

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

DRAFT

1. Name of Property

Historic name: Malibu Historic District

Other names/site number: Malibu; Malibu Lagoon State Beach; Surfrider Beach; Surfriders' Beach

Name of related multiple property listing:

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: See Verbal Boundary Description

City or town: Malibu State: California County: Los Angeles

Not For Publication:

Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p> <p>_____ Title :</p>	<p>_____ Date</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>0</u>	<u>4</u>	buildings
<u>3</u>	<u>0</u>	sites
<u>1</u>	<u>3</u>	structures
<u>0</u>	<u>0</u>	objects
<u>4</u>	<u>7</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE: outdoor recreation

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE: outdoor recreation

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7. Description

Architectural Classification

(Enter categories from instructions.)

No Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: N/A

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Malibu Historic District comprises 140 acres within the City of Malibu in northwest Los Angeles County, California on properties or containing resources owned by the Bureau of Land Management, California Department of Parks and Recreation, California State Lands Commission, and Los Angeles County. Included in the district are four contributing resources: three surf breaks (sites) identified from east to west as First Point, Second Point, and Third Point, and the Malibu Pier (structure). Also included in the district are seven noncontributing resources that represent a series of beachside improvements constructed or installed after the period of significance: three structures—movable lifeguard stands, and four buildings—two storage sheds, a parking/information kiosk near the Malibu State Beach entrance, and a restroom/shower facility near the Surfrider Beach daily parking lot. Malibu incorporates coastal and nearshore areas that drain the 108 square mile Malibu Creek watershed and, because of the creek’s sediment outflows and a specific coastal geography/bathymetry, form one of Southern California’s highest-quality surfing areas. Described as the “world’s original perfect wave,”¹ Malibu was a benchmark location for performance surfing through the mid-1960s. Malibu is

¹ Matt Warshaw, ed., “Malibu” in *The Encyclopedia of Surfing*, (Orlando, FL: Harcourt, Inc., 2003), 359-361.

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considered exceptional for its long, consistent, and well-shaped waves, a definitive pointbreak surfing area. Visitors access Malibu directly from California State Route 1 (SR-1), also known as Pacific Coast Highway (PCH), or via small, day-use parking lots at the district's east and west ends. The district is set among the remnants of one of California's last Spanish land grants, and the larger city area remains relatively undeveloped compared to other portions of Southern California's urbanized coast. The contributing sites retain integrity of location, setting, feeling, and association. As the sites are, ultimately, coastal geologic (physical) resources subject to cycles of erosion and nourishment, they do not retain integrity of design, workmanship, or materials. The contributing structure, Malibu Pier, retains all aspects of integrity. Following damage caused by winter storms, the pier has been repaired and rehabilitated per the Secretary of the Interior's Standards.

Narrative Description

LOCATION AND SETTING

The City of Malibu comprises nearly 20 square miles along 22 miles of coastline within Los Angeles County, California.² The city was incorporated in 1991 and offers a complete set of municipal services. The city sits at the northernmost end of the hemispherical-shaped Santa Monica Bay and most of its coastal areas prominently face south-southwest. Malibu Historic District, within city limits, extends 0.6 miles along the coast on public trust lands and resources owned by Los Angeles County,³ California Department of Parks and Recreation (DPR),⁴ California State Lands Commission,⁵ and the Bureau of Land Management (**Figure 5**).⁶ Immediately north of the district is the 1929 Spanish Colonial Revival Adamson House, constructed for the Rindge family's daughter and her husband,⁷ and owned by the State of California since 1968. The district incorporates both landside and nearshore areas. Malibu is located at the terminus of the Malibu Creek watershed where Malibu Creek drains into Malibu Lagoon, the primary drainage artery for the 108 square mile watershed. The district includes Malibu Lagoon that, through its drainage, helps to determine both the pattern of sediment flows and material transport that nourish Malibu's nearshore cobblestone reef. Malibu Lagoon is a part of the biophysical environment in which surfing takes place at Malibu.

Wave Forecasting

With its pronounced south-facing exposure, Malibu usually receives waves during the spring through fall months either from storms formed in the southern Pacific basin or from equatorial hurricane (cyclonic) activity. Waves at Malibu are almost always smaller than north-facing California beaches that receive greater intensity, wintertime, storm swells. Additionally, Malibu generally receives less swell energy than other, more exposed, areas in Southern California due to "shadowing" from offshore islands, *i.e.*, large, geologic features that dissipate wave energy

² <http://www.malibucity.org>.

³ Los Angeles County Assessor's Parcel Nos. 4452-006-902; 4452-007-902.

⁴ Los Angeles County Assessor's Parcel Nos. 4452-005-902; 4452-007-900; 4452-006-903; 4452-007-903.

⁵ Calif. Pub. Res. Code § 6001 et seq.

⁶ Proc. No. 7264, 65 C.F.R. § 2821 (2000).

⁷ The Rindges were the last family to hold the Rancho Malibu Spanish land grant.

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before reaching the coast. At Malibu, the primary swell windows Malibu through which wave energy passes uninterrupted are from (1) the south to southwest (170-205 degrees) and (2) from the southwest to west-southwest (225-260 degrees). Between 200-225 degrees, shadowing occurs from the offshore San Nicholas and Santa Barbara Islands, from the south-southwest (190-200 degrees) from the Cortes Bank, and from less than 175 degrees the Santa Catalina and San Clemente Islands.⁸

Wave Formation

The Malibu Creek Watershed is a 108 square mile area and the second-largest watershed draining to Santa Monica Bay.⁹ Smaller Malibu Creek systems outflow to the Pacific Ocean at areas near the district: Sunset Beach, Big Rock, Las Flores Canyon, and Latigo Canyon. Malibu Creek is the watershed's main artery and outflows into Malibu Lagoon and the Pacific Ocean at Surfrider Beach (**Photos 1, 2; Figure 5**).

Surfing is site-specific; coastal and nearshore physical features determine specific wave typologies. Coral reefs, submarine canyons, and nearshore sandbars are features associated with specific types of surf breaks and a range of surfable wave heights. Point break surfing areas are a wave type influenced by river or creek outflows. Incoming wave energy focuses around a point of land and refracts (bathymetric defocusing) as it breaks toward a cove (**Figure 6**). Although defocused wave energy at a point break reduces overall wave size, it produces long and well-formed waves. Malibu, like several of California's premier surfing areas, is a point break. While the contribution of Malibu Creek's material outflow to Malibu's wave quality is not exactly known, the consensus is that the nearshore cobblestone reef and seasonal sand nourishment of Malibu through Malibu Lagoon are important components. To a lesser extent, material transport into Malibu also occurs parallel to shore, part of a closed, larger-scale conveyance known as a littoral cell. Malibu is part of the Santa Monica Littoral Cell, extending from Point Dume in the City of Malibu southward to the Palos Verdes peninsula. Estimated annual sediment drift rates for the Santa Monica Littoral Cell vary between 5.3 and 10.6 million cubic feet.¹⁰

MALIBU SURF BREAKS (three contributing sites)

Surfing is an interaction with a specific, and complex, biophysical environment. Like many forms of outdoor recreation, surfing is *site-specific*. Different surfing styles or performance standards are associated with specific surf breaks. Surfing is also *site-dependent*, requiring an explicit, and often contested, set of coastal resources. Site-specific and site-dependent surfing resources incorporate (1) beaches and nearshore areas where waves collapse—or “break”—in shallow water and in consistent patterns as to support surfing, (2) larger surfing areas—as a complex of proximate surf breaks, and (3) other physical and associative features that collectively make a site unique.

⁸ Sean Collins, “The Mechanics of Malibu,” Surfline.com, accessed November 1, 2015.

http://www.surfline.com/surf-news/malibu-surf-mechanics_55498.

⁹ PCR Services Corporation and WaterCycle LLC, *Watershed Management Area Plan for the Malibu Creek Watershed*. Las Virgines Malibu Conejo Council of Governments, January, 2001.

¹⁰ Kiki Patsch and Gary Giggs, *Development of Sand Budgets for California's Major Littoral Cells* (University of California Santa Cruz, January 2007).

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The long, well-formed, and consistent waves of Malibu are characteristic of surfing point breaks and make it, along with its associative features, one of the world's most recognizable surfing areas (**Figure 7**). To recognize its importance as a high-quality surfing area, Malibu is the only beach in Los Angeles County designated as “no swimming,” *i.e.*, surfing only.¹¹ There are three surf breaks that form the Malibu surfing area, and all three are contributing resources within the Malibu Historic District boundary (**Photos 3-10; Figures 7, 8**).

First Point is at the eastern district boundary, closest to the Malibu Pier, and is Malibu's primary surf break.¹² Waves at First Point break on a sandy beach with a cobblestone bottom on swells from two to ten feet, although waves above five feet are uncommon. On smaller swells, First Point is commonly surfed with a longboard with rides up to 500 feet between the main takeoff spot and the beach (**Photos 3-5; Figures 7, 8**).¹³ During the period of significance, First Point was the test ground for new surfboard shapes paired with a progressive surfing style suited to its long, well-shaped waves. Following the period of significance, First Point has been the host surf break for major amateur and professional competition, including: United States Surfing Championships (1973), Men's World Longboard Championships (1994), and Women's Championship Tour Rip Curl Malibu Pro (2006). On larger swells, First Point supports both longboard and shortboard surfing with rides up to 800 feet from Second Point to the beach.¹⁴ On exceptionally large swells, rides through the Malibu Pier pilings—the highly dangerous maneuver of “shooting the pier”—are possible for the best surfers. While the waves themselves at Malibu are not dangerous, the consistency, renown, and accessibility of Malibu make First Point one of the most crowded surf spots in California. An intermediate to expert level of surfing is required at First Point.

Second Point is in the middle of the district and is the “connecting break” into First Point on large swells (**Photo 6**). On such swells, Second Point is almost exclusively ridden by expert shortboard surfers, who can achieve rides over 650 feet. On smaller swells, in part because they do not connect into First Point, Second Point is often less crowded and used by beginning surfers.

Third Point is at the western district boundary (**Photo 7**). Third Point is a steeper-breaking wave than First or Second Point, and therefore is almost exclusively ridden by shortboards. The waves at Third Point are the most directly dependent upon the patterns of material outflow from Malibu Creek. On exceptional swells, *e.g.*, the 1947 summer swell,¹⁵ under the right conditions, connecting waves from Third Point through to Malibu Pier—approximately 1,750 feet—is conceivable. Due to shifting sediment patterns, Third Point has become a much shorter length

¹¹ Los Angeles, California, County Code § 17.12.510.

¹² For a visual review of Malibu's surf breaks, including First Point, see Sean Collins, “The Mechanics of Malibu,” Surfline.com, accessed November 1, 2015. http://www.surfline.com/surf-news/malibu-surf-mechanics_55498

¹³ Longboards are usually eight to ten feet long. They were developed in the late 1940s, refined in the 1960s, and revived in the 1980s.

¹⁴ Shortboards are usually five-and-a-half to seven feet long and purposely designed for high-performance surfing.

¹⁵ Ben Marcus, “Sweet Sixteen, California” in *The Surfer's Journal*, 17 (2008) 90-97.

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wave. Rides up to 500 feet are more plausible, and still uncommon. Third Point requires an intermediate to expert level of surfing.

MALIBU PIER (one contributing structure)

Piers can have a direct effect on the surf, as littoral currents react to pilings and form nearby channels and sandbars. During a heavy swell, surfers will sometimes avoid the paddle-out by making a quick and illegal jump from the pier into deeper water beyond the surf line. Piers have also long served as a gathering place for surfers.¹⁶

Malibu Pier, a 780-foot, 164-piling wooden span, forms the district's northeast boundary (**Photos 8-12; Figure 8**). The pier was constructed in 1905 by the Rindge family to support operations of their Malibu rancho. The Rindges' *Hueneme, Malibu, and Port Los Angeles Railway*, 15 miles of privately financed, standard railroad gauge completed in 1908, also supported the ranch and had a terminus at the pier. Since its opening to the public in 1934, the Malibu Pier has been a film, television, and photoshoot location, wartime Coast Guard lookout, fishing and sightseeing charter launch, and day-fishing site. Businessman William Huber purchased the pier in 1944 and constructed the twin buildings at the pier's seaward end that originally housed a bait-and-tackle shop and restaurant.

The State of California purchased the pier in 1980. In 1985 it was designated a California Point of Historical Interest.¹⁷ The Malibu Pier was extensively damaged during the winters of 1993 and 1995. A multi-million dollar restoration was completed 2008 and was recognized by the Los Angeles Conservancy, an area historic preservation group, for, "reversing decades of decay while staying true to its historic character."¹⁸ Malibu Pier is operated by the California Department of Parks and Recreation under lease to several commercial concessionaires. Malibu Pier is accessed directly from SR-1 and served by an adjacent, 94-spot, day-use parking lot.

ALTERATIONS

Beginning in the 1970s, public improvements were added to enhance visitors' experiences at Malibu. None of the additions post-period of significance are contributing resources.

Access improvements

Visitors access Malibu directly from California SR-1 (Pacific Coast Highway) or via day-use automobile parking lots at the district's east (90 spaces) (**Photos 13, 14**) and west ends (78 spaces). The east parking lot, part of Malibu Surfrider Beach, is not within the district boundaries. First Point is easily seen from the adjacent highway or east parking lot and offers surfers a convenient method of evaluating current surfing conditions, such as swell height, swell period, tide, and wave texture (**Photos 15, 16**). A wooden gate securing the Adamson House privacy wall was removed to connect access between the constructed parking lot and the beach (**Photo 13**). A beachside wire fence preventing access to the privacy wall was removed as well

¹⁶ Warshaw, *The History of Surfing*, 461.

¹⁷ "Three Sites Designated as Historical Landmarks," *Los Angeles Times*, November 14, 1985.

¹⁸ "Malibu Pier Honored for Historic Preservation," California Department of Parks and Recreation, accessed March 1, 2016. http://www.parks.ca.gov/pages/835/files/mailbu_pier_historic_preservation_honored_may_2009.pdf.

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(Photos 13, 17; Figure 7). The west parking lot is part of Malibu Lagoon State Beach. Beach access from the State Beach parking lot requires a brief walk along a pedestrian trail bordering the Malibu Lagoon. The surrounding scenery is still rough and preserves some of the isolation from nearby SR-1 (**Photo 2**).

Safety improvements

Beach safety services at Malibu are provided by the Los Angeles County Fire Department Lifeguard Division. Their work is supported by three, movable lifeguard stands (T-1, T-2, and T-3, owned and maintained by Los Angeles County Department of Beaches and Harbors), and an equipment storage shed (**Photos 18-21**). T-1 is located between Malibu Pier and the east day-use parking lot, just south of SR-1 (**Photos 15, 18**). The equipment storage shed is adjacent to T-1 (**Photos 15, 21**). T-2 is most often positioned southeast of the Adamson House's southeast corner and in front of First Point (**Photos 19, 22**). This position provides lifeguards direct view of activity at First Point and a line-of-sight between the district's east and west ends. T-3 is located near the district's westernmost end, in front of Third Point (**Photo 20**). Annual, wet-season beach erosion often requires maintenance activity to protect the towers—relocation of T-2 to the Surfrider Beach parking lot several hundred feet away, and temporary, sand berm barrier construction for T-1 and T-3.

Services

Beachside improvements at Malibu include public, portable restrooms at the district's western end and a public restroom and outdoor shower facility at the district's eastern end (**Photos 13, 17, 23**). This restroom/shower facility is connected to the adjacent day-use parking lot by a concrete pathway meeting Americans with Disabilities Act (ADA) guidelines. Additionally, California Department of Parks and Recreation upgraded several amenities as part of a 2008 Malibu Lagoon State Beach renovation. These upgrades included the installation of additional portable restrooms, a shed for State Park Ranger equipment storage (**Photo 24**), a parking/information kiosk (**Photo 25**), and visitor seating areas (**Photo 26**). The improvements are all located near the State Beach entrance and its day-use parking lot. California Department of Parks and Recreation also installed interpretative and gathering areas at the State Beach as part of a 2013 Malibu Lagoon restoration (**Photos 27, 28**). Portables and interpretive areas are not counted as resources.

INTEGRITY

Location: Surf breaks and beach profiles may shift slightly from season to season, or within a season, resulting from changes in swell, weather, or sediment transport. Surfers at Malibu, though, continue to rely on a suite of landward reference points to “line up” themselves with the district surf breaks (contributing sites)—confirmation of integrity of location. The Malibu Pier (contributing structure) is in its original location.

Setting: Alterations to the district or surrounding area include changing beach and lagoon profiles, the construction of noncontributing beachside amenities, beach access through two noncontributing day-use parking lots, and residential development adjacent to the district. Much of the physical environment of the lower Malibu Creek watershed has changed little since the

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period of significance. The district also retains its relationship to surrounding features, including the Adamson House, its privacy wall, the SR-1 bridge spanning Malibu Lagoon, and the Malibu Movie Colony—together with panoramic views of the Santa Monica Mountains (northward), Santa Monica Bay (eastward), and the Palos Verdes Peninsula/Catalina Island (seaward).

Design, Materials, and Workmanship: As the district surf breaks are ultimately natural features, they do not possess integrity of design, materials, and workmanship. The Malibu Pier retains its integrity of design, materials, and workmanship as a 780-foot, 164-piling wooden recreation pier with twin, identifiable, oceanside buildings. The pier was extended to its current length following its 1936 purchase; the two buildings constructed following its 1943 purchase. The pier's entrance tower, beachside storage area, and pier section of the Adamson House privacy wall are original. The Pier has been repaired following storms in 1943, 1993, 1995, and 2014. A significant restoration (completed in 2008) following the 1995 storm maintained the pier's piling and cross member size, number, and distribution pattern along the pier's length; employed a paint and signage program matching the pier in the 1950s; retained the recognizable twin buildings at the pier's terminal end, the pedestrian skyway connecting them, as well as the beachside restaurant and patio areas; and reintroduced sport fishing day charters as part of its overall concession profile. Forty-one pilings were replaced following the 2014 storm (construction completed in 2016). While there have been alterations to the Malibu Pier over time, particularly significant on its underside, it retains much of its historic construction and reflects period construction techniques. Repair and rehabilitation has followed the Secretary of the Interior's Standards using in-kind replacement materials.

Feeling: The district retains the significant physical features that convey its character as a summertime point break surfing area. Its identifiable beach areas, such as "The Pit," facilitate the communal dimensions of surfing. The surrounding area remains semi-rural, in sight of more urbanized portions of Santa Monica Bay.

Association: The district's natural and constructed features remain intact and continue to convey their historic association as a surfing area. They easily help identify the district and its link to the history of Southern California surfing.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ENTERTAINMENT/RECREATION

Period of Significance

1945-1959

Significant Dates

1957

1959

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Malibu Historic District is eligible at the local level of significance under Criterion A in the area of Recreation/Entertainment for its contribution to the growth and development of surfing from 1945 to 1959. Malibu played an important role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's waves placed it at the center of the evolution of surfing style and technology, as well as fueling the cultural evolution of what surfers looked like, in and out of the water. Malibu surfers perfected a relaxed, aggressive, "cool" style of surfing and many of the era's best came from, or regularly surfed at, Malibu. Their accomplishments helped bring surfing into a modern age, and earned Malibu an international reputation as the destination for high-performance surfing. Although new ideas of surfing were developing worldwide, Malibu served as a cultural, technological, and intellectual arena for its expert surfers and surfboard shapers. It was a focal point for surfboard design theory, deconstruction of surfing style, and development of a lifestyle that defined this era of surfing while serving as a template for the next. Malibu is associated with the broader history of surfing as the place that best represents the evolution of modern surfing in the minds of both surfers and the general public. The period of significance begins in 1945 when pioneering surfboard shaper Bob Simmons dedicated his energies to shaping surfboards and thereby initiated a design program that, with others in the years to follow, dramatically changed surfboards' design, production, and performance. The period of significance ends in 1959 with release of the feature film *Gidget*, adapted from the 1957 eponymous novella, which projected to the general public the stories and exploits of a group of Malibu surfers as a model for a youth-oriented, California-inspired, beach culture.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

MALIBU SURFING 1945 TO 1959

"Every surfer dreams of finding a place as good as Malibu."

—Bruce Brown, *The Endless Summer* (1966)¹⁹

"What they did, as far as I'm concerned, busted the whole surfing thing right open. When other surfers saw what Matt (Kivlin) and Leslie (Williams) were doing, it was the beginning of the end for old-fashioned and crude surfing."

—Joe Quigg, surfboard shaper and pioneering big-wave surfer²⁰

World War II introduced a new generation of Americans to surfing in Pacific locations such as Hawai'i, Guam, or the Philippines. With both wartime victory and domestic tranquility, thousands of servicemen and women returned from the Pacific theater, settled around Southern

¹⁹ *The Endless Summer* DVD, directed by Bruce Brown (Torrance, CA: Bruce Brown Films, 1966).

²⁰ Douglas Booth, "Surfing: The Cultural and Technological Determinants of a Dance," *Sport in Society*. 2:1 (1999) 36-55.

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California, and desired to continue their recreation. The population of surfers was still relatively small; a group composed largely of adventurers and non-conformists. As others drove along the nearby Pacific Coast Highway, surfers paddled out to sea interested in the present-moment activities of riding waves and enjoying each other's company.

The heavy, hardwood surfboards of the 1930s were placed under the experimental program of Malibu shapers Bob Simmons, Joe Quigg, Matt Kivlin, and Dale Velzy (**Figures 9-12**). With new theories of board design and the practical experience of surfing with some of Hawai'i's most progressive "Hot Curl" surfers, the group was intent on applying their ideas to the long waves of Malibu.²¹ Malibu's long, well-shaped waves, both steeper and faster-breaking than other Southern California breaks regularly surfed in the 1940s, provided new options for surfing realized through new surfboard designs and the style necessary to perform on them.

Riding on Malibu's long waves provided a surfer so much time that stylishly walking back and forth along the board's length became a new, high-performance maneuver.²² Until then the standard method to control a surfboard was to stand over the rear fin or, in the absence of a fin (*e.g.*, hot curl surfboards), to drag a foot in the water. In the first generation of Malibu surfboards, tight-radius turning was not possible without a board spinning out (yaw). Instead, Malibu surfers developed a style of smooth, flowing arcs up and down a wave. This combination of walking along a board's length and climbing up and down the wave face, with little demonstrated effort, became the identifiable Malibu surfing style. Through the 1950s, it was the standard by which southern California surfers were judged.

More than any others, two Malibu surfers of the early 1950s helped establish this Malibu style of surfing. Riding Joe Quigg's early "Girl Boards"—referring to one of the noticeably shorter, lighter, more maneuverable surfboards originally produced for girlfriends of Malibu's male surfers or for the area's female surfers themselves—Santa Monica's Les Williams could aggressively steer the light, maneuverable surfboards into banked turns on a wave's face, then cut back from the wave's top all the way through to the trough, bouncing back into a bottom turn. Riding up and down a wave, as Williams did, was in contrast to the customary style of the time—straight-bodied and riding on a straight angle across the wave face.

Shaper and surfer Matt Kivlin was considered more nuanced in comparison to Williams' aggressive approach. Kivlin made others acutely aware of the light boards' performance capabilities with his fast surfing and erect, graceful style. Kivlin was both stylish and easily identifiable: knees bent, shoulders loose, right arm dropped to his side, and left arm outstretched for balance. With the continued refinement of the Malibu Girl Boards, first leading to the Malibu Chip, then the Velzy Pig models, a new generation of Malibu surfers expanded upon the Williams/Kivlin Malibu style of surfing, and defined "hot-dog" performance longboard surfing throughout the 1960s.

²¹ Malcolm Gault-Williams, "The Golden Age of Malibu" *Legendary Surfers*, accessed November 1, 2015. <http://files.legendarysurfers.com/surf/legends/ls25.shtml>.

²² Nat Young, *The Complete History of Surfing: From Water to Snow* (Layton, UT: Gibbs Smith, 2008).

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From a poll of 150 international surfing experts, Malibu surfers Kemp Aaberg, Lance Carson, Miklos (Miki) Dora, and Dewey Weber were elected to the International Surfing Hall of Fame for their contributions to the sport.²³ Quigg, Simmons, and Velzy were elected for their contributions in developing the modern surfboard.²⁴

By the summer of 1956, Bob Simmons had passed away, Joe Quigg was spending most of his time in Hawai'i, and Matt Kivlin was transitioning away from Malibu toward his architecture studies. The new Malibu surfers were younger and often encamped directly on the beach. Making her way into this close-knit group was Kathy Kohner, a petite, teenage girl from nearby Brentwood. Armed with a supply of sandwiches she would trade for surf lessons, Kohner quickly gained entry and learned to surf from Malibu locals who bestowed on her the nickname "Gidget," a portmanteau of "girl" and "midget."²⁵

Kathy's father, Frederick Kohner, was a European émigré and Academy Award-nominated screenwriter. Kathy's loquaciousness and stories about how "bitchin'" surfing was caught her father's ear. Frederick Kohner morphed his daughter's adventures into the coming of age novella, *Gidget*. The 1957 publication resonated in an America bursting with youth and exuberance and attracted the attention of Columbia Pictures. A *LIFE* magazine pictorial at Malibu, "Gidget Makes the Grade," followed later that year. The 1959 feature film *Gidget* starred Sandra Dee in the title role and Cliff Robertson as Burt "Big Kahuna" Vail, and featured Malibu surfers Miki Dora, Johnny Fain, and Mickey Munoz performing as stunt surfers.

The surfing, however, was filmed some 20 miles north of an already overcrowded Malibu,²⁶ a product of the Gidget phenomenon and surfing's consequent popularity. *Surfer Magazine* editor Sam George said that *Gidget* "marked one of the most definitive epochs in surfing history. After that, everyone suddenly was looking at surfing."²⁷ An irony of *Gidget* is that it, in many ways, ended the edenic view of surfing it portrayed. *Gidget* catalyzed the growth in surf culture that exploded across California in the 1960s—from fashion to music and media. That growth and popularity certainly swelled the number of surfers actually in the water. It is estimated that in the late 1950s there were only 5,000 surfers in California.²⁸ By 1962, following *Gidget*, the number had grown to over 100,000.²⁹

In 1999, *Surfer Magazine* named Kathy "Gidget" Kohner the seventh-most influential surfer in history.³⁰ For the many iterations of Gidget in film, television, and print—reflecting either the

²³ Weber and Dora were elected into the International Surfing Hall of Fame in 1966; Aaberg and Carson in 1991.

²⁴ Simmons was elected into the International Surfing Hall of Fame in 1966; Velzy in 1967; Quigg in 1991.

²⁵ Credit for the name "Gidget" is most often granted to Terry "Tubesteak" Tracy. If not him, it was certainly someone else at Malibu. For other versions, including Gidget's herself: David Rensin, *All for a Few Perfect Waves: The Audacious Life and Legend of Rebel Surfer Miki Dora* (Boston, MA: HarperCollins, 2009).

²⁶ Specifically, the *Gidget* surfing scenes were shot at Leo Carrillo State Park, Los Angeles County http://www.parks.ca.gov/?page_id=616.

²⁷ Beverly Beyette, "Riding That Wave Again," *Los Angeles Times*, October 14, 2001.

²⁸ Douglas Booth, *Surfing: The Ultimate Guide* (Westport, CT: Greenwood, 2011).

²⁹ Ibid.

³⁰ "The 25 Most Influential Surfers of All Time," *Surfer Magazine*. 40(10) (1999).

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timelessness of her teenage tale, the enduring commercial potential, or both—surf historian Craig Stecyk noted that Gidget was, “the most successful and longest-running episode of teenage exploitation since Joan of Arc.”³¹

Surfing is not a continuous activity. Surfers wait for days, even weeks, for new swells. They may wait for changing tide conditions or between sets for new waves. With so much time, surfers often convene on the beach to watch the surfing, discuss matters related to surfing, or participate in any manner of fellowship with each other. In this way, surf breaks and the beaches they include are cultural focusing points, places where “surfing capital” is created, negotiated, even lost. At Malibu, a group of 20 or so surfers were found at “The Pit”—a corner of sand below the Adamson House privacy wall. The group members with nicknames like Beetle, Bubblehead, Golden Boy, Meatloaf, and Porkchop were part of a beach group led by Terry “Tubesteak” Tracy—a round-bellied, ribald, surfing romantic who matched Malibu surfers’ excellence in the water with character and vitality on the beach.³²

Tracy, in describing his status in the mid-50s referred to himself in the third person, “...you have to remember that there are two parts to surfing: there is the water and there is the sand. In the water it was [Miki] Dora, and on the beach it was Tubesteak.”³³ His signature surfing maneuver was the “Royal Hawaiian” an arms outstretched riding pose through First Point meant to draw attention from all watching.³⁴ Tracy was the inspiration for Cliff Robertson’s “Big Kahuna” character in the film *Gidget*. In his time at Malibu, Tracy dedicated himself to a life at the beach and on the sand. In the summers of 1956 and 1957, he collected scraps of palm, lumber, and cardboard and fashioned a one-room shack near the Pit, living there continuously each summer.³⁵

SURFBOARD DESIGN

“Malibu is the exact spot on earth where ancient surfing became modern surfing.”

—Paul Gross, former editor of *Surfer Magazine*³⁶

Surfing has often advanced through new equipment and materials. The invention of the wetsuit for example, and its subsequent evolution, have allowed surfers to surf longer in one session, surf throughout the winter season, and explore previously inhospitable environments. It is not uncommon to read dispatches from cold-water locations such as Tasmania, Canada, Ireland, and Maine.³⁷ The surfing leash, attached directly to a surfboard at one end and the surfer’s ankle at

³¹ Craig R. Stecyk and David Carson, *Surf Culture: The Art History of Surfing* (Berkeley, CA: Gingko Press, 2002).

³² Ben Marcus, “The Great Oceans of Atmosphere,” *The Surfer’s Journal*, 13(4) (2004) 72-79.

³³ Ben Marcus and Steve Pezman, *Surfing: An Illustrated History of the Coolest Sport of All Time* (Minneapolis, MN: MVP Books, 2013).

³⁴ Elaine Woo, “‘Terry ‘Tubesteak’ Tracy dies at 77; model for Big Kahuna in ‘Gidget,’” *Los Angeles Times*, August 24, 2012.

³⁵ Ben Marcus, “The Great Oceans of Atmosphere.”

³⁶ Matt George, “Malibu, a Brief History,” *Surfer’s Village*, accessed November 1, 2015.

<http://www.surfersvillage.com/surfing-news>.

³⁷ For an example of cold water surfing: Surfline.com. “West Ireland,” accessed November 1, 2015.

<http://www.surfline.com/travel/index.cfm?id=2171>.

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the other, has made surfing safer and provided access to big wave and offshore surf breaks without the concern and hazard of losing one's surfboard.³⁸

For the surfboard itself, its design evolution has opened surfing to different maneuvers, different parts of a breaking wave, and different surf breaks altogether. A surfboard's technical performance is a function of its general shape, materials, and design parameters.³⁹ The optimization of these variables matches a surfboard to a particular surfing style or to a type of surf break. It was the contribution of Malibu's board shapers and surfers, who were deeply engaged in a dual quest of better equipment to be ridden on better waves, who explored and refined theories of surfboard design (components), transferred military and aerospace technologies to production (materials), and outlined a theoretical and practical direction for further innovation (general shape).

Surfboard Shape

Surfing is a sport dependent upon technical equipment. Different surfing styles and performance standards are associated with specific surfboard types and the breaks where they are ridden.⁴⁰ Surf shops commonly supply a variety of specialized shapes, e.g., longboards, shortboards, funboards, fish, guns, and step-ups. Each is tailored for specific style of surfing or surfing at a specific locale.

A new, post-war generation of Los Angeles area surfboard shapes emerged from a limited portfolio: plank surfboards, the finless, blunt-nosed, square-tailed surfboards, ranging from 7.5 to 16 feet and weighing up to 150 pounds (**Figure 13**),⁴¹ or the refined, highly modified, and more maneuverable "Hot Curl" surfboard.⁴² Inspired by the Hot Curl design's performance, new theories of naval architecture, and the success of hollowing paddleboards to reduce weight, shapers responded to the challenges of making surfboards lighter, faster, stronger, and more maneuverable. With the availability, if in limited quantities, of materials transferred out of the war effort through the Los Angeles aerospace industry, shapers enjoyed a set of new resources to draw upon. Importantly, they viewed Malibu, the area's best surf break, as a convenient location, and its well-shaped waves a laboratory of design and performance possibility.⁴³

³⁸ Michael Woodsmall, "Pat O'Neill Introduces the Earliest Form of the Surfing Leash," *The Inertia*, accessed November 1, 2015 <http://www.theinertia.com/oakley/pat-oneill-introduces-the-earliest-form-of-the-surfboard-leash/>.

³⁹ Surf Science, "Surfboard Design Guide," accessed November 1, 2015. <http://www.surfscience.com/topics/surfboard-design>.

⁴⁰ B.E. Scarfe, T.R. Healy, and H.G. Rennie, 2009a, Research-Based Surfing Literature for Coastal Management and the Science of Surfing—A Review, *Journal of Coastal Research*. 25(3): 539-557.

⁴¹ Ibid.

⁴² Hot Curl surfboards were developed for the steeper-walled waves of Hawai'i. They were named "Hot Curls" for their ability to maintain control in the steep sections of a wave (curl) without a stabilizing fin. For examples of Hot Curl surfboards: Richard Kenvin, *Surf Craft: Design and the Culture of Board Riding* (Cambridge, MA: The MIT Press, 2014).

⁴³ Nat Young, ed., "Evolution of the Modern Board" in *The Complete History of Surfing: From Water to Snow* (Layton, UT: Gibbs Smith, 2008), 61-67.

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Surfboard Design Parameters

Bob Simmons was born in Los Angeles in 1919 and nearly lost a leg to a tumor as a young child. Simmons later moved to Pasadena and, at 17, was struck by an automobile leaving him with a permanently crippled arm.⁴⁴ At the hospital, another patient suggested Simmons try surfing and paddling to rehabilitate the arm. The plank-style surfboards of the time were too heavy for his bad arm, so he fashioned a red wagon towed behind a bicycle to get his board to the beach.⁴⁵

“Because of Simmons’ draft status and flexible employment, he was just about the only guy anybody could buy boards from during those [war] years,” noted Dave Rochlen, Malibu surfer and co-founder Jams World Beachwear.⁴⁶ Among Simmons’ wartime employers was surfer Gard Chapin, with whom he built garage doors but also received his first practical experience making surfboards. Simmons began hollowing out planks—as Tom Blake had done in the 1920s to reduce a board’s weight—and was taught Chapin’s design foundations. As most adults were at war, the boards Simmons shaped were tailored for young adults.⁴⁷ Like those for himself, Simmons’ customer boards were light and easy to handle. “To make money,” Joe Quigg said, “Simmons had started remodeling (cutting down) old-fashioned boards for people.”⁴⁸

Simmons was a restless personality. He desired a rational basis for extending Chapin’s design ideas. An autodidact with interests in mathematics, engineering, and oceanography, Simmons surveyed traditional Hawaiian surfboards, boomerangs, and even feathered arrows to better understand fluid dynamics.⁴⁹ Later, a copy of a pre-war hydrodynamic study, *The Naval Architecture of Planing Hulls* by Lindsey Lord, became a primary reference for his surfboard designs. A planing hull,⁵⁰ as referenced by Lord, is a vessel design whose hull climbs toward the water surface as power is applied. In doing so, the amount of wetted hull surface is reduced, thereby both reducing friction (drag) and increasing speed and acceleration.⁵¹ While Lord’s research had obvious importance to the Navy and was even based, in part, on traditional Hawaiian surfcraft, Simmons had the background and insight to understand its relation to an advanced surfboard design. Simmons applied Lord’s theories with an experimentalist’s approach, eschewing a surfboard as functional art for rapid iterations of his design ideas (**Figure 9**). He made his planing hull boards quickly, if not with the highest craftsmanship, differing only slightly in their designs, and allowing him to investigate which design variable or combination of variables produced the best-performing surfboard. Simmons went on to build boards ranging in length from six to eleven feet, some with dual fins for stability, some with wide tails, finely

⁴⁴ Malcolm Gault-Williams, “Bob Simmons,” *Legendary Surfers*, accessed November 1, 2015. <http://files.legendarysurfers.com/surf/legends/ls15.shtml>.

⁴⁵ Matt Warshaw, ed., “Bob Simmons” in *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003), 541-542.

⁴⁶ Ben Marcus, *The Surfboard: Art, Style, and Stoke* (Minneapolis, MN: MVP Books, 2010).

⁴⁷ Malcolm Gault-Williams, “Bob Simmons,” *Legendary Surfers*, accessed November 1, 2015. <http://files.legendarysurfers.com/surf/legends/ls15.shtml>.

⁴⁸ Ibid.

⁴⁹ Dennis Romero, “A Shadow on the Waves,” *Los Angeles Times*, September 26, 1994.

⁵⁰ Matt Warshaw, ed., “Bob Simmons” in *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003), 541-542.

⁵¹ Eric Sorensen, “Planing Hull Efficiency,” *Boat Connection*, accessed November 1, 2015. <http://www.soundingonline.com/features/technical/237792-planing-hull-efficiency>.

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shaped rails, and scooped noses to generate greater lift.⁵² He eagerly switched away from redwood to lighter balsa wood as a construction material. Later boards used even lighter balsa/foam composites. His lightest, most refined boards weighed as little as nine pounds.⁵³

Where Simmons' approach and intellect provided the practical connection between naval architecture and surfboard design, *The Naval Architecture of Planing Hulls* provided a goal, speed. Simmons centered on speed as being the primary objective of a surfboard's design. All other design options were subsumed to a surfboard that was fast in a breaking wave's critical section and kept its speed out in front of the wave.⁵⁴ The Simmons boards were tested and refined in waves he rode at several Southern California surf breaks. The idea of going faster on a planing, lighter board was first imagined for long, well-formed waves of places like Malibu.

Simmons' new designs were not immediately accepted along the coast. "As you can see by the photographs of that era [however]," wrote champion surfer Nat Young, "many surfers were reluctant to give up their old San Onofre-type (*i.e.*, plank) boards (**Figures 9, 13**). Those who saw the wisdom in Simmons' modifications would have him scarf another piece on the nose as a fairing to create lift."⁵⁵

Simmons surfed and tested his designs throughout Southern California: in Malibu, north to Rincon (Ventura County), and south to San Diego. In the winter of 1953, he became the first visiting surfer to rent a house on Oahu's North Shore to experience the season's large surf. He drowned in September 1954 in eight-foot surf at La Jolla's Windansea Beach (San Diego County).⁵⁶

Bob Simmons made three major contributions to surfboard design. First, he adapted theories of planing hulls to surfboards. He developed and refined the template for a wide-tail, dual-fin, flat-bottom surfboard as a legitimate branch of board design.⁵⁷ His easy-to-ride "Spoon Boards" were lighter, faster, and more stable than preceding generations of plank or hollow boards. Second, whereas Tom Blake worked to reduce surfboard weight as the means to improved performance, Simmons centered on speed. He experimented relentlessly with a suite of design parameters and new construction techniques to improve board speed. Third, Simmons was engaged in an ongoing project with other shapers to improve surfboard performance. During the war years, when Simmons arrived at a surf break he was often a decade or older than younger surfers. It was a new group of surfers at Malibu who first surfed Simmons' boards, learned his design

⁵² Ibid.

⁵³ Richard Kenvin, "Simmons Hydrodynamic Planing Hull," *Hydrodynamica*, accessed November 1, 2015. <http://www.hydrodynamica.com/totem/simmons-hull.php>.

⁵⁴ Ibid.

⁵⁵ Malcolm Gault-Williams, "Malibu," *Legendary Surfers*, accessed November 1, 2015. <http://files.legendarysurfers.com/surf/legends/ls25.shtml>.

⁵⁶ Matt Warshaw, ed., "Bob Simmons" in *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003), 541-542.

⁵⁷ For a modern interpretation of Simmons' planing hulls, see <http://www.theinertia.com/surf/watch-kelly-slaters-secret-tomo-planing-hull-test/>.

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precepts, surfed with him, later shaped for him, argued with him, and would themselves rise to become important shapers.⁵⁸

The Santa Monica/Venice duo of Joe Quigg and Matt Kivlin were contemporaries and acolytes of Simmons. Friends since early age, Quigg and Kivlin grew up in the Santa Monica surf and showed an appreciation of craft and design. By age 12, Quigg had built both a full-sized paddleboard and a lifeguard dory for himself.⁵⁹ Quigg claimed that both designs incorporated lengthwise curvature (rocker) to improve performance, and he later became one of surfing's innovators in bending the traditional flat surfboard outlines into those with rocker. Following a brief, influential period of shaping and surfing, Kivlin left the beach in the mid-1950s to study architecture. He designed nearly 300 homes in the West Los Angeles/Malibu area throughout his professional career.⁶⁰

During the summer of 1947, Quigg, then 25 years old, was asked to shape a "novice girl's board" for teenage surfer Darrilyn Zanuck, daughter of 20th Century Fox mogul Darryl Zanuck and girlfriend of fellow surfer Tommy Zahn. The design requirements were exact and based on an ease of use for a novice, lightweight surfer. The surfboard had to be short, light, easy to carry, and fit in the back of a Town and Country convertible for surf trips to Malibu. As a special order surfboard for his friend's girlfriend, Quigg selected the best redwood and balsa from several lumber yards and shaped a ten foot, 40 pound redwood/balsa surfboard with evenly curved rails, curved rail rocker, a flat-planing bottom, and a single, fiberglass fin. The board weighed half as much as a standard Simmons and was soon nominated as, "the loosest (most maneuverable) board on the West Coast."⁶¹ The surfboard was so highly prized that it was traded back and forth between Zahn and Zanuck, both during and after their romance.⁶² Quigg claimed the board had "the complete combination. I'd been building girls' boards since early '47. It helped the girls to leave the tails wide. I'd put what I called easy-rider rocker in them. There were real easy to ride. A lot of girls learned how to surf on those boards in just a few months."⁶³

Later that summer, Los Angeles surfers Dave Rochlen, Matt Kivlin, and Pete Peterson traveled south to San Onofre in San Diego County with the borrowed "Darrilyn" surfboard. The board was faster and more maneuverable than anything else in the surf, certainly more so than the plank-style surfboards still in favor for the gentler waves of San Onofre. It was apparent that Rochlen was, "turning faster and making it into and out of what would previously have been inconceivable situations," historian Craig Stecyk wrote. "Pete Peterson next borrows the board, and is instantly banking and turning in an obvious departure from his patented power trim,

⁵⁸ Matt Warshaw, ed., "Bob Simmons" in *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003), 541-542.

⁵⁹ Nat Young, ed., "Evolution of the Modern Board" in *The Complete History of Surfing: From Water to Snow* (Layton, UT: Gibbs Smith, 2008), 61-67.

⁶⁰ Matt Warshaw, "RIP Matt Kivlin, 1929-2014: Styling All The Way." *Encyclopedia of Surfing*, accessed November 1, 2015. <http://encyclopediaofsurfing.com/eos-blog/matt-kivlin-1929-2014-styling-all-the-way/>.

⁶¹ Ben Marcus, *The Surfboard: Art, Style, and Stoke* (Minneapolis, MN: MVP Books, 2010).

⁶² Ibid.

⁶³ Ibid.

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runaway style.”⁶⁴ Matt Kivlin was intrigued by the performance options presented by this new surfboard and promptly decided to shape one for *his* girlfriend.

Quigg and Kivlin’s new family of boards were both born from, and at odds with, Simmons’ boards. All three were passionate about improving surfboard performance. Quigg and Kivlin prized maneuverability over speed as the primary design goal. Unlike Simmons, they moved away from hydrodynamic theories based on planing hulls. Their next generation “Malibu Chip” surfboards were, compared to board by Simmons, lighter (under 30 pounds), narrower in the tail, possessing a flattened rocker, flattened nose, and single fin (**Figures 10, 11**).⁶⁵ Chip surfboards, with their exceptional maneuverability, invited a progressive surfing style that Kivlin, Quigg, and other elite surfers preferred and were creating. Surfers could ride closer to the breaking part of a wave (curl) with more stability. They could ride on more vertical trajectories, up to the top and back down to the bottom of a wave, connected by pivot turns.⁶⁶ Surfers could control their speed, in relation to the wave, by cross stepping along the board’s length. This “hot-dogging” style of surfing grew through the 1950s and reached a zenith in the 1960s. Hot-dogging was largely developed through the Malibu Chip and was directly influenced by, if not directly resulting from, California’s point break waves like Malibu.

Quigg continued to build boards for Zahn, one of the best Malibu surfers of the 1940s, as well as for Kivlin and Les Williams, the best Malibu surfers of the 1950s. Quigg became one of the most accomplished surfboard shapers of the post-war era, including pioneering specialized designs for the large surf of his new home in Oahu, Hawai’i.⁶⁷ Kivlin left the sport to attend college and later build his Los Angeles architecture practice. Their Malibu Chip design, conceptually distinct from Simmons’ planing hulls, was the starting point for further improvements to maneuverability and, by the 1960s, the template for the modern longboard.⁶⁸

Credited as one of surfing’s first entrepreneurs, at 10 years old Dale Velzy had already shaped balsa/redwood laminate surfboards. By age 33, he managed five surf shops including one in Malibu and sold up to 200 custom-built boards a week with the support of two production factories.⁶⁹ He was the first to put his logo on a surfboard and to sponsor a surf team, and among the first to bankroll a surf film.⁷⁰ As a shaper, Velzy was an accomplished craftsman with an intuitive sense of hydrodynamics. He acknowledged the contributions of Simmons, while hewing closer to Quigg and Kivlin’s Malibu Chip. Velzy’s balsawood Pig, introduced in 1955, took the Malibu Chip outline and moved its widest point well aft of the midpoint, affixed a deeper (more pronounced) fin, and shaped a planing, flat rocker (lengthwise curvature) with a rolled belly (widthwise curvature) bottom (**Figure 12**).

⁶⁴ Matt Warshaw, *The History of Surfing* (San Francisco: Chronicle Books, 2010).

⁶⁵ Richard Kenvin, *Surf Craft: Design and the Culture of Board Riding* (Cambridge, MA: The MIT Press, 2014).

⁶⁶ Malcolm-Gault Williams, “The Golden Age of Malibu,” *Legendary Surfers*, accessed November 1, 2015. <http://files.legendarysurfers.com/surf/legends/ls25.shtml>.

⁶⁷ Ibid.

⁶⁸ Paul Holmes, *Dale Velzy is Hawk* (Newport Beach, CA: Croul Publications, 2006).

⁶⁹ Margalit Fox, “Dale Velzy, 77, a Pioneer in Popularizing Surfing, Dies,” *New York Times*, June 5, 2005.

⁷⁰ Ibid.

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The board, with its narrow nose and wide, aft hips resembled a pig in birds-eye view, and improved both stability and maneuverability over the Chip. “Simmons made them light,” Velzy once said without understatement, “I made them turn.”⁷¹ The Pig was a success, particularly at waves like Malibu, and became a *de facto* hot-dog board model through the early 1960s. Joe Quigg said of the Pig’s popularity, “It changed the sport. Suddenly you had thousands of these kids out there, riding Pigs. There was a time when you couldn’t even sell a board in California unless it looked like a Velzy.”⁷²

Surfboard Production Materials

As Simmons, Kivlin, Quigg, Velzy, and others worked to improve a surfboard’s performance by reducing its length and weight while maintaining or improving its material strength, they exploited three wartime technologies—fiberglass, polyester resin, and polyurethane foam—transferred to Los Angeles’ aerospace industry. This proximity of technology firms to the well-formed waves Malibu was another circumstance that drew shapers to Los Angeles and directed them toward Malibu as the region’s best surf break.

Fiberglass

Fiberglass was developed in the late 1930s for military use as a material to cover radar antenna domes (radomes) on aircraft and ships. Fiberglass was a strong material that could form a watertight seal and, importantly for radomes, possessed high electrical resistance.⁷³ For surfboard production, its high strength-to-weight ratio and watertight sealing were critical in replacing either marine varnishes or redwood, cedar, and balsa strips as reinforcing materials. Bob Simmons, who worked nightshifts at Douglas Aircraft during the war, had access to fiberglass.⁷⁴ Joe Quigg’s friends Brant Goldsworthy and Ted Thal sold component parts for WWII aircraft and were among the first commercial fiberglass distributors in Los Angeles.⁷⁵

Fiberglass also allowed a fin to be directly attached to the underside of a surfboard. A fin is a primary control surface, helping to provide stability around a rotational vertical axis (yaw), *i.e.*, preventing a surfboard from slipping out. While fins were placed on boards before fiberglass,⁷⁶ the torque associated with turning a surfboard would weaken bolts or other attachment mechanisms such that fins would invariably snap off.⁷⁷

Santa Monica’s Pete Peterson was the first to shape a fiberglass-reinforced surfboard in 1946. In 1949, Bob Simmons developed a “sandwich” board design with a Styrofoam core, balsa rails, plywood veneers, and coated in fiberglass.⁷⁸ These boards made full use of fiberglass as a

⁷¹ Matt Warshaw, *The History of Surfing* (San Francisco: Chronicle Books, 2010).

⁷² Matt Warshaw, ed. *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003).

⁷³ Stuart Lee, ed., *International Encyclopedia of Composites* (New York: VCH Publishers, 1990).

⁷⁴ Matt Warshaw, ed., “Bob Simmons” in *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003), 541-542.

⁷⁵ Surfer Magazine, “*Surfer’s Big Issue: Legend and Lore*,” accessed November 1, 2015.

<http://www.surfermag.com/features/legendlore-tales>.

⁷⁶ Tom Blake is credited for designing, in 1934, the first fins for use as surfboard control surfaces.

⁷⁷ David Rensin, *All For A Few Perfect Waves: The Audacious Life and Legend of Rebel Surfer Miki Dora* (New York: HarperCollins, 2009).

⁷⁸ In September, 2015, a ‘49 Bob Simmons Sandwich Board came to auction with an estimated value between

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sealant, and Styrofoam as a core material predated polyurethane foam by nearly 10 years. While not favored by lifeguards, the sandwich boards were popular among surfers. Simmons hired both Quigg and Kivlin to finish the backlog of custom orders and meet his production demand. Together, they produced approximately 100 sandwich boards, many of which were surfed at Malibu.⁷⁹

Polyester Resin

Polyester resin was developed by E.I. du Pont de Nemours and Company in 1936, and the manufacturing process was refined by German scientists during World War II.⁸⁰ British spies stole the material's formulas and provided them to American companies. By 1942, the American Cynamid Company was producing polyester resin for use with fiberglass cloth as a high performance composite.⁸¹ Owing to its low density, polyester resin has a high strength-to-weight ratio. The fiberglass/polyester combination was immediately used in the later years of the war both in radomes and boats, and in creating intricate manufacturing tools, jigs, and fixtures.⁸² In the late 1940s, Quigg, aware of resin's superior material performance, scoured Los Angeles with such diligence that he was suspected of being a spy.⁸³ The combination of fiberglass and resin composites allowed shapers to reduce a surfboard's weight while improving mechanical strength.

Polyurethane Foam

Once shapers determined that lower board weight was a surfboard design goal, balsa wood—being relatively inexpensive, available, and easy to work with—became a primary material choice. Balsa was used in combination with redwood edges, or rails, as early as the 1930s, and became a surfboard's singular material in the early 1940s, with shapers overcoming balsa's inherent low strength through reinforcement with fiberglass cloth. The weight reduction was substantial: reinforced balsa surfboards weighed less than half that of 1920s and '30s redwood planks (**Figure 13**).⁸⁴ Functional, first generation polystyrene foams (Styrofoam), like those of Simmons' sandwich boards, were difficult to work with, disintegrating in contact with polyester resin.⁸⁵ Shapers had locked into fiberglass cloth for strength and resin for sealant. They surveyed other materials, ideally possessing both a lower weight than balsa and compatible with polyester resin. They found polyurethane.⁸⁶

\$15,000 and \$20,000 US, accessed November 1, 2013. <http://www.thevintagesurfauction.com/sneak-peek-video-1949-10-6-simmons-sandwich/>

⁷⁹ Dennis Romero, "A Shadow on the Waves," *Los Angeles Times*, September 26, 1994.

⁸⁰ Nicholas P. Cheremisinoff and Paul N. Cheremisinoff, *Fiberglass Reinforced Plastics: Manufacturing Techniques and Applications* (Norwich, NY: William Andrew, 1995).

⁸¹ Steve Mitchell, "The Birth of Fiberglass Boats," *Good Old Boat* 9: (1999), 23-24.

⁸² A. Brent Strong, *Fundamentals of Composite Manufacturing: Materials, Methods, and Applications, Second Edition* (Dearborn, MI: SME, 2007.)

⁸³ Ben Marcus, *The Surfboard: Art, Style, and Stoke* (Minneapolis, MN: MVP Books, 2010).

⁸⁴ Peter Dixon, *The Complete Guide to Surfing* (Guilford, CT: Lyons Press, 2004).

⁸⁵ Drew Kampion, "Surfing A to Z: Bob Simmons," *Surflines.com*, accessed November 1, 2015. http://www.surflines.com/surfing-a-to-z/bob-simmons-biography-and-photos_907.

⁸⁶ Elaine Woo, "Dave Sweet Dies at 86; Father of the Modern Foam Surfboard," *Los Angeles Times*, May 29, 2015.

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Polyurethane (PU) was originally developed during the war as an alternative to rubber and applied in a number of industrial settings.⁸⁷ When blown as foam, PU possesses desirable insulating properties: low thermal conductivity (typical of insulators), low weight, and high buoyancy. Wartime functions for foam included insulation, buoyancy, and noise control.⁸⁸ Importantly for surfboard shapers, PU foam would take polyester resin without degradation. Fabricating PU foam blanks, thermally stable with consistent material properties, in a production environment was an initial, and significant, engineering challenge. Santa Monica brothers Dave and Roger Sweet, bankrolled by the Hollywood actor and surfing enthusiast Cliff Robertson, were the first to develop production-friendly polyurethane foam blanks.⁸⁹ By 1956, Dave Sweet had perfected his technique and sold PU foam-core surfboards on the beach at Malibu. They overcame foam's inherent low strength by integrating a stringer—a reinforcing lengthwise piece of wood along the midline. Often balsa, sometimes cedar or redwood, the stringer added material stiffness.⁹⁰

In the new manufacturing process foam blanks were molded then glued together with a stringer. Surfboard shapers took these foam blanks and cut, planed, and sanded them into a finished shape, determining a surfboard's overall length, width, rocker curvature, rail shape—its performance characteristics.⁹¹ The finished blank was then covered in fiberglass cloth and resin poured over it. As the resin hardened, any fins were affixed into their final position. After the resin cured and hardened, the board was sanded and hot-coat polished before final delivery. While foam blanks changed shape as surfers explored new breaks and developed new styles of surfing, the recipe of three—foam blank, fiberglass, and resin—remained virtually unchanged for 50 years.⁹²

WOMEN SURFING AT MALIBU

Surrounding the Malibu surfing/shaping collective of Kivlin, Quigg, Zahn, and Rochlen, existed a group of girls and girlfriends who were interested in being at Malibu, in the boys there, and, in several cases, in the sport of surfing itself. Thinking of Darrilyn Zanuck, part of this original female group, Quigg said, “She probably thinks of herself as the original Gidget. She was at Malibu, really the first girl to buy a surfboard and buy a convertible and stick the surfboard in the back and drive up to Malibu and drive up and down the coast and learn to surf. Of the Malibu girls she was the first Malibu girl to really do it.”⁹³

⁸⁷ I.R. Clemitson, *Castable Polyurethane Elastomers, Second Edition* (Boca Raton, FL: CRC Press, 2015).

⁸⁸ Ibid.

⁸⁹ Malcolm Gault-Williams, “Wood to Foam,” *Legendary Surfers*, accessed November 1, 2015. <http://files.legendarysurfers.com/surf/legends/lsc201.shtml>.

⁹⁰ Harbour Surfboards, “*Surfboard Construction & Care*,” accessed November 1, 2015. <http://harboursurfboards.com/surfboard-construction-care>.

⁹¹ Ibid.

⁹² With minor detours, the use of polyurethane foam, polyester resin, and fiberglass remained the dominant board-building materials until 2005 when Clark Foam, the leading supplier of foam surfboard blanks, suddenly closed their operations. This set off changes in the board-building industry as new suppliers of traditional PU foam were sourced and shapers began experimenting with “new” materials, including: PS foam, agave, and even balsa (again). More on the closing of Clark Foam at: Surfer Magazine, “Surf World Shocker: Clark Foam Shuts Down,” accessed November 1, 2015. <http://www.surfermag.com/features/clarkfoam>.

⁹³ Ben Marcus, *The Surfboard: Art, Style, and Stoke* (Minneapolis, MN: MVP Books, 2010).

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By 1950, Quigg and Kivlin were shaping surfboards tailored for the Malibu girls: Vicki Flaxman, Claire Cassidy, Darilyn Zanuck, Robin Grigg, and Aggie Bane.⁹⁴ These lighter, more maneuverable balsawood surfboards were known by their owners' names, e.g., the "Vicki" board or the "Claire" board, and later referenced collectively as the "Girl Boards." They were, compared to a previous generation of plank surfboards, lighter, shorter, and more maneuverable.⁹⁵ Quigg and Kivlin enjoyed having the girls around and often shouted encouragement to them as they shared waves together. Buzzy Trent, a future big wave surfing legend, and Bob Simmons, who caught waves further outside toward Second Point, were rarely as accommodating.⁹⁶

The girls' enthusiasm, athleticism, and equipment helped advance the Malibu style of wave riding. "Vicki was athletic and aggressive," said Quigg. "In a couple of months, she learned to surf better than most men."⁹⁷ With extensive surfing and trips south to San Diego County breaks like San Onofre and Sunset Cliffs, and to Baja, Mexico to test their new equipment, the summers went quickly. Within a few years, the girls had started to move on. By 1955 Bane had been out of the water for several years, married to Quigg and raising a young family. By 1957, Flaxman was married with a family. "Almost all of us from that time went to college. We all had other things going on in our lives besides surfing. Surfing was something we did that pulled us together and set us apart," said Grigg.⁹⁸

By 1956, two new women, who each made an imprint upon surfing, were present at Malibu. The first was Kathy "Gidget" Kohner, who was later styled as the prototypical female surfer, and who traded peanut butter and radish sandwiches for surf lessons. The second was Marge Calhoun, a 29-year-old mother of two who learned to surf at Malibu from friend Darrilyn Zanuck.⁹⁹ Athletic, cheerful, and with a larger frame than Kohner's, Calhoun took naturally to Malibu's smaller waves and bigger surf once waves got larger.¹⁰⁰ Having surfed for only a few years, and largely at Malibu, Calhoun visited Hawai'i for the first time in 1958 and quickly earned a reputation for thriving in the island's big surf. Full of confidence, Calhoun traveled Oahu's western side with a ten foot balsa and won the prestigious 1958 Makaha International, then the world's most important surfing contest.¹⁰¹ Calhoun's success at Makaha demonstrated the possibilities of women's surfing. Calhoun herself displayed a fortitude combined with a cheerfulness that was a welcome counterpoint to the aggressive, even angry, style of male big wave riding.

⁹⁴ Andrea Gabbard, *Girl in the Curl: A Century of Women in Surfing* (New York: Seal Press, 2000).

⁹⁵ Matt Warshaw, ed., "Matt Kivlin" in *The Encyclopedia of Surfing*, (Orlando, FL: Harcourt, Inc., 2003), 325.

⁹⁶ Matt Warshaw, *The History of Surfing* (San Francisco: Chronicle Books, 2011).

⁹⁷ Andrea Gabbard, *Girl in the Curl: A Century of Women in Surfing* (New York: Seal Press, 2000).

⁹⁸ Ibid.

⁹⁹ Linda Chase, *Surfing: Women of the Waves* (Layton, UT: Gibbs-Smith, 2007).

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

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PERSONS OF COLOR SURFING AT MALIBU: NICK GABALDON

Nick Gabaldon, part of Santa Monica's small, vibrant, black community, taught himself to surf at the Pico Boulevard African American beach known as the "Inkwell."¹⁰² By the late 1940s, Gabaldon was regularly appearing at Malibu, often hitchhiking or occasionally paddling the twelve miles from Santa Monica to First Point.¹⁰³ So strong was Gabaldon's enthusiasm for surfing that he was usually in the water until late in the evening. Rest breaks would be taken on the beach facing the water, watching and learning others' surfing styles. This enthusiasm was recognized and encouraged by the local elite surfers who knew him as, "a handsome, well-liked guy with great surfing ability."¹⁰⁴ This was not surprising. Malibu surfing was a cosmopolitan and often meritocratic, if bohemian, activity. As both a good surfer and a good person, Gabaldon made friends at Malibu.

On June 5, 1951 one of Malibu's strongest-ever swells brought eight to ten foot waves across Second Point. Gabaldon successfully made it out that day, riding his *Joe Quigg Malibu Model* surfboard. In the afternoon with the swell peaking, three surfers, including Nick, took off on an outside wave at Second Point. Witnesses remember Nick's glide and grace, the hallmarks of a Malibu surfer, on the wave. As the three approached the Malibu Pier, two surfers pulled out of the wave. Nick remained and tried the never before attempted maneuver of surfing through, or "shooting" the pier. It was Gabaldon's last wave. His board was found immediately; his body three days later.¹⁰⁵ Nick's Malibu friends and surfing peers attended his rosary service at St. Monica Catholic Church.¹⁰⁶

Nick Gabaldon is recognized as a pioneer: the first documented surfer of Mexican and African American heritage, and a Californian who expressed his love of surfing at a time when Los Angeles-area beach leisure opportunities for persons of color were intentionally, if not institutionally, limited.

MALIBU WORLD SURFING RESERVE

World Surfing Reserves (WSR) is an effort to identify and preserve the world's most outstanding surf breaks and their surrounding habitats. First inspired by UNESCO's World Heritage Program and National Surfing Reserves Australia, WSR's board of experts develops partnerships with area surfers and environmentalists to select, dedicate, and protect valuable and historic surf spots. World Surfing Reserves is primarily a public-awareness program, a means to communicate the value of a surf break to its local community and the rest of the world.¹⁰⁷

¹⁰² A brief history of the Ink Well: Anita Varghese, "City Commemorates Ink Well Beach, First Black Surfer," *The Santa Monica Outlook*, September 19, 2007; Allison R. Jefferson, "African American Leisure Space in Santa Monica: The Beach Sometimes Known as the 'Inkwell'." *Southern California Quarterly*, 91/2: 155-189.

¹⁰³ Rick Blocker, "Black Surfer Nick Gabaldon," *Legendary Surfers*, accessed November 1, 2015.

<http://files.legendarysurfers.com/blog/2005/02/black-surfer-nick-gabaldon.html>.

¹⁰⁴ Ashley Archibald, "Nick Gabaldon Day Connects Youth with the Sea," *Santa Monica Daily Press*, May 30, 2013.

¹⁰⁵ *Santa Monica Evening Outlook*, "Popular Community College Youth Dies in Surf Tragedy," June 6, 1951.

¹⁰⁶ *Ibid.*

¹⁰⁷ "About World Surfing Reserves," *World Surfing Reserves*, accessed November 1, 2015.

<http://www.savethewaves.org/programs/world-surfing-reserves/about/>.

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In October 2010 Malibu was selected as the first World Surfing Reserve, “because of the stellar quality of its wave, the seminal role it played in the birth of modern surf culture, the rich biological characteristics of its besieged inland wetlands, and the protective galaxy of locals caught in its gravitational field.”¹⁰⁸ The California Coastal Commission and local elected representatives passed resolutions supporting the WSR program in general or specifically the Malibu WSR.

MALIBU INFLUENCE

Malibu has earned an international reputation within surfing for its exceptional wave quality and surfing performance. Longboards are still referred to as “Mals”—short for “Malibu board”—by Australian and UK surfers.¹⁰⁹ Similarly, longboard-based surfing clubs in Australia and the UK are named “Malibu Clubs,” e.g., Noosa Malibu Club (Queensland, AU). Malibu was featured in over 100 surfing films, including: *The Endless Summer* (1966), *Cosmic Children* (1970), *Legends of Malibu* (1987), *The Seedling* (1999), *One California Day* (2007), and *Mind Over Malibu* (2012).¹¹⁰

POST-PERIOD OF SIGNIFICANCE

By the late 1950s Malibu had become a crowded surf break filled with low-to-average skilled surfers who, while possessing a requisite surfing enthusiasm, did little to advance the sport or make way—in the water or on the beach—for Malibu’s best surfers. Reacting to this, and buoyed by adventure, surfers began searching for other Malibus, surf breaks possessing high-quality waves, without the crowds and “tainted” environment of the original.¹¹¹ This spirit was the animating force of Bruce Brown’s seminal surf documentary *The Endless Summer* (1966), a trip around the world to find “uncrowded surf.”¹¹² This was certainly the surfing of John Milius’ cult classic *Big Wednesday* (1978) that paid tribute to an uncrowded, “pure” Malibu of Milius’ youth, a metaphor for a time of innocence as three surfing friends come of age. As surfing culture was projected onto America’s youth, by the end of the decade it had been grafted onto the larger counterculture of the period.¹¹³ In this way, Malibu was seen as symptomatic, even emblematic, of the sport’s problems. No longer the best wave in Southern California, Malibu was a lost ideal within a crowded, polluted, and decaying urban environment.¹¹⁴ Surfers, in reaction, embraced a “back-to-nature” ethos, left Los Angeles, and moved to places like Baja Mexico, Australia’s

¹⁰⁸ World Surfing Reserves, *Malibu World Surfing Reserve Booklet* (Davenport, CA: Self-published, 2010); Tony Barboza, “Malibu’s Surfrider Beach declared first-ever World Surfing Reserve,” *Los Angeles Times*, October 10, 2010.

¹⁰⁹ “Objects Through Time: 1949 Malibu Surfboard,” *Migration Heritage Center of New South Wales*, accessed November 1, 2015. <http://www.migrationheritage.nsw.gov.au/exhibition/objectsthroughtime/surfboard>.

¹¹⁰ Matt Warshaw, ed., *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003).

¹¹¹ Matt Warshaw, *The History of Surfing* (San Francisco: Chronicle Books, 2010).

¹¹² *The Endless Summer* DVD, directed by Bruce Brown (Torrance, CA: Bruce Brown Films, 1966).

¹¹³ Tim Elliott, “Riding the Waves of Surfing History,” *Sydney Morning Herald*, September 17, 2011.

¹¹⁴ Following the Shortboard Revolution, Southern California’s best summertime wave moved back down to San Onofre, specifically Lower Trestles (Lowers). Lowers is now considered one of the world’s premier high-performance waves. For a video overview of Lowers, see: “*Lower Trestles: A Surfline Feature*,” *Surfline.com*, accessed November 1, 2015. http://www.surfline.com/surfline/tv/primetime/lower-trestles-a-surfline-feature_54924.

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Sunshine Coast, and Hawai'i's Outer Islands. Amid these unspoiled settings they embraced rituals of meditation, holistic diets, psychedelic drugs, astrology and, of course, surfing.¹¹⁵

By the 1960s, the process of building a surfboard employing fiberglass, foam, and resin—materials acquired through the Los Angeles aerospace community as post-war technology transfers, and first applied to Malibu surfboards—had become industry standard. Because materials were easily sourced, as opposed to increasingly scarce balsa wood in the 1950s, the several-fold increase in demand for surfboards of the 1960s could be met by a new surfer/shaper/businessperson who understood shaping and had invested in a high-production operation. These industry successes came from elsewhere than Malibu. The work of Kivlin, Quigg, Simmons, Sweet, and Velzy is recognized for improving surfboard performance by application of hydrodynamic design theory and novel production methods.

Developmental History/Additional Historic Context Information

The City of Malibu is within the traditional territory of the Ventureño, a Coastal Chumash group.¹¹⁶ The Chumash occupied the region from San Luis Obispo south to Malibu Canyon, inland to the western perimeter of the San Joaquin/Central Valley, as well as the northern Channel Islands. A Chumash village, *Humaliwo*, translated as “the surf sounds loudly,” was located at the lands surrounding Malibu Lagoon. *Humaliwo* was one of the most important Chumash villages along the Southern California coast, the southernmost Chumash capital, and likely part of a large, complex settlement system. The same biophysical features—Malibu Lagoon and the nearshore cobblestone reefs—that create Malibu's exceptional surfing environment once supported thriving nearshore marine communities. These natural resources were part of the Chumash's and *Humaliwo*'s well-developed pattern of marine subsistence, including fish, shellfish, marine mammals, and waterfowl. The *Humaliwo* archaeological site (CA-LAN-264) contains components representing the Middle Period through Hispanic contact, including multiple burial sites.¹¹⁷ The City of Malibu retains the anglicized version of the Chumash village name *Humaliwo*.

The Malibu area was explored by Juan Cabrillo in 1542. Spanish settler José Bartolomé Tapia received the Rancho Malibu Sequit (Malibu Rancho) in 1802. Tapia's widow sold the property to her grandson-in-law, Victor Prudhomme, in 1848. Following California's admission to the United States in 1850, Prudhomme was unable to confirm his interest in the property. He sold the rancho to Matthew Keller in 1857 and Keller was granted the property in 1872. Henry Keller, Matthew's son, acquired the property following his father's death in 1881. In 1892, Henry sold the property to the final holders of the land grant, Massachusetts-born philanthropist Frederick Hastings Rindge and his family, as a 13,300-acre dairy and cattle ranch later expanded to 17,000

¹¹⁵ Nat Young, ed., *The Complete History of Surfing: From Water to Snow* (Layton, UT: Gibbs Smith, 2008).

¹¹⁶ Jones and Stokes, *Malibu Lagoon Restoration and Enhancement Plan Draft EIR SCH #2005101123* (California State Department of Parks and Recreation and California State Coastal Conservancy, January 2006).

¹¹⁷ John G. Douglass and Patrick B. Stanton, “Living During a Difficult Time: A Comparison of Ethnohistoric, Bioarchaeological, and Archaeological Data During the Mission Period, Southern California,” *SCA Proceedings*, 24 (2010) 1-9.

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acres.¹¹⁸ Malibu Historic District is located within the former Malibu Rancho at the eastern end of the property.

The Rindges opposed public access through their property. They fought the Southern Pacific Railroad that sought to join Southern Pacific's Santa Barbara and San Diego rails by constructing their own 15-mile *Hueneme, Malibu, and Port Los Angeles Railway*. In court, they fought efforts by Los Angeles County (1907, 1917) and the State of California (1923) to obtain an easement for a constructed highway through the Rancho. A state highway, the Roosevelt Highway, later State Route 1 (SR-1), was ultimately opened to the public in June 1929, more than 22 years after the first court action. In the course of these oppositions, the Rindge family exhausted much of their considerable wealth. Additional financing came from three sources: cattle and dairy operations of the working ranch, Rancho property sales, including beachside properties immediately west of Malibu Lagoon that became the Malibu Colony residences, and Malibu Potteries, a decorative tileworks located east of Malibu Pier. A fire at Malibu Potteries in 1931 led to that company's closure less than a year later.

¹¹⁸ Judy Pasternak and Jill Stewart, "A Lasting Legacy: Merritt Adamson Jr.'s Land Dealings Changed Malibu Forever," *Los Angeles Times*, March 16, 1986.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Los Angeles County Public Library

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Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 140 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| A. Latitude: 34.037352 | Longitude: -118.676480 |
| B. Latitude: 34.033250 | Longitude: -118.673543 |
| C. Latitude: 34.026373 | Longitude: -118.682377 |
| D. Latitude: 34.031560 | Longitude: -118.682715 |
| E. Latitude: 34.031430 | Longitude: -118.683113 |
| F. Latitude: 34.031899 | Longitude: -118.682988 |
| G. Latitude: 34.032452 | Longitude: -118.685763 |
| H. Latitude: 34.034238 | Longitude: -118.685294 |
| I. Latitude: 34.034554 | Longitude: -118.681836 |
| J. Latitude: 34.033680 | Longitude: -118.679989 |
| K. Latitude: 34.034803 | Longitude: -118.678862 |
| L. Latitude: 34.035194 | Longitude: -118.679192 |
| M. Latitude: 34.035687 | Longitude: -118.678564 |
| N. Latitude: 34.035812 | Longitude: -118.678798 |
| O. Latitude: 34.036687 | Longitude: -118.677770 |
| P. Latitude: 34.036447 | Longitude: -118.677498 |
| Q. Latitude: 34.036969 | Longitude: -118.676686 |
| R. Latitude: 34.037214 | Longitude: -118.676863 |

Verbal Boundary Description (Describe the boundaries of the property.)

The district extends approximately 0.6 miles east-west along the Pacific coast from a point immediately east of the Malibu Pier to, and not including, the Malibu Colony residences' privacy fence. The eastern boundary is formed by a line extending 500 meters (1,640 feet) seaward from the mean high tide line immediately east of, and parallel to, the Malibu Pier. The southern boundary parallels the coastline 500 meters seaward of the mean high tide line. The western boundary is formed by a line extending seaward 500 meters (1,640 feet) from

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the mean high tide line and parallel to the Malibu Colony fence, the western perimeter of Malibu Surfrider Beach, and the western perimeter of Malibu Lagoon State Beach. The northern boundary is formed by areas south of California State Route 1 (SR-1), also known as Pacific Coast Highway (PCH), between 23000 and 23500 PCH. Specifically, the northern boundary is formed by, from west to east, the northernmost portions of Malibu Lagoon State Beach south of SR-1, the lagoonside and beachside privacy fence of the Adamson House (23200 PCH), the Adamson House privacy wall adjacent to the Surfrider Beach parking lot, the northernmost portions of Surfrider Beach south of SR-1, the mean high tide line directly south (seaward) of six beachside residences with addresses from 23034 to 23006 PCH, and the Malibu Pier (**Figure 2 Sketch Map**).

Boundary Justification (Explain why the boundaries were selected.)

District boundaries, encompassing the pier, three surf breaks, beach areas, and the accesses to them, are in Los Angeles County and include portions of Los Angeles County's Malibu Surfrider Beach and California Department of Parks and Recreation's Malibu Lagoon State Beach. Through trail and beach accesses, the district boundary also encompasses subtidal areas extending 500 meters (1,640 feet) seaward from the mean high tide line on submerged lands under the authority of the California State Lands Commission. Several nearshore geologic features represent portions of the California Coastal National Monument under the authority of the Bureau of Land Management. Together, the seaward district boundary includes areas where the surf breaks, specifically at the contributing resources of First Point, Second Point, and Third Point.

11. Form Prepared By

name/title: Michael Blum
organization: Sea of Clouds
street & number: PO Box 609
city or town: Hermosa Beach state: CA zip code: 90254
e-mail _michael@seaofclouds.org
telephone: (818) 564-4217
date: December 2015; Revised February 2016, September 2016, December 2016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Malibu Historic District

City or Vicinity: Malibu

County: Los Angeles County

State: California

Photographer: Michael Blum

Date Photographed: September 7, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 28 Malibu Lagoon closed to the ocean by a seasonal sand berm, with CA State Route 1 (Pacific Coast Highway) in the background, camera facing north.
- 2 of 28 Malibu Lagoon, camera facing south.
- 3 of 28 Surfers riding two consecutive waves at First Point, camera facing southwest.
- 4 of 28 Multiple surfers riding a wave at First Point, camera facing southwest.
- 5 of 28 Surfer walking toward Second Point while surfers ride a wave at First Point, camera facing south.
- 6 of 28 A surfer rides a wave at Second Point, camera facing southeast.
- 7 of 28 A breaking wave at Third Point, camera facing south.
- 8 of 28 Surfer watching waves at First Point as a surfer rides a wave with Malibu Pier in the background, camera facing east.
- 9 of 28 A breaking wave at First Point, with Malibu Pier in the background, camera facing east.
- 10 of 28 Surfers entering the water at Third Point, with Malibu Pier in the background, camera facing east.
- 11 of 28 Malibu Pier with wave breaking, camera facing east.

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- 12 of 28 Surfrider Beach with the Adamson House west elevation (left), and Malibu Pier in the background, camera facing east.
- 13 of 28 Surfers paddle toward First Point with the public restroom/shower structure (left), section of the Adamson House privacy wall (center), and staircase connecting the day-use, public parking lot to Pacific Coast Highway (right) in the background, camera facing northwest.
- 14 of 28 Section of the Adamson House privacy wall (left), day-use, public parking lot (center), and staircase connecting the parking lot to Pacific Coast Highway (right). The center, paved portion of the parking lot is a section of the former Roosevelt Highway. Camera facing west.
- 15 of 28 Surfers waiting to paddle out to First Point. Also shown is the staircase connecting the day-use, public parking lot to Pacific Coast Highway (left), lifeguard storage facility (center), and lifeguard stand T-1 (right), camera facing northwest.
- 16 of 28 Staircase connecting the day-use, public parking lot to Pacific Coast Highway, camera facing northwest.
- 17 of 28 Public restroom/shower facility east elevation (left), section of the Adamson House privacy wall (center), and public parking lot (right), camera facing west.
- 18 of 28 Movable lifeguard stand T-1, south elevation, stationed at Surfrider Beach, camera facing north.
- 19 of 28 Movable lifeguard stand T-2, southwest elevation, stationed at Surfrider Beach, camera facing northeast.
- 20 of 28 Movable lifeguard stand T-3, south elevation, stationed at Surfrider Beach, camera facing north.
- 21 of 28 Storage facility for lifeguard equipment and beach vehicles, camera facing northwest.
- 22 of 28 Surfers paddle toward First Point with the Malibu Lagoon (left), and Adamson House (center), and movable lifeguard stand T-2 (right) in the background, camera facing northwest.
- 23 of 28 Public restroom/shower facility south elevation, camera facing north.
- 24 of 28 Equipment storage shed at Malibu Lagoon State Beach, camera facing west.

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- 25 of 28 Parking kiosk and pay station at Malibu Lagoon State Beach, camera facing northwest.
- 26 of 28 Benches and seating (left) and Malibu Lagoon at Malibu Lagoon State Beach, camera facing east.
- 27 of 28 “Lilypad” interpretive area at Malibu Lagoon State Beach, camera facing west.
- 28 of 28 “Malibu Creek Watershed” interpretive area at Malibu Lagoon State Beach, camera facing south.

Index of Figures

- Figure 1 Malibu Historic District Location Map
Base image from Google Earth 7.1.5.1557. Google Inc., Mountain View, California, 2015 <http://earth.google.com>. Image taken December 2013.
- Figure 2 Malibu Historic District Sketch Map
Base image adapted from Google Earth 7.1.5.1557. Google Inc., Mountain View, California, 2015 <http://earth.google.com>. Image taken December 2013.
- Figure 3 Malibu Historic District Eastern Portion Photo Key
Base image adapted from Google Earth 7.1.5.1557. Google Inc., Mountain View, California, 2015 <http://earth.google.com>. Image taken December 2013.
- Figure 4 Malibu Historic District Western Portion Photo Key
Base image adapted from Google Earth 7.1.5.1557. Google Inc., Mountain View, California, 2015 <http://earth.google.com>. Image taken December 2013.
- Figure 5 Aerial view of Malibu, from the Malibu Pier (east; right) to the Malibu Colony residences (west; left), with the bordering Santa Monica Mountains (north) in the background. Photograph taken January 2008 by Bill Parr.
- Figure 6 Aerial view of Malibu, April 1983. Bathymetric refraction around Malibu Point makes incoming waves bend as they break toward the cove. While such refraction reduces wave heights, it improves wave shape and length of the breaking wave. United States Geological Survey.
- Figure 7 A group of surfers gather on the beach to watch First Point, Malibu, Summer 1953. The long, well-shaped waves typical of surf at Malibu are easily visualized. Photo: Dick Metz/Surfing Heritage & Culture Center, <http://www.surfingheritage.org/>.

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Figure 8 Two surfers share a wave as they surf First Point, Malibu at low tide, Summer 1953. The Malibu Pier with its twin buildings and boat launch, as well as portions of eastern Malibu, are in the background. Photo: Dick Metz/Surfing Heritage & Culture Center, <http://www.surfingheritage.org/>.

Figs. 9-13 Surfboard plan views: all illustrations drawn to the same scale.

Figure 9 Late 1940s Bob Simmons Spoon Nose model. One of Simmons' innovative designs, the Spoon Nose featured a wide, round, and upturned nose to prevent it from digging into the water while maintaining a high speed. The board's light weight results from its balsa wood construction, which Simmons harvested from WWII surplus lifeboats. Length 10 ft. Surfboard from the John Mazza Collection of Historic Surfboards, Pepperdine University Special Collections and University Archives.

Figure 10 Late 1940s Matt Kivlin Malibu Chip. Kivlin, influenced by the progressive surfing he saw on a 1947 trip to Hawai'i, returned to California with the idea to significantly reduce a surfboard's weight. The result was the Malibu Chip, a light, narrow, and thinner design, and constructed with some of the first uses of fiberglass on surfboards. Length: 8 ft., 3 in. Surfboard from the Vintage Surf Auction, accessed 16 March, 2015 <http://thevintagesurfauction.auctionserver.net/view-auctions/catalog/id/1/lot/28>.

Figure 11 1950s Joe Quigg Malibu Chip. Balsa, mahogany (fin), and fiberglass. Length: 9 ft., 2 in. Surfboard from the US Vintage Surf Auction, accessed 16 March, 2015 <http://www.usvsa.com/Auction/APViewItem.asp?ID=120>.

Figure 12 1955 Velzy-Jacobs Pig, 1955. Dale Velzy's "Pig" surfboards extended the Malibu Chip design, by narrowing the nose and moving the wide point well aft. Pigs became the standard, high-performance design through the mid-1960s. Length: 8 ft., 9 in. Surfboard from the 2008 US Vintage Surf Auction, accessed 16 March 2015 <http://www.usvsa.com/auction/APViewItem.asp?ID=229>.

Figure 13 1930s plank-style surfboard with laminated spruce/redwood core. Length: 10 ft., 8 in. Surfboard from the John Mazza Collection of Historic Surfboards, Pepperdine University Special Collections and University Archives.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Figure 1. Location Map

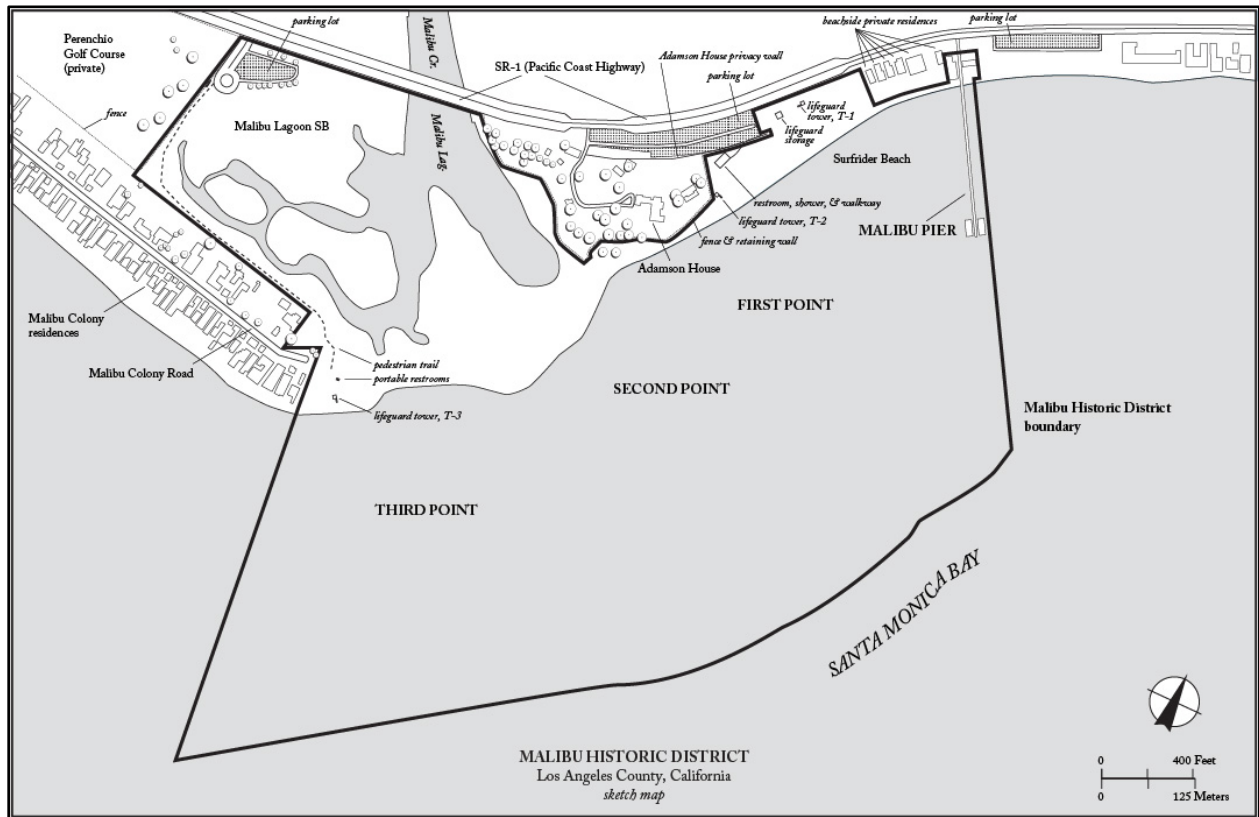


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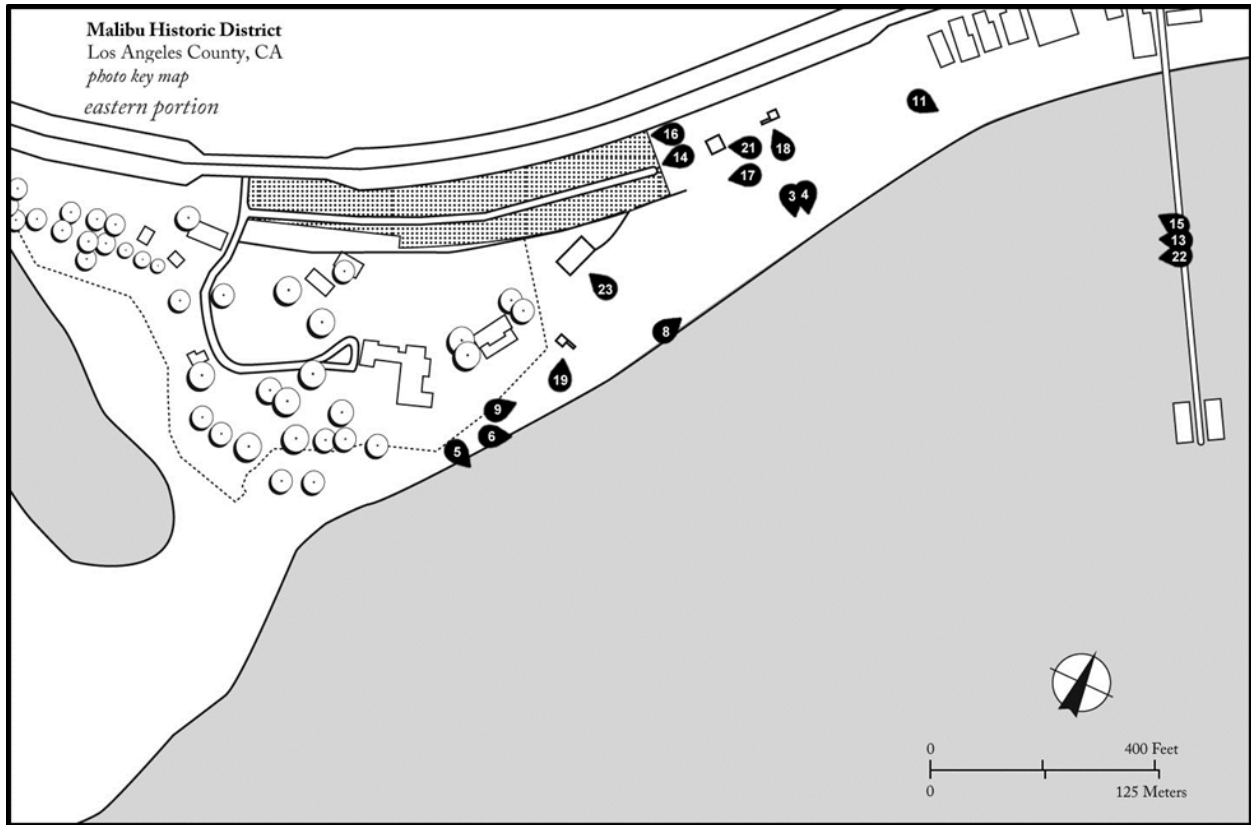
Figure 2. Sketch Map



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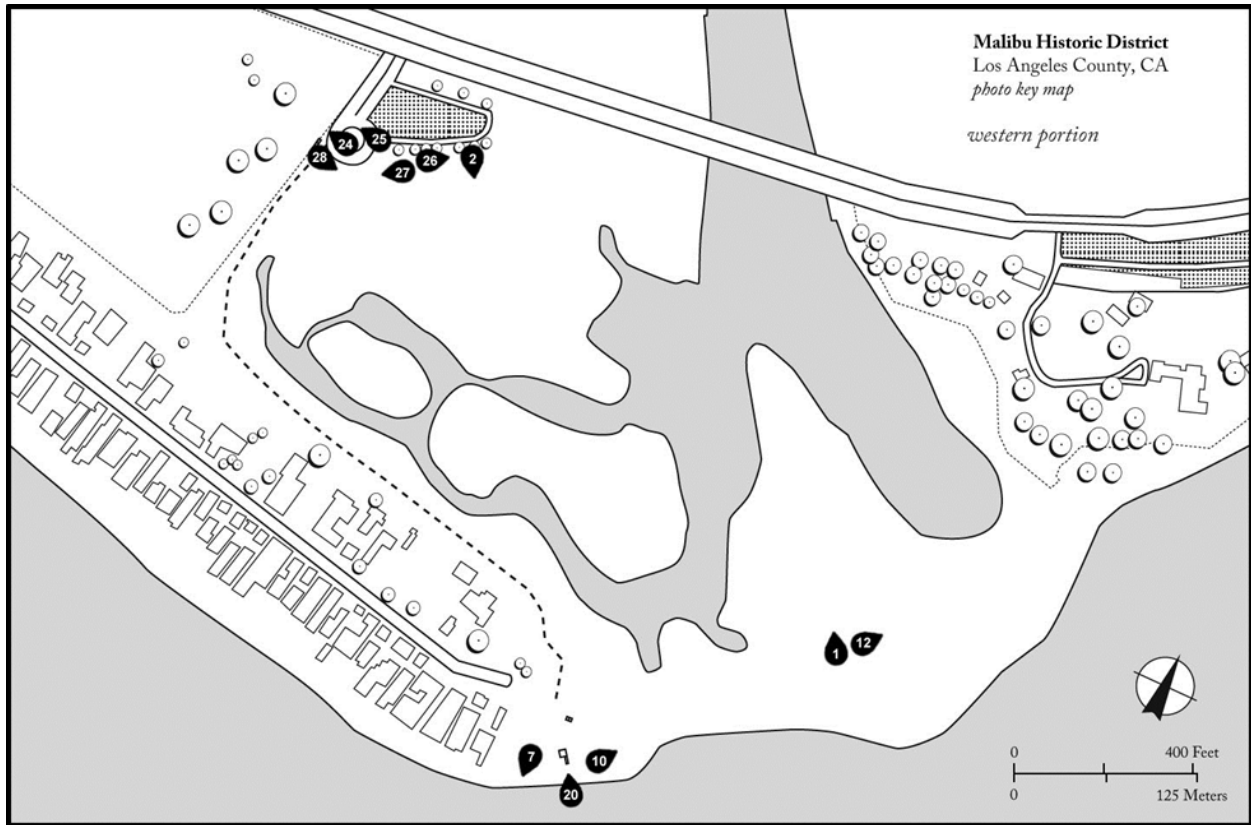
Figure 3. Eastern Portion Photo Key



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Figure 4. Western Portion Photo Key



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Figure 5. Aerial view of Malibu, 2008, Bill Parr.



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Figure 6. Aerial view of Malibu, 1983, United States Geological Survey.



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Figure 7. First Point, Malibu, Summer 1953, Dick Metz/Surfing Heritage & Culture Center.



Figure 8. Malibu Pier at low tide, Summer 1953, Dick Metz/Surfing Heritage & Culture Center.



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Figure 9.



Figure 10.



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Figure 11.

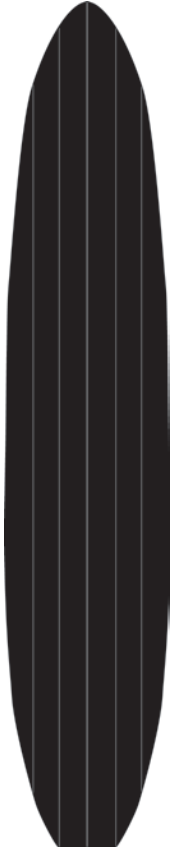


Figure 12.



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Figure 13.

