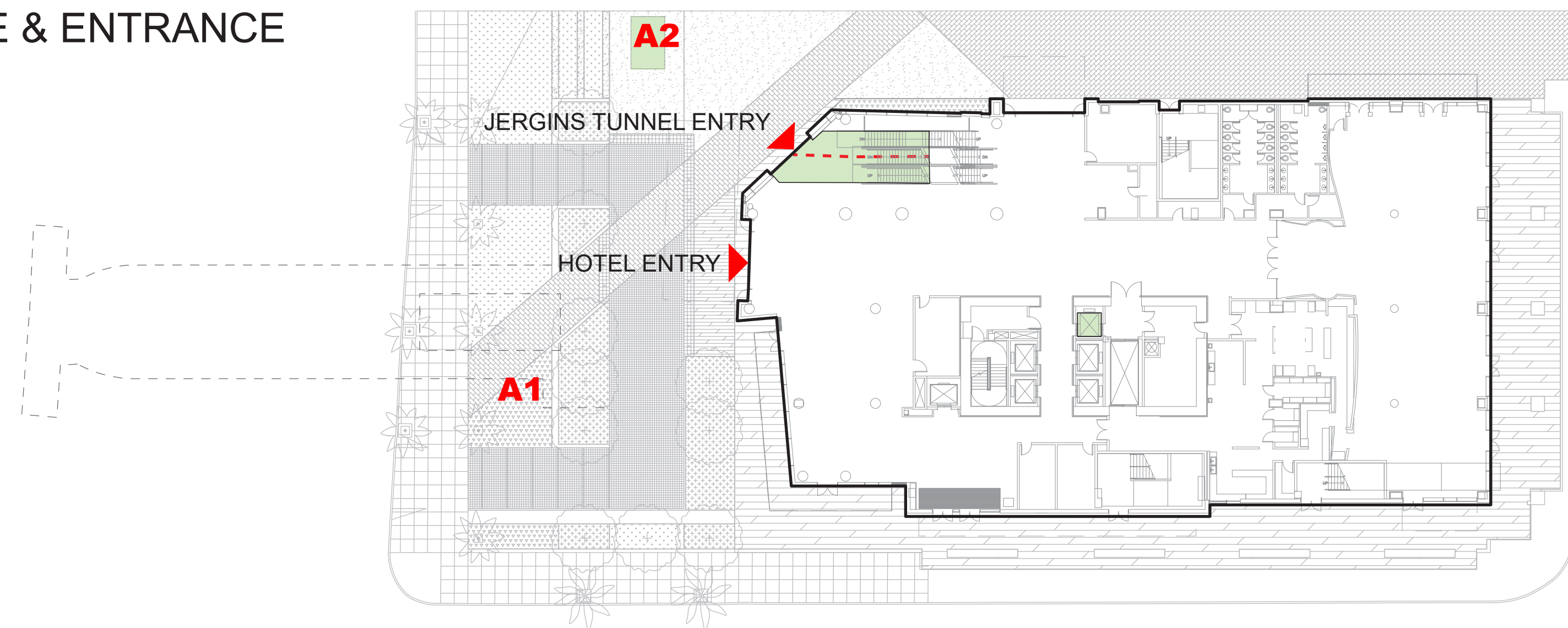
- Uses the circulation path from the new building's entrance down two levels to the tunnel as an opportunity for graphic displays and wayfinding
- Focuses the interpretative exhibit materials in the Jergins Tunnel lobby that will be available even when access to the tunnel is closed
- Keeps the tunnel generally open to experience the space

The sizes and amount of artifacts limits where and how much is displayed. There are also different options for exhibit formats that are discussed for each potential display location.

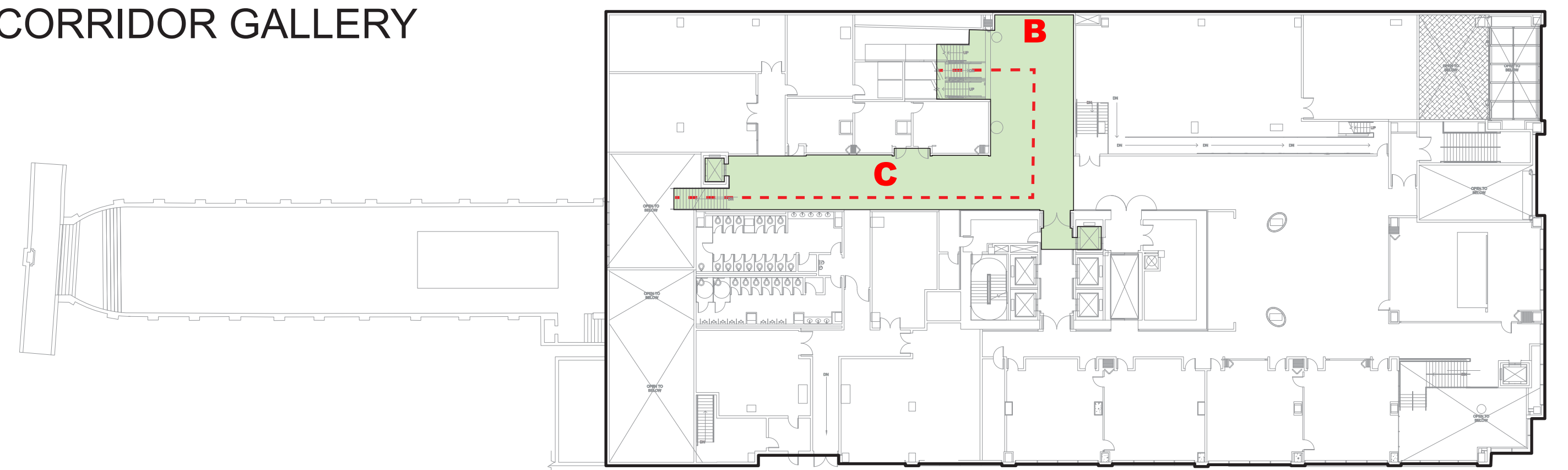
The five potential display locations are:

- A. Landscape & Entrance
- B. Escalator Landing
- C. Corridor Gallery
- D. Tunnel Lobby
- E. Tunnel

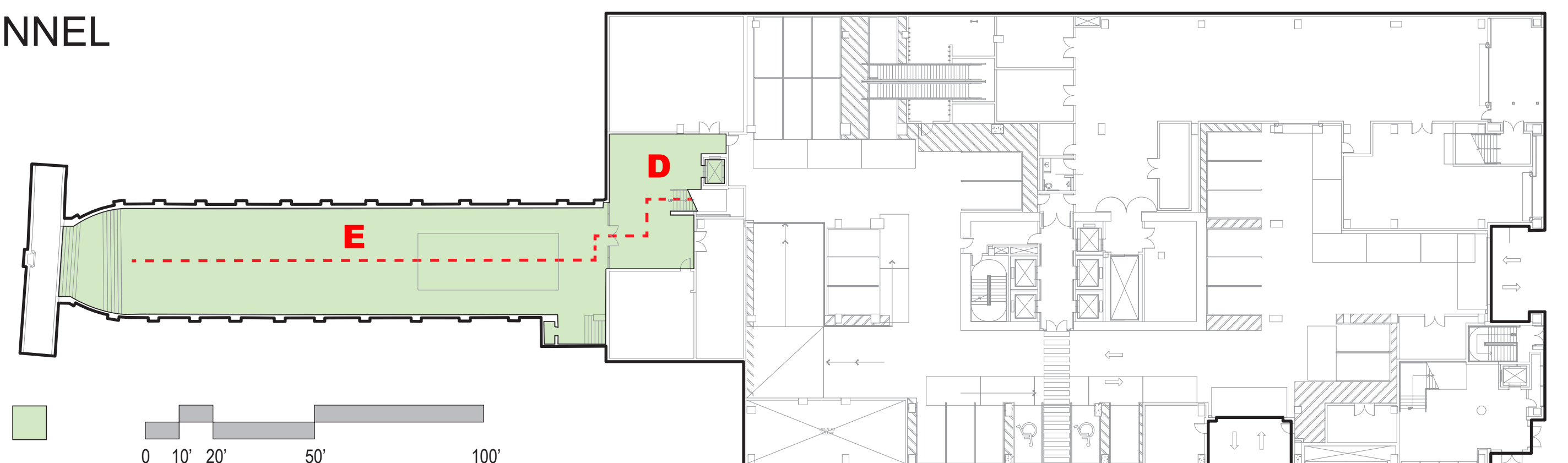
LEVEL 03 - LANDSCAPE & ENTRANCE



LEVEL 02 - LANDING & CORRIDOR GALLERY



LEVEL 01 - LOBBY & TUNNEL



TUNNEL & ANCILLARY SPACES █
 VISITOR ACCESS - - -

A. LANDSCAPE & ENTRANCE

The first opportunity to engage the public is in Victory Park. Here, the public will be introduced to Jergins Tunnel and encouraged to seek more information.

PROPOSED:

Totem/Kiosk

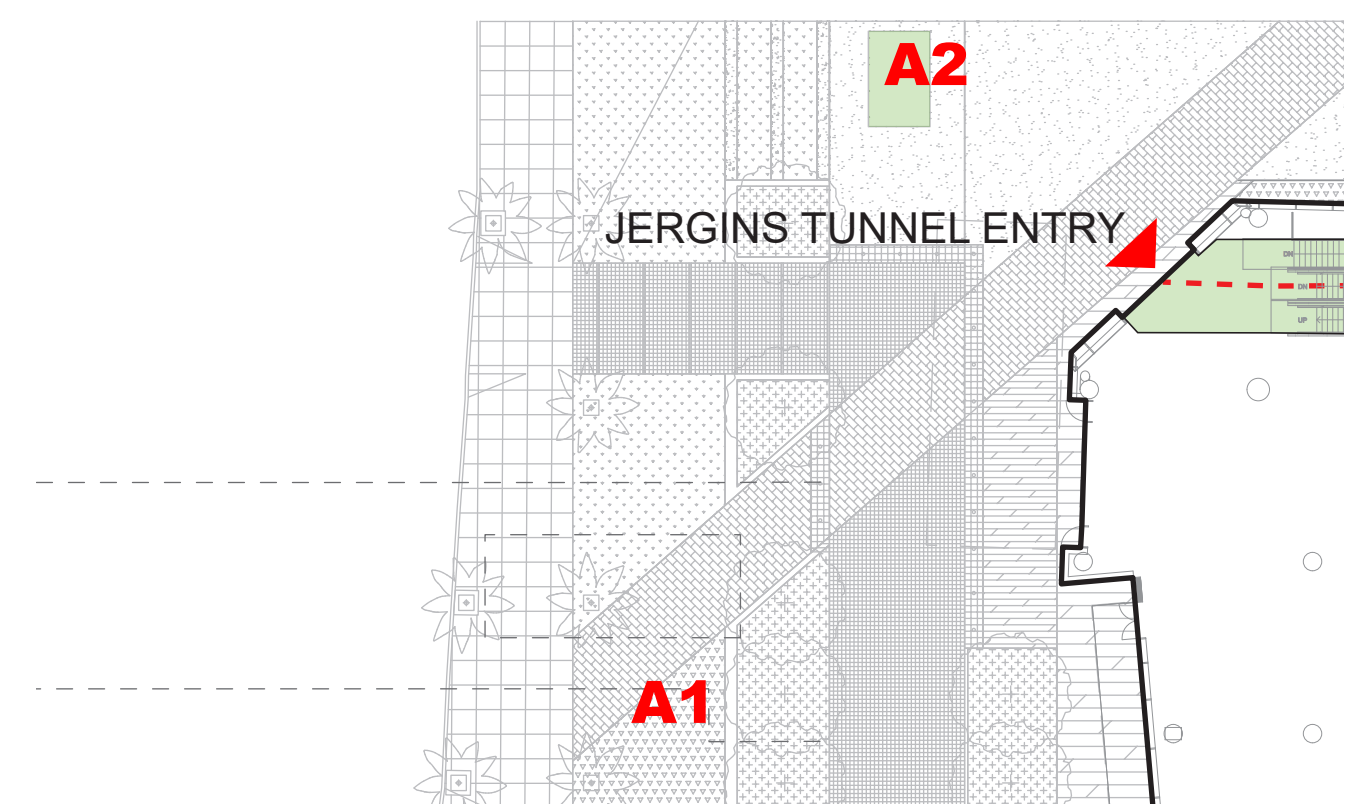
Install signage and displays about the tunnel and it's location underground on diagonal in victory park as indicated (A1).

Options include interpretive displays or kiosks, indication of the original skylight, or re-use of large-scale artifacts.

The Kiosk would provide information on the history of Long Beach's tunnels, the Jergins Trust Building and the historic location of the entry and skylight of the tunnel.

The project team will work with the adjacent property owner and Long Beach Planning to provide additional signage at the A2 location across from the new Jergins Tunnel Entry.

LEVEL 3 - LANDSCAPE & ENTRANCE



Example of outdoor interpretive display. Source: Page & Turnbull.



Large-scale terra cotta artifacts, such as the Jergins Trust entrance columns as focal point in Victory Park.

B. ESCALATOR LANDING

The landing at the base of escalators from plaza entrance is the second opportunity to engage the public and lead them down to the tunnel.

PROPOSED:

Install supergraphic on the landing wall facing the escalators.

Options for images include an enlarged historic photograph, a map, a timeline, or a mural.

LEVEL 02 - LANDING



SAMPLE SUPERGRAPHIC IMAGES



Street entrance to Jergins Tunnel. Source: www.gazettes.com.



Jergins Trust Building with door columns, 1930. Source: Los Angeles Public Library.

CONCEPTUAL PLAN

C. CORRIDOR GALLERY

Level Two of the hotel is dedicated to public meeting rooms. The corridor on this level that leads to the tunnel offers an opportunity to provide wayfinding and pique interest in the tunnel with simple graphics and text.

PROPOSED:

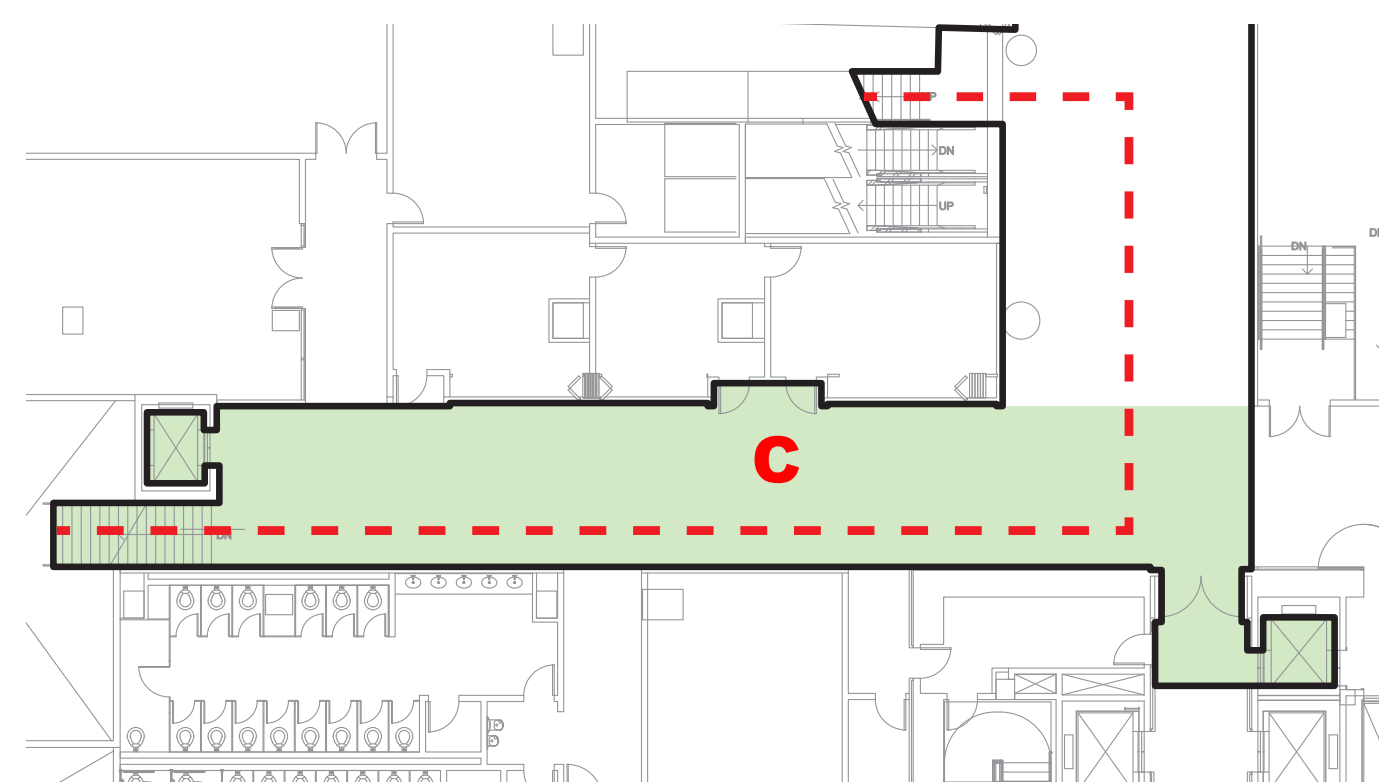
Option 1:

Install supergraphics along corridor's south wall, such as a series featuring 1A Jergins Tunnel; 1B Jergins Building; and 1C Pikes Pier. Small informational plaques would be installed as well.

Option 2:

Same three themes/subjects but installed as interpretive wall panels along the corridor, or integrated with interior design.

LEVEL 02



CONCEPTUAL PLAN

OPTION 1
SUPERGRAPHIC(S) | Large-scale photograph(s) along with informational plaques.



Same tunnel image for corridor gallery.
Informational Plaque



Sample Jergins Trust Building image.
Informational Plaque



Sample Pikes Pier image. Source: Los Angeles Public Library.
Informational Plaque

OPTION 2
INTERPRETIVE PANELS



Example of interpretive wall panels. Source: Page & Turnbull.

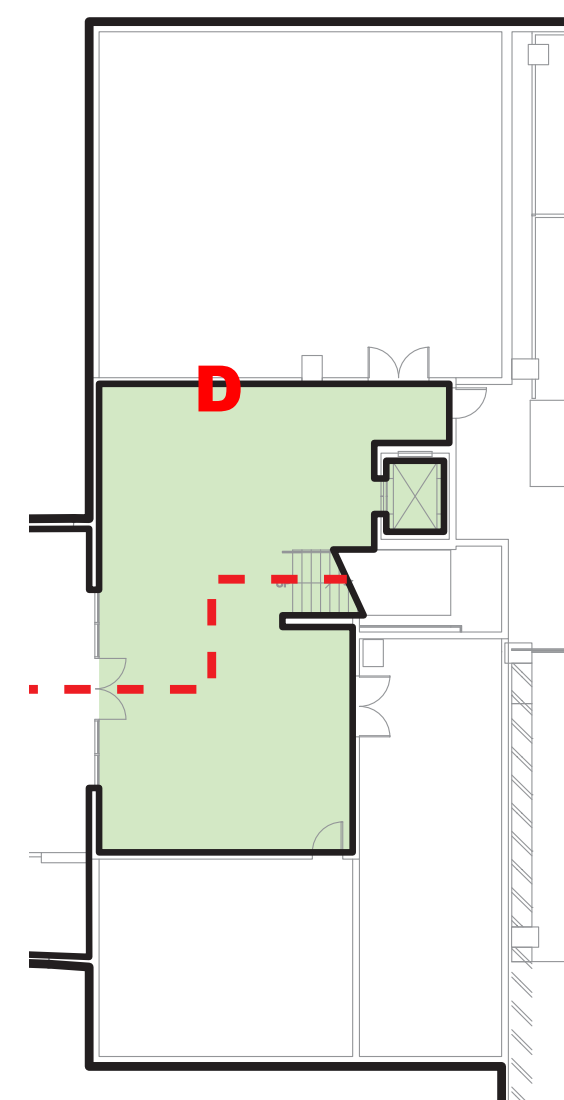
D. JERGIN'S TUNNEL LOBBY

Off the Level Two public meeting rooms floor, the specifically-built lobby will be the main interpretive display area and where tour groups can gather. The space is approximately 40 by 25 feet in area, and 20 feet in height.

PROPOSED:

- 1. Interpretive Boards**, highlighting the themes/ subjects discussed in the following section.
- 2. Artifacts Display**, with cases displaying small-scaled artifacts like the two terra cotta pieces and some wood pieces.
- 3. Wood Artifact Installation**, re-creating one wall from available wood artifacts. This may be the fireplace mantel, corbels, and pilaster, or another partial wall.
- 4. Audio/Video Display**, playing available videos (such as the Grunion Gazette's 2016 video of tunnel, Huell Howser's "California Gold" episode on Long Beach Pike) or historic photos slideshow.

LEVEL 01 - LOBBY



1. INTERPRETIVE BOARDS

Holy Cross Cemetery From Calvary to Colma

Holy Cross Cemetery established in 1887, signaled the start of Colma's evolution from a thriving agricultural center to a distinct locus where cemeteries significantly shaped both the landscape and local economy from the 1890s through the mid-20th century.

Part of San Francisco's major cemetery transfer to Colma began in 1884 and culminated in 1900 with the opening of the 40-Line. The cemetery's design reflected the mid-19th century's ideal of a rural retreat, with its landscaped park-like setting and its proximity to the city. Holy Cross Cemetery's early success was due to its location on the 40-Line, which provided a direct route to the city. The cemetery's success was also due to its location on the 40-Line, which provided a direct route to the city.

1889-1899
Six additional cemeteries were established in Colma: Jewish cemeteries: "Home of the Peace, Hills of Eternity, and Salem (1889-1891), non-denominational cemeteries: Cypress Lawn (1892) and Olivet (1896); and the Italian Cemetery (1899).

1892
San Francisco and San Mateo Railway Co.'s electric streetcar service to several cemeteries via the "40-Line" along Mission Road was established.

1900-1907
Following State Penal code 297, San Francisco's Bill 54, Ordinance #25 placed a ban on burials influencing the establishment of Greenlawn (1903), Woodlawn (1904), and Sunset View (1907) cemeteries.

1914
San Francisco's Bill 2853-Ordinance 2597 required eviction of all burials from San Francisco cemeteries. Holy Cross Cemetery completed plans for a 35-foot deep, 111,000 gallon, reinforced-concrete water reservoir.

Interpretive board example. Source: Page & Turnbull.

2. ARTIFACT DISPLAY



Small-scale artifacts displayed in cases

3. WOOD ARTIFACT INSTALLATION



Re-create a single wall based on available historic photographs and artifacts, such as the wall with the fireplace mantel, corbels and pilaster. Source: ESA Report, 2017.

4. AUDIO/VIDEO DISPLAY



Video display example with casework for artifacts below. Source: Page & Turnbull.

E. TUNNEL

The tunnel is the star of the show, as an authentic, intact piece of Long Beach history. Experiencing the tunnel is the highlight of any tour, and the space should be programmed with that in mind.

PROPOSED:

1. **Free-Standing Displays**, that does not touch the walls. The existing casework date from the 1960s, are not historic, and should be removed.
2. **Sense of Skylight**, partially re-open (if feasible) or raise the infilled ceiling to re-create the sense of the skylight void. Showcase a parapet terra cotta piece with the added height. Ideally, it would be lit with natural lighting, but the raised ceiling is an opportunity for more lighting.
3. **Supergraphic or Projection**, at the north-end concrete wall. An enlarged photograph or mural of the original condition--with the center fountain and side stairs--could be installed on the concrete wall. Alternatively, it can be used as a

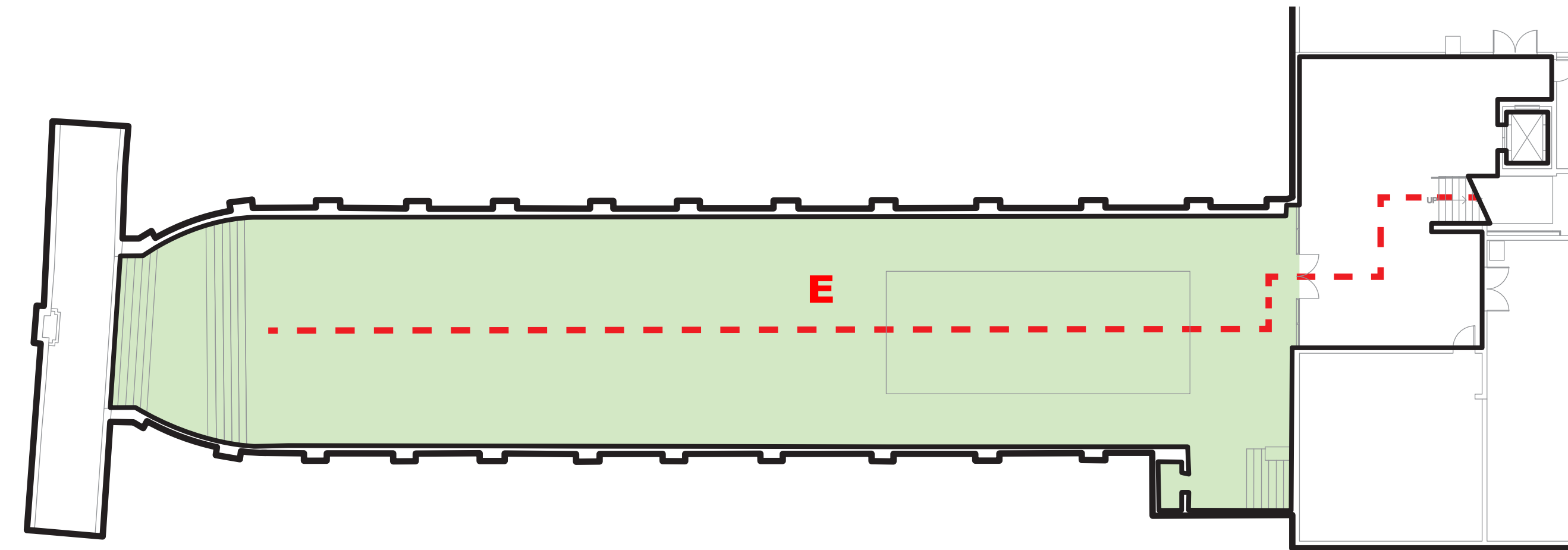
- screen for projecting slideshows or video.
4. **Glass Doors or Open Gate**, at the south end connecting to the tunnel lobby. This transparency allows visitors to see into the tunnel when it is not open for tours.

RECOMMENDATIONS:

To prepare the tunnel as a space for tour groups, Page & Turnbull recommends at a minimum:

- Clean and stabilize the historic materials with the gentlest means and appropriate treatments;
- Re-use terra cotta molding for cove lighting, as it was historically;
- All work should conform with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*.

LEVEL 01



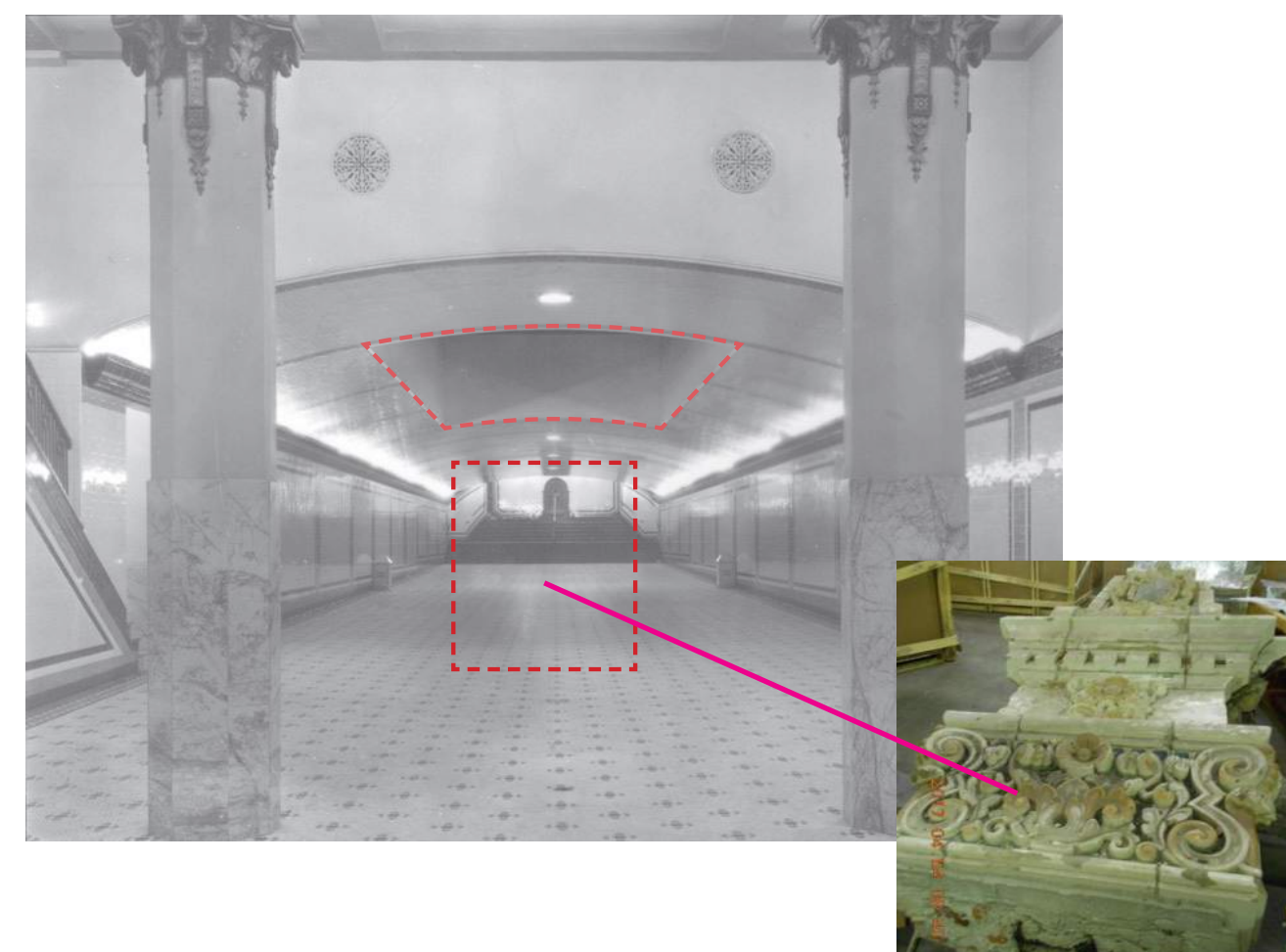
CONCEPTUAL PLAN

1. FREE-STANDING DISPLAYS



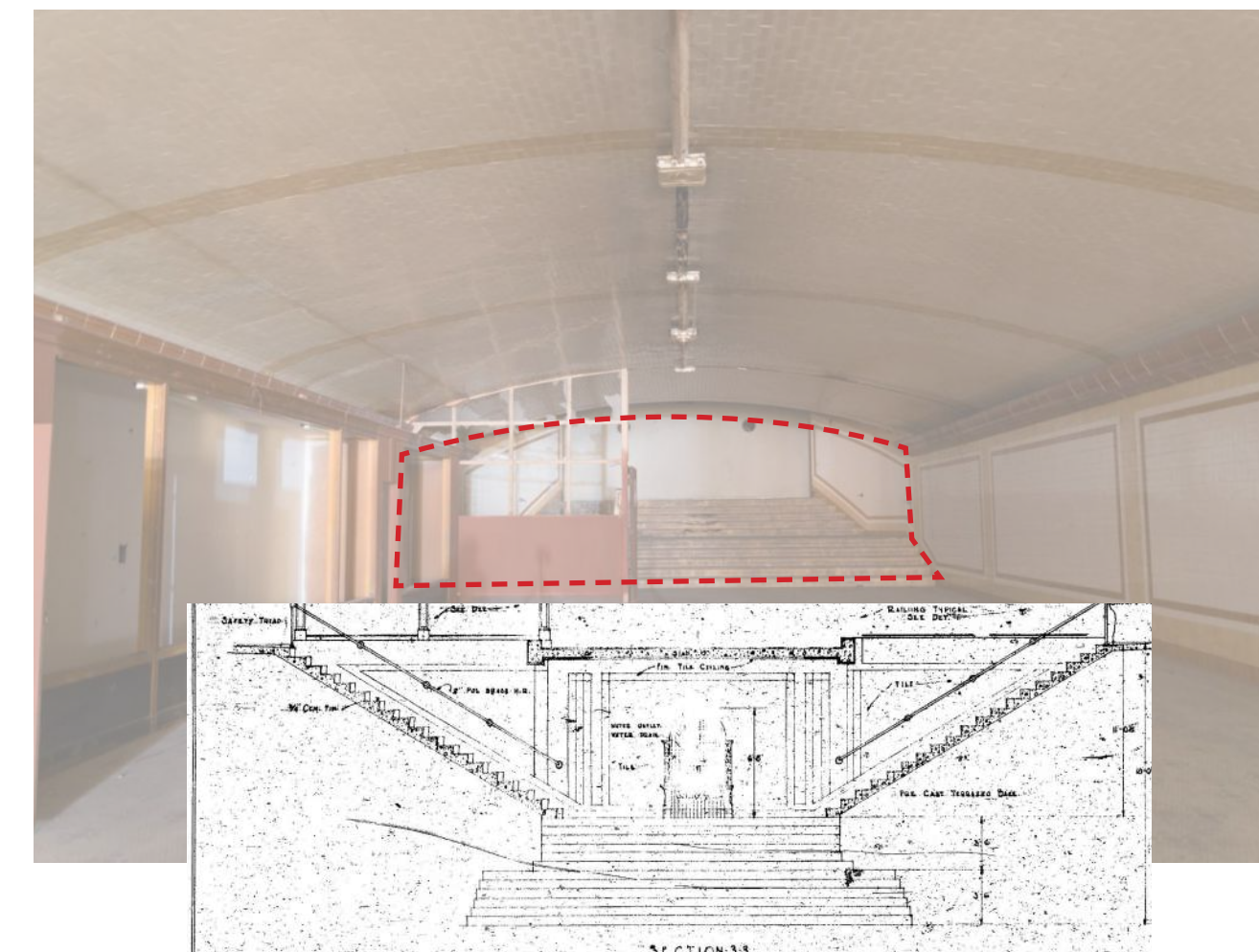
Example of free-standing displays not attached to historic walls. Courtesy of The Sibbett Group.

2. RAISE DROP CEILING



Raising the drop ceiling to partially re-open or create a sense of the skylight void and showcase large terra cotta artifact.

3 - SUPERGRAPHIC OR PROJECTION



Display enlarge photograph or mural depicting the original fountain and stairs at the north end.

4 - GLASS DOORS/WALL/GATE



Example of vision glass to enable viewing when closed.

POTENTIAL THEMES & STORIES TO TELL

Typically, the interpretive displays offer contextual history as well as discussion of the architectural fabric. In this case, the tunnel and Jergins Trust Building are the two main topics, but each has slightly different contexts to explore.

The potential themes to address in the interpretive exhibit include:

LONG BEACH'S SEASIDE RESORT ERA

- Pike Amusement Park and "Walk of A Thousand Lights"
- Streetcar access to Long Beach
- Historic shoreline and infilling

JERGINS TUNNEL

- History
 - Original planning and construction in 1920s
 - Access from streetcar stop, through the Jergins Trust Building's shopping arcade, to the beach
 - Los Artesanos booths installed during the Depression in the 1930s
 - Closing of the skylight in the 1950s
 - Closing the north end in 1967 and use as storage
- Long Beach's pedestrian subways
 - Councilmember Alexander Beck's push for safe passageways
 - Location and designs of the 16 pedestrian subways constructed in Long Beach

- Their discontinued use the late 20th century
- Design and Conservation
 - Original design details/components
 - State of Jergins Tunnel after it was closed off and abandoned
 - Existing condition at the start of the project
 - Cleaning and conservation work conducted as part of the project

JERGINS TRUST BUILDING

- History
 - Original construction as the Markwell Building between 1914 and 1919
 - Ownership by Jergins Trust and adding more floors in 1925-1928
 - Andrew T. Jergins
 - Preservation efforts to save the building in the 1980s
 - Demolition in 1988
- Architecture and design
 - Architects Harvey Lochridge and Kirkland Cutter
 - Terra cotta details
 - Interior offices/conference room with wood paneling
 - State Theater interiors
- Use
 - Shopping arcade
 - State Theater
 - Los Angeles County courts
 - Other offices/tenants

MODELS FOR GUIDED TOURS

The Tunnel will be available to all tour groups that are interested in hosting tours including non-profit, for profit, and schools. For example, an organization exists in Long Beach that offers guided tours of historic sites. Long Beach Heritage is a non-profit education and advocacy group promoting public knowledge and preservation of significant historical and architectural resources, neighborhoods, and the cultural heritage of Long Beach.

Long Beach Heritage offers four regular walking tours on different schedules, ranging from once a month to once a quarter. For example, their Downtown Walking Tour is every third Saturday of the month from 9:30am to 11:30am. The tour starts at 3rd Street and The Promenade, about three blocks north of the subject site; one of the stops on the tour is the Breakers historic hotel, which is one block east of the subject site. The organization also has special, one-time-only tours centered around different themes or neighborhoods.

As a group dedicated to promoting public awareness of the city's past, Long Beach Heritage may be an excellent partner to develop guided tours of Jergins Tunnel.

Typically, organizations such as Long Beach Heritage create a script, handle logistics and rely on volunteer docents to give the tours. The tours access the interior of historic sites at the discretion of the property owner; sometimes, there is a written agreement in place that outlines regular tour access and other times, it is a verbal agreement.

Three models are possible:

- Incorporate Jergins Tunnel into the Downtown Walking Tour
- Offer a stand-alone Jergins Tunnel tour on a regular basis (monthly, quarterly, annually, etc.)
- Create a special tour centered on Jergins Tunnel that is offered as a one-time event.

The tour format and frequency should be discussed with Long Beach Heritage. Mary Kay Nottage is the current executive director. For more on Long Beach Heritage's tours, please see <http://lbheritage.org/index.php/events>.

Additionally, the hotel will promote the tunnel by providing information to guests about the tunnel and tours. This could be in the form of literature in the rooms or provided at the time of check-in.

NEXT STEPS

OVERALL

- Confirm condition of Jergins Tunnel and develop preservation/stabilization plan.
- Confirm relationship between extant tunnel and new construction.
- Confirm direction of interpretive exhibit.

INTERPRETATIVE DISPLAY

- Design and price interpretative display installation with exhibit designer.
- Develop content for interpretative displays.
- Secure permissions for photographs and/or videos.

ARTIFACTS

- Determine original configuration of wood paneling, current dimensions, and “fit” with potential spaces.
- Confirm condition of terra cotta pieces, feasibility of displaying in potential locations, and preservation/stabilization work needed.

GUIDED TOURS

- Outreach to Long Beach Heritage to discuss developing guided tour program.

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Crowded beach in Long Beach, ca. 1920. The Jergins Trust Building (then Markwell Building) seen with the Lowe's State Theater sign on the roof. Source: Los Angeles Public Library.