

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

..... Name of Property
..... County and State
..... Name of multiple listing (if applicable)

Section number \_\_\_\_\_ Page \_\_\_\_\_ 1 \_\_\_\_\_

**Supplementary Listing Record**

NRIS Reference Number: SG100002022

Date Listed: 1/29/2018

Property Name: Malibu Historic District

County: Los Angeles

State: CA

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This Property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation

  
\_\_\_\_\_  
Signature of the Keeper

  
\_\_\_\_\_  
Date of Action

=====  
Amended Items in Nomination:

**Location:**

The property address is revised to read: *Roughly along the Pacific Coast from Malibu Pier to the western boundary of Malibu Lagoon State Beach.*

**Classification/Ownership:**

The ownership classifications are revised to read: *Public-Local (Los Angeles County) and Public-State (CA Department of Parks & Recreation; CA State Lands Commission).* [There is no federal ownership; the exposed offshore rocks that are a part of the BLM managed California Coastal National Monument are located just outside the nominated district boundaries.]

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The California SHPO was notified of this amendment.

**DISTRIBUTION:**

- National Register property file**
- Nominating Authority** (without nomination attachment)

United States Department of the Interior  
National Park Service

56-2022

# 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.

### 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 X 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 X 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 X local

Applicable National Register Criteria:

X A \_\_\_ B \_\_\_ C \_\_\_ D

	12/11/17
<b>Jenan Saunders/Deputy State Historic Preservation Officer</b>	<b>Date</b>
<u>California State Office of Historic Preservation</u>	
<b>State or Federal agency/bureau or Tribal Government</b>	

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

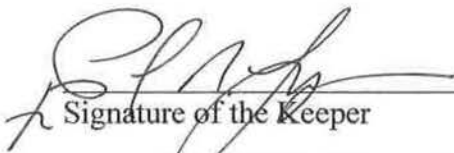
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**4. National Park Service Certification**

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

1/29/2010  
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

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**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

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**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.)

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### Summary Paragraph

Malibu Historic District comprises 140 acres within the City of Malibu in northwest Los Angeles County, California on properties owned by 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,”<sup>1</sup> Malibu was a benchmark location for performance surfing through the mid-1960s. Malibu is considered exceptional for its long, consistent, and well-shaped waves, a definitive

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

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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.

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## Narrative Description

### LOCATION AND SETTING

The City of Malibu comprises nearly 20 square miles along 22 miles of coastline within Los Angeles County, California.<sup>2</sup> 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,<sup>3</sup> California Department of Parks and Recreation (DPR),<sup>4</sup> and California State Lands Commission (**Figure 5**).<sup>5</sup> Immediately north of the district is the 1929 Spanish Colonial Revival Adamson House, constructed for the Rindge family's daughter and her husband,<sup>6</sup> 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 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

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<sup>2</sup> <http://www.malibucity.org>.

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

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

<sup>5</sup> Calif. Pub. Res. Code § 6001 et seq.

<sup>6</sup> The Rindges were the last family to hold the Rancho Malibu Spanish land grant.



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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.<sup>7</sup>

### Wave Formation

The Malibu Creek Watershed is a 108 square mile area and the second-largest watershed draining to Santa Monica Bay.<sup>8</sup> 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.<sup>9</sup>

### 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.

<sup>7</sup> Sean Collins, “The Mechanics of Malibu,” Surfline.com, accessed November 1, 2015.

[http://www.surfline.com/surf-news/malibu-surf-mechanics\\_55498](http://www.surfline.com/surf-news/malibu-surf-mechanics_55498).

<sup>8</sup> PCR Services Corporation and WaterCycle LLC, *Watershed Management Area Plan for the Malibu Creek Watershed*. Las Virgines Malibu Conejo Council of Governments, January, 2001.

<sup>9</sup> 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.<sup>10</sup> 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.<sup>11</sup> 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**).<sup>12</sup> 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.<sup>13</sup> 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,<sup>14</sup> 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

<sup>10</sup> Los Angeles, California, County Code § 17.12.510.

<sup>11</sup> 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](http://www.surfline.com/surf-news/malibu-surf-mechanics_55498)

<sup>12</sup> Longboards are usually eight to ten feet long. They were developed in the late 1940s, refined in the 1960s, and revived in the 1980s.

<sup>13</sup> Shortboards are usually five-and-a-half to seven feet long and purposely designed for high-performance surfing.

<sup>14</sup> 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.<sup>15</sup>

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.<sup>16</sup> 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."<sup>17</sup> 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

<sup>15</sup> Warshaw, *The History of Surfing*, 461.

<sup>16</sup> "Three Sites Designated as Historical Landmarks," *Los Angeles Times*, November 14, 1985.

<sup>17</sup> "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](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.

#### 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.

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**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)<sup>18</sup>

"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 surfer<sup>19</sup>

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

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<sup>18</sup> *The Endless Summer* DVD, directed by Bruce Brown (Torrance, CA: Bruce Brown Films, 1966).

<sup>19</sup> 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.<sup>20</sup> 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.<sup>21</sup> 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.

<sup>20</sup> Malcolm Gault-Williams, "The Golden Age of Malibu" *Legendary Surfers*, accessed November 1, 2015. <http://files.legendarysurfers.com/surf/legends/ls25.shtml>.

<sup>21</sup> 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.<sup>22</sup> Quigg, Simmons, and Velzy were elected for their contributions in developing the modern surfboard.<sup>23</sup>

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."<sup>24</sup>

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,<sup>25</sup> 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."<sup>26</sup> 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.<sup>27</sup> By 1962, following *Gidget*, the number had grown to over 100,000.<sup>28</sup>

In 1999, *Surfer Magazine* named Kathy "Gidget" Kohner the seventh-most influential surfer in history.<sup>29</sup> For the many iterations of Gidget in film, television, and print—reflecting either the

<sup>22</sup> Weber and Dora were elected in into the International Surfing Hall of Fame in 1966; Aaberg and Carson in 1991.

<sup>23</sup> Simmons was elected into the International Surfing Hall of Fame in 1966; Velzy in 1967; Quigg in 1991.

<sup>24</sup> 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).

<sup>25</sup> Specifically, the *Gidget* surfing scenes were shot at Leo Carrillo State Park, Los Angeles County [http://www.parks.ca.gov/?page\\_id=616](http://www.parks.ca.gov/?page_id=616).

<sup>26</sup> Beverly Beyette, "Riding That Wave Again," *Los Angeles Times*, October 14, 2001.

<sup>27</sup> Douglas Booth, *Surfing: The Ultimate Guide* (Westport, CT: Greenwood, 2011).

<sup>28</sup> Ibid.

<sup>29</sup> "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.”<sup>30</sup>

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.<sup>31</sup>

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.”<sup>32</sup> His signature surfing maneuver was the “Royal Hawaiian” an arms-outstretched riding pose through First Point meant to draw attention from all watching.<sup>33</sup> 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.<sup>34</sup>

## SURFBOARD DESIGN

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

—Paul Gross, former editor of *Surfer Magazine*<sup>35</sup>

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.<sup>36</sup> The surfing leash, attached directly to a surfboard at one end and the surfer’s ankle at

<sup>30</sup> Craig R. Stecyk and David Carson, *Surf Culture: The Art History of Surfing* (Berkeley, CA: Gingko Press, 2002).

<sup>31</sup> Ben Marcus, “The Great Oceans of Atmosphere,” *The Surfer’s Journal*, 13(4) (2004) 72-79.

<sup>32</sup> Ben Marcus and Steve Pezman, *Surfing: An Illustrated History of the Coolest Sport of All Time* (Minneapolis, MN: MVP Books, 2013).

<sup>33</sup> Elaine Woo, “Terry ‘Tubesteak’ Tracy dies at 77; model for Big Kahuna in ‘Gidget,’” *Los Angeles Times*, August 24, 2012.

<sup>34</sup> Ben Marcus, “The Great Oceans of Atmosphere.”

<sup>35</sup> Matt George, “Malibu, a Brief History,” *Surfer’s Village*, accessed November 1, 2015.  
<http://www.surfersvillage.com/surfing-news>.

<sup>36</sup> 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.<sup>37</sup>

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.<sup>38</sup> 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.<sup>39</sup> 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**),<sup>40</sup> or the refined, highly modified, and more maneuverable "Hot Curl" surfboard.<sup>41</sup> 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.<sup>42</sup>

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<sup>37</sup> 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/>.

<sup>38</sup> Surf Science, "Surfboard Design Guide," accessed November 1, 2015. <http://www.surfscience.com/topics/surfboard-design>.

<sup>39</sup> 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.

<sup>40</sup> Ibid.

<sup>41</sup> 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).

<sup>42</sup> 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.<sup>43</sup> 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.<sup>44</sup>

“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 of Jams World Beachwear.<sup>45</sup> Among Simmons’ wartime employers was surfer Gard Chapin, with whom he built garage doors and 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.<sup>46</sup> 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.”<sup>47</sup>

Simmons had 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.<sup>48</sup> 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,<sup>49</sup> 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.<sup>50</sup> 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

<sup>43</sup> Malcolm Gault-Williams, “Bob Simmons,” *Legendary Surfers*, accessed November 1, 2015. <http://files.legendarysurfers.com/surf/legends/l15.shtml>.

<sup>44</sup> Matt Warshaw, ed., “Bob Simmons” in *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003), 541-542.

<sup>45</sup> Ben Marcus, *The Surfboard: Art, Style, and Stoke* (Minneapolis, MN: MVP Books, 2010).

<sup>46</sup> Malcolm Gault-Williams, “Bob Simmons,” *Legendary Surfers*, accessed November 1, 2015. <http://files.legendarysurfers.com/surf/legends/l15.shtml>.

<sup>47</sup> Ibid.

<sup>48</sup> Dennis Romero, “A Shadow on the Waves,” *Los Angeles Times*, September 26, 1994.

<sup>49</sup> Matt Warshaw, ed., “Bob Simmons” in *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003), 541-542.

<sup>50</sup> Eric Sorensen, “Planing Hull Efficiency,” *Boat Connection*, accessed November 1, 2015. <http://www.soundingsonline.com/features/technical/237792-planing-hull-efficiency>.



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shaped rails, and scooped noses to generate greater lift.<sup>51</sup> 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.<sup>52</sup>

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.<sup>53</sup> 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."<sup>54</sup>

Simmons surfed and tested his designs throughout Southern California: in Malibu, north to Rincon in 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 in San Diego County.<sup>55</sup>

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.<sup>56</sup> 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

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<sup>51</sup> Ibid.

<sup>52</sup> Richard Kenvin, "Simmons Hydrodynamic Planing Hull," *Hydrodynamica*, accessed November 1, 2015. <http://www.hydrodynamica.com/totem/simmons-hull.php>.

<sup>53</sup> Ibid.

<sup>54</sup> Malcolm Gault-Williams, "Malibu," *Legendary Surfers*, accessed November 1, 2015. <http://files.legendarysurfers.com/surf/legends/ls25.shtml>.

<sup>55</sup> Matt Warshaw, ed., "Bob Simmons" in *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003), 541-542.

<sup>56</sup> 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.<sup>57</sup>

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.<sup>58</sup> 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.<sup>59</sup>

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 20<sup>th</sup> 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 lumberyards 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.”<sup>60</sup> The surfboard was so highly prized that it was traded back and forth between Zahn and Zanuck, both during and after their romance.<sup>61</sup> 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.”<sup>62</sup>

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,

<sup>57</sup> Matt Warshaw, ed., “Bob Simmons” in *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003), 541-542.

<sup>58</sup> 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.

<sup>59</sup> 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/>.

<sup>60</sup> Ben Marcus, *The Surfboard: Art, Style, and Stoke* (Minneapolis, MN: MVP Books, 2010).

<sup>61</sup> *Ibid.*

<sup>62</sup> *Ibid.*

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runaway style.”<sup>63</sup> 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**).<sup>64</sup> 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.<sup>65</sup> 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.<sup>66</sup> 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.<sup>67</sup>

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.<sup>68</sup> 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.<sup>69</sup> 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**).

<sup>63</sup> Matt Warshaw, *The History of Surfing* (San Francisco: Chronicle Books, 2010).

<sup>64</sup> Richard Kenvin, *Surf Craft: Design and the Culture of Board Riding* (Cambridge, MA: The MIT Press, 2014).

<sup>65</sup> Malcolm-Gault Williams, “The Golden Age of Malibu,” *Legendary Surfers*, accessed November 1, 2015. <http://files.legendarysurfers.com/surf/legends/ls25.shtml>.

<sup>66</sup> *Ibid.*

<sup>67</sup> Paul Holmes, *Dale Velzy is Hawk* (Newport Beach, CA: Croul Publications, 2006).

<sup>68</sup> Margalit Fox, “Dale Velzy, 77, a Pioneer in Popularizing Surfing, Dies,” *New York Times*, June 5, 2005.

<sup>69</sup> *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.”<sup>70</sup> 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.”<sup>71</sup>

### 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.<sup>72</sup> 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.<sup>73</sup> 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.<sup>74</sup>

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,<sup>75</sup> the torque associated with turning a surfboard would weaken bolts or other attachment mechanisms such that fins would invariably snap off.<sup>76</sup>

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.<sup>77</sup> These boards made full use of fiberglass as a

<sup>70</sup> Matt Warshaw, *The History of Surfing* (San Francisco: Chronicle Books, 2010).

<sup>71</sup> Matt Warshaw, ed. *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003).

<sup>72</sup> Stuart Lee, ed., *International Encyclopedia of Composites* (New York: VCH Publishers, 1990).

<sup>73</sup> Matt Warshaw, ed., “Bob Simmons” in *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003), 541-542.

<sup>74</sup> Surfer Magazine, “*Surfer’s Big Issue: Legend and Lore*,” accessed November 1, 2015.

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

<sup>75</sup> Tom Blake is credited for designing, in 1934, the first fins for use as surfboard control surfaces.

<sup>76</sup> David Rensin, *All For A Few Perfect Waves: The Audacious Life and Legend of Rebel Surfer Miki Dora* (New York: HarperCollins, 2009).

<sup>77</sup> 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.<sup>78</sup>

### 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.<sup>79</sup> 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.<sup>80</sup> 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.<sup>81</sup> 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.<sup>82</sup> 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 1930s redwood planks (**Figure 13**).<sup>83</sup> Functional, first generation polystyrene foams (Styrofoam), like those of Simmons' sandwich boards, were difficult to work with, disintegrating in contact with polyester resin.<sup>84</sup> 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.<sup>85</sup>

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

<sup>78</sup> Dennis Romero, "A Shadow on the Waves," *Los Angeles Times*, September 26, 1994.

<sup>79</sup> Nicholas P. Cheremisinoff and Paul N. Cheremisinoff, *Fiberglass Reinforced Plastics: Manufacturing Techniques and Applications* (Norwich, NY: William Andrew, 1995).

<sup>80</sup> Steve Mitchell, "The Birth of Fiberglass Boats," *Good Old Boat* 9: (1999), 23-24.

<sup>81</sup> A. Brent Strong, *Fundamentals of Composite Manufacturing: Materials, Methods, and Applications, Second Edition* (Dearborn, MI: SME, 2007.)

<sup>82</sup> Ben Marcus, *The Surfboard: Art, Style, and Stoke* (Minneapolis, MN: MVP Books, 2010).

<sup>83</sup> Peter Dixon, *The Complete Guide to Surfing* (Guilford, CT: Lyons Press, 2004).

<sup>84</sup> 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](http://www.surflines.com/surfing-a-to-z/bob-simmons-biography-and-photos_907).

<sup>85</sup> 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.<sup>86</sup> 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.<sup>87</sup> 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.<sup>88</sup> 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.<sup>89</sup>

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, and rail shape—its performance characteristics.<sup>90</sup> 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.<sup>91</sup>

### 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.”<sup>92</sup>

<sup>86</sup> I.R. Clemitson, *Castable Polyurethane Elastomers, Second Edition* (Boca Raton, FL: CRC Press, 2015).

<sup>87</sup> Ibid.

<sup>88</sup> Malcolm Gault-Williams, “Wood to Foam,” *Legendary Surfers*, accessed November 1, 2015.

<http://files.legendarysurfers.com/surf/legends/lsc201.shtml>.

<sup>89</sup> Harbour Surfboards, “*Surfboard Construction & Care*,” accessed November 1, 2015.

<http://harboursurfboards.com/surfboard-construction-care>.

<sup>90</sup> Ibid.

<sup>91</sup> 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>.

<sup>92</sup> 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.<sup>93</sup> 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.<sup>94</sup> 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.<sup>95</sup>

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."<sup>96</sup> 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.<sup>97</sup>

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 Darilyn Zanuck.<sup>98</sup> 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.<sup>99</sup> 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.<sup>100</sup> 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.

<sup>93</sup> Andrea Gabbard, *Girl in the Curl: A Century of Women in Surfing* (New York: Seal Press, 2000).

<sup>94</sup> Matt Warshaw, ed., "Matt Kivlin" in *The Encyclopedia of Surfing*, (Orlando, FL: Harcourt, Inc., 2003), 325.

<sup>95</sup> Matt Warshaw, *The History of Surfing* (San Francisco: Chronicle Books, 2011).

<sup>96</sup> Andrea Gabbard, *Girl in the Curl: A Century of Women in Surfing* (New York: Seal Press, 2000).

<sup>97</sup> *Ibid.*

<sup>98</sup> Linda Chase, *Surfing: Women of the Waves* (Layton, UT: Gibbs-Smith, 2007).

<sup>99</sup> *Ibid.*

<sup>100</sup> *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 African American beach sometime called (derogatorily) "The Inkwell."<sup>101</sup> By the late 1940s, Gabaldon was regularly appearing at Malibu, often hitchhiking or occasionally paddling the twelve miles from Santa Monica to First Point.<sup>102</sup> 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."<sup>103</sup> This was not surprising. Malibu surfing was a cosmopolitan and often meritocratic, if bohemian, activity. As both a good surfer and a congenial 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.<sup>104</sup> Nick's Malibu friends and surfing peers attended his rosary service at St. Monica Catholic Church.<sup>105</sup>

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.<sup>106</sup>

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<sup>101</sup> 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.

<sup>102</sup> Rick Blocker, "Black Surfer Nick Gabaldon," *Legendary Surfers*, accessed November 1, 2015.  
<http://files.legendarysurfers.com/blog/2005/02/black-surfer-nick-gabaldon.html>.

<sup>103</sup> Ashley Archibald, "Nick Gabaldon Day Connects Youth with the Sea," *Santa Monica Daily Press*, May 30, 2013.

<sup>104</sup> *Santa Monica Evening Outlook*, "Popular Community College Youth Dies in Surf Tragedy," June 6, 1951.

<sup>105</sup> Ibid.

<sup>106</sup> "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.”<sup>107</sup> 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.<sup>108</sup> 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).<sup>109</sup>

### 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.<sup>110</sup> 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.”<sup>111</sup> 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.<sup>112</sup> 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.<sup>113</sup> Surfers, in reaction, embraced a “back-to-nature” ethos, left Los Angeles, and moved to places like Baja Mexico, Australia’s

<sup>107</sup> World Surfing Reserves, *Malibu World Surfing Reserve Booklet* (Davenport, CA: Self-published, 2010); Tony Barboza, “Malibu’s Surfriider Beach declared first-ever World Surfing Reserve,” *Los Angeles Times*, October 10, 2010.

<sup>108</sup> “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>.

<sup>109</sup> Matt Warshaw, ed., *The Encyclopedia of Surfing* (Orlando, FL: Harcourt, Inc., 2003).

<sup>110</sup> Matt Warshaw, *The History of Surfing* (San Francisco: Chronicle Books, 2010).

<sup>111</sup> *The Endless Summer* DVD, directed by Bruce Brown (Torrance, CA: Bruce Brown Films, 1966).

<sup>112</sup> Tim Elliott, “Riding the Waves of Surfing History,” *Sydney Morning Herald*, September 17, 2011.

<sup>113</sup> 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/primetime/lower-trestles-a-surfline-feature\\_54924](http://www.surfline.com/surfline/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.<sup>114</sup>

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.<sup>115</sup> 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.<sup>116</sup> 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

<sup>114</sup> Nat Young, ed., *The Complete History of Surfing: From Water to Snow* (Layton, UT: Gibbs Smith, 2008).

<sup>115</sup> 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).

<sup>116</sup> 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.<sup>117</sup> 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.

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<sup>117</sup> 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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Nat Young, 73-77. Layton, UT: Gibbs Smith, 2008.

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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
- X 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

**Acreege of Property** 140 acres

#### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

A. Latitude: 34.037408	Longitude: -118.676517
B. Latitude: 34.033250	Longitude: -118.673543
C. Latitude: 34.026498	Longitude: -118.681895
D. Latitude: 34.030903	Longitude: -118.682679
E. Latitude: 34.031560	Longitude: -118.682715
F. Latitude: 34.031430	Longitude: -118.683113
G. Latitude: 34.031899	Longitude: -118.682988
H. Latitude: 34.032452	Longitude: -118.685763
I. Latitude: 34.034238	Longitude: -118.685294
J. Latitude: 34.034554	Longitude: -118.681836
K. Latitude: 34.033680	Longitude: -118.679989
L. Latitude: 34.034803	Longitude: -118.678862
M. Latitude: 34.035194	Longitude: -118.679192
N. Latitude: 34.035687	Longitude: -118.678564
O. Latitude: 34.035812	Longitude: -118.678798
P. Latitude: 34.036687	Longitude: -118.677770
Q. Latitude: 34.036447	Longitude: -118.677498
R. Latitude: 34.036969	Longitude: -118.676686
S. Latitude: 34.037265	Longitude: -118.676906

#### 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 from the mean high

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tide line and the Malibu Colony fence, the western perimeter of Malibu Surfrider Beach, and the western perimeter of Malibu Lagoon State Beach. The boundary line excludes a cluster of coastal rocks visible off of Malibu Point. 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 seaward from the mean high tide line on submerged lands under the authority of the California State Lands Commission. Together, the seaward district boundary includes areas where the surf breaks, specifically at the contributing resources of First Point, Second Point, and Third Point.

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**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

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**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**

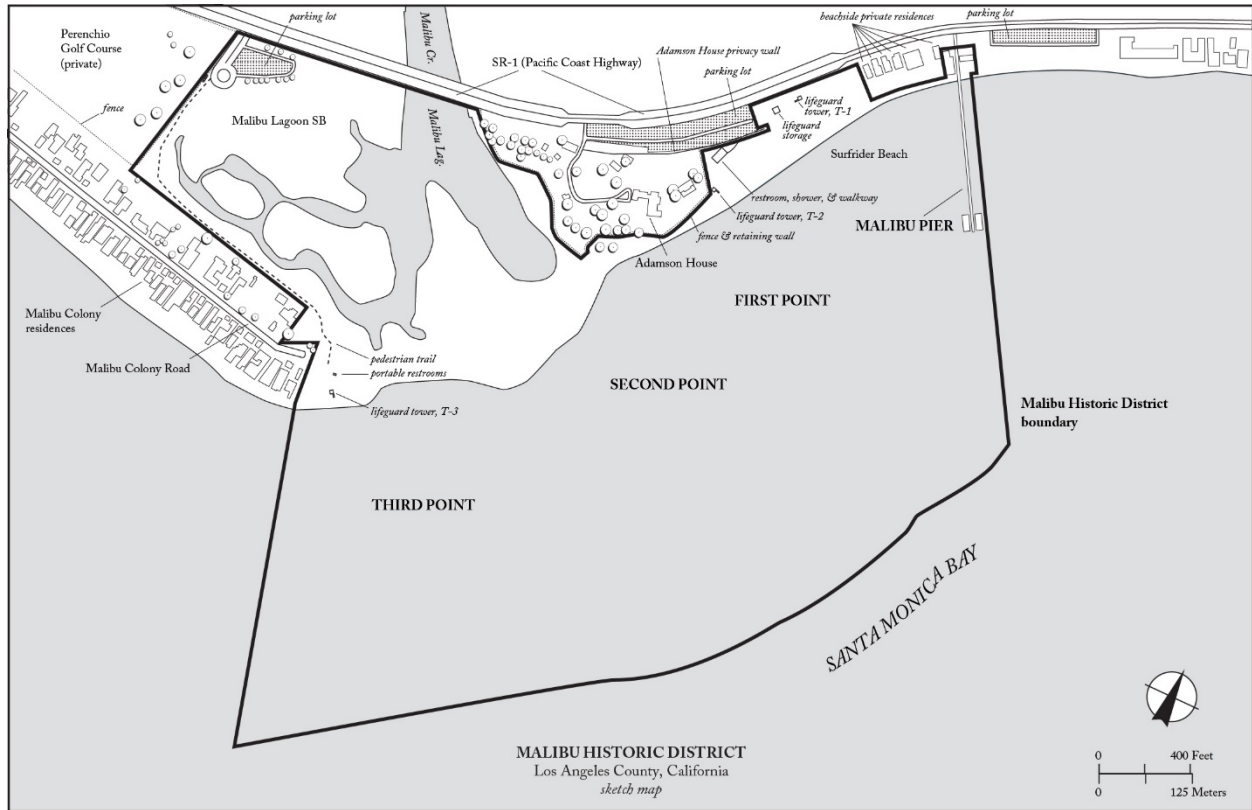


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D. Latitude: 34.030903	Longitude: -118.682679
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I. Latitude: 34.034238	Longitude: -118.685294
J. Latitude: 34.034554	Longitude: -118.681836
K. Latitude: 34.033680	Longitude: -118.679989
L. Latitude: 34.034803	Longitude: -118.678862
M. Latitude: 34.035194	Longitude: -118.679192
N. Latitude: 34.035687	Longitude: -118.678564
O. Latitude: 34.035812	Longitude: -118.678798
P. Latitude: 34.036687	Longitude: -118.677770
Q. Latitude: 34.036447	Longitude: -118.677498
R. Latitude: 34.036969	Longitude: -118.676686
S. Latitude: 34.037265	Longitude: -118.676906

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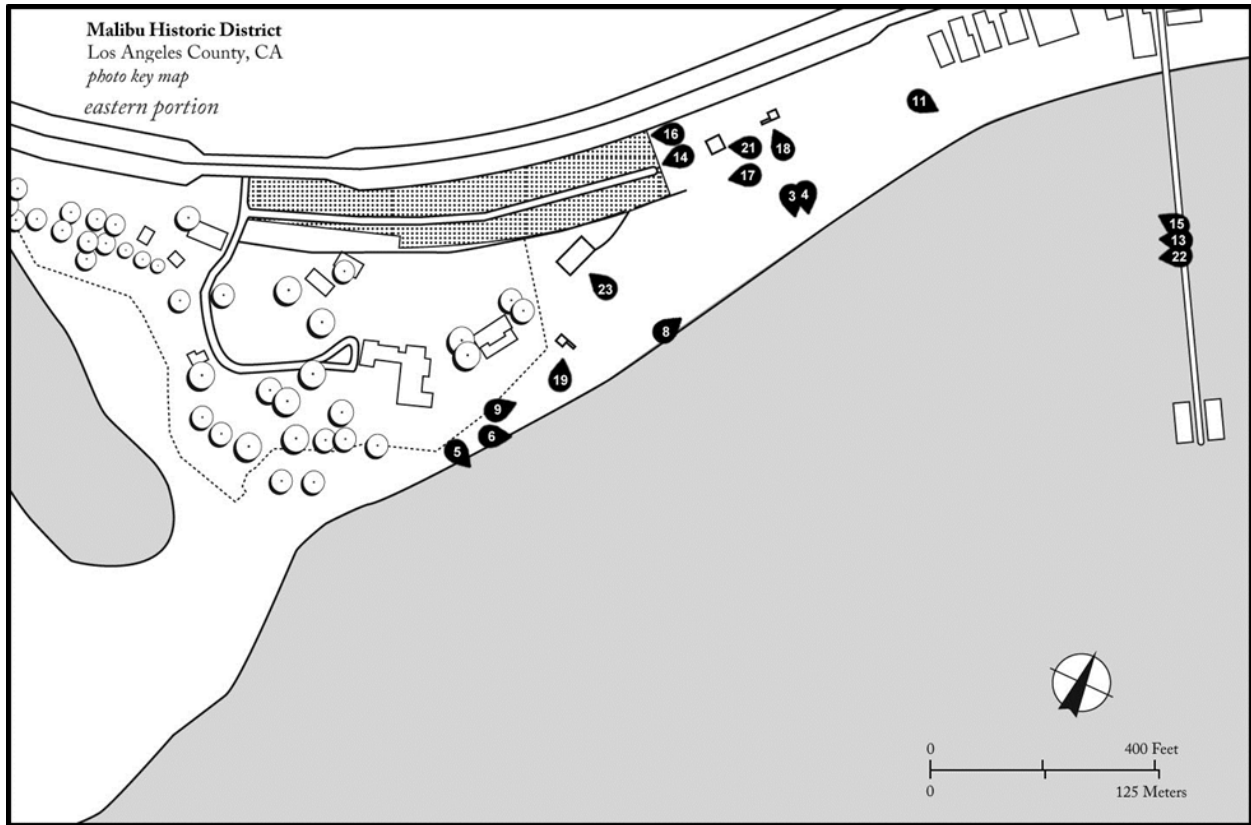
**Figure 2. Sketch Map**



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**Figure 3. Eastern Portion Photo Key**

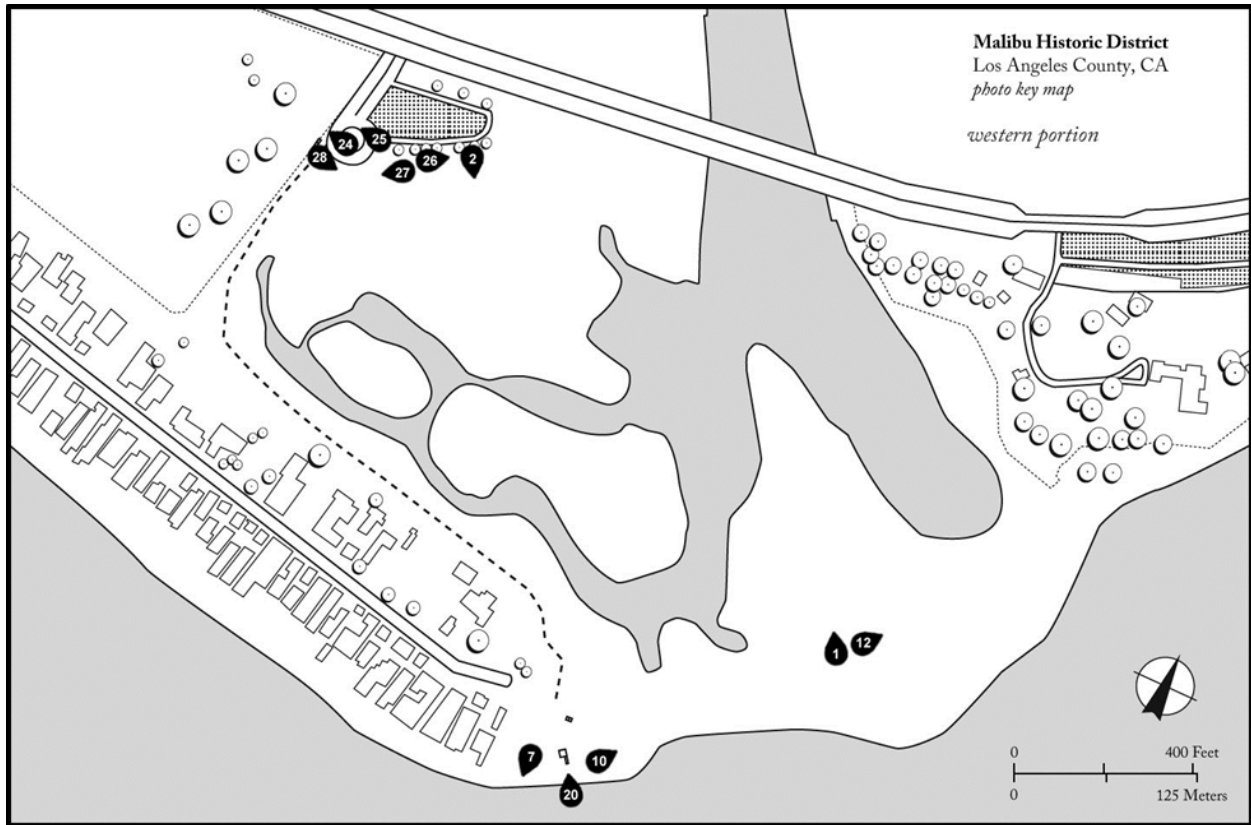




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**Figure 4. Western Portion Photo Key**



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**Figure 5.** Aerial view of Malibu, 2008, Michael Blum/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.



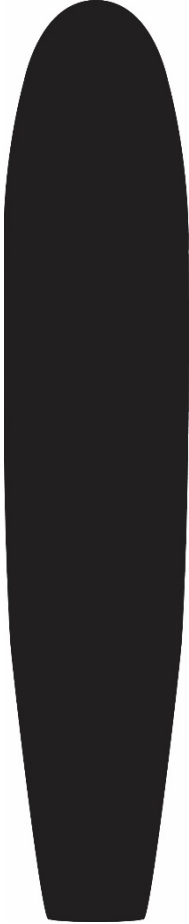
**Figure 8.** Malibu Pier at low tide, Summer 1953, Dick Metz/Surfing Heritage & Culture Center.



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**Figure 9.**



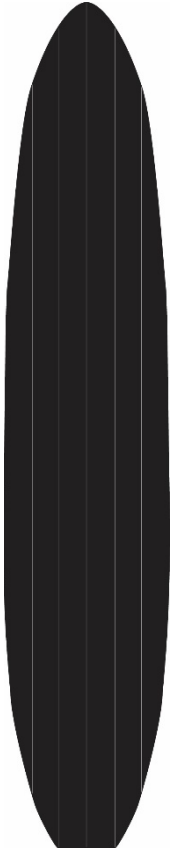
**Figure 10.**



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**Figure 11.**



**Figure 12.**



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**Figure 13.**



















































NO  
SMOKING  
OR  
OPEN  
FLAMES  
HERE



LIFEGUARD  
OFF-DUTY  
911

UNIVERSITY MICROFILMS  
SERIALS ACQUISITION  
300 N ZEEB RD  
ANN ARBOR MI 48106





LIFEGUARD  
OFF-DUTY  
NO MAY BEACHFRONT  
TRASHING  
EMERGENCY CALL  
911  
KEEP OFF

LIFEGUARD  
OFF-DUTY  
NO MAY BEACHFRONT  
TRASHING  
EMERGENCY CALL  
911  
KEEP OFF

1230

2

EMERGENCY CALL 911  
PLEASE STAY OFF THE BEACH

EMERGENCY CALL 911  
PLEASE STAY OFF THE BEACH



LIFEGUARD  
OFF-DUTY  
NO HUI BALAYDAN  
TRADIAJIKO  
EMERGENCY PHONE 911  
KEEP OFF

3

EMERGENCY AGLYS-BELA  
PUNAI IKA HUKUAI LIFEGUARD











MEN

WOMEN





mobile mini

STORAGE  
STATION

1-800-950-MINI



PAY  
HERE  
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National Register of Historic Places  
Memo to File

# Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Malibu Historic District

Multiple Name:

State & County: CALIFORNIA, Los Angeles

Date Received: 12/14/2017      Date of Pending List:      Date of 16th Day:      Date of 45th Day: 1/29/2018      Date of Weekly List:

Reference number: SG100002022

Nominator: State

Reason For Review:

Appeal  
 SHPO Request  
 Waiver  
 Resubmission  
 Other

PDIL  
 Landscape  
 National  
 Mobile Resource  
 TCP  
 CLG

Text/Data Issue  
 Photo  
 Map/Boundary  
 Period  
 Less than 50 years

Accept       Return       Reject      1/29/2018 Date

Abstract/Summary Comments: The Malibu Historic District is locally significant under National Register Criterion A in the area of Entertainment/Recreation. Labeled the "world's original perfect wave" by the surfing community, Malibu's surf breaks and beach areas became significant focal points for the early surfing community in Southern California (c. 1945-1959); a place where experimentation, invention, and social activities significantly molded modern recreational surfing. The area's unique coastal and on-shore configuration generated long, consistent and well-shaped waves resulting in an exceptional point break surf area that drew early surfers who crafted new equipment, developed new techniques, and helped establish and popularize a sport and lifestyle that would significantly influence later surfing culture. (Additional contextual study regarding other influential surfing locales may in the future advance the level of significance for the Malibu Historic District beyond local.)

Recommendation/ Criteria: Accept NR Criterion A

Reviewer: Paul Lusignan

Discipline: Historian

Telephone: (202)354-2229

Date: 1/29/2018

DOCUMENTATION: see attached comments : No      see attached SLR : **Yes**

## **Malibu Historic District Malibu, Los Angeles County Staff Report**

Malibu Historic District comprises 140 acres within the City of Malibu in northwest Los Angeles County on properties owned by the 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. 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," Malibu was a benchmark location for performance surfing through the mid-1960s. Malibu is considered exceptional for its long, consistent, and well-shaped waves, a definitive pointbreak surfing area. 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.

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 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.

The property is nominated by Sea of Clouds, a coastal advocacy group. Seventeen letters and a petition of support have been received to date. Staff supports the nomination as written and recommends the State Historical Resources Commission determine Malibu Historic District is eligible under National Register Criterion A at the local level of significance with a 1945 to 1959 period of significance. Staff recommends the State Historic Preservation Officer approve the nomination for forwarding to the National Park Service for listing on the National Register.

Amy H. Crain  
State Historian II  
December 7, 2017



**United States Department of the Interior**  
**BUREAU OF LAND MANAGEMENT**

California Coastal National Monument  
940 2<sup>nd</sup> Avenue  
Marina, CA 93933  
[www.blm.gov/california](http://www.blm.gov/california)



December 4, 2017

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100

**RE: Malibu Historic District nomination to the National Register of Historic Places**

Dear Ms. Polanco:

I am writing in support of the Malibu Historic District nomination to the National Register of Historic Places. As the Natural Resource Specialist for the Bureau of Land Management's (BLM) California Coastal National Monument (CCNM) that, along with six mainland coastal units, consists of more than 20,000 rocks and small islands off the 1,100-mile coastline of the State of California, I see great value in recognizing the contribution this area has had, and continues to have, to the cultural history of the California coast.

The Malibu Historic District is within the CCNM management corridor which extends 12 nautical miles off of the shoreline, and designation as a Historic Place would help enhance cooperative and collaborative initiatives and partnerships that would support CCNM goals and objectives. Protecting the scenic and cultural values associated with coastal environment is one of the CCNM's primary management goals, and designation of the Malibu Historic District as a Historic Place would also increase opportunities for BLM to provide the public with interpretive information regarding the significance of the area.

I strongly support listing the Malibu Historic District in the National Register of Historic Places. Recognition of this significant surfing area is important to understanding the broad pattern of our history and promotes a richer interpretation of our coastal environment. If you have any questions or would like additional information, please contact me at (831) 582-2220 or via e-mail at [wstandley@blm.gov](mailto:wstandley@blm.gov).

Sincerely,

Bill Standley  
California Coastal National Monument

Cc:

Doug Herrema, BLM Palm Springs Field Office

James Barnes, BLM California State Office

Michael Blum, Sea of Clouds

Amy Crain, California State Office of Historic Preservation





January 23, 2017

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100

**RE: Support of the Malibu Historic District (Los Angeles County) Nomination to the National Register of Historic Places**

Dear Ms. Polanco,

I'm writing to convey support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture on behalf of the Surfrider Foundation's network of 84 Chapters throughout the United States. The Surfrider Foundation is dedicated to the protection and enjoyment of the world's ocean, waves and beaches through a powerful activist network. The Surfrider Foundation was founded at Malibu in 1984 and we see the value in further protection of this special place that can be possible with listing in the National Register of Historic Places.

From 1945 through 1959, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's original "perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like — in and out of the water. Malibu surfers perfected a relaxed, but 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 a 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next.

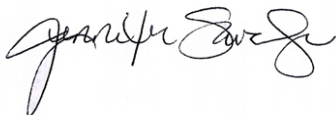
Malibu, then, is closely associated with California's coastal history; a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District contains large portions of the popular Surfrider Beach (owned by the County of Los Angeles) and Malibu Lagoon State Beach (owned by California State Parks) areas, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

We support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "Jennifer Savage". The signature is fluid and cursive, with the first name being more prominent.

Jennifer Savage  
California Policy Manager  
Surfrider Foundation

January 11, 2017

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100

**RE: Support of the Malibu Historic District (Los Angeles County)  
Nomination to the National Register of Historic Places**

Dear Ms. Polanco,

I'm writing to convey Save The Waves Coalition's support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture.

From 1945 through 1959, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's original "perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like -- in and out of the water. Malibu surfers perfected a relaxed, but 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 a 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the

development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next.

Malibu, then, is closely associated with California's coastal history; a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District contains large portions of the popular Surfrider Beach (owned by the County of Los Angeles) and Malibu Lagoon State Beach (owned by California State Parks) areas, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

I support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "Nick Mucha". The signature is written in a cursive, flowing style.

Nick Mucha  
Director of Programs  
Save The Waves Coalition

November 18, 2016

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100

**RE: Support of the Malibu Historic District (Los Angeles County)  
Nomination to the National Register of Historic Places**

Dear Ms. Polanco,

I'm writing to convey my support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture on behalf of the Surfrider Foundation West LA / Malibu Chapter.

From 1945 through 1959, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's original "perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like -- in and out of the water. Malibu surfers perfected a relaxed, but 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 a 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the



development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next.

Malibu, then, is closely associated with California's coastal history; a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District contains large portions of the popular Surfrider Beach (owned by the County of Los Angeles) and Malibu Lagoon State Beach (owned by California State Parks) areas, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

We support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read 'Tina Segura', is enclosed in a thin black rectangular border.

Tina Segura  
Chairperson, Executive Committee  
Surfrider Foundation West LA / Malibu Chapter



## Surfrider Foundation San Diego County Chapter

9883 Pacific Heights Blvd, Suite D  
San Diego, CA 92121  
Phone: (858) 622-9661 Fax: (858) 622-9961

September 27, 2016

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100

### RE: Support of the Malibu Historic District (Los Angeles County) Nomination to the National Register of Historic Places

Dear Ms. Polanco,

I'm writing to convey my support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture.

From 1945 through 1959, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's original "perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like — in and out of the water. Malibu surfers perfected a relaxed, but 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 a 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next.

Malibu, then, is closely associated with California's coastal history; a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District contains large portions of the popular Surfrider Beach (owned by the County of Los Angeles) and Malibu Lagoon State Beach (owned by California State Parks) areas, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

I support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,

Caroline Canter  
Chapter Coordinator  
Surfrider Foundation San Diego County Chapter

---

*The Surfrider Foundation is a non-profit grassroots organization dedicated to the protection and enjoyment of our world's oceans, waves and beaches through a powerful activist network. Founded in 1984 by a handful of visionary surfers in Malibu, California, the Surfrider Foundation now maintains over 250,000 supporters, activists and members worldwide. For an overview of the Surfrider Foundation San Diego Chapter's current campaigns, programs and initiatives go to [www.surfridersd.org](http://www.surfridersd.org) or contact us at [info@surfridersd.org](mailto:info@surfridersd.org) or (858) 622-9661.*



333 S. Hope St., 18<sup>th</sup> Floor,  
Los Angeles, CA 90071  
Telephone 213-624-7300  
DiscoverLosAngeles.com

July 27, 2016

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100

**RE: Support of the Malibu Historic District (Los Angeles County) Nomination to the National Register of Historic Places**

Dear Ms. Polanco,

I'm writing to convey my support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture.

From 1945 through 1959, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's original "perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like — in and out of the water. Malibu surfers perfected a relaxed, but 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 a 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next.

Malibu, then, is closely associated with California's coastal history; a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District contains large portions of the popular Surfrider Beach (owned by the County of Los Angeles) and Malibu Lagoon State Beach (owned by

California State Parks) areas, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

I support listing the Malibu Historic District in the National Register of Historic Places.

State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "Michael McDowell". The signature is fluid and cursive, with a large initial "M" and "D".

Michael McDowell  
Vice President, Cultural Tourism  
Los Angeles Tourism & Convention Board

STATE CAPITOL  
P.O. BOX 942849  
SACRAMENTO, CA 94249-0057  
(916) 319-2057  
FAX (916) 319-2157

DISTRICT OFFICE  
13181 N. CROSSROADS PARKWAY, SUITE 160  
INDUSTRY, CA 91746  
(562) 692-5858  
FAX (562) 695-5852

# Assembly California Legislature



**IAN C. CALDERON**  
MAJORITY LEADER  
ASSEMBLYMEMBER, FIFTY-SEVENTH DISTRICT

COMMITTEES  
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HUMAN SERVICES  
INSURANCE  
PRIVACY AND CONSUMER PROTECTION  
CHAIR: YOUTH AND CALIFORNIA'S FUTURE

June 14, 2016

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23<sup>rd</sup> Street, Suite 100  
Sacramento, CA 95816-7100

RE: Support of the Malibu Historic District (Los Angeles County) Nomination to the National Register of Historic Places

Dear Ms. Polanco:

I am writing you to express my support for the nomination of the Malibu Historic District in Los Angeles County, the surfing area from Malibu Pier through Malibu Lagoon State Beach, to the National Register of Historic Places.

In California, surfing is part of the coastal economy, recognized in state coastal policy and identified with the state's broad history and culture. Surfing brings recreational opportunities and a positive economic impact to communities along the coast.

The Malibu Historic District has contributed to surfing history and cultures for many decades and earned the reputation of being a destination for high-performance surfing. It's inclusion in the National Register of Historic Places is an important step towards preserving and conserving one of California's most treasured natural environments.

Thank you for your thoughtful consideration. If I can be of any assistance in regards to this matter, please feel free to contact my district office at (562)-692-5858.

Sincerely,

A handwritten signature in black ink that reads "Ian Calderon".

Majority Leader Ian C. Calderon  
Assemblymember, 57<sup>th</sup> District

cc: Michael Blum, Sea of Clouds

IC:ls







# City of Malibu

Laura Rosenthal, Mayor

23825 Stuart Ranch Road · Malibu, California · 90265-4861  
Phone (310) 456-2489 · Fax (310) 456-3356 · [www.malibucity.org](http://www.malibucity.org)

---

May 6, 2016

*Sent via Email to [julianne.polanco@parks.ca.gov](mailto:julianne.polanco@parks.ca.gov)*

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100

RE: Support of the Malibu Historic District (Los Angeles County) Nomination to the National Register of Historic Places

Dear Ms. Polanco:

At its Regular meeting on May 23, 2016, the Malibu City Council voted to send a letter of support for the nomination of the surfing area from Malibu Pier through Malibu Lagoon State Beach, designated as the Malibu Historic District (Los Angeles County), to the National Register of Historic Places, in recognition of its worldwide contribution to surfing's history and culture.

From 1945 through 1959, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's original "perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like, both in and out of the water. Malibu surfers perfected a relaxed, but 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 a 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 focus point for surfboard design theory, the deconstruction of surfing style, and the development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next.

Malibu is very closely associated with California's coastal history. To this day, it is a place that represents the evolution of modern surfing, both in the minds of surfers and the general public. Some notable pieces of surfing history associated with Malibu include:

- In surfing, longboards are referred to as "Mals" (short for "Malibu board") by Australian, New Zealand, and UK surfers in recognition of Malibu's surfing's importance. Similarly, longboard-based surfing clubs in Australia and the UK are named "Malibu Clubs," e.g., Noosa Malibu Club (Queensland, AU).

*Support for Nomination of  
Malibu Historic District to  
National Register of Historic Places  
May 6, 2016  
Page 2 of 2*

- In October 2010, Malibu was dedicated as the first World Surfing Reserve.
- Malibu has been 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).

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District contains large portions of the popular Surfrider Beach (owned by the County of Los Angeles) and Malibu Lagoon State Beach (owned by California State Parks) areas, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

It is for these reasons that the City of Malibu supports listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

We thank you for your consideration. If you have any questions, please feel free to contact me at (310) 456-2489 or [rosenthal@malibucity.org](mailto:rosenthal@malibucity.org).

Sincerely,



Laura Rosenthal  
Mayor

cc: Honorable Members of the Malibu City Council  
Reva Feldman, City Manager  
Michael Blum, Sea of Clouds



*Santa Monica History Museum*  
 Cultural Center • Research Library • Photo Archives  
*Keeping History Alive*

Established 1975

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- Robert M. "Bob" Gabriel**  
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  - John M. Bohn  
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- Sara Crown, MSLIS  
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- Kathryn Evans, MPP  
*Development & Museum Manager*

- 
- Marc Wanamaker  
*Film Consultant*
  - Ricardo Bandini-Johnson  
Historian

May 3, 2016

Julianne Polanco  
 State Historic Preservation Officer  
 Office of Historic Preservation  
 1725 23rd Street, Suite 100  
 Sacramento, CA 95816-7100

Dear Ms. Polanco,

I'm writing to convey my support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture. Malibu is closely associated with California's coastal history; a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

Malibu has played an integral role in the development of surfing culture and surfboard design and technology. Malibu's smaller, well-shaped waves offer long rides and it has been noted as the location of one of the world's "original perfect waves." This has placed it solidly as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like — in and out of the water.

The concentration of surfers in Malibu and their unique accomplishments there helped bring surfing into a modern age and earned Malibu an international reputation as a 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next.

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District area contains large portions of the popular Surfrider Beach (Los Angeles County) and Malibu Lagoon State Beach (California State Parks), which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

I support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,

*Louise Gabriel*

Louise Gabriel  
 President, CEO & Founder  
 Santa Monica History Museum

Museum Address  
 1350 7th Street  
 Santa Monica, CA 90401

santamonicahistory.org  
 Phone: (310) 395-2290  
 Fax: (310) 395-2298

Mailing Address  
 P.O. Box 3059  
 Santa Monica, CA 90408

Email: [info@santamonicahistory.org](mailto:info@santamonicahistory.org)

A 501(c)(3) Non-profit organization, Tax ID 95-3019295

April 11 2016

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100

**RE: Support of the Malibu Historic District (Los Angeles County)  
Nomination to the National Register of Historic Places**

Dear Ms. Polanco,

I'm writing to convey my support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture.

From 1945 through 1959, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's "original perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like -- in and out of the water. Malibu surfers perfected a relaxed, but 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 a 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the

development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next.

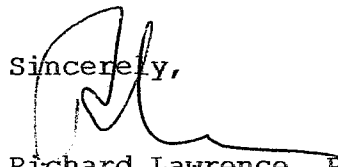
Malibu, then, is closely associated with California's coastal history; a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District contains large portions of the popular Surfrider Beach (owned by the County of Los Angeles) and Malibu Lagoon State Beach (owned by California State Parks) areas, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

I support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,



Richard Lawrence, President  
The Malibu Township Council

**MALIBU TOWNSHIP COUNCIL, INC. is a nonpartisan, nonprofit California corporation, Purpose: To promote, stimulate, and further a community spirit, and to sponsor any project of merit that may be of benefit to any district of Malibu Township, or**



to Malibu Township as a whole; to foster and promote the cultural development of said Malibu Township; and, in general, to do all things that tend to up build and uphold its Charter as a residential area.

(Articles of Incorporation, January 2, 1947)

STATE CAPITOL  
P.O. BOX 942849  
SACRAMENTO, CA 94249-0037  
(916) 319-2037  
FAX (916) 319-2137

DISTRICT OFFICE  
101 WEST ANAPAMU STREET  
SUITE A  
SANTA BARBARA, CA 93101  
(805) 564-1649  
FAX (805) 564-1651

89 SOUTH CALIFORNIA STREET  
SUITE F  
VENTURA, CA 93001  
(805) 641-3700  
FAX (805) 641-3708

April 5, 2016

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100



**RE: Support of the Malibu Historic District (Los Angeles County) Nomination to the National Register of Historic Places**

Dear Ms. Polanco,

I'm writing to convey my support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture.

From 1945 through 1959, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's "original perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like — in and out of the water. Malibu surfers perfected a relaxed, but 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 a destination for high-performance surfing.

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This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District contains large portions of the popular Surfrider Beach (owned by the County of Los Angeles) and Malibu Lagoon State Beach (owned by California State Parks) areas, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

As an avid surfer and steward of the coast, I support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment. Thank you for your consideration.

Sincerely,

DAS WILLIAMS  
Assemblymember, 37<sup>th</sup> District

April 5, 2016

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100

**RE: Support of the Malibu Historic District (Los Angeles County)  
Nomination to the National Register of Historic Places**

Dear Ms. Polanco,

I'm writing to convey my support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture.

From 1945 through 1959, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's "original perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like -- in and out of the water. Malibu surfers perfected a relaxed, but 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 a destination for high-performance surfing.

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Malibu, then, is closely associated with California's coastal history; a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

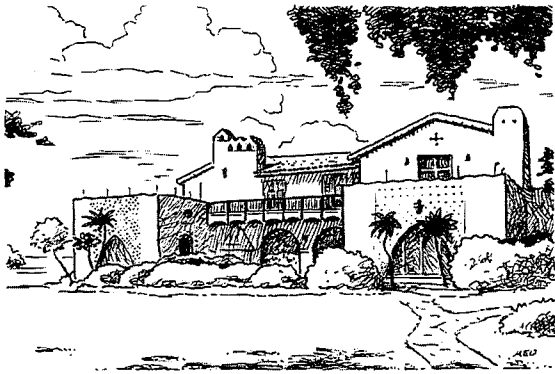
This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District contains large portions of the popular Surfrider Beach (owned by the County of Los Angeles) and Malibu Lagoon State Beach (owned by California State Parks) areas, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

I support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,

Donn M. Clark  
President  
Sunset Cliffs Surfing Association  
619-733-5338



## MALIBU ADAMSON HOUSE FOUNDATION

23200 PACIFIC COAST HIGHWAY, MALIBU, CALIFORNIA, 90265

MAILING ADDRESS: P.O. BOX 291, MALIBU, CALIFORNIA, 90265

(310) 456-8432



March 30, 2016

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100

**RE: Support of the Malibu Historic District (Los Angeles County)  
Nomination to the National Register of Historic Places**

Dear Ms. Polanco,

I'm writing to convey my support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture.

From 1945 through 1959, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's "original perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like -- in and out of the water. Malibu surfers perfected a relaxed, but 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 a 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next.

Malibu, then, is closely associated with California's coastal history; a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District contains large portions of the popular Surfrider Beach (owned by the County of Los Angeles) and Malibu Lagoon State Beach (owned by California State Parks) areas, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

I support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,

Lance Simmens  
President  
Malibu Adamson House Foundation



**RESOURCE**  
 CONSERVATION DISTRICT  
 OF THE  
 SANTA MONICA MOUNTAINS

**RECEIVED**

MAR 28 2016

**OHP**

818.597.8627 | phone  
 818.597.8630 | fax  
 info@rcdsmm.org

540 South Topanga Canyon Boulevard  
 Topanga, California 90290

**BOARD OF DIRECTORS**

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Beth Burnam  
 Director

Mary Ellen Strote  
 Director

**EXECUTIVE OFFICER**  
 Clark Stevens

March 22, 2016

Julianne Polanco  
 State Historic Preservation Officer  
 Office of Historic Preservation  
 1725 23rd Street, Suite 100  
 Sacramento, CA 95816-7100

**RE: Support of the Malibu Historic District (Los Angeles County) Nomination to the National Register of Historic Places**

Dear Ms. Polanco,

We are writing to convey my support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture.

From 1945 through 1957, Malibu played an integral role in the development of surfboard design and production in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's "original perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like — in and out of the water. Malibu surfers perfected a relaxed but 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 a 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next.

Malibu, then, is closely associated with California's coastal history, a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

The area of this nomination is entirely contained on public property, has both land and nearshore resources, and is small in size compared to other marine protected areas. The proposed Malibu Historic District contains large portions of the popular Surfrider Beach (Los



**RESOURCE**  
CONSERVATION DISTRICT  
OF THE  
SANTA MONICA MOUNTAINS

---

Angeles County) and Malibu Lagoon State Beach (California State Parks), which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

We support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,

Clark Stevens  
Executive Officer  
Resource Conservation District of the Santa Monica Mountains

(KEEP A  
BREAST)



March 15, 2016

Dear Ms. Polanco,

I'm writing to convey my support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture.

From 1945 through 1957, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's "original perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like — in and out of the water. Malibu surfers perfected a relaxed, but 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 a destination for high-performance surfing.

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Malibu, then, is closely associated with California's coastal history; a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District area contains large portions of the popular Surfrider Beach (Los Angeles County) and Malibu Lagoon State Beach (California State Parks, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

I support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment. Thank you for your consideration.

Sincerely,

Shaney jo Darden  
Keep A Breast Founder

The Keep A Breast Foundation™ is a nonprofit organization with a mission to empower young people around the world with breast health education and support.

**March 14, 2016**

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100



**RE: Support of the Malibu Historic District (Los Angeles County) Nomination to the National Register  
of Historic Places**

Dear Ms. Polanco,

I'm writing to convey my support for listing the Malibu Historic District (Los Angeles County) in the National Register of Historic Places; recognizing its worldwide contribution to surfing's history and culture.

From 1945 through 1957, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's "original perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like — in and out of the water. Malibu surfers perfected a relaxed, but 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 a 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next.

Malibu has been an integral spot for organizations to give back to community. It has served the Maui Ola Foundation as a location to host surf experience days for kids with genetic conditions. Surf



Experience Days get kids with diseases like cystic fibrosis into the ocean water (which is high in saline) to experience what natural therapies can do for their lungs.

Malibu, then, is closely associated with California's coastal history; a place which represents the evolution of modern surfing both in the minds of surfers and the general public.

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Historic District area contains large portions of the popular Surfrider Beach (Los Angeles County) and Malibu Lagoon State Beach (California State Parks, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

I support listing the Malibu Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,

**The Maui Ola Foundation**

*May the Wave Heal us All*

February 29, 2016

Julianne Polanco  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23rd Street, Suite 100  
Sacramento, CA 958167100

RE: Support of the Malibu Point Historic District Los Angeles County  
Nomination to the National Register of Historic Places

Dear Ms. Polanco,

I'm writing to convey my support for listing the Malibu Point Historic District (Los Angeles County) in the National Register of Historic Places recognizing its exceptional worldwide contribution to surfing's history and culture.

From 1945 through 1957, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well shaped waves (one of the world's "original perfect waves") placed it at the center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like; both in and out of the water. Malibu surfers perfected a relaxed, but aggressive style of surfing and many of the era's best came from, or regularly surfed at Malibu. Their accomplishments brought 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the development of a bohemian lifestyle that defined this era of surfing while serving as a template for the next. Malibu, then, is associated with the broader history of surfing; it is that place which duly represents the evolution of modern surfing both in the minds of surfers and the general public.

This nomination is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The Malibu Point Historic District area contains large portions of the popular Surfrider Beach (Los Angeles County) and Malibu Lagoon State Beach (California State Parks, which together receive more than three million visitors annually. I understand that a National Register listing will not impact public access, safety, or the current uses of this area. The listing will also have no environmental impact.

For the reasons outlined above, I support listing the Malibu Point Historic District in the National Register of Historic Places. State and national recognition of these significant surfing areas is important understanding the broad patterns of our history and to a fuller interpretation of our coastal environment.

Thank you for your consideration.

Sincerely,



Andy Deffenbach  
Former Chairman  
Surfrider Foundation, South Bay Chapter

<https://www.change.org/p/let-s-make-surfing-history-support-the-historic-designation-of-malibu>

**Please join us to support listing the Malibu Historic District (Los Angeles County, CA) in the National Register of Historic Places; recognizing its worldwide contributions to surfing's history and culture.**

**ABOUT MALIBU** // From 1945 through 1959, Malibu played an integral role in the development of surfboard design and production, in addition to surfing style. The long rides offered by Malibu's smaller, well-shaped waves (one of the world's "original perfect waves") placed it as a center of the evolution of surfing style and technology, as well as a cultural evolution of what surfers looked like — in and out of the water. Malibu surfers perfected a relaxed, but 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 a 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 focusing point for surfboard design theory, the deconstruction of surfing style, and the development of a lifestyle that defined its era of surfing while serving as a template for the next. Malibu, then, is associated with the broader history of surfing; it is an important California locale which represents an evolution of modern surfing both in the minds of surfers and the general public.

**ABOUT THE NOMINATION** // The Malibu Historic District -- comprising the First, Second, and Third Point surf breaks and the Malibu Pier as contributing historic resources -- is entirely contained on public property, contains both land and nearshore resources, and is small in size compared to other marine protected areas. The District contains large portions of the popular Surfrider Beach (owned by the County of Los Angeles) and Malibu Lagoon State Beach (owned by California State Parks) areas, which together receive more than 3.5 million visitors annually. A National Register listing will not impact public access, safety, or the current uses of these areas. The listing will also have no environmental impact.

**ABOUT THE NATIONAL REGISTER** // The National Register of Historic Places is the official list of the Nation's historic places worthy of preservation. The more than 80,000 properties listed in the National Register represent 1.4 million individual resources - buildings, sites, districts, structures, and objects. Authorized by the National Historic Preservation Act of 1966, the National Park Service's National Register of Historic Places is part of a national program to identify, evaluate, and protect America's historic and archaeological resources. Listing in the National Register enables certain legal protections while qualifying the District for other protection programs based on cultural and historical significance.

**YOUR SUPPORT** // State and national recognition of these exceptional surfing areas is important to understanding the broad patterns of our history and promotes a richer interpretation of our coastal environment.

Please use the COMMENTS section to express your support and share your personal and family stories of Malibu. **Join us in making surfing history. Your signature counts!**

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>CHRIS TOLA</b>	Newcastle		02300	Australia
<b>BRYCE CAINE</b>			02560	Australia
<b>NAT YOUNG</b>			Australia	Australia
<b>TONY ADDLEY</b>			03231	Australia
<b>MARY F. MASTERSON</b>	Don Mills, ON		M3A 1T8	Canada
<b>IVAN TERESTCHENKO</b>	Habas		64210	France
<b>RENO WINTER</b>	Berlin		10115	Germany
<b>LARA VOX</b>	Dublin			Ireland
<b>LAZZARO D'ALESSANDRO</b>	Rome		00193	Italy
<b>GIOVANNI MARION</b>			00137	Italy
<b>DEGAWA MICHIO</b>			248-0034	Japan
<b>花上 次郎</b>			251-0052	Japan
<b>DEAN JACOBSON</b>	Majuro		96960	Marshall Islands
<b>PIERRE GUILLOUX</b>			97220	Martinique
<b>CRIS HILLMAN</b>	SJC		23400	Mexico
<b>THEO STRAATHOF</b>			2411VR	Netherlands
<b>ALLEN PIDWELL</b>	New Plymouth			New Zealand
<b>PAUL SHANKS</b>	Whangamata			New Zealand
<b>JAMIE CREMIN</b>	Stavanger			Norway
<b>FERNAND RIBEIRO</b>	Saint-Leu		97436	Réunion
<b>JOSE ANGEL GONZALEZ CAJARAVILLE</b>	Santiago de Compostela	Galicia	15706	Spain
<b>RAFAEL PÁEZ</b>	Malaga		29016	Spain
<b>MARKUS CREPIN SUNDSTRÖM</b>	Stockholm			Sweden
<b>KATH BARBER</b>	Great Harwood		Bb67tl	United Kingdom
<b>RICHARD BARBER</b>	Swansea		Sa2 7rs	United Kingdom
<b>BRENTON SMITH</b>	Dothan	Alabama	36305	United States
<b>DEBRA CORDOVA</b>	Cottonwood	Arizona	86326	United States
<b>COLLEEN COSGROVE</b>	Gilbert	Arizona	85295	United States
<b>VICKIE GARCIA</b>	Gilbert	Arizona	85233-7337	United States
<b>MARJORIE SOVEY</b>	Oro Valley	Arizona	85755	United States
<b>SHELLEY ROTEN</b>	Phoenix	Arizona	85044	United States
<b>MARK MATYAS</b>	Surprise	Arizona	85387	United States

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>BETSY MELBER</b>	Agoura Hills	California	91301	United States
<b>CHRISTOPHER SUTTON</b>	Agoura Hills	California	91301	United States
<b>MARK ABRAMSON</b>	Agoura Hills	California	91301	United States
<b>TIFFANY MULLIGAN</b>	Agoura Hills	California	91301	United States
<b>DIMICHELE DAVID</b>	Altadena	California	91001	United States
<b>LARA REGAN</b>	Altadena	California	91001	United States
<b>SKIP LORD</b>	Apple Valley	California	92307	United States
<b>BRIAN M MAJORS</b>	Arroyo Grande	California	93420	United States
<b>RANDY JOSEPH</b>	Atascadero	California	93442	United States
<b>STEVE CATON</b>	Avila Beach	California	93424	United States
<b>JO LOUISE HANSON</b>	Beaumont	California	92223	United States
<b>LINDA DEFORGE</b>	Beaumont	California	92223	United States
<b>JAMES HAAN</b>	Benicia	California	94510	United States
<b>WILLIAM BEAL</b>	Bodega Bay	California	94923	United States
<b>BRONWYN MCKENNEY JARQUIN</b>	Bonita	California	91902	United States
<b>MAKALA JARQUIN</b>	Bonita	California	91902	United States
<b>RIA JARQUIN</b>	Bonita	California	91902	United States
<b>CLAIRE ANDREW</b>	Burbank	California	91502	United States
<b>CLARE BEZOIAN</b>	Burbank	California	91504	United States
<b>GRANT LE</b>	Burbank	California	91501	United States
<b>JIM GRASSE</b>	Burbank	California	91504	United States
<b>JOHN GRASSE</b>	Burbank	California	91504	United States
<b>MICHAEL NGUYEN</b>	Calabasas	California	91302	United States
<b>ED SCHLEGEL</b>	Capistrano Beach	California	92624	United States
<b>KYLE CATTERLIN</b>	Capitola	California	95010	United States
<b>CORI SCHUMACHER</b>	Carlsbad	California	92008	United States
<b>JAMES STODDARD</b>	Carlsbad	California	92008	United States
<b>SUNSHINE MAKAROW</b>	Carlsbad	California	92010	United States
<b>OLIVIA HAYS</b>	Carmel Valley	California	93924	United States
<b>ROBERT VILARINO</b>	Castaic	California	91384	United States
<b>RON CUNNINGHAM</b>	Castaic	California	91384	United States
<b>GREG NESHIME</b>	Cayucos	California	93430	United States

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>VAL WRIGHT</b>	Cayucos	California	93430	United States
<b>CLAYTON HODGES</b>	Chico	California	95928	United States
<b>JAMES REYNANTE</b>	Chula Vista	California	91910	United States
<b>STEVE DAKOTA</b>	Citrus Heights	California	95610	United States
<b>TYLER ROWDEN</b>	Coronado	California	92118	United States
<b>MATTHEW CHRISTENSEN</b>	Costa Mesa	California	92627	United States
<b>SALLY MORAN</b>	Costa Mesa	California	92626	United States
<b>DAVID CORNETT</b>	Culver City	California	90230	United States
<b>LEEMON MCHENRY</b>	Culver City	California	90230	United States
<b>CHIP HASLEY</b>	Del Mar	California	92014	United States
<b>MIKE ASCHIERIS</b>	Del Mar	California	92014	United States
<b>SHANNON STREET</b>	Downey	California	90241	United States
<b>RONALD SIEWERT</b>	El Monte	California	91731-1346	United States
<b>RICHARD ROMERO</b>	El Segundo	California	90245	United States
<b>CHRISTY BULSKOV</b>	Encinitas	California	92024	United States
<b>SCOTT BASS</b>	Encinitas	California	92024	United States
<b>JOHN PASQUA</b>	Escondido	California	92025-5005	United States
<b>ANN RAY</b>	Fillmore	California	93015	United States
<b>ERIN MANUKAY</b>	Garden Grove	California	92841	United States
<b>J.D. MASSEY</b>	Glendale	California	91205	United States
<b>LINDA STURGES</b>	Glendale	California	91202	United States
<b>SIMONE REDDINGIUS</b>	Goleta	California	93117	United States
<b>SUSAN RUDINGER</b>	Granada Hills	California	91344	United States
<b>TOM TCIMPIDIS</b>	Granada Hills	California	91344	United States
<b>DENNIS RENICK</b>	Hermosa Beach	California	90254	United States
<b>DEBBIE KESTER</b>	Hidden Hills	California	91302	United States
<b>BOBBY ZEE</b>	Huntington Beach	California	92648	United States
<b>JON DURHAM</b>	Huntington Beach	California	92649	United States
<b>MARY URASHIMA</b>	Huntington Beach	California	92648	United States
<b>MIKE DOWNEY</b>	Huntington Beach	California	92648	United States
<b>CATHERINE SCHOLL</b>	Imperial Beach	California	91932	United States
<b>JOHN KEIFER</b>	Kings Beach	California	96143	United States



<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>TAHOE THOM</b>	Kings Beach	California	96143	United States
<b>KARL LUBER</b>	La Jolla	California	92037	United States
<b>V K</b>	La Puente	California	91744	United States
<b>CAREY STROMBOTNE</b>	LAGUNA BEACH	California	92651-2076	United States
<b>STEPHAN JONAS</b>	Laguna Beach	California	92651	United States
<b>JAN BARBER</b>	Laguna Niguel	California	92677	United States
<b>KATHLEEN MILLER</b>	Lancaster	California	93536	United States
<b>DARRIN JUSI</b>	Long Beach	California	90814	United States
<b>JEFFREY SAMUDIO</b>	Long Beach	California	90802	United States
<b>JUSTIN RAUZON</b>	Long Beach	California	90803	United States
<b>KAREN CLARKE</b>	Long Beach	California	90815	United States
<b>LA VONNE MILLER</b>	Long Beach	California	90807--	United States
<b>ALISON ROSE JEFFERSON, PH.D.</b>	Los Angeles	California	90036	United States
<b>ALLISON LYONS</b>	Los Angeles	California	90014	United States
<b>AMANDA CLARK</b>	Los Angeles	California	90008	United States
<b>BRENT CLARK</b>	Los Angeles	California	91406	United States
<b>CHRIS PARISH</b>	Los Angeles	California	91335	United States
<b>DANIEL CARR</b>	Los Angeles	California	91406	United States
<b>DAVID FOY</b>	Los Angeles	California	91607	United States
<b>DERRICK RUIZ</b>	Los Angeles	California	90045	United States
<b>DONALD FENNING</b>	Los Angeles	California	91436	United States
<b>DUSTIN MATTHEWS</b>	Los Angeles	California	91316	United States
<b>ELAINE SCHWARTZ</b>	Los Angeles	California	90027	United States
<b>ERIC MARTIN</b>	Los Angeles	California	90008	United States
<b>ISABELLS LEIFERBY</b>	Los Angeles	California	90036	United States
<b>J STEPHENS</b>	Los Angeles	California	90049	United States
<b>JOE BLACKMORE</b>	Los Angeles	California	90045	United States
<b>JONATHAN ROSENMAN</b>	Los Angeles	California	91607	United States
<b>JULIE HARRIS</b>	Los Angeles	California	91335	United States
<b>KARINA HARDEN</b>	Los Angeles	California	90041	United States
<b>KATHRYN SOLL</b>	Los Angeles	California	90049	United States
<b>KRISS PERRAS</b>	Los Angeles	California	90265	United States

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>MIKE DREEBIN</b>	Los Angeles	California	90066	United States
<b>MILLIE BUNCH</b>	Los Angeles	California	91423	United States
<b>NANCY HASTINGS</b>	Los Angeles	California	90066	United States
<b>OWEN DIRKSE</b>	Los Angeles	California	90034	United States
<b>PAM FINCK</b>	Los Angeles	California	90272	United States
<b>REILLEY LIPPMAN</b>	Los Angeles	California	90004	United States
<b>SALLY LINDEN</b>	Los Angeles	California	90272	United States
<b>VIVEKA RUCKER</b>	Los Angeles	California	91306	United States
<b>RAY SAVOIE</b>	Los Osos	California	93402	United States
<b>AIMEE WINNER</b>	Malibu	California	90265	United States
<b>AVESTA CARRARA</b>	Malibu	California	90265	United States
<b>BARBIE HERRON</b>	Malibu	California	99265	United States
<b>CARLA GOTTLIEB</b>	Malibu	California	90265	United States
<b>CARLA MCCLOSKEY</b>	Malibu	California	90265	United States
<b>CARRIE OSTROM</b>	Malibu	California	90264	United States
<b>CHRIS WIZNER</b>	Malibu	California	90265	United States
<b>DAJANA MITCHELL</b>	Malibu	California	90265	United States
<b>DENISE PEAK</b>	Malibu	California	90265	United States
<b>DOUGLAS RANDALL</b>	Malibu	California	90265	United States
<b>DRU ANN DIXON-JACOBSON</b>	Malibu	California	90265	United States
<b>GAIL GOLDBERG</b>	Malibu	California	90265	United States
<b>GIAN CATERINE</b>	Malibu	California	90265	United States
<b>GINETTE LEMONNIER</b>	Malibu	California	90265	United States
<b>JACK PLATNER</b>	Malibu	California	90265	United States
<b>JEFF CASPER</b>	Malibu	California	90265	United States
<b>JEFF CHERTOW</b>	Malibu	California	90265	United States
<b>JEFF KLETTER</b>	Malibu	California	90265	United States
<b>JENNIFER PARAS</b>	Malibu	California	90265	United States
<b>JENNIFER SKOPHAMMER</b>	Malibu	California	90265	United States
<b>JOCELYN PLANT</b>	Malibu	California	90265	United States
<b>KAREN FARRER</b>	Malibu	California	90265	United States
<b>KEN DAHLQUIST</b>	Malibu	California	90265	United States

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>KESHARA PARKER</b>	Malibu	California	90265	United States
<b>KIM MCGEE</b>	Malibu	California	90265	United States
<b>KIRRA KOTLER</b>	Malibu	California	90265	United States
<b>KRISTINE CLARK</b>	Malibu	California	90265	United States
<b>LINDA ANDROLIA</b>	Malibu	California	90265	United States
<b>LISA HUSHER</b>	Malibu	California	90265	United States
<b>LON AND DEEDEE PORTER</b>	Malibu	California	90265	United States
<b>LYNY BRIDEN</b>	Malibu	California	90265	United States
<b>MARGARET MAGLIONE</b>	Malibu	California	90265	United States
<b>MARI STANLEY</b>	Malibu	California	90265	United States
<b>MARY LYNN MARTIN</b>	Malibu	California	90265	United States
<b>MATT DIAMOND</b>	Malibu	California	90265	United States
<b>MAX CHARLES ALPERSTEIN</b>	Malibu	California	90265	United States
<b>MELANIE J MAGUIRE</b>	Malibu	California	90265	United States
<b>MELANIE WIZAN</b>	Malibu	California	90265	United States
<b>NIDRA WINGER</b>	Malibu	California	90265	United States
<b>PAIGE STOKER</b>	Malibu	California	90265	United States
<b>PAMELA DEXTER</b>	Malibu	California	90265	United States
<b>PAMELA LEGRAND</b>	Malibu	California	90265	United States
<b>REBECCA OGORMAN</b>	Malibu	California	90265	United States
<b>ROMY BENNETT DETRIXHE</b>	Malibu	California	90265	United States
<b>SABRINA NORTON</b>	Malibu	California	90265	United States
<b>STEVE DUNN</b>	Malibu	California	90265	United States
<b>SUSAN HAHN</b>	Malibu	California	90265	United States
<b>TATIANA GOODE</b>	Malibu	California	90265	United States
<b>TRACEY ROSS</b>	Malibu	California	90265	United States
<b>TYLER HAUPTMAN</b>	Malibu	California	90265	United States
<b>VALERIE SKLAREVSKY</b>	Malibu	California	90264	United States
<b>WALTER SHIRK</b>	Malibu	California	90265	United States
<b>WILLIAM STANGE</b>	Malibu	California	90265	United States
<b>TIM FLYNN</b>	Mammoth Lakes	California	93546	United States
<b>ERIC SMITHR</b>	Manhattan Beach	California	90266	United States

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>ROB MCGOWAN</b>	Manhattan Beach	California	90266	United States
<b>KEIRSTEN MCPHEETERS</b>	Modesto	California	95350	United States
<b>JON PRICE</b>	Monterey	California	93940	United States
<b>STEVEN TAYLOR</b>	Monterey Park	California	91754	United States
<b>DAVID FLANDERS</b>	Morro Fay	California	93442	United States
<b>SANDRA MILLER</b>	Newbury Park	California	91320	United States
<b>JOAN MCHALE</b>	Norco	California	92860	United States
<b>CAROL KILGORE</b>	North Highlands	California	95660	United States
<b>ELIZABETH HENDERSHOT</b>	Oceanside	California	92057	United States
<b>JOSEPH EBERHARDT</b>	Oceanside	California	92054	United States
<b>LAURA MATYI</b>	Oceanside	California	92054	United States
<b>NEIL SWITZER</b>	Oceanside	California	92056	United States
<b>PETER COLE</b>	Oceanside	California	92056	United States
<b>RICK WILSON</b>	Oceanside	California	92054	United States
<b>JUSTIN WELCH</b>	Ojai	California	93023	United States
<b>MICHAEL MCNEIL</b>	Ojai	California	93023	United States
<b>DEBE BLOOM</b>	Oxnard	California	93035	United States
<b>JENNIFER VOCCOLA BROWN</b>	Oxnard	California	93035	United States
<b>KARWN GOULDING</b>	Oxnard	California	93035	United States
<b>CHRIS KNEISLEY</b>	Pacific Grove	California	93950	United States
<b>RICH WILKEN</b>	Pacific Palisades	California	99272	United States
<b>SUSAN BLAKE</b>	Pacific Palisades	California	90272	United States
<b>ROD MURPHY</b>	Palm Desert	California	92260	United States
<b>JEFF LANCASTER</b>	Palos Verdes Peninsula	California	90274	United States
<b>JANET CHILLINGWORTH</b>	Pasadena	California	91105	United States
<b>WILLIAM W. ELLINGER III</b>	Pasadena	California	91101	United States
<b>NANCY FARRELL-ROSE</b>	Paso Robles	California	93446	United States
<b>DAVID LIMA</b>	Pismo Beach	California	93449	United States
<b>DEVIN GILES</b>	Pomona	California	91766	United States
<b>STEVE WIEGAND</b>	Pomona	California	91766	United States
<b>CRAIG MINOR</b>	Porter Ranch	California	91326	United States
<b>HEIDI GIL</b>	Reseda	California	91335	United States

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>THOMAS KAYE</b>	Riverside	California	92504	United States
<b>DARLENE JACKSON</b>	Sacramento	California	95852	United States
<b>DEBORAH BOYCHUK</b>	Sacramento	California	95823	United States
<b>MARK HALE</b>	San Anselmo	California	94960	United States
<b>BARRY HAUN</b>	San Clemente	California	92673	United States
<b>DAVID HOLMES</b>	San Clemente	California	92673	United States
<b>HAL FORSEN</b>	San Clemente	California	92672	United States
<b>MARK FREEMAN</b>	San Clemente	California	92672	United States
<b>CAROLINE CANTER</b>	San Diego	California	92121	United States
<b>GAIL POWELL</b>	San Diego	California	92107	United States
<b>JENNIFER PARRAMORE</b>	San Diego	California	92106	United States
<b>JON WARREN LENTZ</b>	San Diego	California	92109	United States
<b>JULIE WARTELL</b>	San Diego	California	92109	United States
<b>MALIA LOVELL</b>	San Diego	California	92117	United States
<b>MICHEAL LOVELL</b>	San Diego	California	92111	United States
<b>NICHOLE GAGLIARDO</b>	San Diego	California	92105	United States
<b>SCOTT RIDOUT</b>	San Diego	California	92107	United States
<b>SHELAGH NAGEL</b>	san diego	California	92104	United States
<b>NATALIE BURDICK</b>	San Francisco	California	94102	United States
<b>RICHARD GOETZ</b>	San Francisco	California	94122	United States
<b>SASHA MOORE</b>	San Jacinto	California	92583	United States
<b>CATHY DRUCKMAN FLORES</b>	San Jose	California	95126	United States
<b>JON SMITH</b>	San Pedro	California	90731	United States
<b>PAUL MILOE</b>	San Pedro	California	90732	United States
<b>BRUCE DUNN</b>	santa barbara	California	93105	United States
<b>DEBRA TRAUNTVEIN</b>	Santa Barbara	California	93105	United States
<b>HARRY LINDEN</b>	Santa Barbara	California	93108	United States
<b>STEVEN VICKERY</b>	Santa Barbara	California	93111	United States
<b>CASEY GERSTLE</b>	Santa Cruz	California	95062	United States
<b>GRETCHEN BACH</b>	Santa Cruz	California	95060	United States
<b>MICHAEL ORBACH</b>	Santa Cruz	California	95060	United States
<b>CHANDLER PARR</b>	Santa Monica	California	90402	United States

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>CHESLEY WALSH</b>	Santa Monica	California	90403	United States
<b>DAN PALMER</b>	Santa Monica	California	90403	United States
<b>JULIE HART</b>	Santa Monica	California	90405	United States
<b>KEVIN MCCARTHY</b>	Santa Monica	California	90405	United States
<b>LAURA HENRY</b>	Santa Monica	California	90403	United States
<b>PATRICIA FIRESTONE</b>	Santa Monica	California	90402	United States
<b>RYAN HERZ</b>	Santa Monica	California	90403	United States
<b>STEPHEN ROBERT JOHNS</b>	Santa Monica	California	90405	United States
<b>TAMMY MCCLANAHAN GUNTHER</b>	Santa Monica	California	90405	United States
<b>SARA TURBEVILLE</b>	Santa Monica,	California	90402	United States
<b>SEAN LLOYD</b>	Santa Paula	California	93060	United States
<b>CARIN BAER</b>	SHERMAN OAKS	California	91403	United States
<b>THEODORE KERHULAS</b>	Sherman Oaks	California	91403-4734	United States
<b>JAMES WIEBE</b>	Sierra Madre	California	91024	United States
<b>DANIELLE MCGRATH</b>	Simi Valley	California	93065	United States
<b>MARIA MATTHEWS</b>	Simi Valley	California	93065	United States
<b>MORGAN LAWTON</b>	Simi Valley	California	93065	United States
<b>PATTI MASSEY</b>	Simi Valley	California	93065	United States
<b>RONNETTA LAWTON</b>	Simi Valley	California	93065	United States
<b>SALLY ROBISON</b>	Simi Valley	California	93065	United States
<b>SUSAN BOKSENBAUM</b>	Simi Valley	California	93065	United States
<b>TERESA DENUNEZ</b>	Simi Valley	California	93065	United States
<b>MARRICK SAYERS</b>	Studio City	California	91604-5505	United States
<b>HENRY GRATTAN</b>	Templeton	California	93465	United States
<b>HEATHER HUGHES</b>	Thousand Oaks	California	91362	United States
<b>JAIME FRIEDMAN</b>	Thousand Oaks	California	91362	United States
<b>CAROLYN DAY</b>	Topanga	California	90290	United States
<b>GREGG BRILLIANT</b>	Topanga	California	90290	United States
<b>JOSEPH ROSENDO</b>	Topanga	California	90290	United States
<b>SAISHA BRODY</b>	Topanga	California	90290	United States
<b>GLENN SAKAMOTO</b>	Torrance	California	90505	United States
<b>PAUL DIAMOND</b>	Torrance	California	90503	United States



<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>SAM HARWOOD</b>	Torrance	California	90504	United States
<b>SHUN HOSOI</b>	Torrance	California	90503	United States
<b>ZANE HAIG</b>	Torrance	California	90508	United States
<b>MRK ZILA</b>	Truckee	California	96161	United States
<b>DRU LEWIS</b>	Venice	California	90291	United States
<b>KEN SEINO</b>	Venice	California	90291	United States
<b>MALIBU GRAPHICS</b>	Venice	California	90291	United States
<b>OLIVIA SHARPE</b>	Venice	California	90291	United States
<b>E EICHSTETTER</b>	Ventura	California	93004	United States
<b>STEVE MAHR</b>	Ventura	California	93003	United States
<b>STEVE LINK</b>	West Hills	California	91307	United States
<b>TIM SINER</b>	West Hills	California	91307	United States
<b>JENNIFER LEWI</b>	West Hollywood	California	90069	United States
<b>LAURA WOODS</b>	Westlake Village	California	91359	United States
<b>RANDY VAN DUECK</b>	Westlake Village	California	91361	United States
<b>LILI ESCOVEDO</b>	Windsor	California	95492	United States
<b>DEBRA GRIEB</b>	Woodland Hills	California	91364	United States
<b>GORDON POLK</b>	Woodland Hills	California	91364	United States
<b>JAY LAWTON</b>	Woodland Hills	California	91364	United States
<b>LOUIS STEREN</b>	Woodland Hills	California	91364	United States
<b>RICHARD HIGGINS</b>	Woodland Hills	California	91367	United States
<b>RICHARD MELENDEZ</b>	Woodland Hills	California	91367	United States
<b>RICHARD PARRA</b>	Woodland Hills	California	91367	United States
<b>KEN BOLLIG</b>	Broomfield	Colorado	80020	United States
<b>MARC DUNCAN</b>	Colorado Springs	Colorado	80922	United States
<b>DAVID RIORDON</b>	Denver	Colorado	80207	United States
<b>MAURICIO ARROYO</b>	Denver	Colorado	80219	United States
<b>LAIN DRISCOLL</b>	Branford	Connecticut	06405	United States
<b>LUKE SAWYER</b>	Monroe	Connecticut	06468	United States
<b>CAITLYN MILLETTE</b>	Plainfield	Connecticut	06374	United States
<b>DIANE TAYLOR</b>	Boca Raton	Florida	33431	United States
<b>JOJO TOSCANO</b>	Deerfield Beach	Florida	33441	United States

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>JIM KAR</b>	Fort Lauderdale	Florida	33317	United States
<b>SHERI POGUE</b>	Fort Lauderdale	Florida	33314	United States
<b>SUZANNE MELLIN</b>	Fort Lauderdale	Florida	33308	United States
<b>JEFF JOHNSON</b>	Gainesville	Florida	32605	United States
<b>MADISON PRICE</b>	Hobe Sound	Florida	33455	United States
<b>CHARLES NOFAL</b>	Jacksonville	Florida	32241	United States
<b>THOMAS ALTEE</b>	Jacksonville	Florida	32207	United States
<b>GREG PINO</b>	Key Largo	Florida	33037	United States
<b>JUAN RICARDO</b>	Kissimmee	Florida	34759	United States
<b>JAMIE REMSBERG</b>	Land O' Lakes	Florida	34639	United States
<b>REDELISA MENDOZA</b>	North Miami	Florida	33161	United States
<b>RAFAHEL RODRIGUEZ</b>	Oakland Park	Florida	33309	United States
<b>GARY COCCARO</b>	Sarasota	Florida	34233	United States
<b>AMANDA KNEELAND</b>	Winter Garden	Florida	34787	United States
<b>LISA KEEL</b>	Atlanta	Georgia	30306	United States
<b>JAMES RICE</b>	Ball Ground	Georgia	30107	United States
<b>RENEE HOOD</b>	Chamblee	Georgia	30341	United States
<b>LOGAN MARCELLO</b>	Columbus	Georgia	31909	United States
<b>MICHAEL WALTON</b>	Savannah	Georgia	31406	United States
<b>HUGH ENGLAND</b>	Haiku	Hawaii	96708	United States
<b>KYM MCKENZIE</b>	Haleiwa	Hawaii	96712	United States
<b>KATY OTSUJI</b>	Kalaheo	Hawaii	96741	United States
<b>JT WILLIS</b>	Lahaina	Hawaii	96761	United States
<b>ELLEN WAGNER</b>	Lawai	Hawaii	96765	United States
<b>MABELLE BASTIEN</b>	Makawao	Hawaii	96768	United States
<b>STEVE TAUSSIG</b>	Makawao	Hawaii	96768	United States
<b>GILBERT REID</b>	Paauilo	Hawaii	96776	United States
<b>JEFF LACKEY</b>	Paia	Hawaii	96779	United States
<b>PEGI CHEAT</b>	Princeville	Hawaii	96723	United States
<b>FUJINO TETSUYA</b>	ホノルル	Hawaii	96822	United States
<b>MARILU CERVANTES</b>	Addison	Illinois	60101	United States
<b>RICHARD HUDSPETH</b>	Chicago	Illinois	60647	United States

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>DAVID GUILLEMETTE</b>	Grayslake	Illinois	60030	United States
<b>KYLE MADRID</b>	Morton Grove	Illinois	60053	United States
<b>DANIELLE DEPERSIA</b>	Palatine	Illinois	60067	United States
<b>NIKKI WOOLUMS</b>	Muncie	Indiana	47303	United States
<b>CRISTIN DANIEL</b>	Locust	Iowa	52141	United States
<b>KAY BEEMAN</b>	Lexington	Kentucky	40508	United States
<b>KELLIE ROACH</b>	New Orleans	Louisiana	70115	United States
<b>HOWARD COLLINS</b>	Randallstown	Maryland	21133	United States
<b>VALERIE GRUSSING</b>	Silver Spring	Maryland	20902	United States
<b>KANTI CHAKRABARTI</b>	Arlington	Massachusetts	02474	United States
<b>EDWIN MILHAM</b>	Attleboro	Massachusetts	02703	United States
<b>TAMAR WILLIAMS</b>	Cambridge	Massachusetts	02139	United States
<b>MARTHA MAGEE</b>	Edgartown	Massachusetts	02539	United States
<b>DIANNE GOVE</b>	Orleans	Massachusetts	02653	United States
<b>MATTHEW VIENS</b>	Tewksbury	Massachusetts	01876	United States
<b>ŁUKASZ WIŚNIEWSKI</b>	Uxbridge	Massachusetts	01569	United States
<b>CHARLES O'HARA</b>	West Roxbury	Massachusetts	02132	United States
<b>OSCAR WOLFBRANDT</b>	Mecosta	Michigan	49332	United States
<b>LARRY LEE</b>	Royal Oak	Michigan	48073	United States
<b>STEVEN EPLEY</b>	Minneapolis	Minnesota	55407	United States
<b>RALEIGH KORITZ</b>	Plymouth	Minnesota	55442	United States
<b>BOBBY HATHORN</b>	Ellisville	Mississippi	39437	United States
<b>ROBIN HOUSDEN</b>	Rolla	Missouri	65401	United States
<b>BILL HOUSDEN</b>	Springfield	Missouri	65807	United States
<b>VIRGINIA HOUSDEN</b>	Springfield	Missouri	65807	United States
<b>RICHARD BURKE</b>	Cranbury	New Jersey	08512	United States
<b>BILL LAFLEUR</b>	Long Branch	New Jersey	07740	United States
<b>JON WALDROP</b>	Long Branch	New Jersey	07740	United States
<b>MARK NEUSTADTER</b>	Margate City	New Jersey	08402	United States
<b>CHRIS SCHOLL</b>	Neptune City	New Jersey	07753	United States
<b>CORY HERRALA</b>	Neptune City	New Jersey	07753	United States
<b>ROBERT KINGSMAN</b>	Wildwood	New Jersey	08260	United States

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>RAYMOND VOORMAN</b>	Wyckoff	New Jersey	07481	United States
<b>THOMAS METCALF</b>	Albuquerque	New Mexico	87196-0672	United States
<b>MASON WAGNER</b>	Santa Fe	New Mexico	87501	United States
<b>DAVID PANTOJA</b>	Astoria	New York	11106	United States
<b>MATTHEW MULHOLLAND</b>	Breezy Point	New York	11697	United States
<b>ILSE SPIEGEL</b>	Brooklyn	New York	11233-2712	United States
<b>LOU QUO</b>	Brooklyn	New York	11210	United States
<b>MARIA MILEKHINA</b>	Brooklyn	New York	11215	United States
<b>PAUL SILVIUS</b>	Brooklyn	New York	11237	United States
<b>TANIS FURST</b>	Ithaca	New York	14850	United States
<b>ANTHONY FERRARA</b>	Monroe	New York	10949	United States
<b>ROGER KEMPTON</b>	Nanuet	New York	10954	United States
<b>ADELLA SHVARTS</b>	New York	New York	11235	United States
<b>ANNE LYNEE</b>	New York	New York	10001	United States
<b>DONNA KAZ</b>	New York	New York	10021	United States
<b>HARY BUBINS</b>	New York	New York		United States
<b>JENNIFER CUSHMAN</b>	New York	New York	10002	United States
<b>LAURA FORMAN</b>	Poughkeepsie	New York	12601	United States
<b>MIRIAM PERLROTH</b>	Remsenburg-Speonk	New York	11960	United States
<b>SUE NUCCIO</b>	Syracuse	New York	13206-3146	United States
<b>NILES BARNES</b>	Durham	North Carolina	27707	United States
<b>TONY MIELNIK</b>	Greensboro	North Carolina	27410	United States
<b>DAVID MEIER</b>	Wilmington	North Carolina	28411	United States
<b>DAVID FILING</b>	Akron	Ohio	44313	United States
<b>DEBRA MACHKA</b>	Cleveland	Ohio	44105	United States
<b>HEIDI SLAYBAUGH</b>	Bend	Oregon	97703	United States
<b>MICHELE SCHNAKE</b>	Bend	Oregon	97703	United States
<b>JOE MALONE</b>	Central Point	Oregon	97502	United States
<b>ELIZABETH CAROL EDWARDS</b>	Cloverdale	Oregon	97112	United States
<b>LINDA FAY SAMPSON</b>	Eugene	Oregon	97405	United States
<b>CAROLE HAGEN</b>	Hillsboro	Oregon	97124	United States
<b>DAVID PRESCOTT</b>	Portland	Oregon	97209	United States

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<b>LINDSEY MCBRIDE</b>	Portland	Oregon	97214	United States
<b>JOE GOLDSCHMIDT</b>	Morrisville	Pennsylvania	19067	United States
<b>MARY MOSSER</b>	New Tripoli	Pennsylvania	18066	United States
<b>STEPHEN MOYER</b>	Pottsville	Pennsylvania	17901	United States
<b>WILFREDO MORALES</b>	Ponce	Puerto Rico	00728	United States
<b>STACEY GOVITO</b>	Beaufort	South Carolina	29906	United States
<b>DEB CAWTHORNE</b>	Charleston	South Carolina	29413	United States
<b>ROBERT WOODRUM</b>	Hilton Head Island	South Carolina	29926	United States
<b>FARLEY KEITHEYE@BELLSOUTH.NET</b>	Mount Pleasant	South Carolina	29464	United States
<b>NIKITA BROWN</b>	Dayton	Tennessee	37321	United States
<b>JEANNE CUNNINGHAM</b>	Gallatin	Tennessee	37066	United States
<b>ADA SEIDEMANNADAS</b>	Austin	Texas	78759	United States
<b>RACHEL SCHNEIDER</b>	Austin	Texas	78723	United States
<b>ANNE KALONJI</b>	Fort Worth	Texas	76105	United States
<b>G LABOUCHARD</b>	Houston	Texas	77002	United States
<b>HELEN SEBESTA</b>	Houston	Texas	77006	United States
<b>ALBERT BROWN</b>	Santa Fe	Texas	77517	United States
<b>BRIANNE BIGELOW</b>	Salt Lake City	Utah	84121	United States
<b>DAN ECHOLS</b>	St. George	Utah	84770	United States
<b>ROBERT BURTON</b>	Wellsville	Utah	84339	United States
<b>KAIA WALLER</b>	Morristown	Vermont	05661	United States
<b>JEREMY EBERSOLE</b>	Woodstock	Vermont	05091	United States
<b>TEDI WRIGHT</b>	Afton	Virginia	22920	United States
<b>RACHEL HARDER</b>	Hayes	Virginia	23072	United States
<b>ERIC RENFROW</b>	Portsmouth	Virginia	23704	United States
<b>ELAINE BECKER</b>	Roanoke	Virginia	24018	United States
<b>ELAINE FISCHER</b>	Roanoke	Virginia	24018-2625	United States
<b>PATRICIA HALLIER</b>	Spotsylvania Courthouse	Virginia	22553	United States
<b>DAVID TAGGART</b>	Woodbridge	Virginia	22193	United States
<b>SHONDRA BINGAMAN</b>	Marysville	Washington	98271	United States
<b>KB SCHAETZEL-HILL</b>	Olympia	Washington	98506	United States
<b>DEREK SHOOK</b>	Prosser	Washington	99350	United States

<b>NAME</b>	<b>CITY</b>	<b>STATE</b>	<b>POSTAL CODE</b>	<b>COUNTRY</b>
<b>ADRIENNE EPSTEIN</b>	Renton	Washington	98059	United States
<b>MARLA BLAZER</b>	Seatac	Washington	98188	United States
<b>RICHARD SMITH</b>	Wauna	Washington	98395	United States
<b>JULIE MARTIN</b>	Frederic	Wisconsin	54837-8918	United States
<b>LAUREL DOMINIAK</b>	Irma	Wisconsin	54442	United States
<b>ROBERT WHITEHEAD</b>	Green River	Wyoming	82935	United States
<b>NICOLE MASCHKE</b>				



NAME	CITY	STATE	ZIP	COUNTRY	COMMENT
CHRIS TOLA	Newcastle		02300	Australia	Places like Malibu need to be acknowledged!
BRYCE CAINE			02560	Australia	All Surfing Heritage is worth saving.
MARY F. MASTERSON	Don Mills, ON		M3A 1T8	Canada	History has no borders. Malibu must be protected and allowed to naturally change and bring beauty to our hearts.
DEGAWA MICHIO			248-0034	Japan	classic point
花上 次郎			251-0052	Japan	Malibu is definitely a historic place! Even for me, a Japanese surfer!
PIERRE-YVES GUILLOUX			97220	Martinique	Dora rules
ALLEN PIDWELL	New Plymouth			New Zealand	I surfed this iconic break in September 1988. I am from new Zealand.
PAUL SHANKS	Whangamata			New Zealand	The beach and waves of Malibu have reach out to the world creating a sub culture of millions of people with different languages
JAMIE CREMIN	Stavanger			Norway	Its the holy grail
FERNAND RIBEIRO	Saint-Leu		97436	Réunion	Contre☐
MARKUS CREPIN SUNDSTRÖM	Stockholm			Sweden	It was at Malibu surfing started in the U.S. It have to be preserved for next generations.
RICHARD BARBER	Swansea	WLS	Sa2 7rs	United Kingdom	Malibu its heritage and historical significance to the surfing community worldwide should be protected.
BRENTON SMITH	Dothan	AL	36305	United States	This needs to happen
MARK MATYAS	Surprise	AZ	85387	United States	Mark Matyas
CHRISTOPHER SUTTON	Agoura Hills	CA	91301	United States	I've been surfing Malibu since 1972
MARK ABRAMSON	Agoura Hills	CA	91301	United States	The proposed sites are culturally and historically important and should be protected.
LARA REGAN	Altadena	CA	91001	United States	As much of the California coast as possible should be preserved and safe from greedy development. I was just in Palos Verdes where that hideous Trump Golf resort intruded upon one of the last beautiful natural places in the area. I wept.
BRIAN M MAJORS	Arroyo Grande	CA	93420	United States	Brian M Majors
RANDY JOSEPH	Atascadero	CA	93442	United States	Malibu is an important cultural historical part of California and should be protected
WILLIAM BEAL	Bodega Bay	CA	94923	United States	Our country's coastal surf zones are invaluable recreational resources that must be protected.
BRONWYN MCKENNEYJARQUIN	Bonita	CA	91902	United States	I believe it is important to protect these areas to preserve the culture for generations to come.
GRANT LE	Burbank	CA	91501	United States	tru luv
JIM GRASSE	Burbank	CA	91504	United States	I learned how to Surf at Malibu in the early 60's. I am forever Thankful for the opportunity then and especially NOW! Thank You - Jim
JOHN GRASSE	Burbank	CA	91504	United States	I grew up surfing at this great spot. And so did thousands of other surfers.
CORI SCHUMACHER	Carlsbad	CA	92008	United States	Malibu is one of the most important sites in surf history and ought to be legally preserved and protected in perpetuity. A historic designation would recognize Malibu for what it is: a seminal location for the global surfing culture.
JON WARREN LENTZ	Carlsbad	CA	92011	United States	I remember what happened to Killer Dana (the only place in OC that could hold a massive swell) & how they KILLED it, one rock at a time.
RON CUNNINGHAM	Castaic	CA	91384	United States	I'm a surfer
CLAYTON HODGES	Chico	CA	95928	United States	Some things need to be kept in perpetuity and should not be altered.
JAMES REYNANTE	Chula Vista	CA	91910	United States	I support listing the Malibu Historic District in the National Register of Historic Places. This area of the west coast that has played a significant role in defining and developing California's coastline.
TYLER ROWDEN	Coronado	CA	92118	United States	THIS PLACE IS IS THE MOST ICONIC OF ALL SURF SPOTS IN THE USA.
CHIP HASLEY	Del Mar	CA	92014	United States	Malibu is one of the most famous beaches in the world and a pivotal site in the history and popularization of the sport of surfing
RICHARD ROMERO	El Segundo	CA	90245	United States	because this is where all the greats came to surf. that and 22nd street Hermosa..... Protect and Preserve this wonderful spiritual place
DON FENNING	Encino	CA	91436	United States	it is a quintessential piece of California
KAREN LONG	Encino	CA	91416	United States	Michael Goulding and friends. Honoring Scott Lawton and family
J.D. MASSEY	Glendale	CA	91205	United States	Malibu is well deserved for the National Register of Historic Places.
MIKE DOWNEY	Huntington Beach	CA	92648	United States	Deserving
					I grew up in Malibu and, at that time, we had a saying "raised Malibu a way of life..." I had a license plate framed by that phrase, but took it down after so many thought it implied that Malibu was a wealthy, celebrity-infused, upper echelon snooty environment. That was not "my" Malibu. My Malibu was a country community where you road your (or the neighbor's) horse to market, helped each other out during fire, flood or earthquake and rejoiced that you knew so many up and down the 7 mile strand. A place to feel relatively safe and to enjoy vistas that are remarkable. Malibu instilled in me a glorious appreciation for the beauty - and I've segued here away from the celebs - and appreciation for nature that is unparalleled. Malibu, a place to breathe fresh air and just sit, whether it be on retreat at the strunning Sierra Retreat house or just anywhere where one can access the beach at 5pm with no one around. Celebrities were given privacy at all times but they were a part of the community. It was normal to sell the "World's Finest Chocolates" as a 7-year old door-to-door on Broad Beach and encounter everything from old film producers and directors to stars familiar for onstage roles in box office musical as. Normal it was, as well, to stand behind Dick VanDyke in line at Trancas Market, attend Mass with Martin Sheen, have Cary Grant attend the grade school musical you starred in, or Connie Stephens direct it (all of which happened to me), While not a surfer, myself, I have indulged in watching this beautiful sport time and time again. Whether it be for the poetic way these men and women dance in their black suits upon the waves or in just sheer admiration for their physical prowess and my wantingness to be a part of it - if only as a spectator. Malibu, special? You bet. It qualifies for recombination 100 times over.
CATHERINE SCHOLL	Imperial Beach	CA	91932	United States	
JOHN KEIFER	Kings Beach	CA	96143	United States	It's the right thing
					This is a place of profound historical and contemporary value to the fabric of our community. It's too easy to allow the desire to progress to overshadow the importance of where we came from. Malibu continues to provide an experience that enriches the lives of thousands of people daily and part of that is the rich legacy of this unique and amazing location. This is a rare and treasured place.
KARL LUBER	La Jolla	CA	92037	United States	
N A	Ladera Ranch	CA	92694	United States	4th generation Californian. Malibu resident 1955- 1985.

NAME	CITY	STATE	ZIP	COUNTRY	COMMENT
DARRIN JUSI	Long Beach	CA	90814	United States	I grew up surfing in, and around malibu, and I think it deserves this kind of recognition.
CHRIS PARISH	Los Angeles	CA	91335	United States	Malibu IS the original surging destination
DERRICK RUIZ	Los Angeles	CA	90045	United States	Malibu should be protected!
ERIC MARTIN	Los Angeles	CA	90008	United States	I Love Malibu Surfrider, it should be preserved forever.
JEFFREY SAMUDIO	Los Angeles	CA	90042	United States	I am very much supportive of the varied linkages enumerated between Natural and Cultural Environmental features proposed for the National Register Nomination. It's a cutting edge methodology and an approach that will set the Historic District Nomination at a higher level of Environmental Stewardship than usually seen. I had the privilege to prepare a Rehabilitation Assessment for the 14 outbuildings at the Adamson House, Malibu Lagoon State Historical Park, and marveled at the setting of the Lagoon wetlands between the Mountains, Sand, and Sea! The area is a National Treasure, good luck with your thesis. I served as Vice Chair and Architectural Historian Member, California State Historical Resources Commission (1995-2001)
JOCELYN PLANT	Los Angeles	CA	90025	United States	Criteria A: American culture in the 1950's & 1960's was extensively influenced by the Southern California surfer sub-culture. This part of Malibu was a cornerstone of this movement. A. That are associated with events that have made a significant contribution to the broad patterns of our history;
JOE BLACKMORE	Los Angeles	CA	90045	United States	Because it's the right thing to do!
JONATHAN ROSENMAN	Los Angeles	CA	91607	United States	I grew up surfing at Surfrider Beach. I proposed to my wife right by lifeguard John Bakers tower at first point. Through the years and the many miles I have traveled, It has never left my heart or soul.
MIKE DREEBIN	Los Angeles	CA	90066	United States	I know that Malibu surfing is extremely important to the history and culture of California and needs to be honored and protected.
MILLIE BUNCH	Los Angeles	CA	91423	United States	This is part of our History!
NANCY HASTINGS	Los Angeles	CA	90066	United States	Malibu / Surfrider Beach is a priceless public resource with a unique history in surf culture that should be recognized in the National Register of Historic Places.
NANCY HASTINGS	Los Angeles	CA	90066	United States	Malibu has given me so much joy and peace, from it's world-class wave I have enjoyed surfing for over 20 years... to the ancient cultural importance to the Chumash people and it's stunning beauty and natural resources. Please show your support and help make this happen.
REILLEY LIPPMAN	Los Angeles	CA	90004	United States	I grew up in Malibu and learned to swim surf an guard these oceans.
RICHARD HIGGINS	Los Angeles	CA	91367	United States	Grew up surfing there in the '60s and we need to keep it as it was. We're losing too much of our coast to developers.
SUSAN RUDINGER	Los Angeles	CA	91331	United States	Honoring the Lawtons and the California Dream.
VIVEKA RUCKER	Los Angeles	CA	91306	United States	Malibu IS a historic place in ca with many important contributions.
AVESTA CARRARA	Malibu	CA	90265	United States	I love Malibu!
DEEDEE PORTER	Malibu	CA	90265	United States	In honor of Cal Porter.
DENISE PEAK	Malibu	CA	90265	United States	Surfing is a huge part of living in Malibu and deserves to be recognized.
DOUGLAS RANDALL	Malibu	CA	90265	United States	Of Course for our Legacy and the Future.
DRU ANN DIXON-JACOBSON	Malibu	CA	90265	United States	I've been a resident of Malibu for almost 50yrs....I'm was raised loving the ocean and surfing...my mother, Ann Andes surfed Malibu in the late '40's, and raised us too have a love of surfing...as I have raised my three sons, who are all surfers and watermen!
JIM WIEBE	Malibu	CA	90265	United States	I love Malibu and I know it should always be protected for my heirs and all of the World!
KIRRA KOTLER	Malibu	CA	90265	United States	Our family is absorbed in Malibu lifestyle and culture but mostly surfing.
LINDA ANDROLIA	Malibu	CA	90265	United States	I am thrilled to protect any/all parts of Malibu in a historical way. Santa Monica is heads above us in the matter. Learn from their active Conservancy. I would love to help in way I can to promote this idea.
MARY LYNN MARTIN	Malibu	CA	90265	United States	I've been a part of Makibu since 1980 and cherish this incredible land!
MATT DIAMOND	Malibu	CA	90265	United States	Because it is a historic place on the California coast. This is one, if not the most the most historic surf location in the world. I would love to see a surf wall walk hall of fame on the sidewalk between Surfrider beach and PCH
ROMY BENNETT DETRIXHE	Malibu	CA	90265	United States	Romy Bennett Detrixhe
VALERIE SKLAREVSKY	Malibu	CA	90264	United States	I first came to Malibu in the early 70's with my surfer boyfriend - stood on Pt. Dume looking south - said to myself that is the most beautiful view in the world - moved to Malibu in 1980! Surfer's paradise!
WILLIAM STANGE	Malibu	CA	90265	United States	As we lose more and more historical Malibu I think it smart to make this on the register. There also should be some onsite markers too, or a statue of a couple surfers and of course "Old Joe" as well. Icons.
JON PRICE	Monterey	CA	93940	United States	I grew up in Malibu.
STEVEN TAYLOR	Monterey Park	CA	91754	United States	It's part of all of our SoCal history!
SANDRA MILLER	Newbury Park	CA	91320	United States	I've lived in Newbury Park Ventura County my entire life. Malibu is right over my hill (Ventu Park) and I've enjoyed its beauty my entire life.
CAROL KILGORE	North Highlands	CA	95660	United States	Malibu is iconic in the world of surfing, and anyone who was alive in the 60's knows it...
GORDON POLK	Oceanside	CA	92054	United States	I learned how to swim in the lagoon back in the 60's. Now I don't touch the water. Aside from that the lagoon should remain wild. PS. I was the one who sat in front of the bulldozer back in the early 80's. I care.
JENNIFER VOCCOLA BROWN	Oxnard	CA	93035	United States	This is a worthy designation project. Too often people take for granted the history and importance of a place to forming a cultural identity. By listing the Malibu Historic District, this area will be recognized for its role in shaping the southern California lifestyle and surf culture.
PAM FINCK	Pacific Palisades	CA	90272	United States	I'm signing because I want Malibu Pier to never be redeveloped, only preserved as it is today. Such a special place.
RICHARD WILKEN	Pacific Palisades	CA	90272	United States	Malibu Surfrider Beach is of great historical significance in the birth of the now world wide sport and surfing culture.
SALLY LINDEN	Pacific Palisades	CA	90272	United States	I grew up in Malibu and recognize all of its historical attributes and my family played a large part in the surfing and beach history by production companies using our house to shoot "Gidget" series and my brother surfed as stand in for beach movies.
SUSAN BLAKE	Pacific Palisades	CA	90272	United States	The history of surfing is important to California and Malibu is a very important part of that history

NAME	CITY	STATE	ZIP	COUNTRY	COMMENT
JEFF LANCASTER	Palos Verdes Peninsula	CA	90274	United States	I lived in malibu for many years, with an office across the street... As a surfer, I feel this designation rings true to its beginnings and an original place of surfing in California...
JANET CHILLINGWORTH	Pasadena	CA	91105	United States	Malibu is the quintessential Southern California beach/surfing experience. Plus, my brother, sister-in-law, 3 nephews live and surf there. I grew up in southern California and spent summers going to the beach and to Malibu. Such a special place!
DAVID LIMA	Pismo Beach	CA	93449	United States	Malibu is the start of surfing
TOM KAYE	Riverside	CA	92504	United States	Malibu surfing beach truly deserves historic status. It is a significant part of California' identity!
MARK HALE	San Anselmo	CA	94960	United States	As both a surfer and a cultural resources professional I recognize the significance of Malibu/Surfrider Beach in our country's history...DORA LIVES!
MARK FREEMAN	San Clemente	CA	92672	United States	It's friggin' Malibu
GAIL POWELL	San Diego	CA	92107	United States	Malibu is an awesome place and I am happy to sign to support it.
MIKE LOVELL	San Diego	CA	92110	United States	know surfing didn't start at Malibu we know how much Malibu means to people around the world and yes SURFING HAS played a part in keeping it the way it's always been -
NATALIE BURDICK	San Francisco	CA	94102	United States	This place is magical, and a unique icon of both cultural and natural significance. Let's honor and recognize its one-of-a-kind legacy to California, America, and beyond!
SASHA MOORE	San Jacinto	CA	92583	United States	Let's designate our entire beautiful California coastline as a precious resource not only to surfing culture but for those of who enjoy its sight, smells and beauty. I grew up on the coast and treasure those times.
CATHY DRUCKMAN FLORES	San Jose	CA	95126	United States	My whole family was raised in Malibu, brothers all surfed. This is important!
DEBRA TRAUTNVEIN	Santa Barbara	CA	93105	United States	I love surfing here when I can! Malibu is a huge part of the history of the sport of surfing.
HARRY LINDEN	Santa Barbara	CA	93108	United States	I surfed Malibu for over 50 years and believe it deserves this type of support.
KEVIN MCCARTHY	Santa Monica	CA	90405	United States	There is only one Malibu. So much history. So many perfect waves.
LAURA HENRY	Santa Monica	CA	90403	United States	Nature is the only treasure we have.
RYAN HERZ	Santa Monica	CA	90403	United States	I surfed there for years. It should be public always.
STEPHEN ROBERT JOHNS	Santa Monica	CA	90405	United States	I have been an avid surfer at Malibu Surfrider's Beach since the late 1950's. I still surf there, at 67 years young. It needs protection from development, and a Historical Register, since it has Chumash Indian and cultural importance with the Ringe and Adamson family. To see this surf break and the land surrounding it be affected by development or the rich history of how it came to be, would be a real loss, for generations to come.
CARIN BAER	Sherman Oaks	CA	91403	United States	Make Malibu a remembrance of a by gone and a historical place for future generations ☐☐☐☐☐
MORGAN LAWTON	Simi Valley	CA	93065	United States	My dad, grandpa and I surfed there since the 50's
PATTI MASSEY	Simi Valley	CA	93065	United States	in memory of my Brother Scott Lawton and my Father, Tom Lawton.
SUSAN BOKSENBAUM	Simi Valley	CA	93065	United States	I want to help my friend Ronnee
HENRY GRATTA	Templeton	CA	93465	United States	I hope they also put it at the top of the list, because it is so very unique on many levels, but all about living with Mother Ocean.
LAURA WOODS	Thousand Oaks	CA	91362	United States	Malibu is known for its surfers worldwide. It deserves to be recognized and shown its beauty
DRU LEWIS	Venice	CA	90291	United States	The point is long iconic destination for surfers. And needs to have additional historic status to help preserve its location.
KEN SEINO	Venice	CA	90291	United States	Just as registration that results in national parks, this is sorely needed to protect historic and natural wonders from being commercialized and developed. This is the right thing to do.
MALIBU GRAPHICS	Venice	CA	90291	United States	malibu!!
STEVE MAHR	Ventura	CA	93003	United States	MSA
TIM SINER	West Hills	CA	91307	United States	I caught my best wave ever here a few years ago ... a long, long overhead screamer from the point to the pier.
JENNIFER LEWI	West Hollywood	CA	90069	United States	I grew up in Malibu and this needs to happen! So excited!
LILI ESCOVEDO	Windsor	CA	95492	United States	I grew up on this beach! I met many famous surfing legends here.
DANIEL CARR	Woodland Hills	CA	91367	United States	I love this place.
DEBRA GRIEB	Woodland Hills	CA	91364	United States	It is a historic beach dedicated to surfing. I believe it's the only beach in the state dedicated in this manner. Also the location of the historic Adamson House.
JAY LAWTON	Woodland Hills	CA	91364	United States	Doing what is right.
ALISON ROSE JEFFERSON		CA	90036	United States	I support listing the Malibu Historic District in the National Register of Historic Places for its history and culture.
MARC DUNCAN	Colorado Springs	CO	80922	United States	I want more efforts to preserve some of these spots. Rincon should be designated as well. Steamer Lane and San Onofre, and Wind n Sea.
JOJO TOSCANO	Deerfield Beach	FL	33441	United States	Malibu is an icon surf spot that should be protected for future generations so it doesn't fall to the wayside like so many other natural landscapes of the past!!!!
THOMAS ALTEE	Jacksonville	FL	32207	United States	Malibu is historic!
MICHAEL WALTON	Savannah	GA	31406	United States	I don't live in Malibu, ( lived in San Diego years ago), however, Malibu is such an iconic break, it would be a shame to see it (or any break) destroyed because of carelessness or over-development, etc.
HUGH ENGLAND	Haiku	HI	96708	United States	I am a surfer that thinks Govt should save special Natural Places for the generation that are to follow.
KYM MCKENZIE	Haleiwa	HI	96712	United States	Kym
STEVE TAUSSIG	Makawao	HI	96768	United States	I first watched surfing in 1956 got a surfboard in 1959. Learned how to surf at Surfrider Beach. Its a historical spot and should be preserved as such.
SONORAMATHER@HOTMAIL.COM SONOR.	Paauiilo	HI	96776	United States	Malibu rocks
JEFF LACKEY	Paia	HI	96779	United States	Mahalo to all who are involved in this push. I have been surfing Malibu since the early sixties. Surf spots are like endangered species. Very few things are more import for future generations.
PEGI CHEAT	Princeville	HI	96723	United States	Pegi Cheatum

NAME	CITY	STATE	ZIP	COUNTRY	COMMENT
KAY BEEMAN	Lexington	KY	40508	United States	I believe in keeping the beach and surf breaks open exclusively to surf enthusiasts permanently in this designated historic area. It is not only a great place to surf, but has had many cultural contributions to the sport of surfing. It should be preserved forever.
HOWARD COLLINS	Randallstown	MD	21133	United States	I'm signing this because its' the right and fair thing to do for all Americans. The U.S. Attorney from NY, who was just fired should be the one who is heading the investigation. He has worked non partisan for both parties in the past.
ROBIN HOUSDEN	Rolla	MO	65401	United States	I have been to Malibu and Malibu Beach as a tourist and in my mind this area is the best example, besides maybe Venice Beach, of the California culture. It should remain unchanged and protected.
MICHAEL ORBACH	Beaufort	NC	28516	United States	This is one of the most important things we can do to protect our coastal heritage in California!
RICHARD BURKE	Cranbury	NJ	08512	United States	I'm signing because as an American and life-long surfer who understands the historical significance of this special place I need to show support.
CORY HERRALA	Neptune City	NJ	07753	United States	Surfer and preservationist in Monmouth County New Jersey here. Love the idea and support the effort.
ROBERT KINGSMAN JR	Villas	NJ	08251	United States	Cause Da Bu need to be made a historical landmark for surfer to have forever
RAYMOND VOORMAN	Wyckoff	NJ	07481	United States	Come on-- If you say surfing in this country, the first place you think off is Malibu.
MASON WAGNER	Santa Fe	NM	87501	United States	It's the right thing to do!
H J	Bronx	NY	10454	United States	Frequent visitor, this is an important initiative. Location is of national and international significance.
GUERRILLA GIRLS ON TOUR!	New York	NY	10021	United States	I lived in Malibu for a year, wrote about it in my memoir, "UN/MASKED" and advocated for saving the Pier back in the 80's. Malibu is rich with history and beauty which should be preserved.
MIRIAM PERLROTH	Remsenburg-Speonk	NY	11960	United States	An exciting and purposeful idea!! Shows effort and commitment on the part of the community and the state.
HAVILAH BAGNARO	Edmond	OK	73013	United States	Malibu is like a Second home to me. I will always love it there.
HEIDI SLAYBAUGH	Bend	OR	97701	United States	I'm signing because I believe this is one of the most iconic beaches of California. It instills the attributes of a place that should be protected from development and recognized for it's historic contribution not only to the history of surfing, but also to the history of California.
MICHELE SCHNAKE	Bend	OR	97701	United States	My mom grew up in topanga canyon, graduated Samo high in the 50s. I grew up going to Malibu beach in the 70s-80s.
DAVID PRESCOTT	Portland	OR	97209	United States	It really is a historical landmark considering how the whole surfer dude image started here and has swept to all corners of the globe!
JEREMY EBERSOLE	Lancaster	PA	17603	United States	Landscapes are important not just for their scenic and environmental value, but for their cultural history as well.
DEBORAH CAWTHORNE	Charleston	SC	29412	United States	Even though I live on the opposite Coast now, I grew up surfing in Malibu. I go there every time I'm on the Wedt Coast. Such wonderful memories of a Beautiful place!
ROBERT WOODRUM	Hilton Head Island	SC	29926	United States	I used to surf Malibu when I was in college and lived a summer in an apt on the south side of the pier. It is a great place and warrants this designation.
RACHEL SCHNEIDER	Austin	TX	78723	United States	Malibu is a beautiful place and we need to protect our natural resources.
ANNE KALONJI	Fort Worth	TX	76105	United States	I am signing because it will be just the real JUSTICE for all.
ALBERT BROWN	Santa Fe	TX	77517	United States	Surfings history needs to be protected!
BRIANNE BIGELOW	Salt Lake City	UT	84121	United States	This is an historic place and one of our country's.most beautiful places! We need to protect these natural places.
DAN ECHOLS	St. George	UT	84770	United States	Long overdo and the right thing to do!
PATRICIA HALLIER	Spotsylvania Courthouse	VA	22553	United States	Because I used to live in California and drove through Malibu to go to work each day.
DEREK SHOOK	Prosser	WA	99350	United States	I'm signing because politicians don't surf... If they did we wouldn't be having to sign. It would be done already...



**DEPARTMENT OF PARKS AND RECREATION  
OFFICE OF HISTORIC PRESERVATION**

Lisa Ann L. Mangat, Director

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December 11, 2017

J. Paul Loether  
Chief, National Register of Historic Places/National Historic Landmarks Program  
Keeper, National Register of Historic Places  
National Park Service  
Mail Stop 7228  
1849 C Street, NW  
Washington D.C. 20240

Subject: **Malibu Historic District  
Los Angeles County, California  
National Register of Historic Places Nomination**

Dear Mr. Loether:

**The enclosed disk contains the true and correct copy of the nomination for the MALIBU HISTORIC DISTRICT to the National Register of Historic Places.** On May 10, 2017 in Pasadena, California, the California State Historical Resources Commission unanimously found the property eligible for the National Register 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 Historic District comprises 140 acres within the City of Malibu in northwest Los Angeles County on properties owned by the California Department of Parks and Recreation, California State Lands Commission, and Los Angeles County. A request for boundary clarification from an interested party, the Bureau of Land Management's California Coastal National Monument, followed the Commission meeting. We are pleased to include a December 4, 2017 CCNM letter of support for the nomination.

The property is nominated by Sea of Clouds, a coastal advocacy group. Seventeen letters and a petition of support have been received. If you have any questions regarding this nomination, please contact Amy Crain of my staff at (916) 445-7009.

Sincerely,

Jenan Saunders  
Deputy State Historic Preservation Officer

Enclosure