

Exhibit D

AIRPORT NOMINATION

Architectural style: Streamline Moderne/International Style

Description:

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

The building is symmetrical. The entry side has three identical doorways, elegantly designed with geometrical divisions. The push bar consists of three horizontal metal strips, ending in a segmented arc handle. At the far sides of the ground floor are projecting bays, containing windows unified by projecting horizontal bands and enclosed by a projecting, narrow rectangular ledge. Two porthole vents are subdivided in vertical and horizontal lines. A sweeping horizontal canopy separates the first and second floors. The second floor windows are articulated in sets of threes: three vertical divisions, each subdivided into three horizontal divisions. The vertical divisions are thicker, and shaped as semi-circles. The windows are wider than they are long, oriented with the building's horizontality.

The rear of the building, facing the airfield, contains a large semi-circular, glass bay which houses the restaurant. Outside are open viewing terraces. The windows are articulated into rectangular subdivisions, oriented horizontally.

The interior of the ground floor contains the original ceiling light fixtures, original abstract geometrical clock, original floor mosaics, and original waiting room facing the air field. The ceiling lights are unique, recessed metal fixtures consisting of concentric circles reminiscent of an engine turbine. The recess contains indirect cove lighting. The floor mosaics have been mostly covered by carpet; two are still visible: seagulls at the south entry, and the City seal at the main west entry.

The second floor is accessed by staircases placed at each side of the main concourse. The iron handrails are unique designs of verticals, horizontals and circles, in keeping with the overall geometric motifs. The stair landings are semi-circular enclosures, with a sunburst mosaic on the floor. The floor mosaics on the second floor are entirely visible, consisting of sky-and-star abstractions and a central mosaic of the zodiac. The zodiac mosaic is placed at the entry to the restaurant, which steps down in three arc terraces and overlooks the airfield through the bay window. Doorway entries are shaped in rounded curves.

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

The building was renovated in 1983 with the addition of a canopied passageway and service areas to the south of the original building. These additions do not detract from the integrity of the original building.

The restaurant was renovated in 1984, and is decorated in an Art Deco style. The furniture is modern, but harmonious with the building's architecture.

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

SIGNIFICANCE:

The Long Beach Airport is the most significant public building in the City architecturally, and historically reflects a major industry that affected the development of the City.

Architecturally, the building was a pioneering work of modern design. It incorporates elements from the Streamline Moderne style of the 'thirties into the International Style of the post-war period. All elements, large and small, are carefully designed and integrated into a harmonious whole, permeated with the love of geometric abstraction typical of the style. The building's architecture has a thematic component as well, recalling the image of ships, particularly suitable for the City of Long Beach with its harbor and beach.

The building is important for its extensive artistic decorative program, with ceramic tile floors on the first and second floors designed by artist Grace Clements. The theme of the mosaics is transportation and communication, with imagery from the world of modern technology and the world of nature. The theme of the second floor is the sky, particularly appropriate for an airport.

The building's importance for architecture and the decorative arts was recognized in its being published in the prestigious magazine, California Arts and Architecture (December 1942), a world-renowned and influential publication that promoted the avante garde in modern design.

The architects, W. Horace Austin and Kenneth Wing, are two of Long Beach's most important and eminent architects. Austin's designs include the Long Beach City Hall, the Pacific Tower, the Woodrow Wilson and Horace Mann High Schools, the YMCA Building, the original Buffum's Department Store (demolished), the Press-Telegram Building, the San Pedro Post Office, the Santa Ana City Hall, the Bower Museum in Santa Ana and the Santa Ana Masonic Temple. Kenneth Wing designed the Harriman Jones Clinic, the Southern California Edison Building, the physical education building and cafeteria at California State University/Long Beach, and a number of schools, churches and fine homes. He was associated with Allied Architects in the design of Long Beach City Hall and Library, and the Terrace Theater and Exhibit Center. He was also involved with the design of the original main building of the Memorial Medical Center of Long Beach. Mr. Wing was 40 years old, Mr. Austin 60 years old, when the Airport building was designed.

The building is important historically in reflecting the pioneering role of Long Beach in the early history of aviation, and the role of the airport in the development of the City.

Aviation is one of the legs of the tripod on which Long Beach was built, the others being ocean shipping and oil production. Entering the scene only seven years after the Wright brothers' first powered flight, Long Beach has been an important factor in aviation's growth from the 1910 flight of the first airplane built in the City to the City's position

today as the site of Douglas Aircraft's principal commercial aircraft construction, and of many passenger and freight airline operations. The terminal building at Long Beach Airport epitomizes much of this history.

Three previous sites nurtured early Long Beach aviation: the beach at the foot of Linden Avenue, from the first locally flown airplane through U.S. Navy aviator training in early World War I; a site near Long Beach Boulevard and Bixby Road where, in 1919-20, Earl S. Daugherty established a flying field which he called Chateau Thierry; and a 23-acre site at Long Beach Boulevard and Willow Street, bought by Daugherty and used as the site of a flying school. It was in 1924 that the Long Beach City Council established "The Long Beach Municipal Airport, Daugherty Field" on 80 acres at Spring Street and Cherry Avenue, a site which now is a little-used part of the present 1,166-acre facility whose name in general usage has been shortened to Long Beach Airport. Construction of the present terminal building took place in 1940-41, during the same general time that Douglas Aircraft established its present manufacturing facility on adjoining land.

The Long Beach Municipal Airport was the first municipal airport to be established in Southern California, in 1924 (the first hangar at LAX was constructed in 1929). The first hangar at the Long Beach airport was built in 1925, and was later sold to Earl Daugherty for his flying school. Earl S. Daugherty (1887 - 1928) was a pioneer aviator in Long Beach, who convinced the city council to establish a municipal airport.

The airport was a major factor in attracting Donald Douglas to establish his aircraft factory here, in 1940. Mr. Douglas purchased private land adjacent to the airport and broke ground for his factory on November 22, 1940. The factory went into high gear for wartime production. Today, McDonnell Douglas is the city's largest employer and taxpayer.