



5.7 CULTURAL RESOURCES

The purpose of this section is to identify historic, archaeological and paleontological resources existing in the project area and to assess the significance of such resources. The analysis in this section has been prepared in accordance with Section 15064.5 of the *CEQA Guidelines*, which considers potential impacts on prehistoric and historic resources. This section is based upon the information contained in the Historic-Period Building Survey conducted by CRM Tech (June 2006) and the Revised Historic Resources Survey Report prepared by Sapphos Environmental, Inc. (August 2006), which is included in Appendix 15.6, *Historical Resources Survey Reports*.

5.7.1 ENVIRONMENTAL SETTING

Between August 2005 and June 2006, CRM Tech performed a historical resources survey for the proposed Shoreline Gateway Project. The boundaries of the project encompass portions of two fully urbanized city blocks located on the north side of Ocean Boulevard between Atlantic Avenue and Alamitos Avenue, on the eastern edge of the city's downtown area. In consideration of the project's potential for visual, atmospheric, and other indirect effects, the study area for the survey also includes properties of potential historic significance that are located adjacent to the project boundaries. In all, the entire study area extends from the west side of Atlantic Avenue to the east side of Alamitos Avenue, straddling both sides of Ocean Boulevard. It lies across the boundary between the Rancho Los Cerritos and Rancho Los Alamitos land grants, in what would be Section 6 of T5S R13W, San Bernardino Base Meridian.

As a technical component of the EIR, the study is required in compliance with the California Environmental Quality Act (CEQA; PRC §21000, et. seq.) and the City's Cultural Heritage Commission Ordinance (LBMC §2.63.010, et. seq.). The purpose of the study is to provide the City of Long Beach with the necessary information and analysis to determine whether any building, structure, object, site, or other feature within the study area constitutes a "historical resource," as defined by CEQA, and thus requires proper protection during the proposed redevelopment project.

In order to facilitate the proper identification and evaluation of potential "historical resources" within the study area, CRM Tech reviewed existing cultural resources records, pursued historical background research, consulted with groups and individuals active in local historic preservation, and conducted a systematic field survey.

RECORDS SEARCH

At the commencement of the study, CRM TECH initiated a historical/archaeological records search at the South Central Coastal Information Center (SCCIC), California State University, Fullerton, which is the official cultural resource records repository for the Counties of Los Angeles, Orange, and Ventura. During the records search, SCCIC Staff Researcher Thomas D. Shackford checked the information center's maps and files for previously identified historical/archaeological resources in or near



the study area, and existing cultural resources reports pertaining to the vicinity. Previously identified historical/archaeological resources include properties designated as California Points of Historical Interest and California Historical Landmarks, as well as those listed in the National Register of Historic Places, the California Register of Historical Resources, or the California Historical Resources Inventory.

To supplement the materials provided by the SCCIC, cultural resources files maintained by the City of Long Beach Office of Neighborhood and Historic Preservation were reviewed. Among these are official records on designated Long Beach historic landmarks, documentation generated from City-sponsored studies, and miscellaneous files on various properties within the study area.

FIELD SURVEY

On August 3, 2005, an initial field inspection of all buildings located within the project boundaries was conducted. On June 7, 2006, the study area was further evaluated in order to complete the survey of all building and other built-environment features in the balance of the study area (i.e., those outside but adjacent to the project boundaries). Since the study area is fully developed with buildings, public roadways, paved parking lots, and landscaping features, with no undeveloped ground surface visible, a field survey by an archaeologist was determined not to be necessary.

In accordance with guidelines adopted for such surveys by the California State Office of Historic Preservation, the field procedures were focused primarily on buildings and other built-environment features that appeared to be more than 45 years old or to demonstrate the potential for exceptional historical or architectural merits. For these properties, CRM Tech made detailed notations and preliminary photo-recording of their structural/architectural characteristics and current conditions. The field observations and photographic records formed the basis of the building descriptions and the historic integrity assessment and in site record forms. Buildings and other features that date to the post-1962 period and clearly show no potential for exceptional merits were noted but excluded from further study.

HISTORICAL RESEARCH

During the study, CRM Tech pursued historical research in order to establish the historic context for the evaluation of properties recorded during the field survey as well as each property's construction history, roles and uses over the years, and possible associations with important historic figures and/or events. Sources consulted during the research included the following:

- Published literature and online reference sources in local, regional, and architectural history;
- Archival records of the City of Long Beach and the County of Los Angeles, particular the City's building safety records and the County's real property assessment records;



- Historic maps of the study area, including U.S. General Land Office's (GLO) land survey plat maps dated 1868-1890, the U.S. Geological Survey's (USGS) topographic maps dated 1896-1941, and the Sanborn Map Company's insurance maps dated 1898-1969; and
- Local directories from the historic period and other materials on file at the local history collections of the Los Angeles and Long Beach Public Libraries.

CONSULTATION WITH LOCAL HISTORICAL GROUPS

In conjunction with other research procedures, CRM Tech contacted several groups and individuals active in the Long Beach preservation community for additional information on buildings and other features recorded within the study area and to seek their input regarding the potential historical significance of these properties to the local community. The groups and individuals contacted included the Historical Society of Long Beach, Long Beach Heritage, and former Long Beach Historic Preservation Officer Ruthann Lehrer. Comments and information from these sources are incorporated into the analysis.

INPUT FROM LOCAL HISTORICAL GROUPS

In September 2005, Julie Bartolotto, Executive Director of the Historical Society of Long Beach, and Dave Waller, Vice President of Public Awareness for Long Beach Heritage, were contacted regarding this project. In an effort to determine whether or not any of the buildings within the project boundaries or persons associated with them was of significance in local history, the organizations were provided with photographs of the buildings in the project area and a list of individuals associated with them. After initial contact with Ms. Bartolotto, on September 27, 2005, the Historical Society shared their extensive photo collection with CRM Tech researchers. Archive Manager Amy Luke facilitated the research with a survey of available databases and retrieval of several indexes, historical volumes, ephemera, and photographs.

In the meantime, Mr. Waller relayed the information to various members of Long Beach Heritage for their input. These individuals included Professor Louise Ivers of California State University, Dominguez Hills; Maureen Neeley of HousStories; and Karen Clements. Ms. Neeley also referred the information to her contacts and Ms. Clements offered access to various research sources. Ms. Clements noted that independent insurance salesman Clare Hamman, prominent local architect Kenneth S. Wing, Sr., and later Wing's son Kenneth S. Wing, Jr. had occupied one of the buildings in the project area, located at 40 Atlantic Avenue. She further stated that oral history interviews with Hamman and Wing, Sr., could be found at the library of California State University, Long Beach. Ms. Bartolotto also commented on the elder Wing's association with the building.

Due to time constraints, no formal consultation was conducted with the Historical Society of Long Beach and Long Beach Heritage regarding properties within the study area but outside the project boundaries. However, research resources maintained by these organizations were consulted during subsequent research efforts.



HISTORICAL OVERVIEW

The City of Long Beach received the earliest European visitors in the late 18th century with the arrival of Spanish explorers and missionaries. Mission San Gabriel, originally founded in what is now Montebello, was awarded jurisdiction over most of this region after its establishment in 1771. Ten years later, the Pobladores, a group of 12 families, constituting about 40 people, founded a community in what is now the downtown area of the City of Los Angeles. The settlers, who were reportedly recruited to establish a farming community to relieve Alta California's dependence on shipped importations of grain, named the area el Pueblo de Nuestra Señora la Reina de Los Angeles de Porciuncula (the Pueblo of Our Lady the Queen of the Angels of Porciuncula).

Between 1781 and 1848, during the Spanish and Mexican reign in Alta California, the southern portion of present-day Los Angeles County was held in a variety of land grants. In 1784, Manuel Nieto, a Spanish soldier, was awarded approximately 300,000 acres (later reduced to 167,000 acres). After his death in 1804, the land was divided among his heirs into six separate ranchos, including Ranchos Los Alamitos and Los Cerritos. These two ranchos encompassed the bulk of what is now the City of Long Beach, and the boundary line between the Rancho Los Alamitos and the Rancho Los Cerritos cuts diagonally (SW to NE) through the survey area.

Between 1800 and 1834, the Nieto family built a home on a hilltop in Rancho Los Alamitos near today's Anaheim Road. In 1842, Abel Stearns purchased the land and improved the old adobe for use as his summer house. With the discovery of gold and resultant influx of people to the area between 1849 and 1855, Stearns and other cattle ranchers experienced a brief period of prosperity. However, the 1860s saw a decline and around 1878, John Bixby began leasing Rancho Los Alamitos. Three years later, J. Bixby and Company along with Isaias W. Hellman, a banker and local investor, purchased Rancho Los Alamitos. Between 1878 and 1887, John Bixby made many improvements to the rancho and brought in pure-bred sheep, horses, and registered Holstein dairy cattle, but in 1891, the rancho was divided. The southern 6,800 acres (now Los Alamitos and Leisure World) went to the Hellman family, the middle acreage remained with John Bixby's family, and the northern acreage went to the J. Bixby and Company partners. The Bixby family also owned Rancho Los Cerritos and had a major influence on the development of Long Beach.

Shortly before the American annexation of Alta California in 1848, Massachusetts-born Johnathan Temple bought the 27,000-acre Rancho Los Cerritos where he constructed a two-story adobe house in the Monterey Colonial style in 1844. In 1866, Flint, Bixby, and Company bought the rancho from Temple and from 1866 to 1881, John Bixby's cousin Jotham Bixby and his family lived in the adobe house. In the 1880s, Jotham Bixby began selling land to developers in areas that would later become the Cities of Long Beach, Lakewood, Bellflower, and Paramount, among others. Long Beach was originally founded in 1881-1883 as William Willmore's American Colony project.

William Erwin Willmore first visited the area in 1870, and later emigrated from London. He obtained a job promoting southern California real estate with Jotham Bixby and served as the southern manager for the California Immigrant Union, which



encouraged settlement and facilitated large real estate deals. In 1881, Willmore bought 4,000 acres of Rancho Los Cerritos from Bixby, right up to the roughly southeastern boundary line that runs through the survey area, and announced plans for the American Colony, also known as Willmore City. The colony encompassed the entire project area and was bounded by present-day Magnolia Avenue on the west, Alamitos Avenue on the east, 10th Street on the north, and the Pacific Ocean on the south. Ocean Park Avenue (now Ocean Boulevard) and American Avenue (now Long Beach Boulevard) were planned to be the main thoroughfares. At the time, the only building in the proposed colony was an old sheepherder's shack used by the Bixby ranch personnel, and located near the present-day intersection of 1st Street and Pine Avenue. The colony was marketed as a new seaside resort in newspapers throughout the country, including the Los Angeles Times, in 1883. Despite the extensive marketing, very few lots were sold, and Bixby regained ownership by default in 1884. Under new ownership of the Long Beach Land and Water Company, the colony was renamed Long Beach. Shortly thereafter, with the phenomenal increase in the number of settlers arriving in southern California in the late 1880s, the future of the colony turned. In 1888, the City of Long Beach incorporated with 59 buildings and a new school.

Between roughly 1891 and 1910, seaside facilities were the focal point of development in the little town. These facilities attracted tourists from nearby communities, which in turn created a demand for more and better transportation. Trains had been serving the area since as early as 1869, when Phineas Banning constructed a 22-mile railway from Los Angeles to San Pedro, but it was 1891 before the Long Beach City Council allowed the Los Angeles Terminal Railroad Company to install a rail line along Ocean Avenue to connect Long Beach with Los Angeles. By 1902, the Pacific Electric line also provided service into and around the city. In the following years the shipping industry began to develop at the port, led by John F. Craig who relocated the Craig Shipbuilding Company from Ohio to Long Beach in 1907. The Long Beach Harbor opened in 1911, following a period of explosive growth that resulted in a population jump from 2,252 in 1900 to 17,809 in 1910.

Perhaps as a result of this aggressive growth, in the 1910s and 1920s efforts were made to impose a "City Beautiful" plan on Long Beach. In general, this reform-minded movement sought to remedy social problems and increase civic loyalty through beautification of the city. The movement favored the Beaux-Arts and classical styles because of their dignified beauty, and supported the establishment of a monumental core or civic center, wide, tree-lined boulevards, and comprehensive city planning. As early as 1909, the movement as a whole came under fire for being expensive, impractical, and elitist. Although conflict between beautification and commerce was evident in Long Beach as well, the city was clearly proud of its architecture and the role it played in attracting and keeping residents and businesses. The importance of this was discussed in news articles from 1917 and 1922, which proudly noted that Long Beach was a leader in a variety of architectural styles, such as Swiss Chalet, Bungalow, and "Aeroplane." In fact, many well-known architects and designers of the time, such as Greene and Greene, Irving J. Gill, Coxhead and Coxhead, and the Olmstead Brothers, constructed noteworthy projects in the city and others became distinguished as their designs began to adorn the streetscape.



In 1921, the discovery of oil in Signal Hill was the catalyst for a “million-dollar-per-month” building boom in the downtown area. Despite, or perhaps because of the conflict between beautification and commerce, in the 1920s an organization of architects known as the Long Beach Architectural Club implemented comprehensive decisions regarding local architecture. Even in modest neighborhoods from that period an overall approach to design is evident. In 1928, the Pacific Southwest Exposition was held in Long Beach, featuring a conglomeration of faux Moorish buildings designed by local architect Hugh R. Davies. The exposition likely influenced the incorporation of “exotic” styles into the architectural fabric of the city and helped keep Long Beach on the cutting edge of architectural design.

Though many communities felt effects of the Depression soon after the stock market crashed in 1929, it was not really until 1932 that the Depression descended on Long Beach, and the tourist industry, a Long Beach staple, evaporated. In 1933, a magnitude 6.3 earthquake destroyed or damaged many of the masonry buildings and public schools in the Long Beach area. As a result of this disaster, the city received federal aid and this, coupled with the rebuilding process, jump-started the local economy. Although Long Beach had long had tougher-than-average building codes, local Assemblyman Harry B. Riley successfully campaigned for even stricter building and engineering codes to ensure that schools, in particular, would be safer. Many of the buildings that were repaired or rebuilt during this period incorporated the Art Deco Moderne or Streamline Moderne styles. In 1935, thanks to the Federal Works Progress Administration (later Works Projects Administration) funding, many parks and transportation facilities in the city were improved. In addition, the Federal Art Project subsidized art, literature, music, and drama and engaged artists for public projects, at a time when the artist’s enclave in the East Village was growing, producing a lasting legacy of public art in Long Beach.

In 1937, the Navy opened its first permanent base in Long Beach, Reeves Field, on Terminal Island. Three years later, Douglas Aircraft built a new facility adjacent to the Long Beach Airport that eventually created more than 41,000 jobs. In 1941, the Roosevelt Naval Base, shipyard, and hospital were constructed and in the same year, an 8.9-mile breakwater was constructed by the Federal government, creating 30 square-miles of protected anchorage and effectively eliminating the surf and sand in Long Beach.

The national and local wartime boom that carried the country out of the Depression also propelled most communities into an unprecedented period of post-war growth, but, while outlying areas grew in the postwar climate, many downtown areas suffered, including Long Beach. By the late 1950s and early 1960s military downsizing and the addition of major tourist attractions such as Disneyland and Knott’s Berry Farm in neighboring communities took a toll on the city’s economy. Although the city had gained some renewed interest as a destination spot after bringing the Queen Mary to Long Beach Harbor in the late 1960s, redevelopment efforts and the construction of freeways failed to obtain the desired results. Long Beach was a city in transition with many of its grand buildings falling into neglect, while others were destroyed by urban renewal projects.

By 1972, with the downtown area blighted, the citizens finally took action, stopping the completion of the Garden Grove Freeway (SR-22), which would have wiped out



residences and businesses along 7th Street, just north of the project area. Despite the public's increasing interest in preservation, redevelopment efforts continued to cause the loss of important historic buildings such as the Art Deco-style city offices and the historic Carnegie Public Library. In the 1980s, the pattern of redevelopment continued with buildings on six blocks in downtown being removed, including noteworthy examples of the PWA Moderne style such as the 1930-1932 Long Beach Municipal Auditorium, the 1933-1934 City Hall, and the 1936-1937 Veterans Memorial Building.

In reaction to the public outcry over the loss of these buildings, in 1978 the City established the Cultural Heritage Committee and authorized it to identify and protect historic resources by granting them historic district status. A decade later, the Cultural Heritage Committee became a City commission. In the early 1990s, the city began to thrive as major projects occurred in the downtown area. Around 1995, the construction of the Aquarium of the Pacific and the renovation of the Long Beach waterfront area began. Since then, redevelopment and preservation efforts together have achieved a reinvigorated downtown with many noteworthy buildings representing a wide variety of architectural styles and the work of several renowned architects including Julia Morgan, Edward Killingsworth, Greene and Greene, and Raphael Soriano. Today, Long Beach is once again a destination spot and a diverse and thriving community, with a population of approximately 440,000, an area of around 50 square-miles, and a thriving arts culture centered in the East Village.

PREVIOUS CULTURAL RESOURCES STUDIES IN THE VICINITY

According to records of the SCCIC, the southernmost portion of the study area, to the south of Ocean Boulevard and the west of Shoreline Drive, was addressed in a previous cultural resources study completed in 1994. The remainder of the study area had apparently not been surveyed systematically prior to this study. However, SCCIC and City records suggest that several reconnaissance-level surveys may have included the study area in their scopes, such as a 1988 survey of some 350 buildings in the downtown area.

Records further indicate that four of the buildings in the study area were previously noted and evaluated as potential historical resources. Two of these, the Villa Riviera at 800 E. Ocean Boulevard and the Artaban Apartments at 10 Atlantic Avenue, have been formally recorded into the California Historic Resources Inventory and designated by the City of Long Beach as local historical landmarks. In addition, the Villa Riviera has also been placed in the National Register of Historic Places and the California Register of Historical Resources. The other two buildings, located at 777 E. Ocean Boulevard and 40 Atlantic Avenue, were the subjects of preliminary historical assessment completed in August 2005. Information from existing records on these four buildings is discussed in the section below as appropriate.

Outside the project boundaries but within a half-mile radius, at least three other area-specific cultural resources studies have been reported to the SCCIC, all of which are on relatively small tracts of land. A large number of historical/archaeological sites were previously recorded within the scope of the records search, all dating to the historic period. The vast majority of these sites consisted of buildings and/or other built environment features, and only one was an archaeological site, representing a



trash scatter. Other than the Villa Riviera and the Artaban Apartments, the nearest of these sites to the study area is the 1910-vintage Greenleaf Hotel at 63 Lime Avenue, just outside the study area boundaries. According to SCCIC records, this building has not been evaluated for eligibility in the National Register or the California Register. No prehistoric (i.e., Native American) archaeological resources have been recorded within the scope of the records search.

SCCIC records indicate that many buildings in downtown are now listed in the National Register and/or the California Register, or have been determined eligible for listing in one or both of these registers. In addition to those listed in the National Register and the California Register, nearly 200 buildings within the Long Beach city limits have been either locally designated or determined eligible for local designation, including more than 100 that have been designated officially as city landmarks.

The number of previously identified historical resources in the project vicinity, including many of recognized historic significance, attests to the high sensitivity of Long Beach's downtown area for potentially significant buildings and other built-environment features. Other than the Villa Riviera and the Artaban Apartments, however, none of these previously recorded historical/archaeological sites was located in the area that may be affected by the proposed project. Therefore, they do not require further consideration during this study.

POTENTIAL HISTORICAL RESOURCES WITHIN THE STUDY AREA

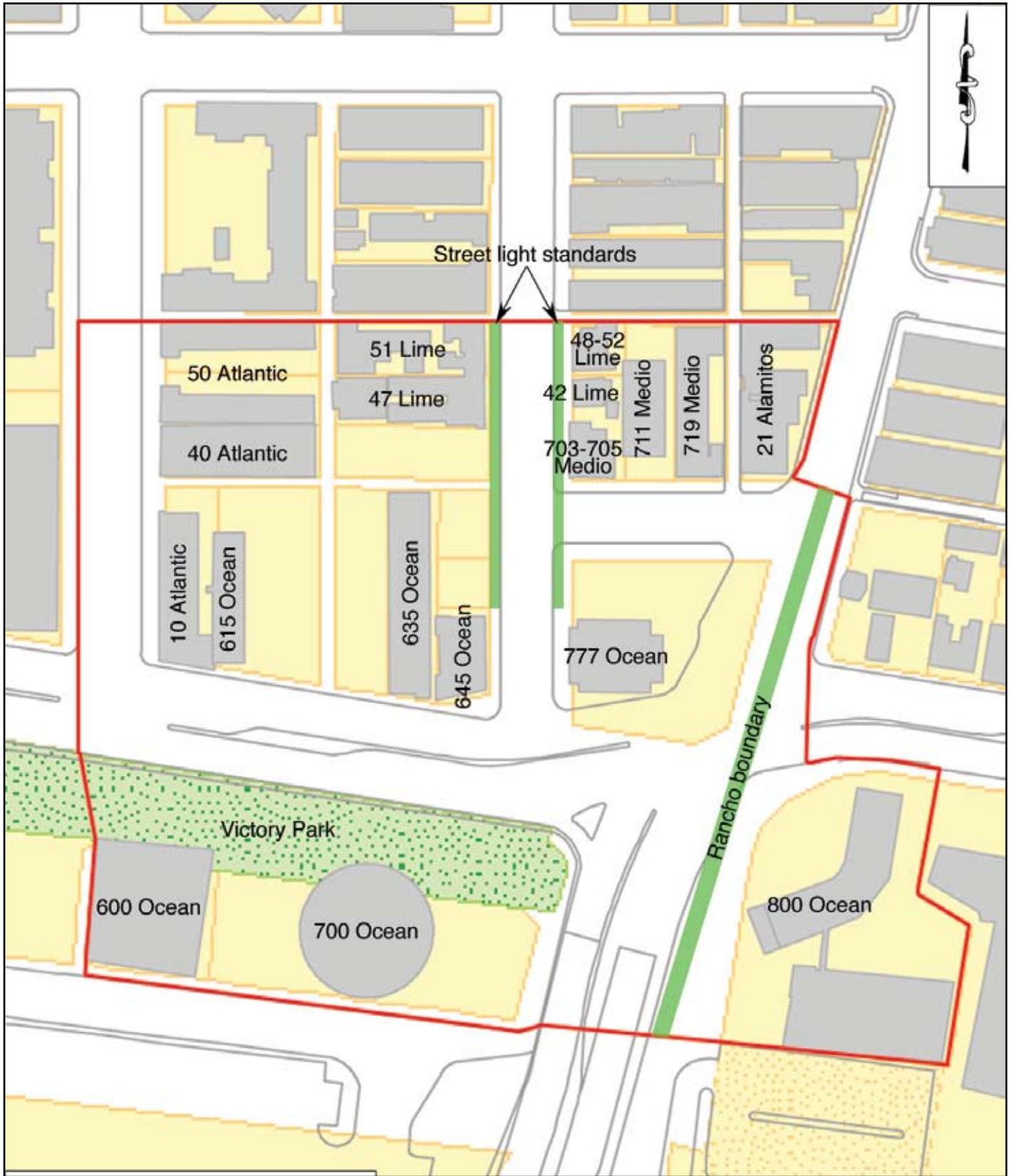
Situated on a major thoroughfare across downtown Long Beach and approximately one block from the shoreline, the study area is surrounded by a mix of historic and modern office, commercial, and multi-unit residential buildings. The study area itself hosts a total of 18 buildings or groups of buildings of similar nature. Fourteen of these date to the historic period (i.e., pre-1962), and thus meet the age threshold for recordation and evaluation as set forth by the California State Office of Historic Preservation. Of the four buildings constructed after 1962, two were included in this study due to their apparent potential for special merit in local architectural history. The other two, an apartment building at 600 E. Ocean Boulevard (Long Beach Towers, constructed in 1963-1964) and a restaurant at 615 E. Ocean Boulevard (Long Beach Café, constructed in 1969-1970), were noted but excluded from further study. The location of each of the following sites is depicted on [Exhibit 5.7-1, *Location of Buildings in Study Area*](#).

Besides the buildings, a site of local historic interest, a group of streetscape features, and the remains of a municipal park were also encountered within the study area during this study. These features are described and discussed in further detail below, along with the 16 buildings or groups of buildings that were surveyed and evaluated as part of the study.

21 Alamitos Avenue

DESCRIPTION

This wood-framed, stucco-clad apartment building is built on an irregular plan and surmounted by a flat roof. It stands three stories tall in the front portion and two



Not to Scale



PLANNING ■ DESIGN ■ CONSTRUCTION

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SHORELINE GATEWAY PROJECT
ENVIRONMENTAL IMPACT REPORT

Location of Buildings in Study Area

Exhibit 5.7-1



stories tall in the rear portion. The south-facing primary façade is dominated by four large balconies on the upper levels, each of them with a simple, slender metal railing between low stucco walls. Similar balconies also adorn the upper portions of the south-facing walls of the rear portion.

All of the balconies are framed by wide, projecting copings and fins, creating a strong emphasis on a Modernist design theme. The theme is echoed in the rectangular open canopies over the top balconies and the rectangular copings around the windows facing the east. The lower level of the primary façade is decorated with an uncut stone veneer. Main access to the apartments is through a centered door that leads to a staircase, visible through openings in the middle portion of the façade. aluminum-framed sliding and double-hang windows provide fenestration to the building.

CONSTRUCTION HISTORY

Originally known as the Joyce Manor Apartments, this building was built in 1956 as a 16-unit apartment complex with an attached garage. It was built on the former site of the Artaban Garage, a 150x60-foot commercial garage built in 1928 by then-property owner C. D. Cody, which stood until around 1954. The building has apparently remained largely intact with few permits for alterations issued over the years. Those on file in city building records were secured by tenants for interior remodeling. For example, in 1965 Marge Leferovich of Apartment 16 relocated a wall heater, and the following year Marie Wells of Apartment 10 added a forced-air unit.

SIGNIFICANCE EVALUATION

Archival records indicate that Harris Rogers, a Long Beach building contractor, acquired this property from Earl F. Cody in 1956, shortly before the construction of the Joyce Manor Apartments. About that time, Mr. Rogers had a business office on Pacific Avenue and resided with his wife Nadyne on Maine Street. The name of C. D. Cody, the previous property owner, did not appear in a survey of 1950s local directories.

Dating to the late historic period, this apartment building is not known to be closely associated with any persons or events of recognized significance in national, state, or local history, or to represent the work of noted architect, designer, or builder. In terms of architectural, aesthetic, or artistic merits, the building does not qualify as an important example of its style, type, period, region, or method of construction. Therefore, it does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

10 Atlantic Avenue (Artaban Apartments)

DESCRIPTION

A well-known local landmark at a highly visible location, this L-shaped, eight-story apartment building was first recorded into the California Historic Resources Inventory in 1984. The site record form prepared at that time offers the following description of the Artaban:



Located at 10 Atlantic Avenue and constructed in 1922, this building is a very good example of a large-scale apartment building from the 1920/1930 era. As was common at this time in Long Beach, this building was built as cooperative apartments and included such amenities as a built-in refrigeration plant, laundry room, meeting and game rooms. The exterior of the building is concrete with many decorative touches added. There is a decorated band between the second and third floors and plain bands between each of the remaining floors. These bands are on the south and west sides of the building. The south side of the building features balconies under the center windows on the second through eighth floors and two side balconies on the seventh floor, all these balconies face the ocean. On the west side are two individual balconies on the fifth and seventh floors. Although the roof is flat, a decorative band running atop the south and west sides of the building simulates an overhanging roof. The entrance to this building is on the west side and is surrounded by a decorative arch and the recessed doorway is surrounded by a very decorated entrance. The lobby of the building is very beautiful and well maintained, the ceiling is a very colorful fresco with many details. The mantle around the fireplace shows scenes of Artaban travelers looking for Jesus. (View 1984:1)

During the field survey, it was noted that this building remains largely intact as described above. However, as can be expected in a building of this vintage, many of the windows were replaced at an unknown time. Evidently, the apartments were originally fenestrated with wood-framed, two-pane picture windows flanked by narrow, wood-framed casements, some of which are still extant. A large number of these have been replaced with aluminum-framed, one-pane picture windows and aluminum-framed double-hungs.

CONSTRUCTION HISTORY

As a designated City landmark, the construction history of the Artaban is well documented in City records. Built in 1922, it was among the city's first multi-storied residential building. It was designed by architect Charles McKenzie and constructed by contractors Wallace and Bush. City permit records since 1988 indicate a number of repairs to deteriorating features such as plumbing, electrical wiring, and planters, as well as minor interior alterations. Although replacement windows abound in the building today, no major alterations to the building are evident in archival records.

SIGNIFICANCE EVALUATION

While nominating the Artaban Apartments for City landmark status in 1985, the City of Long Beach Cultural Heritage Committee determined that the building met Criteria C and I, as outlined in Long Beach Municipal Code §2.63.050.

These particular criteria are applicable because this structure exemplifies an era of the construction of cooperative apartments and is a familiar visual feature in the downtown area. Its architectural significance stems mainly from the recessed doorway and the decorative lobby. (City of Long Beach 1985:1)



Despite the minor alterations to its exterior features, the building continues to retain the qualities that rendered it a City landmark in 1985 and sufficient historic integrity to relate to its period of significance. Furthermore, since the development of cooperative apartments represented a pattern of events that contributed significantly to the development of Long Beach in the 1920s-1930s and helped bring about the current skyline of the downtown area, the Artaban, one of the first high-rise apartment buildings in the city, also appears eligible for listing in the California Register under Criterion 1, with a local level of significance. Therefore, it clearly meets CEQA's definition of a "historical resource."

40 Atlantic Avenue

DESCRIPTION

This rectangular, one-story office building, currently occupied by E & T Constructors, is an older poured concrete "box" with a much newer façade on the street-facing west side. This Modern-style façade features a centered, recessed entrance with aluminum-framed, tinted glass doors and windows. The north and south portions of the façade are covered with blue tiles, and the middle portion above the entrance has a smooth, white surface. The south elevation, adjacent to an alley and parking area, has painted concrete walls and recessed, steel-framed awning windows. The rear elevation has a large, vehicle-sized opening that has been partially filled with bricks and converted into two doors, flanked by a pair of windows.

CONSTRUCTION HISTORY

Historical sources indicate that this building was originally constructed in 1922 as an automobile garage for the Artaban Apartments, and was called the Artaban Garage. It served in that capacity to at least 1942, although the name by that time had become K. W. Wade Garage. After the garage was relocated to the northwestern corner of Alamitos Avenue and Medio Street, the building was converted into commercial/office use after extensive interior and exterior remodeling in 1952. Further remodeling took place in 1967, around the time when prominent local architect Kenneth S. Wing, Sr., and his firm, Wing and Associates, moved into the building. The present façade, typical of Wing's architectural designs from that period, is probably the result of the 1967 remodeling.

SIGNIFICANCE EVALUATION

Archival records indicate that the Artaban Garage was originally owned by Jesse G. Van Possum and George Sckenurr, neither of whom appears in local directories of the period. Later owners of the property included H. D. Henderson and William Duckworth, First Securities Company, and Assets Corporation before Kenneth S. Wing, Sr., and Clare Hamman, an independent insurance saleswoman, acquired the property around 1940. Wing, however, did not occupy the building during the 1940s-1950s, but had his architectural practice elsewhere in the City.

After it was converted into commercial/office use in 1952, the first tenants in the building included the Charm Unlimited School and the Otis Ted Majorette Studio. By



the early 1960s, the building was used as a dental office. According to research previously conducted:

It was in the late 1960s that the Wings [Kenneth S. Wing, Sr., and his son Kenneth S. Wing, Jr., also an architect] decided to relocate their architectural firm (for a third and last time) to the building located at 40 Atlantic Avenue. From the early 1970s onward the building housed not only Wing's architectural practice, but was also shared by an insurance company and nursing registry. ... By the early 1980s, the subject property was being used as the headquarters of a chemical waste company. In the years to follow, the building also housed an employment placement company called PIP Personnel Services.

In the meantime, after the death of Kenneth S. Wing, Sr., in 1986, Kenneth Wing, Jr., continued to work in the building until his own death in 1995.

Today, this building is in good condition and the attractive Modern-style façade is closely identified with the most notable period in its history, when it served as the office of Kenneth S. Wing, Sr., one of the most influential Long Beach architects, during the late 1960s and the 1970s. The design of the façade clearly reflected Wing's architectural philosophy. Consultation with local historic preservation groups demonstrates that there is a strong awareness of the building's association with Wing and his son, Kenneth S. Wing, Jr., among members of the preservation community.

Because of the relatively short period of occupancy by the Wings and the fact that it dates only to the 1960s-1970s, this building does not appear to meet the criteria for listing in the California Register of Historical Resources. However, as the last location of the architectural practice of Kenneth S. Wing, Sr., it demonstrates sufficient local historic interest to appear eligible for designation by the City of Long Beach as a landmark and, through the well-preserved main façade, retains a high level of historic integrity to relate to the period of significance.

50 Atlantic Avenue

DESCRIPTION

Located at this address is a motel complex currently operated as a Rodeway Inn. The complex consists of two flat-roofed, two-story buildings, each built on an elongated L-shape plan, connected at the western end by a canopy over the driveway. Both buildings feature aluminum-framed windows of recent origin and wrought-iron railings along the exterior corridors and stairways. The west-facing primary façade, which sports several evenly spaced bays with arched tops on the upper level and faux-marble engaged columns on the lower level, is clearly a modern construction.

CONSTRUCTION HISTORY

Built in 1952 and called the At-Ocean Motel in 1955, this motel originally had a total of 18 units. The twin buildings were designed by architect Vern Hedden of Hedden



and Shelley, and executed by A. H. Ormsby of the Atlantic Building Company. A. H. Ormsby's office in 1951 was located at 709 ½ E. First Street in Long Beach. Subsequent names of the motel, if any, did not appear in local directories.

A small portion of the building was repaired after a 1963 auto collision. Later alterations include the 1985 addition of a manager's office and bedroom, which was designed by Kenneth S. Wing, Jr., and the addition of a canopy over the driveway. In 1999, 32 windows were replaced, and in 2002, Unit No. 122 was modified for disabled access.

SIGNIFICANCE EVALUATION

Historical sources indicate that Ruth Foley was the property owner at the time of construction and a resident of building. She became co-owner with Leslie C. Foley around 1959, and in 1960 the property was deeded to Robert M. Hendon and M. Marge La Branch.

None of the property owners identified above is known to have attained recognized significance in history, nor have any important historic event, either a specific event or a pattern of events, been documented in association with the property. The motel itself demonstrates no particular architectural, aesthetic, or artistic merits, and indeed resembles a modern construction after the 1985 remodeling. The 1985 addition to the front, designed by Kenneth S. Wing, Jr., is essentially utilitarian in nature and does not appear to express any particular designed philosophy or ideals. Therefore, this property does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

42 Lime Avenue

DESCRIPTION

This modest vernacular residence, located on the rear portion of the parcel that also hosts the apartment building at 703-705 Medio Street, is a wood-framed structure with a roughly rectangular footprint. The low-pitched cross-gable roof is sheathed with composition shingles and has very narrow eaves. The exterior walls are clad with narrow clapboard in the main façade and with vertically grooved wood panels on the sides. The west-facing main façade features a small entry porch with wood picket railings and a bay window with a large, aluminum-framed fixed window flanked by two aluminum-framed double-hungs. Although the windows are evidently of modern origin, the original broad, flat window trim remains in place.

CONSTRUCTION HISTORY

Historic maps indicate that this 710-square-foot residence was constructed sometime between 1908 and 1914. Since 1923, it has shared the lot with an apartment building at 703-705 Medio Street. This residence has apparently remained largely intact with few recorded changes or alterations over the years. One permit for this address was issued in 1982 to Arnold Gladden to re-partition interior walls in order to create storage space.



SIGNIFICANCE EVALUATION

Philander Hatch, who was president of the National Bank of Long Beach and vice president of the Long Beach Savings and Trust Co., was the owner of the property in 1917. John C. Farnham became owner around 1920. At that time he was the manager of Silverwood's, a men's clothing store that he later became proprietor of, changing the name to Farnham's. Located at 124 Pine Avenue, Farnham's was one of several similar stores, including Buffum's, clustered near the intersection of Pine and Broadway in the late 1920s.

Farnham and his family remained owners of the property until the 1950s, and lived for a time in the adjacent apartment building. After his death, Marvin A. and Pauline T. Shartzer acquired the property around 1958. Residents of this single-family dwelling included H. G. Quayle in 1939-1940. His occupation was not noted.

None of the persons identified in association with this residence is known to have attained recognized historic significance, nor have any important historic events been documented in association with this residence. In terms of architectural, aesthetic, or artistic merits, the building does not qualify as an important example of its type, period, region, or method of construction, or represent the work of prominent architect, designer, or builder. Therefore, this building does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

47 Lime Avenue

DESCRIPTION

The apartment complex located at this address consists of two separate buildings. The front building is a U-shaped one- and two-story structure that wraps around a narrow, tile-paved center court. The front portion of this wood-frame, stucco-clad building, facing east and standing two stories tall, encompasses almost all of the stylish and decorative elements in the building's design, and the rear, one-story portion of the building is largely utilitarian in appearance.

The symmetrical principal façade is focused on a centered main entrance, which opens to a breezeway and leads to the court. It is sheltered by a ceramic tile-covered pent roof resting on shaped rafters and braces, as are the three windows on the upper level. The two lower-level windows on either side of the entrance sport cloth awnings instead. Each of the tripartite windows in the façade comprises a wood-framed picture window flanked by two aluminum-framed double-hangs. Other windows in the structures include both wood-framed and aluminum-framed double-hungs. The front and rear ends of the flat roof over the two-story portion of the building feature projecting cornices, slightly more ornamental in the front.

The rear building in the complex is a one-and-a-half-story Neoclassical cottage of wood-frame construction. Its medium-pitched front-gable roof, covered with composition shingles, ends in wide, boxed eaves. The exterior walls are clad mainly with clapboard siding, while a large, gabled dormer is clad with wood-shingles.



Except for a lean-to in the rear, the building is rectangular in shape. The front façade, almost entirely obscured by the other building in the complex, consists of a bay window and a relatively large porch supported by square wooden posts. Some wood-framed casement windows are observed in the building, but most of the windows are now aluminum-framed double-hangs and sliders.

CONSTRUCTION HISTORY

A single-family dwelling was first noted at this location between 1902 and 1905, and was eventually moved to the rear portion of the lot to make room for the construction of a nine unit, 4,593-square-foot apartment building around 1913. Called St. Ambrose Court in 1923 and through at least 1938, the apartment complex apparently has undergone no major alterations. New heating units were installed in 1955, and in 1972, a stove and refrigerator were placed in a snack room on the premises.

In 1979, a permit to repair fire damage noted there had been no “structural damage.” Another fire sometime around 1985 apparently caused minor damage to Units 12, 15, and 19. In December 2001, unspecified repairs were required by the City.

SIGNIFICANCE EVALUATION

Thomas Wall acquired this property from John Baker around 1905, and in 1913 Emily Wall became owner. Directory information from 1907 lists 47 Lime Avenue as the address of Mrs. S. E. Findlay’s furnished rooms, with the Walls’ residing at 1105 Alamos Avenue. Other property owners during the historic period include Oscar Block; Peter L. Christenson, a longtime owner of Christenson Auto Supply on American Boulevard (now Long Beach Boulevard); Charles D. Costas; Preston G. Baker; Louise Pelletier, who changed the name of the complex to Pelletier Court; and Bernice Becker, who retained the property at least well into the 1960s.

Becker changed the name of the property to Bomberger Apartments sometime around 1957, apparently after she married Edgar Bomberger. A survey of local directories yielded no further information on the Wall family, Block, Costas, or Baker.

None of the property owners identified above is known to have attained recognized significance in history, nor have any important historic events been documented in association with this property. Neither of the two buildings in the complex demonstrates any particular architectural, aesthetic, or artistic merits. Small-scale, Prairie- and Craftsman-influenced apartment buildings, characterized by symmetrical façades with centered entrances and a liberal application tripartite windows, and Neoclassical-style residences were both very common in Long Beach’s downtown area during the early 20th century, and survive in large numbers today, as the records search results illustrate. The two specimens on this property do not show any special qualities beyond the ordinary. Therefore, they do not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, either individually or collectively, and do not meet CEQA’s definition of a “historical resource.”



48-52 Lime Avenue

DESCRIPTION

The building at this address is a two-story, irregularly shaped triplex. The woodframe, stucco clad building is surmounted by a low-pitched hip roof, which is covered with composition shingles and has very narrow eaves. Windows in the vernacular building are predominantly wood-framed double-hungs, except for a large glass-block window over a painted stone planter. Similar stone work is also observed in the sidewalk in front of the building. An exterior stairway in the main façade, lined with wrought iron railings, leads to a small balcony, which serves as both an entry porch for the lower-level unit and the main access to the two upper-level units. A wooden balcony with a metal roof and wood railing is located on the rear (eastern side) of the building.

CONSTRUCTION HISTORY

Built in 1939, this two-story, three-unit dwelling was constructed by contractor John Dallas of Long Beach. It apparently has received little alteration, with the 1961 installation of new heaters being the only recorded work after the initial construction.

SIGNIFICANCE EVALUATION

Joseph C. Hadley was identified as the property owner in 1939, at which time he was the manager of Truck-A-Way Company. His wife Clara became the sole owner around 1942, followed by Lulu F. Corey in 1943, and Edward W. Brandhorst the following year. Irene Argeris acquired the property around 1947. From that time until at least 1961, the building evidently was occupied by members of the same family, including Gus Argeris, who in 1957 was an engineer at Ford Motor Company. Other family members who resided in the dwelling include John Argeris and Irene Argeris' husband, Trifon L. Collias, who in 1957 was a bartender at the Sea Grotto in Long Beach.

None of the owners and occupants of the building listed above has been identified as a person of recognized historic significance, nor have any important historic events been documented in association with this residence. A vernacular structure with barely a hint of influence from the once-popular Streamline Moderns and Spanish Eclectic styles in its exterior design, this triplex does not represent the work of influential architect, designer, or builder, or demonstrate any other architectural, aesthetic, or artistic merits. Therefore, it does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

51 Lime Avenue

DESCRIPTION

This apartment complex consists of a U-shaped two-story building in the front and an irregularly shaped one-story building in the rear, both of wood-frame construction and with stucco cladding. The flat roof of the two-story building is accented by a



front-facing shed roof in the middle portion of the symmetrical, east-facing primary façade, which is covered with ceramic tiles and sports exposed rafters. A matching pent roof over the main entrance rests on a square wooden beam supported by two buttresses. These buttresses, along with the slightly projecting “towers” at the ends of the façade and the decorative beams protruding from the walls bear the roofline, give the building a fortress-like appearance and an exotic flair.

The main entrance has a paneled wooden door of modern origin, flanked by a pair of narrow sidelights. It is accompanied by wrought-iron railings on either side of a set of concrete steps and wrought-iron light fixtures set in the buttresses. The main façade also include four tripartite windows with aluminum-framed double-hungs on the sides. The two lower-level windows are adorned with wooden planters supported by square wooden beams protruding from the wall. Other windows in the building are predominantly wood-framed double-hungs. The rear, one-story building is utilitarian in appearance, and lacks any notable stylish elements.

CONSTRUCTION HISTORY

According to property records, a 342-square-foot structure and a seven-unit, 3,370 square foot apartment building with garages were both built on this parcel around 1922. In 1946, two of the garages were converted to a living room and bathroom, and three years later an 11x16-foot addition was built. Heaters were installed in 1957, and in 1960 another of the garages was converted to a utility room. Fire damage to the remaining garages was repaired in 1971. A bedroom and bath addition was completed on the smaller building in 1951.

SIGNIFICANCE EVALUATION

Florence N. Negley, owner of the parcel when the buildings were built, operated the property as the Negley Apartments. After Rivers and Marie Mansker acquired the property around 1938, it became the Wilson Apartments, but by 1951 was called the Mansker Apartments. In 1938, Marie Mansker was the manager and Rivers was a clerk of the neighboring St. Ambrose Apartments at 47 Lime Avenue, where they also lived until they became owners of this property. They remained owners until at least 1963.

None of the property owners identified above is known to be of recognized significance in national, state, or local history, nor have any important historic events been documented in association with this property. Neither of the two buildings in the complex demonstrates any particular architectural, aesthetic, or artistic merits. Like its next-door neighbor at 47 Lime Avenue, this small-scale apartment complex belongs to a property type that was very common during the early 20th century and is well represented among recorded historic-period building in downtown Long Beach, and this specimen does not possess any unique or special characteristics. Therefore, it does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA’s definition of a “historical resource.”



703-705 Medio Street

DESCRIPTION

This Spanish Eclectic apartment building is a rectangular-shaped, three-story wood-frame structure with a flat roof and stucco wall cladding. Notable stylish elements in its exterior design include arched window openings on the top floor, wrought-iron balconies in the middle portion of the south-facing main façade, wrought-iron light fixtures beside the front entrance, and wrought-iron and perforated stucco balconets defined by engaged columns in the western façade, which faces Lime Avenue. An arched gate attached to the east side of the main façade further emphasizes the Spanish theme in its appearance.

The southwestern corner of the building is truncated on the two upper levels, allowing the placement of a small Mission parapet at the top, an oval opening with vertical vents, two windows, and a triangular balcony with wrought-iron railings. All of the windows are now aluminum-framed sliders and double-hungs. A striped cloth awning adorns the recessed main entrance, echoed by a similar awning over the third-floor balcony. An exterior stairway of wood construction is attached to the rear of the building.

CONSTRUCTION HISTORY

This 6,636-square-foot, six-unit apartment building was constructed in 1922 by designer and builder C.T. McGrew and Sons. Since then, the building has apparently remained virtually intact with no major alterations documented. In 1965, a storage room was added in the rear of the building, between this building and the residence at 42 Lime Avenue. In 1976 a fireplace was installed in Apartment No. 5.

SIGNIFICANCE EVALUATION

This apartment building is located on the same parcel as the single-family residence at 42 Lime Avenue. The ownership history of this building, therefore, is identical to that of its smaller companion.

Despite the minor alterations in the form of window replacement, this building, the finest example of an early 20th century mid-sized apartment development in the study area, retains excellent historic integrity in relation to its construction date and to its original design by noted local builder/designer C. T. McGrew. The truncated corner of the building and the ornamental details associated with it, in particular, is reminiscent of the Ebell Club and Theater, a well-known example of McGrew's large body of work in Long Beach. In addition, this very handsome building has long been a familiar visual feature in the neighborhood. For these reasons, the building appears eligible for designation by the City of Long Beach as a landmark under Criteria F and I, although its level of significance falls short of eligibility for the California Register of Historical Resources. Therefore, it qualifies as a "historical resource" under CEQA provisions.



711 Medio Street

DESCRIPTION

This two-story, Modern-style apartment building is constructed on a rectangular plan and is surmounted by a dual-pitched, front-facing gable-on-hip roof with exposed rafters and fascia boards under the widely overhanging eaves. The wood-frame structure is clad mostly with stucco, with vertically grooved plywood panels covering much of the south-facing primary façade. The façade features a pair of metal-framed sliding doors on the upper level, each adorned with a wooden balconet, and a wood-framed double glass door on the lower level. The gable ends are filled with louvered vents.

The west side of the building sports an exterior corridor sheltered by the wide eave, from which an exterior stairway leads to a wooden arbor and the gate in the wrought-iron fence, which is mostly concealed by a lush wall of bamboo and other vegetation. Dark-painted wooden beams in the façade echo those used in the construction of the arbor. On the east side of the building are a series of private balconies. Fenestration in the building consists mainly of aluminum-framed sliding windows. Although relatively plain and unadorned, the overall appearance of the building evokes a tropical theme with a strong Asian-Pacific emphasis.

CONSTRUCTION HISTORY

Architect and property owner Jules Brady, of noted Long Beach architectural firm Killingsworth, Brady, and Smith, secured a permit in April 1961 to demolish an existing building to make way for this 5,378-square-foot, 10-unit apartment building. He contracted David Perrin, Inc., for the construction. The building apparently has remained virtually unaltered since then. A permit to repair fire damage in Apartment G was issued in 1977, and another to repair minor damage from an electrical fire in the attic was issued in 2003.

SIGNIFICANCE EVALUATION

After Jules Brady, Bessie F. Brady became the property owner in 1963, followed by Gerald A. Evers et. al. in 1964. J. Anderson was identified as the owner on the 1977 permit. The firm of Killingsworth, Brady, and Smith, as mentioned above, became one of the best-recognized architectural practices in Long Beach under the helm of Edward A. Killingsworth, and is credited with a large number of projects around the world. There is no evidence that this building, likely designed by Jules Brady, is considered an important example of the prolific firm's works, but it appears unusual, if not unique, in that body of works in its tropical/Asian-Pacific character, possibly a reflection of the firm's experience in Hawaii, South Korea, and Indonesia.

All things considered, this building does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource." However, as a property of potential local historical interest due to its association with Jules Brady, it appears to warrant special consideration in local planning.



719 Medio Street (Douglas Apartments)

DESCRIPTION

This two-story apartment building, known as Douglas Apartments, is a wood-framed, stucco-covered structure with a flat roof and a side-facing U-shape plan. The front portion of the building is decorated with three darker horizontal bands that extend around the corners, the two lower ones containing the windows on both levels and four raised horizontal grooves each. The horizontal lines, coupled with the rounded wall corners at the front entrance, give the simple façade a touch of Streamline Moderne influence.

The main entrance, set off-centered in the south-facing, asymmetrical façade and under a metal-covered canopy, opens to a breezeway. The inside court of the building features exterior corridors and stairways with steel-pipe railings. Windows in the building are predominantly aluminum-framed sliders.

CONSTRUCTION HISTORY

Archival records indicate that this 26-unit apartment building was designed by H. Alf Anderson and constructed in 1941, originally named Dobson Apartments for owners John and Lecty Dobson. It apparently has remained large unaltered. Other than heater installations in 1953, no other building permits associated with the building were found.

SIGNIFICANCE EVALUATION

Lecty Dobson became sole owner of the property in 1953, and around 1958 it became part of the estate of John H. Dobson. In 1942, H. Alf Anderson was a local architect with an office at 30 Pine Avenue and a residence on East Sixth Street. That same year, Florence Shaver was listed as the manager of Dobson Apartments. No further information was found regarding the Dobsons.

In summary, no persons or events of recognized historic significance have been identified in association with this apartment building, nor does the building exhibit any special architectural, aesthetic, or artistic merits. H. Alf Anderson was evidently a local architect of little note, and no other individuals were identified in the design and construction of the building. Based on these considerations, the building does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

635 E. Ocean Boulevard

DESCRIPTION

This two- and three-story apartment building is rectangular in shape and has a flat roof. The exterior walls of the wood-frame structure are covered with stucco on the rear portion and with wide, horizontally grooved aluminum siding on the front portion, with a narrow strip of stone veneer at the bottom of the south-facing main façade.



The asymmetrical façade features a series of projections and a total of six multi-paned ribbon windows with fixed middle sashes flanked by casements. The recessed central bay includes two balconies with rounded corners and metal railings, a fire escape, and a glazed front door, and has board-and-batten and stone accents.

The west elevation, adjacent to a large parking area, has numerous multi-paned, steel-framed casement, hopper, and fixed windows. Each of these windows has a painted semicircle above it, creating the illusion of a slightly projecting arch or awning. The rear elevation has a modest Western False Front-style parapet and includes five multi-paned casement windows with similar “arches,” as well as an external, metal staircase leading to a recessed door on the second floor.

CONSTRUCTION HISTORY

This 34-unit apartment building was constructed in 1941 by Long Beach contractors Odmak and Son. It was designed by architect Victor E. Siebert. Although much of the materials used in the main façade appear to be of much later origin, no major alterations are documented in the City’s building safety records. Archival records only indicate that unspecified repairs were made in 1978, apparently in response to City notification of building code violations.

SIGNIFICANCE EVALUATION

Edward A. Geissler was listed as the property owner when this building was constructed. Around 1944, Forrest and June Palmateer became the owners and remained so through at least 1963. The builder of the structure, Odmak and Son, was a firm led by E.T. and Harold T. Odmak, which had an office on Gladys Street at the time of the construction. The firm appears to be of little prominence in the architectural history of Long Beach or elsewhere. A survey of local directories yielded no further information regarding Geissler or the Palmateers.

The designer of the building, Victor E. Siebert, was apparently an architect of some renown in Walla Walla, Washington. In 1912, Siebert and his former preceptor Henry Osterman established the firm of Osterman and Siebert, and in time became known as Walla Walla’s foremost architects. The firm, or the two partners individually, is credited with many notable buildings in the Walla Walla area, including at least five that are listed in the National Register of Historic Places. Outside the Walla Walla area, however, Siebert appears to be virtually unknown. In any event, there is no evidence that this building occupies a notable place in the architect’s long and prolific career.

Since no persons or events of recognized importance have been identified in close association with its history, this building does not appear eligible for listing in the California Register of Historical Resources or for local designation. Therefore, it does not qualify as a “historical resource.”



645 E. Ocean Boulevard

DESCRIPTION

This three-story apartment building is rectangular in shape and has a flat roof with a parapets. It is covered primarily with stucco, but has a stone veneer on the lower-level façade. The building sports groups of four narrow, low-relief bands on each level, which give it a horizontal emphasis evocative of the Streamline Moderne style. The south facing principal façade has a recessed central bay with two metal balconies that extend over the main entrance, which is surrounded by the stone veneer. Evenly spaced across the top of the façade there are three vents, each in a pattern of two square holes above and below a narrow rectangular hole.

Fenestration in the building consists of wood-framed fixed, double-hung, and casement windows, as well as aluminum-framed sliding windows. Tripartite windows are found on all three levels at either end of the principal and the eastern façades, but the ones at the southeastern corner of the building have been significantly altered.

CONSTRUCTION HISTORY

Although no permit was found for its original construction, this building was evidently constructed around 1910. By 1914, a three-story apartment building was known to be present at this location, with a single-family residence behind it. It was likely remodeled after the 1933 Long Beach earthquake, when the Art Deco and Streamline Moderne styles became popular. In 1954 and 1981, permits for 20 fire ladders and chimney vents, respectively, were issued. Unspecified repairs were made in 1978, apparently in response to City notification of building code violations.

SIGNIFICANCE EVALUATION

At the time of the building's construction, William Blackwood and William A. Preston were listed as the owners of the property. Around 1928, Una V. Mayhill became the owner, followed by Gladys Harris about ten years later. Harris remained owner until at least 1958. A survey of local directories yielded no information on Blackwood, Preston, Mayhill, or Harris.

Despite extensive research, the CRM Tech study found no evidence that the building is associated with persons or events of recognized significance in national, state, or local history. It does not qualify as an important example of its type, period, region, or method of construction, nor does it express any ideals or design concepts more fully than the numerous other similar structures in the City of Long Beach. In addition, the building is not known to represent the work of a prominent architect, designer, or builder. Therefore, it does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."



700 E. Ocean Boulevard (International Tower)

DESCRIPTION

Located at this address, formerly 660 E. Ocean Boulevard, is one of the best recognized icons of modern architecture in Long Beach, the circular-shaped, high-rise International Tower. This unique building is described by Cara Mullio and Jennifer Volland in their popular 2004 survey of famous buildings in the city, *Long Beach Architecture: the Unexpected Metropolis*, as follows:

Situated across the street from the Villa Riviera, the International Tower provides a striking contrast to the city's more traditional architecture. In fact, another old vestige of the beachfront, the El Mirador Hotel, was cleared to make way for its erection. The shape of the 32-story circular structure drew a great deal of attention while under construction. A July 1964 article in the Press-Telegram predicted it would be "one of the most unusual structures ever erected here." More recently, it has been referred to by locals as the "beer can."

The International Tower claimed to be the tallest prestressed-concrete structure in the world. An intricate web of steel formed the 130-foot diameter foundation and, in total, more than 1,000 tons of reinforcing bars were used to strengthen the foundation mat, floor slabs, and inner- and outer-core walls. It was built by the slipform method, in which wooden forms were airlifted to position and the concrete was poured. Operating 24 hours a day, the process allowed the tower to rise about one-foot an hour and form completely in two weeks.

The initial plans called for commercial space on the bottom floors and 204 residential units composing 25 floors of eight apartments plus one floor containing four penthouses. The exterior consists of a glass-curtain wall, recessed to form continuous balconies, with unobstructed views in every direction. Shortly after the grand opening, owner Henry Sassoon considered converting the tower into an apartment hotel because of lack of tenants. He also proposed a revolving restaurant atop the building. Neither was realized. In the mid-1980s, the International Tower was sold and approved for condominium status. (Mullio and Volland 2004:218)

During the field survey, it was noted that the interior of the building had undergone extensive remodeling in recent years, but the exterior features remained essentially intact. The only notable exterior alteration is the reconfiguration and remodeling of the main entrance, which now faces the east and features a stone-lined rectangular portico, which is evidently of more recent construction.

CONSTRUCTION HISTORY

Originally named Tower Sixes, this building began construction in early 1964 on the site of the former El Mirador Hotel. Property owner and developer Henry Sassoon contracted architects Carl B. Troedsson and Charles Boldon, along with structural engineering firm T.Y. Lin and Associates, for its design. A swimming pool was



installed in 1966 and in 1967 offices were added, although it is not clear if these were interior conversions or new additions to the building. In 1971 the 6th, 11th and 14th floors were shifted to commercial use. LeRoy Misuraca, president of the International Tower Owners Association, recalls that the new entrance probably dates to the 1980s, when the main access to the building was moved from the north side to the east side.

SIGNIFICANCE EVALUATION

Henry Sassoon, a resident of Bel Air, built the International Tower at a cost of \$7 million dollars. Citing high vacancies rates that resulted in financial losses of \$2 million, Sassoon sold the building in August 1966 to California Federal Savings and Loan. International Tower, Ltd. became the titleholder in 1967. As stated above, the property was approved for condominium status in the 1980s. Tung-Yen (T.Y.) Lin was a professor emeritus in civil engineering at the University of California, Berkeley, and was considered one of the greatest structural engineers of his time. He pioneered pre-stressed concrete construction and had a profound influence on modern structural design. In 1986, Lin was presented with the prestigious National Medal of Science. A native of China, Lin died in 2003 at age 91. Although not yet 45 years old, the International Tower was surveyed and evaluated during this study due to the demonstrated interest that it commands among students of modern architectural history and technological innovation in the construction industry. Of particular note in the potential significance of the building are the following findings:

- It was once reportedly the tallest pre-stressed concrete building in the world;
- It represents a major project by Tung-Yen Lin, a well-recognized pioneer in that construction method; and
- Its unique design has made the building a well-known and prominent physical landmark at this location.

Although the entrance to the building has apparently been remodeled in more recent years, the relatively minor alterations have not compromised the most essential elements in the building's historic integrity, which lie in the overall design and construction of the tower itself. Based on these considerations, the International Tower appears to meet Criteria E, F, G, and I for designated by the City of Long Beach as a landmark, and may eventually prove to be eligible for listing in the California Register of Historical Resources once sufficient time has elapsed to allow the firm establishment of the building as a symbol of technological innovation and of its builder, Tung-Yen Lin, in his distinguished status in the history of construction technology.

777 E. Ocean Boulevard

In August 2005, PCR Services Corporation was contracted by the City of Long Beach to pursue a preliminary historical assessment of this building, partially because of a rumor that claimed it to have been designed by the firm of Killingsworth, Brady and Associates. The results of that study established that the building was in fact designed by Coppedge and Balance and Associates, "a local



design firm of little, if any, prominence in the architectural history of Long Beach or elsewhere.” Built in 1975 to house the headquarters of Harbor Bank, this Post Modern structure, now occupied by a video rental store called Video Choice, has been significantly modified. Because of its recent age and the lack of any exceptional historical, architectural, or aesthetic merits, this building shows no potential to qualify as a “historical resource,” and requires no further study.

800 E. Ocean Boulevard (Villa Riviera)

This 15-story, Chateausque-style apartment building, once the tallest building on the southern California coast, is a designated City landmark and currently listed in both the National Register of Historic Places and the California Register of Historical Resources. Therefore, it clearly constitutes a “historical resource” for CEQA compliance purposes. In the National Register registration form, the architectural characteristics and the history of this building are documented and summarized as follows:

The Villa Riviera is eligible for listing in the National Register of Historic Places under Criterion C as an outstanding example of a Chateausque style luxury apartment building. The building is widely recognized as one of the most important landmarks in the City of Long Beach, not only for the beauty of its architecture, but also for its sheer size at 277 feet and for its prominent location on the Pacific Coast. It stood as the tallest building in Long Beach until the ARCO towers were completed in the 1980s.

Street Lights and Other Streetscape Features

During the survey, six Corsican-style street light standards that evidently date to the early 20th century were observed on the segment of Lime Avenue within the study area, including two within the project site. Characterized by fluted cast-iron shafts, Corinthian capitals, square bases, and acorn-type luminaries, these street light standards are similar but by far not identical to the many “old-fashioned” light standards scattered throughout the downtown area, which appear to be of a later vintage. A cursory survey of the surrounding neighborhood revealed the presence of four more identical light standards on adjacent blocks along Lime Avenue, farther to the north. However, no light standards of this type were found elsewhere in the downtown area.

Also noted in the study area were a number of other streetscape features that appear to date to the historic period, including traffic lights, mailboxes, and parking meters. These features, however, are all of standard design and exhibit no potential for any historic value.

Due to the lack of specific documentation, the exact age of the light standards noted in the study area is unclear, but they have been estimated to date to circa 1907-1920. As mentioned above, they appear identical to the streetlights that were purchased to illuminate the nearby Naples development, and in all likelihood may have come from the same source.



Due to their uncertain historical background, these streetlight standards do not demonstrate the potential to be considered eligible for listing in the California Register of Historical Resources or for local designation. Therefore, they do not meet CEQA's definition of "historical resources." However, as possibly the oldest surviving street lights in Long Beach's downtown area, they retain sufficient local historical interest to warrant some special consideration in local planning.

Boundary between Rancho Los Alamitos and Rancho Los Cerritos

Alamitos Avenue, on the eastern edge of the study area, runs along the line dividing two former Mexican land grants, Rancho Los Alamitos and Rancho Los Cerritos, on which the bulk of the City of Long Beach is now located. As previously stated, both of these ranchos were parts of a Spanish concession awarded to Juan Manuel Nieto in or around 1784, and both of them were later confirmed by the Mexican government in 1834 and eventually by the U.S. Government after the American annexation of Alta California in 1848. As elsewhere in California, the boundary between these two large land grants were customarily vague under Mexican rule, and was clearly delineated at this location through a series of surveys conducted by the U.S. General Land Office between 1858 and 1866.

Today, the location of the boundary is marked by a bronze plaque established by the Long Beach Parlor of the Native Sons of the Golden West at an unknown time, which stands on the southwestern corner of Alamitos Avenue and Ocean Boulevard. The rancho boundary itself, lying within the Alamitos Avenue right-of-way, retains no physical features related to the establishment of the two land grants. As a common feature throughout coastal California that is not closely associated with any historic persons or events, the rancho boundary does not retain the potential to be eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark. However, in light of the importance of Rancho Los Alamitos and Rancho Los Cerritos to the city's past, it warrants special consideration in local planning as a site of local historical interest. The rancho boundary marker, as a commemorative property with no demonstrated historic significance of its own, is not considered a potential "historical resource," as defined by CEQA.

Victory Park

In 1920, the Long Beach City Council passed a resolution to designate the ocean bluff south of Ocean Boulevard and between Hart Court and Alamitos Avenue, informally called Bluff Park among local residence, as Victory Park. It was planned that artillery pieces and other mementoes of WWI would be placed in the park, and several flagpoles were also suggested. As dedicated in 1920, the eastern end of the park lies in the southwestern portion of the study area.

In later years, like many other parks and open space areas in downtown Long Beach, Victory Park was "virtually erased by commercial and civic development in the 1970s." Today, the two buildings in that portion of the study area, the Long Beach Towers at 600 E. Ocean Boulevard and the International Tower at 700 E. Ocean Boulevard, both occupy parts of the former parkland, and the only remnant of Victory Park within the study area is the strip of landscaping between these buildings and Ocean Boulevard). Since the park essentially no longer exists in the study area,



and since the proposed project, lying across Ocean Boulevard, has no potential to affect its remnants, Victory Park requires no further consideration during this study.

5.7.2 SIGNIFICANCE THRESHOLD CRITERIA

According to Appendix G, the Initial Study Checklist, of the *CEQA Guidelines*, a project would typically have a significant impact on cultural resources if the project would:

- Cause a substantial adverse change in the significance of a historical resource as defined in *CEQA Guidelines* Section 15064.5;
- Cause a substantial adverse change in the significance of an archaeological resource pursuant to *CEQA Guidelines* Section 15064.5; refer to Section 10.0, *Effects Found Not to be Significant*;
- Directly or indirectly destroy a unique paleontological resource or site or unique geologic feature; refer to Section 10.0, *Effects Found Not to be Significant*; and/or
- Disturb any human remains, including those interred outside of formal cemeteries feature; refer to Section 10.0, *Effects Found Not to be Significant*.

HISTORICAL PROPERTIES

Under Section 106 provisions, Federal agencies, as well as state or local agencies receiving federal funding, are required to take into account the effects of their undertakings on historic properties and seek ways to avoid, minimize, or mitigate any adverse effects on such properties (36 Code of Federal Regulations [CFR] 800.1(a)).

“Historic properties,” as defined by the Advisory Council on Historic Preservation, include any “prehistoric or historic district, site, building, structure, or object included in, or eligible for inclusion in, the National Register of Historic Places maintained by the Secretary of the Interior” (36 CFR 800.16(l)). The eligibility for inclusion in the National Register is determined by applying the following criteria, developed by the National Park Service as per provision of the National Historic Preservation Act (NHPA):

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association and

- (a) *that are associated with events that have made a significant contribution to the broad patterns of our history; or*
- (b) *that are associated with the lives of persons significant in our past; or*
- (c) *that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or*



(d) that have yielded, or may be likely to yield, information important in prehistory or history. (36 CFR 60.4)

According to 36 CFR 800.16(i), “Effect means alteration to the characteristics of a historic property qualifying it for inclusion in or eligibility for the National Register.” In 36 CFR 800.5(a)(1), the criteria of “adverse effect” are set forth as follows:

An adverse effect is found when an undertaking may alter, directly or indirectly, and of the characteristics of a historic property that qualify the property for inclusion in the National Register in a manner that would diminish the integrity of the property's location, design, setting, materials, workmanship, feeling, or association. Consideration shall be given to all qualifying characteristics of a historic property, including those that may have been identified subsequent to the original evaluation of the property's eligibility for the National Register. Adverse effects may include reasonably foreseeable effects caused by the undertaking that may occur later in time, be farther removed in distance or be cumulative.

HISTORICAL RESOURCES

The purpose of this analysis is to identify any potential historical resources within or adjacent to the project site, and to assist the Lead Agency in determining whether such resources meet the official definitions of “historical resources,” as provided in the California PRC (and CEQA, in particular).

For CEQA-compliance considerations, the State of California’s Public Resources Code (PRC) establishes the definitions and criteria for “historical resources,” which require similar protection to what NHPA Section 106 mandates for historic properties. “Historical resources,” according to PRC §5020.1(j), “includes, but is not limited to, any object, building, site, area, place, record, or manuscript which is historically or archaeologically significant, or is significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California.” More specifically, *CEQA Guidelines* state that the term “historical resources” applies to any such resources listed in or determined to be eligible for listing in the California Register of Historical Resources, included in a local register of historical resources, or determined to be historically significant by the Lead Agency (Title 14 California Code of Regulations [CCR] §15064.5(a)(1)-(3)).

Regarding the proper criteria of historical significance, *CEQA Guidelines* mandate that “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” (Title 14 CCR §15064.5(a)(3)). A resource may be listed in the California Register if it meets any of the following criteria:

- (1) Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.*
- (2) Is associated with the lives of persons important in our past.*



- (3) *Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.*
- (4) *Has yielded, or may be likely to yield, information important in prehistory or history. (PRC §5024.1(c)).*

CEQA establishes that “a project that may cause a substantial adverse change in the significance of a historical resource is a project that may have a significant effect on the environment” (PRC Section 21084.1). “Substantial adverse change,” according to PRC Section 5020.1(q), “means demolition, destruction, relocation, or alteration such that the significance of an historical resource would be impaired.”

A local register of historical resources, as defined by PRC §5020.1(k), “means a list of properties officially designated or recognized as historically significant by a local government pursuant to a local ordinance or resolution.” For properties within the City of Long Beach, the City’s Cultural Heritage Commission Ordinance provides criteria for designation of “landmarks” and “landmark districts,” per *Long Beach Municipal Code* Section 2.63.050. A cultural resource may be designated as a landmark if it meets one of the following criteria:

- A. *It possesses a significant character, interest or value attributable to the development, heritage or cultural characteristics of the city, the southern California region, the state or the nation; or*
- B. *It is the site of an historic event with a significant place in history; or*
- C. *It is associated with the life of a person or persons significant to the community, city, region or nation; or*
- D. *It portrays the environment in an era of history characterized by a distinctive architectural style; or*
- E. *It embodies those distinguishing characteristics of an architectural type or engineering specimen; or*
- F. *It is the work of a person or persons whose work has significantly influenced the development of the city or the southern California region; or*
- G. *It contains elements of design, detail, materials, or craftsmanship which represent a significant innovation; or*
- H. *It is a part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif; or*
- I. *It represents an established and familiar visual feature of a neighborhood or community due to its unique location or specific distinguishing characteristic; or*



- J. *It is, or has been, a valuable information source important to the prehistory or history of the city, the Southern California region or the state; or*
- K. *It is one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type.*

Pursuant to these statutory and regulatory guidelines, “historical resources” in the project area are evaluated under both the California Register criteria and those for local designations.

Based on these standards, the effects of the proposed project have been categorized as either a “less than significant impact” or a potentially significant impact.” Mitigation measures are recommended for potentially significant impacts. If a potentially significant impact cannot be reduced to a less than significant level through the application of mitigation, it is categorized as a significant and unavoidable impact.

5.7.3 IMPACTS AND MITIGATION MEASURES

HISTORICAL RESOURCES

- **IMPLEMENTATION OF THE PROPOSED PROJECT COULD CAUSE A SIGNIFICANT IMPACT TO HISTORICAL RESOURCES WITHIN THE PROJECT AREA.**

Level of Significance Prior to Mitigation: Potentially Significant Impact.

Impact Analysis: CEQA establishes that “a project that may cause a substantial adverse change in the significance of a historical resource is a project that may have a significant effect on the environment.” (PRC §21084.1). “Substantial adverse change,” according to PRC §5020.1(q), “means demolition, destruction, relocation, or alteration such that the significance of a historical resource would be impaired.”

Of the total of 19 properties surveyed and evaluated during the CRM Tech study, five buildings meet CEQA’s definition of “historical resources,” including the Villa Riviera at 800 E. Ocean Boulevard, a City landmark that is also listed in the National Register of Historic Places and the California Register of Historical Resources; the Artaban at 10 Atlantic Avenue, a City landmark that appears eligible for listing in the California Register of Historical Resources; and the three buildings at 40 Atlantic Avenue, 703-705 Medio Street, and 700 E. Ocean Boulevard (International Tower), which appear eligible for designation as City landmarks.

In addition to these “historical resources,” three other properties, including the building at 711 Medio Street, the boundary between Rancho Los Alamitos and Rancho Los Cerritos, and the early 20th century street light standards on Lime Avenue, warrant special consideration in local planning due to their local historic value. The following analysis examines the proposed project’s potential impacts on



these eight properties, and determines whether such impacts constitute “a substantial adverse change in the significance of a historical resource.”

10 Atlantic Avenue (The Artaban). The historic significance of the Artaban Apartment stems primarily from its association with a pattern of historic events that was important in local history and secondarily from its architectural merit and its long presence as a familiar visual feature in the neighborhood. The building retains excellent integrity in the aspects of location, design, materials, workmanship, and association, which would not be directly or indirectly affected by the proposed project. Character defining features of the Artaban include its Ocean Boulevard location; rectangular massing; flat roof and cornice; exterior materials; horizontal divisions articulated by the second story cornice and by stringcourses; fenestration pattern; window detailing and materials; primary (west) entry materials, configuration and detailing; and balconies. No direct impacts to character-defining features such as demolition or physical alteration would result from implementation of the project.

The current project plan calls for the construction of a 12-story building to the northeast of the Artaban Apartments. The presence of this new building would have a visual and atmospheric effect on the Artaban Apartments integrity in terms of setting and feeling. The Artaban is urban in its placement, with the building sitting directly on the sidewalk with no setbacks or garden. Because of its corner location at the intersection of Ocean and Lime Avenue, the two primary, street-facing elevations on the west and south were the focus of the architectural design. Lack of architectural detailing and finishes clearly identifies the east and north elevations as secondary. The placement of the proposed new building would avoid visual intrusion on the Artaban’s more ornate western and southern façades, which contain essentially all of its character-defining architectural elements.

When it was constructed in 1922, the Artaban, with eight stories, would have been a noticeable feature on the skyline. However, the erection of numerous multi-storied buildings along Ocean Boulevard has diminished the presence of the building. Construction of the proposed project may intensify that effect, but would not result in new, significantly adverse impacts to character defining features such that the significance of the building would be materially impaired. Therefore, potential impacts to the Artaban that may result from the implementation of the proposed project would be less than significant, and no mitigation measures are required.

40 Atlantic Avenue. Based on the CRM Tech study results, the historic significance of the building is embodied primarily in the modern-style façade that was designed and implemented by famed local architect Kenneth S. Wing, Sr., in 1967, around the time when Mr. Wing moved his architectural design studio to this location. The remainder of the otherwise unremarkable structure, although more than 40 years old, contributes little to the significance of this property.

The project plan calls for the demolition of this building, which clearly constitutes “a substantial adverse change in the significance of a historical resource.” Recommended mitigation includes a comprehensive documentation program (including photographic recordation), a detailed written description, scaled mapping, and compilation of historical background be completed for this building prior to the commencement of the project. A commemorative plaque identifying the association



of Kenneth S. Wing, Sr., to this location is also to be established at or near the site of the building. However, the implementation of these mitigation measures would not reduce project effects to a level less than significant. If demolition or other substantial physical alterations to the building is to occur, particularly to the Kenneth Wing-era façade, the project would have a significant and unavoidable effect on a "historical resource."

Preservation of the building (including preservation of the façade of the building only) is infeasible because doing so would eliminate the required project access (including access to underground parking) from Atlantic Avenue. The building is situated so close to Atlantic Avenue that a ramp to the underground parking garage cannot be constructed without demolishing the building's façade. Nor can access on Atlantic Avenue be moved to another location. Moving the access southward would result in the demolition of a portion of the Artaban building, which is a building with substantially more historic significance than 40 Atlantic Avenue. Nor is it feasible to forego project access and egress on Atlantic Avenue. To do so would create significant and unavoidable traffic impacts.

703-705 Medio Street. The historic significance of this building is derived primarily from its outstanding architectural merit and secondarily from its long presence as a familiar visual feature in the neighborhood. Since it is located outside the project boundaries, the proposed development would not have a direct impact on the building's architectural integrity and its character-defining features. As a three-story structure located in a mixed-use area with several existing high-rise buildings and parking lots at the former sites of demolished buildings, the original setting of this building, as related to its period of origin in the 1920s, is no longer intact. The implementation of the proposed project would not further compromise the setting and feeling of this "historical resource," nor would the potential visual and atmospheric intrusion significantly affect the view of this building as a localized neighborhood landmark. Therefore, the proposed project would not cause a substantial adverse change in its significance and integrity, and no mitigation measures are recommended.

711 Medio Street. The significance of this building lies in its notable architectural design by the firm of Killingsworth, Brady, and Smith. Located adjacent to the building at 703-705 Medio Street, this building would not be adversely affected by the proposed project for the same reason discussed above. No mitigation measures are recommended for this property.

700 E. Ocean Boulevard (International Tower). The International Tower attains its historic significance through its architectural merit, especially in the aspect of technological innovation, and through its widely recognized status as a prominent physical landmark. Character-defining features of the building include its Ocean Boulevard location on the bluff overlooking the Shoreline Marina area and the Pacific Ocean; 32-story height; circular massing; reinforced concrete construction; glass curtain walls with aluminum-framed openings; continuous metal-railed balconies; and flat roof with penthouse. Since it is located outside the project boundaries, no direct impacts to character-defining features, such as demolition or physical alteration would result from implementation of the proposed project. The building may be subject to indirect effects to its setting.



The construction of the 21-story, 233-foot stepped slab building and the 12-story, 124-foot building across Ocean Boulevard would impose some visual affect on the view of the 27-story (above-ground), 278-foot International Tower, but such affect would be localized to views from the north and northeast. Most importantly, the new buildings would not block the primary vantages along Ocean Boulevard and Lime Avenue, which according to the project plan would be vacated for the construction of a landscaped paseo. Based on these considerations, the proposed project's potential indirect effect on this "historical resource" would not constitute a substantial adverse change in its significance and integrity since the qualities that convey the significance of the building would not be materially impaired, and the building would continue to convey the reasons for its significance. Therefore, potential impacts to the International Tower that may result from implementation of the proposed project would be less than significant. No mitigation measures are recommended.

800 E. Ocean Boulevard (Villa Riviera). The Villa Riviera is listed in the National Register of Historic Places under Criterion C for its architectural design, and is a designated City of Long Beach landmark, eligible not only for its architecture but also for its role as "an established and familiar visual feature of a neighborhood or community due to its unique location or specific distinguishing characteristics. Similar to the International Tower, the Villa Riviera would not receive any direct impacts to the character-defining features such as demolition or physical alteration that would result from implementation of the proposed project. Primary vantage points of the Villa Riviera are obtained from the east and west, along Ocean Boulevard, from the north on Alamitos Avenue and from the south on Shoreline Drive. As in the case of the International Tower, the construction of a 22-story, 284-foot residential tower on the northwestern corner of Alamitos Avenue and Ocean Boulevard would bring about some visual affect to the Villa Riviera, but would not affect the primary vantages from the main thoroughfares. There are numerous buildings of equal or greater height than the Villa Riviera existing on Ocean Boulevard, including the International Tower, immediately to the west. The role of the Villa Riviera as the tallest building on the horizon no longer exists, although its commanding presence is still visually and physically evident. Construction of the Gateway Tower would not significantly affect the perception of the Villa Riviera from these vantage points. From the west, the Gateway Tower would intrude into the north portion of the vista of the Villa Riviera, obscuring the northern edge of the building and roof. The effects of the intrusion could be minimized by design of the project including siting of the Gateway Tower so as to step back from the corner, perhaps as an echo of the V-shaped plan of the Villa Riviera or design of the shaft of the Gateway Tower so as to step back in increments on the upper stories, revealing the upper edge and roofline of the Villa Riviera.

However, even with the intrusion into the vista from the west that would result from the project as currently proposed, the significance of the Villa Riviera would not be significantly impaired, and the property would retain its listing in the National Register of Historic Places and California Register, as well as its local landmark status. Therefore, the project would not cause a substantial adverse change in the significance and integrity of the Villa Riviera and no mitigation measures are recommended.



Street Lights. As stated above, two of the six early 20th century street light standards noted in the study area are located within the project boundaries, on the west side of Lime Avenue. Character-defining features of this historical resource include their regular placement in the parkway or sidewalk in proximity to each other; cast-iron square bases, fluted shafts and ornamental capitals; and single, acorn-shaped luminaries. At the present time, the proposed project plan is unclear as to the future disposition of these two light standards, and the implementation of the project may have an adverse effect on these historic features. Removal would materially impair the significance of the historical resource as a whole and the two affected streetlights individually. Therefore, implementation of the proposed project could cause significant impacts to historical resources. The other four light standards in the study area, however, would not be affected. Mitigation measures for the two light standards that would be affected have been identified.

Rancho Boundary. As a symbolic site with no physical components, this historic site of local historic interest would receive no effect from the proposed project. No mitigation measures are recommended.

Summary of Conclusion

As stated above, among the five properties that constitute “historical resources” under CEQA provisions and the three that warrant special consideration in local planning, the building at 40 Atlantic Avenue would be adversely affected by the proposed project, and two of the six street light standards noted in the study area may be affected. Although mitigation measures are recommended, the impact to 40 Atlantic Avenue would remain significant and unavoidable.

Mitigation Measures:

- CUL-1 Although the impacts from demolition of a historical resource cannot be mitigated to below the level of significance, the project applicant shall require and shall be responsible for ensuring that comprehensive data recording and documentation of the Wing Building are completed prior to issuance of any demolition or grading permits. The documentation shall be in the form of a Historic American Buildings Survey (HABS) Level II and shall comply with the Secretary of the Interior’s Standards for Architectural and Engineering Documentation. The documentation shall include large-format photographic recordation, detailed written description, sketch plan, and compilation of historic background research. The documentation shall be completed by a historian or architectural historian meeting the Secretary of the Interior’s Professional Qualification Standards for History and/or Architectural History. The original, archival-quality documentation package shall be deposited with the City of Long Beach Historic Preservation Office in the Department of Planning and Building. Copies of the documentation on archival-quality paper shall also be provided to the City of Long Beach Public Library; the library of California State University, Long Beach; the Kenneth S. Wing, Sr. archives housed in the Architecture and Design Collection at the University Art Museum, University of California at Santa Barbara; the Long Beach Heritage; Historical Society of Long Beach and the California



Office of Historic Preservation. Completion of this mitigation measure shall be monitored and enforced by the City of Long Beach.

- CUL-2a The project applicant shall require and be responsible for the production and placement of a commemorative plaque memorializing the association of Kenneth S. Wing, Sr.; Kenneth S. Wing, Jr.; and the architectural firm of Wing and Associates with the 40 Atlantic Avenue location. The plaque shall be placed at or near the site of the existing building. Completion of this mitigation measure shall be monitored and enforced by the City of Long Beach.
- CUL-2b Within one year of project approval and prior to the issuance of demolition or grading permits, the project applicant shall require and be responsible for ensuring that a retrospective exhibit, brochure, and/or web page documenting the architectural careers of Kenneth S. Wing, Sr.; Kenneth S. Wing, Jr.; and the architectural firm of Wing and Associates, are prepared. Such an exhibit, brochure, and/or web page shall be accessible to the general public for a period of at least one year and shall include both text and historic images. The history and architecture of the Wing Building shall be included in the exhibit, brochure, and/or web page. A historian or architectural historian who meets the Secretary of the Interior's Professional Qualification Standards for History or Architectural History shall be engaged to research and write the exhibit, brochure, and/or web page. The exhibit, brochure, and/or web page shall be completed within a period of no more than two years. Completion of the mitigation measure shall be monitored and enforced by the City of Long Beach.
- CUL-3 The project applicant shall require and be responsible for ensuring that the two early 20th century streetlights located on Lime Avenue in the project site shall be documented in place by 35-mm black-and-white or digital photos and a historical narrative prior to issuance of any project-related demolition or grading permits; removed under the supervision of a qualified historic architect and/or other professional meeting the Secretary of the Interior's Profession Qualification Standards for Historic Architect, History or Architectural History; stored in a safe pace and manner; and reinstalled either at or near their current locations or at an appropriate nearby site. Reinstallation shall utilize the services of a qualified professional as referenced above, and any rehabilitation of the historic streetlights shall be completed in accordance with the Secretary of the Interior's Standards for the Treatment of Historic Properties. Appropriate sites may be determined in consultation with the City of Long Beach Historic Preservation Officer. Reinstallation shall occur no later than six months following completion of the proposed project. Completion of this mitigation measure shall be monitored and enforced by the City of Long Beach.

Level of Significance After Mitigation: Significant and Unavoidable Impact.



5.7.4 CUMULATIVE IMPACTS

- **DEVELOPMENT ASSOCIATED WITH THE PROPOSED PROJECT AND OTHER RELATED CUMULATIVE PROJECTS WOULD RESULT IN CUMULATIVELY CONSIDERABLE CULTURAL RESOURCES IMPACTS.**

Level of Significance Prior to Mitigation: Potentially Significant Impact.

Impact Analysis: After implementation of proposed mitigation measures, one significant adverse impact, demolition of 40 Atlantic Avenue, would result from implementation of the proposed project. Although, no related projects are known that may cause adverse impacts to the significance of other Wing designs in the City, the loss of any historical resource contributes to the overall loss of historic fabric in the City of Long Beach. Therefore, the impact of the demolition of 40 Atlantic Avenue is considered to be cumulatively significant. Potential impacts from development of related cumulative projects would be site and project area specific and an evaluation of potential impacts would be conducted on a project-by-project basis. Each incremental development would be required to comply with all applicable City, State and Federal regulations concerning preservation, salvage, or handling of cultural resources. Cumulative impacts upon cultural resources would be significant and unavoidable.

Mitigation Measures: Refer to mitigation measures CUL-1 through CUL-3. No additional mitigation measures are recommended.

Level of Significance After Mitigation: Significant and Unavoidable Impact.

5.7.5 SIGNIFICANT UNAVOIDABLE IMPACTS

Despite recommended mitigation measures, the demolition of the 40 Atlantic Avenue building on the project site and cumulative impacts to historic resources have been concluded to be significant and unavoidable.

If the City of Long Beach approves the Shoreline Gateway Project, the City shall be required to adopt findings in accordance with Section 15091 of the CEQA Guidelines and prepare a statement of overriding considerations in accordance with Section 15093 of the CEQA Guidelines.