

EXHIBIT G



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

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INTRODUCTION

HISTORIC
CONDITIONS

CURRENT
CONDITIONS

CONCEPTUAL
PLAN

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

INTRODUCTION

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

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

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

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



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

HISTORIC CONDITIONS

JERGINS TUNNEL

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

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

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

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

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

HISTORIC CONDITIONS

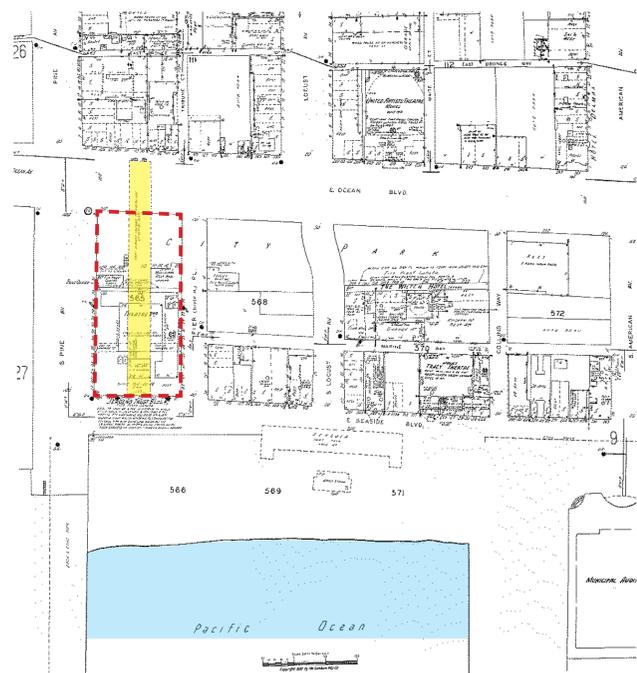


Figure 6. 1940 Sanborn Map, edited by Page & Turnbull. Source: Los Angeles Public Library



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



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



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

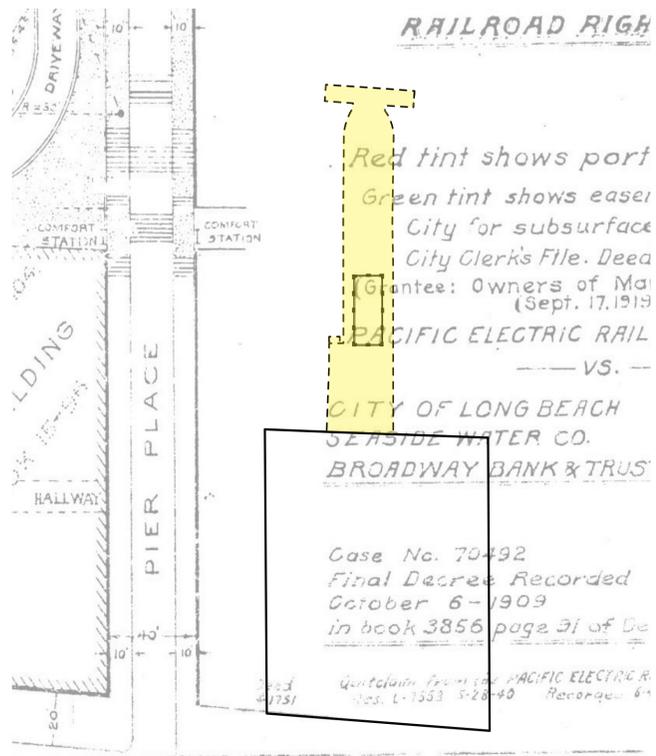


Figure 7. 1936 site plan. Source: City of Long Beach, courtesy of GBD Architects.
 —— Jergins Trust Building
 ----- Pedestrian Subway

JERGINs TRUST BUILDING

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

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



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

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

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

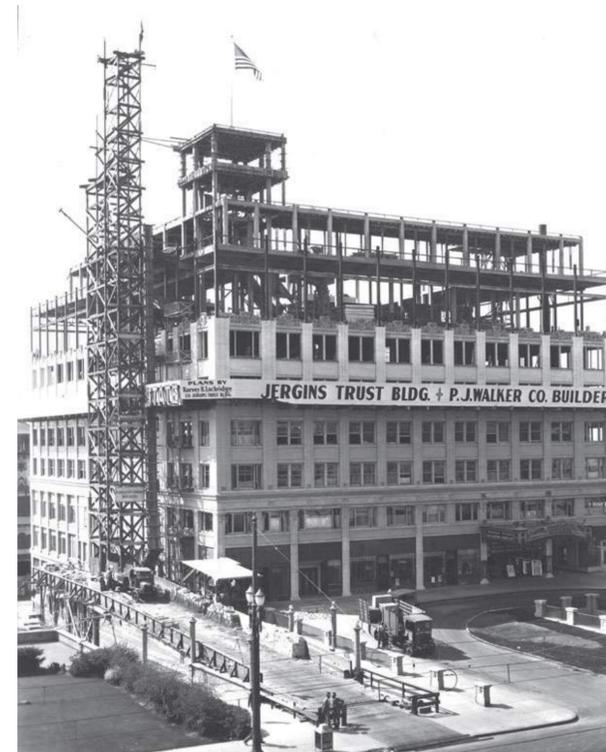


Figure 9. Additional floors being added, ca. 1928. Source: Los Angeles Public Library.

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

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



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

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

CURRENT CONDITIONS

AVAILABLE ARTIFACTS

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

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



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



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



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

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

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

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

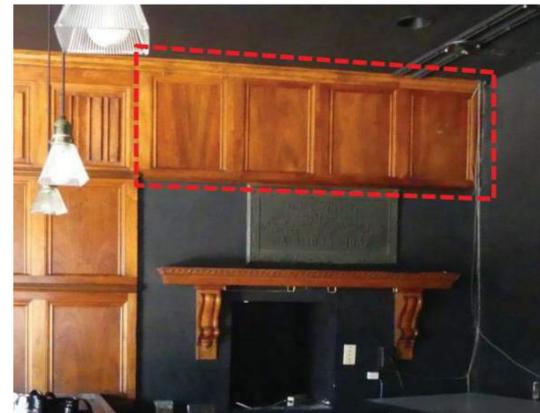


Figure 14. Wood panel and mantle, as installed in Cohiba Club. Source: ESA Report, 2017.

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



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



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

CURRENT
CONDITIONS

CURRENT CONDITIONS



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



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



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

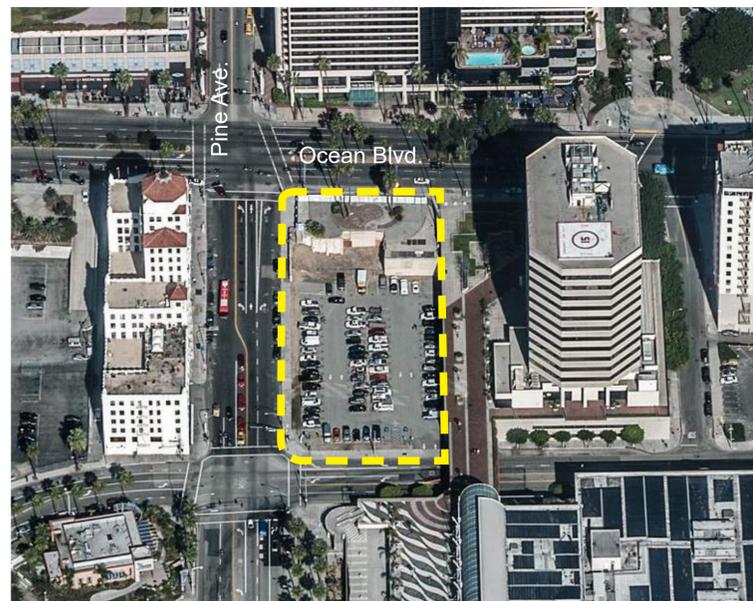
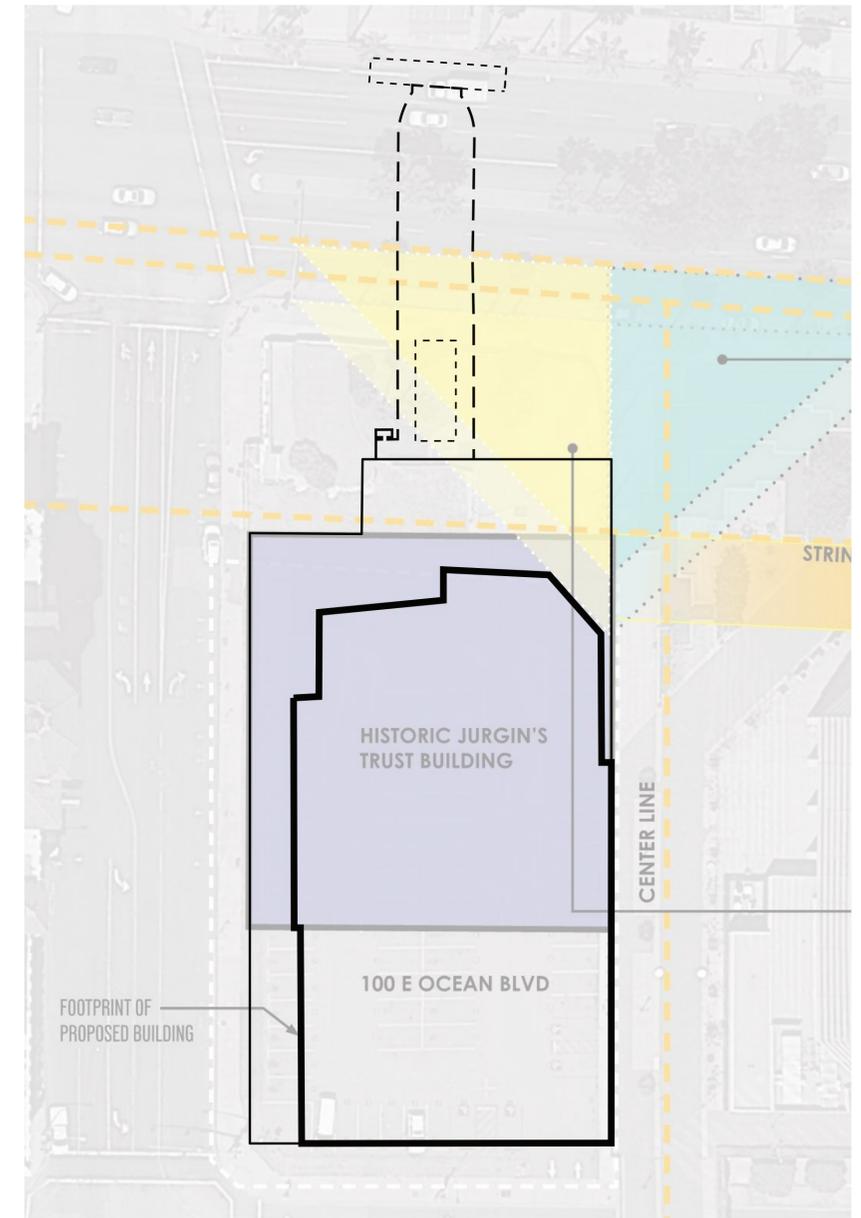


Figure 20. Aerial with proposed project site. Source: Bing Maps

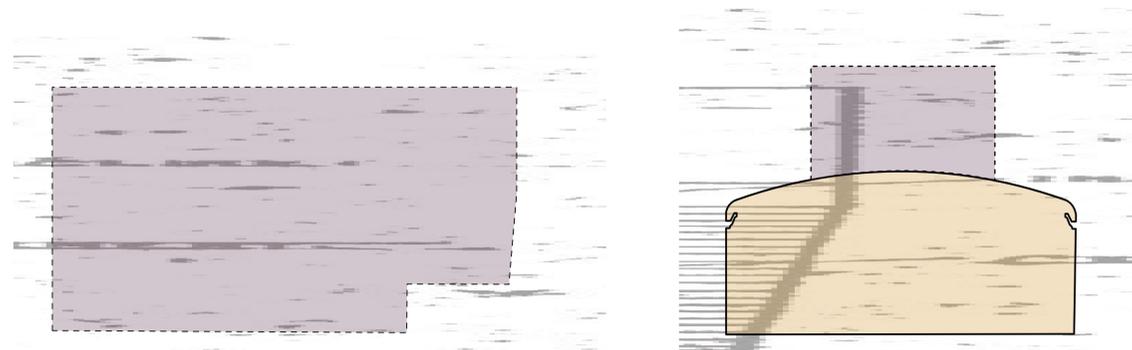
— PROPOSED SITE



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

- EXISTING - UNDERGROUND
- DEMOLISHED - UNDERGROUND
- PROPOSED



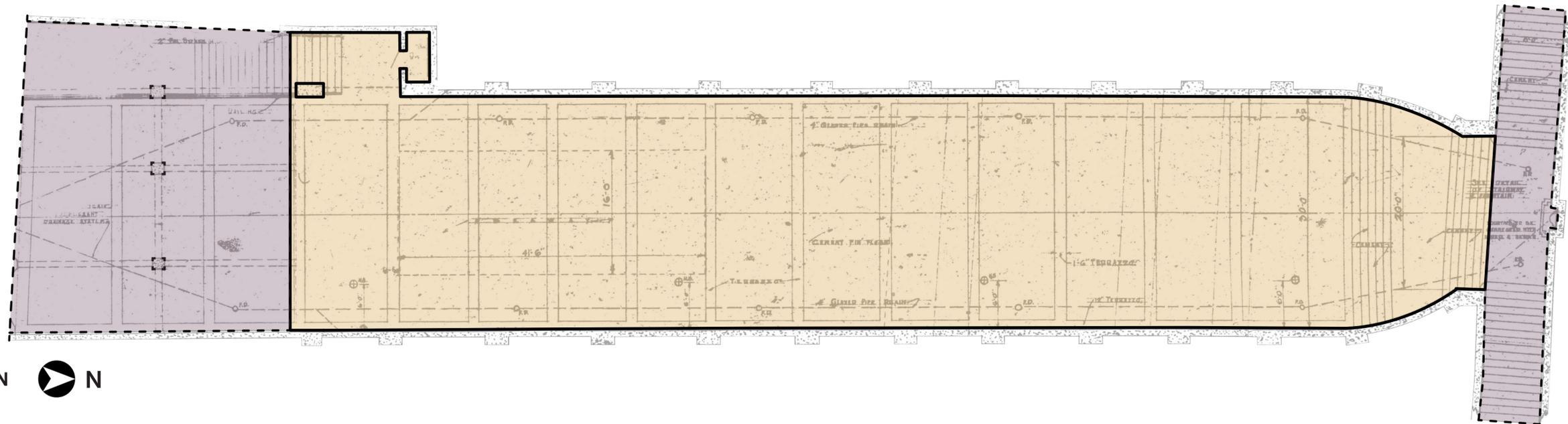


SECTION PREVIOUSLY JERGIN'S ENTRANCE

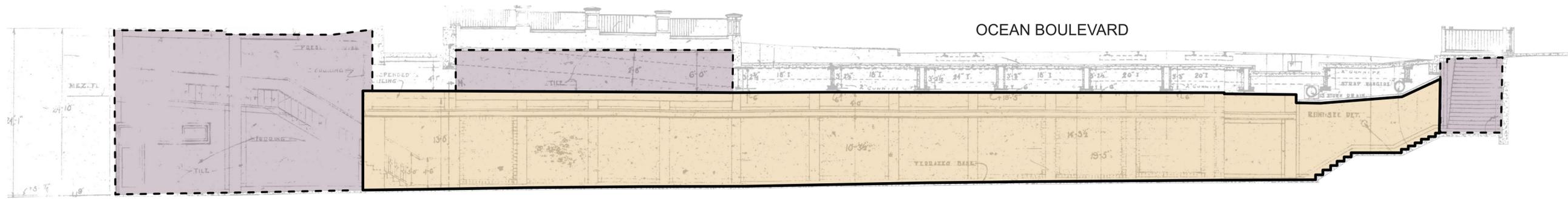
SECTION AT COVERED SKYLIGHT

CURRENT TUNNEL

- EXISTING AND ACCESSIBLE
- DEMOLISHED OR INACCESSIBLE



PLAN N



LONG SECTION

CURRENT CONDITIONS

CONCEPTUAL PLAN

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

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

To best achieve these goals, the conceptual plan:

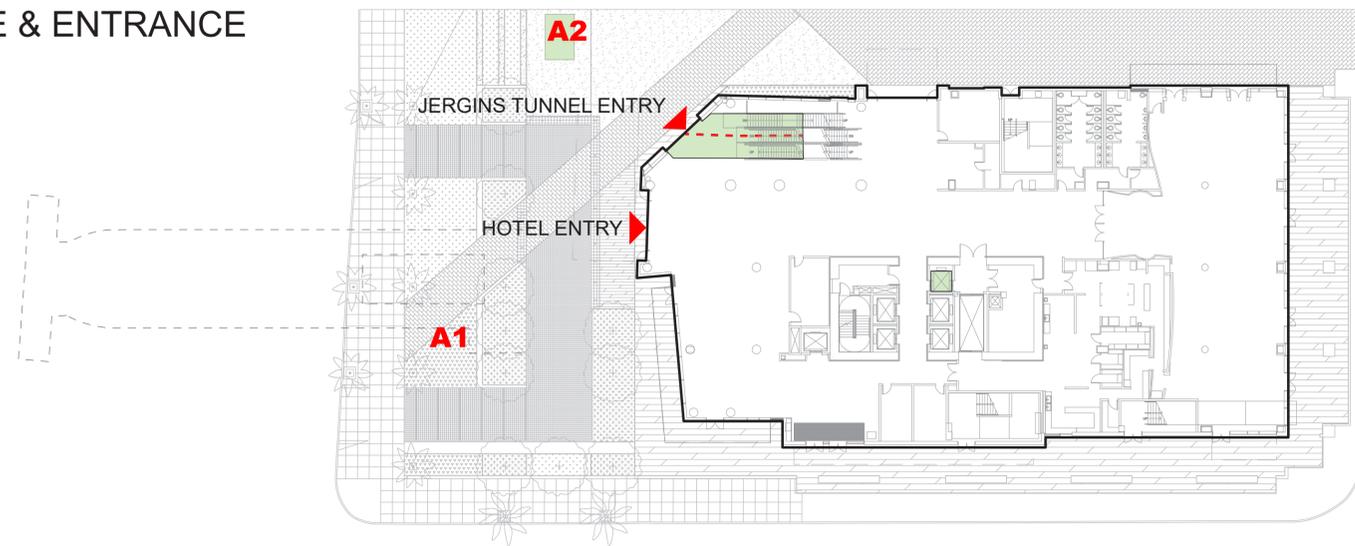
- Uses the circulation path from the new building's entrance down two levels to the tunnel as an opportunity for graphic displays and wayfinding
- Focuses the interpretative exhibit materials in the Jergins Tunnel lobby that will be available even when access to the tunnel is closed
- Keeps the tunnel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

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

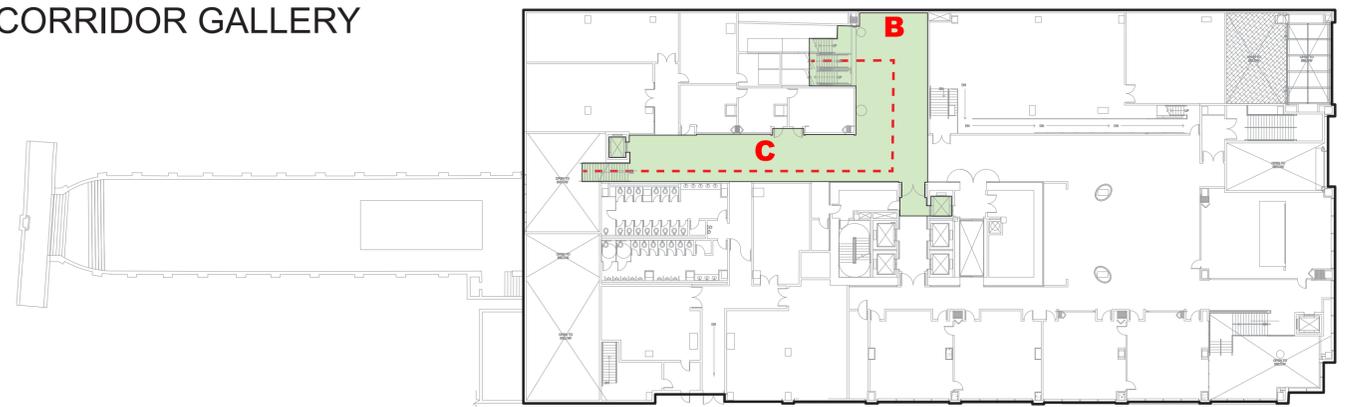
The five potential display locations are:

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

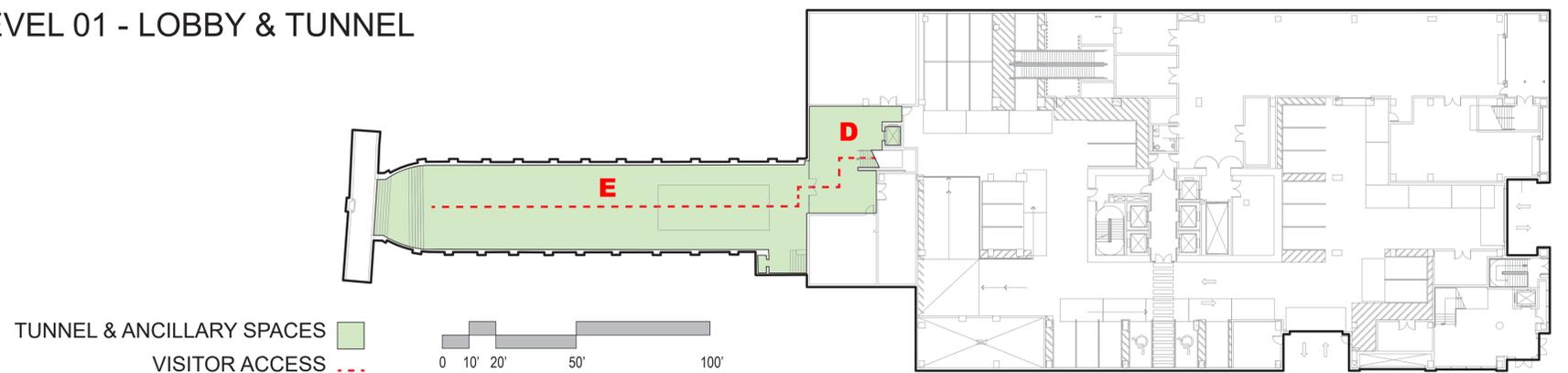
LEVEL 03 - LANDSCAPE & ENTRANCE



LEVEL 02 - LANDING & CORRIDOR GALLERY



LEVEL 01 - LOBBY & TUNNEL



A. LANDSCAPE & ENTRANCE

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

PROPOSED:

Totem/Kiosk

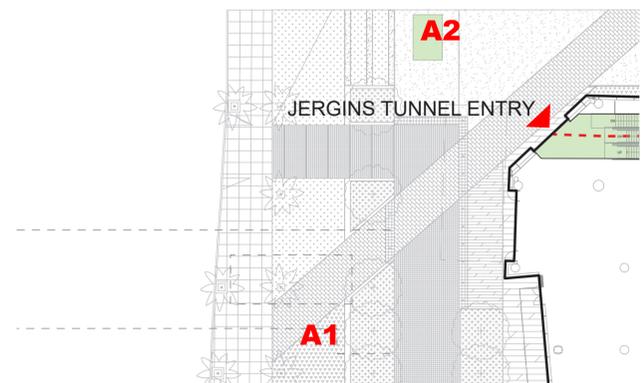
Install signage and displays about the tunnel and it's location underground on diagonal in victory park as indicated (A1).

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

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

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

LEVEL 3 - LANDSCAPE & ENTRANCE



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



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

B. ESCALATOR LANDING

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

PROPOSED:

Install supergraphic on the landing wall facing the escalators.

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

LEVEL 02 - LANDING



SAMPLE SUPERGRAPHIC IMAGES



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



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

CONCEPTUAL PLAN

C. CORRIDOR GALLERY

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

PROPOSED:

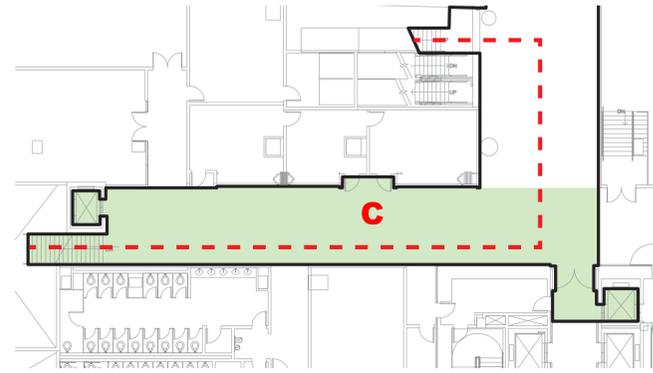
Option 1:

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

Option 2:

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

LEVEL 02



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



Same tunnel image for corridor gallery.
Informational Plaque



Sample Jergins Trust Building image.
Informational Plaque



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

**OPTION 2
INTERPRETIVE PANELS**



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

CONCEPTUAL
PLAN

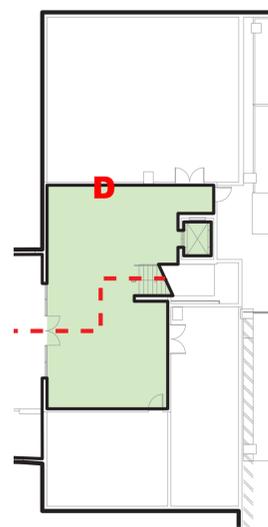
D. JERGIN'S TUNNEL LOBBY

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

PROPOSED:

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

LEVEL 01 - LOBBY



1. INTERPRETIVE BOARDS

Holy Cross Cemetery From Calvary to Colma

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

Part of San Francisco's major cemetery transfer to Colma began in 1884 and culminated in 1900 with the opening of the San Francisco and San Mateo Railway Co.'s electric streetcar service to several cemeteries via the "40-Line" along Mission Road was established.

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

San Francisco's Bill 2853-Ordinance 2597 required eviction of all burials from San Francisco cemeteries.

Holy Cross Cemetery completed plans for a 35-foot deep, 111,000 gallon, reinforced-concrete water reservoir.

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

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

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

1914: Holy Cross Cemetery completed plans for a 35-foot deep, 111,000 gallon, reinforced-concrete water reservoir.

Interpretive board example. Source: Page & Turnbull.

2. ARTIFACT DISPLAY



Small-scale artifacts displayed in cases

3. WOOD ARTIFACT INSTALLATION



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

4. AUDIO/VIDEO DISPLAY



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

E. TUNNEL

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

PROPOSED:

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

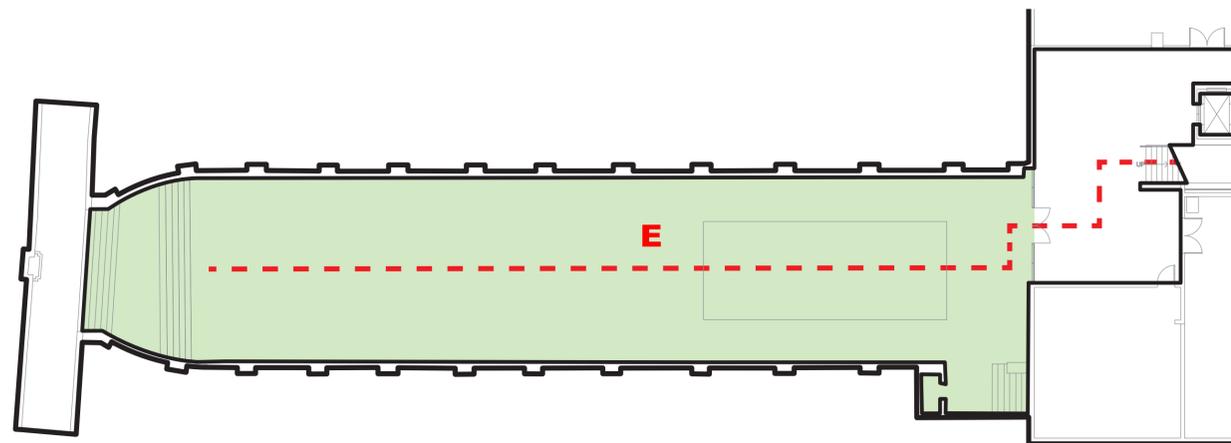
- screen for projecting slideshows or video.
4. **Glass Doors or Open Gate**, at the south end connecting to the tunnel lobby. This transparency allows visitors to see into the tunnel when it is not open for tours.

RECOMMENDATIONS:

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

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

LEVEL 01



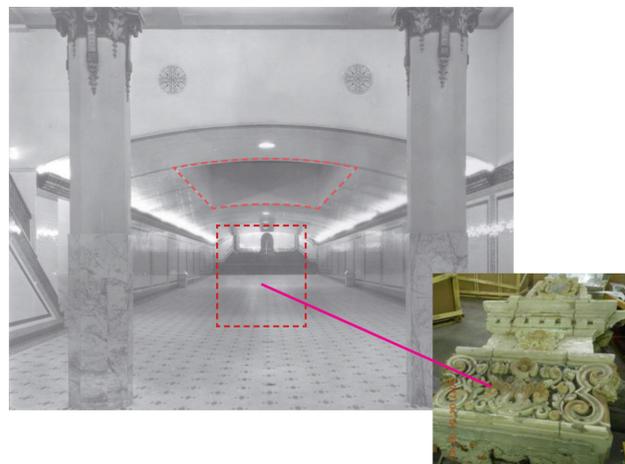
CONCEPTUAL PLAN

1. FREE-STANDING DISPLAYS



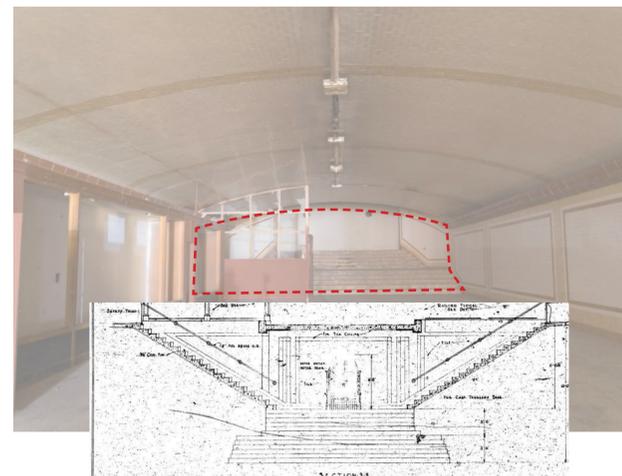
Example of free-standing displays not attached to historic walls. Courtesy of The Sibbett Group.

2. RAISE DROP CEILING



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

3 - SUPERGRAPHIC OR PROJECTION



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

4 - GLASS DOORS/WALL/GATE



Example of vision glass to enable viewing when closed.

POTENTIAL THEMES & STORIES TO TELL

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

The potential themes to address in the interpretive exhibit include:

LONG BEACH'S SEASIDE RESORT ERA

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

JERGINS TUNNEL

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

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

JERGINS TRUST BUILDING

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

MODELS FOR GUIDED TOURS

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

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

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

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

Three models are possible:

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

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

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

NEXT STEPS

OVERALL

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

INTERPRETATIVE DISPLAY

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

ARTIFACTS

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

GUIDED TOURS

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

SOURCES

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