

Ordinance No. C -6730

Amending the Long Beach Municipal Code by adding Sections 16.52.640 and 16.52.650 relating to the nomination of the Long Beach Airport Terminal and the Long Beach Museum of Art as historical landmarks (District 2, 5)

Introduced Robbins

First Reading 5/8/90

Second Reading 5/15/90

Approved by the Mayor
~~XXXX XXXXX~~ 5/17/90

Passage

Publication

Posted 5/17/90

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ORDINANCE NO. C- 6730

AN ORDINANCE OF THE CITY COUNCIL OF THE
CITY OF LONG BEACH AMENDING THE LONG BEACH
MUNICIPAL CODE BY ADDING SECTIONS 16.52.640
AND 16.52.650 RELATING TO THE NOMINATION OF
THE LONG BEACH AIRPORT TERMINAL AND THE LONG
BEACH MUSEUM OF ART AS HISTORICAL LANDMARKS

The City Council of the City of Long Beach ordains as
follows:

Section 1. Section 16.52.640 is added to the Long
Beach Municipal Code to read as follows:

16.52.640 THE LONG BEACH AIRPORT TERMINAL

Pursuant to the provisions of Chapter 2.63 and
with the recommendation of the Planning Commission,
the City Council designates the following building as
an historical landmark in the City: The Long Beach
Airport Terminal.

A. Location, description and reasons for
designation. Located at 4100 East Donald Douglas
Drive in the City of Long Beach, the Terminal is part
of an airport that is significant as the first
municipal airport in the Southern California region,
preceding LAX by three years. Long Beach was a
pioneering center of aviation in Southern California,
with the accomplishments of men such as Earl S.

1 Daugherty and Calbraith Henry Rodgers. Rodgers
2 completed the first transcontinental flight from New
3 York to Long Beach in 1911. Daugherty built air-
4 planes, ran a flying school, encouraged the City to
5 found a municipal airport and, in many ways, advanced
6 the field of aviation in its early days. Long Beach
7 Airport was originally called Daugherty Field. Two
8 other Long Beach aviation adventurers, Clyde
9 Schlieper and Wes Carroll, set a world's record in
10 1939 for the longest sustained flight - thirty days
11 in the air. They departed and returned to Marine
12 Stadium in Alamitos Bay.

13 The Long Beach Airport has been a significant
14 part of the City's economy since its founding in
15 1924, and an important factor in Long Beach's
16 economic growth. The establishment of Douglas
17 Aircraft Co. in Long Beach in 1940 (today, McDonnell
18 Douglas) was primarily due to the existence of the
19 Long Beach Airport.

20 The Airport Terminal (1941) is a masterpiece of
21 the early modern style, bridging the transition from
22 the modernistic Streamline Moderne style of the
23 'thirties to the geometric abstraction of the
24 post-war International Style. It was an avante-guard
25 work of architecture for its time, and is a unique
26 building in the City of Long Beach. The architects,
27 W. Horace Austin and Kenneth Wing, Sr., were
28 important Long Beach architects, each with a

1 significant body of work in the City and the region.
2 Austin's designs include the Long Beach City Hall,
3 the Pacific Tower, the Woodrow Wilson and Horace Mann
4 High Schools, the YMCA building, the original
5 Buffum's Department Store (demolished), the
6 Press-Telegram building, the San Pedro Post Office,
7 the Santa Ana City Hall, the Bower Museum in Santa
8 Ana and the Santa Ana Masonic Temple. Kenneth Wing
9 designed the Harriman-Jones Clinic, the Southern
10 California Edison building, the physical education
11 building and cafeteria at California State
12 University, Long Beach, and a number of schools,
13 churches and fine homes. He was associated with
14 Allied Architects in the design of Long Beach City
15 Hall and Library, and the Terrace Theater and Exhibit
16 Halls. He was also involved with the design of the
17 original main building of the Memorial Medical Center
18 of Long Beach.

19 The use of ceramic mosaic floor tiles throughout
20 the building was an innovative way to include exten-
21 sive mural decoration as public art in a building
22 with a lot of glass and other functional constraints.
23 The themes and decorative style of the ceramic murals
24 were unique and innovative. Although the imagery was
25 representational, the stylized forms reflected modern
26 post-war artistic trends. The symbolic elements were
27 selected to enrich the experience of the traveler,
28 and evoke a larger context for air travel with

1 allusions to other forms of transportation and
2 communication in the world.

3 The Airport Terminal is the quintessential theme
4 building of the airport, and its signature element.
5 It should be preserved as reflecting the identity and
6 distinctiveness of the Long Beach Airport.

7 B. General guidelines and standards for any
8 changes. The "Standards for Rehabilitation and
9 Guidelines for Rehabilitating Historic Buildings"
10 prepared by the Secretary of the Interior (Revised,
11 1983), as amended, are incorporated by reference, and
12 the following additional guidelines and standards as
13 recommended by the Cultural Heritage Commission are
14 adopted:

15 Any alterations, modifications or repair of the
16 building's exterior or interior shall be consistent
17 with its historic character. No exterior or interior
18 changes, including repainting, shall be permitted
19 unless a Certificate of Appropriateness has been
20 applied for and approved by the Cultural Heritage
21 Commission.

22
23 Sec. 2. Section 16.52.650 is added to the Long Beach
24 Municipal Code to read as follows:

25 16.52.650 THE LONG BEACH MUSEUM OF ART

26 Pursuant to the provisions of Chapter 2.63 and
27 with the recommendation of the Planning Commission,
28 the City Council designates the following building as

1 an historical landmark in the City: The Long Beach
2 Museum of Art.

3 A. Location, description and reasons for
4 designation. Located at 2300 East Ocean Boulevard,
5 the Long Beach Museum of Art was built in 1912 as a
6 summer home by Elizabeth Milbank Anderson, a wealthy
7 philanthropist and heir to Jeremiah Milbank, who was
8 a financier, a co-founder of the Borden Company, and
9 a founder of the Chicago, Milwaukee and St. Paul
10 Railroad (in 1863, later extended to the Pacific
11 Coast). According to Fortune magazine, "A number of
12 Milbanks have been considerable figures in the
13 industrial history of the U.S. and the family has
14 also left its mark on the educational and medical
15 institutions of the country." (May 1959) Elizabeth
16 Milbank Anderson (1850-1921) was an energetic,
17 strong-minded woman with a wide range of interests.
18 She was a successful businesswoman, a philanthropist,
19 and an art collector who traveled frequently to
20 Europe. She established Milbank Memorial Fund in
21 1905, which gave grants to various medical and
22 educational projects; this fund is still in
23 existence. She donated a library to Greenwich,
24 Connecticut, and gave three blocks of choice New York
25 City land to Barnard College, upon which was built
26 Milbank Hall. She built public facilities for the
27 poor, such as a sports arena and public baths, and
28 established a program of free school lunches. Her

1 husband, Abram A. Anderson, was a well-known portrait
2 painter and friend of Teddy Roosevelt.

3 This large house was built on the bluff to take
4 advantage of one of the City's prime assets - the
5 ocean view. The house is a splendid and imposing
6 example of the Craftsman Bungalow, a style popular in
7 the period 1905 - 1915. It is similar to others of
8 that style built around the same time near the ocean
9 bluff along Ocean Boulevard and First and Second
10 Streets in what is now the Bluff Park Historic
11 District, and thus represents an early stage in the
12 residential development of Long Beach. Later, in
13 1926, the home became the Club California Casa Real,
14 an important social institution of Long Beach. It
15 was owned from 1929 - 1944 by Thomas A. O'Donnell, a
16 pioneer oil industrialist. During the Second World
17 War, it was used by the Navy as the Chief Petty
18 Officers' Club. In 1950, it was purchased by the
19 City for a Municipal Art Center and was renamed in
20 1957 as the Long Beach Museum of Art. Thus, its
21 succession of uses has mirrored important stages in
22 the history of the City.

23 The building is a classic example of the
24 California Craftsman Bungalow, using the natural
25 materials and rugged texture of wood shingles and
26 clinker brick. The prominent gables, projecting
27 rafter beams and horizontality are all typical of the
28 style. The exterior of the main house and carriage

1 house retain their original integrity and have not
2 been altered. This style is echoed by several
3 similar homes nearby in the Bluff Park Historic
4 District.

5 The Milwaukee Building Company was an influential
6 architectural firm which did other work for the
7 Milbank family and associates. Isaac Milbank, a
8 co-founder of the Borden Milk Company and an oil
9 investor, had a magnificent Craftsman summer con-
10 structed for him in 1911 by the Milwaukee Building
11 Company on a bluff overlooking the ocean in Santa
12 Monica. At the same time, the Milwaukee Building
13 Company constructed a similar home on the same street
14 in Santa Monica for retired hotel proprietor Henry
15 Weaver, who owned several Midwest hotels.

16 The Milwaukee Building Company later became the
17 Los Angeles firm of Meyer & Holler, an eminent firm
18 which constructed numerous landmark buildings. Their
19 most famous designs were the Chinese and Egyptian
20 Theaters in Hollywood. In Long Beach, they designed
21 the Ocean Center Building, Walkers Department Store
22 and the Fox West Coast Theater (demolished).

23 B. General guidelines and standards for any
24 changes. The "Standards for Rehabilitation and
25 Guidelines for Rehabilitating Historic Buildings"
26 prepared by the Secretary of the Interior (Revised,
27 1983), as amended, are incorporated by reference, and
28 the following additional guidelines and standards as

1 recommended by the Cultural Heritage Commission are
2 adopted:

3 Any exterior alterations, modifications or
4 repair of the above structure shall be done so in
5 keeping with its historic character, and any exterior
6 alterations, modifications or changes shall follow
7 the Secretary of the Interior's Standards for
8 Rehabilitation and Guidelines for Rehabilitating
9 Historic Buildings.

10 No environmental changes shall be permitted to
11 the exterior of the building unless a certificate of
12 Appropriateness has been applied for and approved by
13 the Cultural Heritage Commission or by the City
14 Planning Commission, upon appeal, authorizing such
15 environmental changes. Nothing in this Section shall
16 be construed to restrict internal modifications to
17 the building not visible externally.

18
19 Sec. 3. The City Clerk shall certify to the passage
20 of this ordinance by the City Council and cause it to be posted
21 in three conspicuous places in the City of Long Beach, and it
22 shall take effect on the thirty-first day after it is approved
23 by the Mayor.

24 I certify that the foregoing ordinance was adopted by

25 ///

26 ///

27 ///

28 ///

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the City Council of the City of Long Beach at its meeting of
May 15, 1990, by the following vote:

Ayes: Councilmembers: Braude, Edgerton, Hall, Clark,
Robbins, Smith, Grabinski,
Harwood.

Noes: Councilmembers: None.

Absent: Councilmembers: Kellogg.



City Clerk

Approved: 5-17-90
(Date)


Mayor

WHK/am
04/06/90
REV; 04/30/90
OR\110.HL

AFFIDAVIT OF POSTING

STATE OF CALIFORNIA) ss
COUNTY OF LOS ANGELES)
CITY OF LONG BEACH)

Renaë Tyner being duly sworn says: That she is
an employee in the office of the City Clerk of the City of
Long Beach; that on the 17th day of May, 1990
she posted three true and correct copies of Ord. No. C-6730
in three conspicuous places in the City of Long Beach, to wit:
One of said copies in the Main corridor of the City Hall in front
of the office of the City Clerk of the City of Long Beach; one
of said copies in the Main Library and one of said copies in the
entrance lobby of the County Building, 415 West Ocean Boulevard.

Renaë Tyner

Subscribed and sworn to before me

this 17th day of May, 1990

Shelba Powell
City Clerk of the City of Long Beach