

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

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received **MAR 13 1986**

date entered **APR 11 1986**

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Balboa Inn

and/or common Balboa Inn

2. Location

street & number 105 Main Street

N/A not for publication

city, town Newport Beach

N/A vicinity of

Congressional District 40

state California

code 06

county Orange

code 059

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Griswold's Development Corporation

street & number 3152 Redhill

city, town Costa Mesa

N/A vicinity of

state California 92626

5. Location of Legal Description

courthouse, registry of deeds, etc. County Recorder

street & number 400 Civic Center

city, town Santa Ana

state California 92702

6. Representation in Existing Surveys

title City of Newport Beach
Historic Inventory

(Aug. 16, 1985, Part I, Tax Act determination)
has this property been determined eligible? yes no

date September 23, 1985

federal state county local

depository for survey records Newport Beach Planning Department

city, town Newport Beach

state California

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date N/A

Describe the present and original (if known) physical appearance

The Balboa Inn is a group of two buildings, two and three stories in height, predominantly Spanish Colonial Revival in style, constructed in 1930 on the Boardwalk at Main Street in Balboa. Exterior features are distinctive of the popular style, appropriate to its Southern California coastal area setting. These features include massive, low, smooth stucco walls; red tile hipped roofs; three towers, one up to five stories; and other structural features and design details associated with the style, use, period, and orientation of the building. Construction is of stuccoed masonry reinforced by steel beams and rods on a concrete foundation.

The general setting of the Inn includes buildings from the late 1920s and early '30s on the north and east sides. On the west is a contemporary condominium complex of similar scale. Across the Boardwalk is a 1950s swimming pool and octagonal cabana joined to the second floor courtyard terrace of the Inn by a small bridge. The key to the setting of the Inn is its oceanfront location on the Balboa Peninsula and its proximity to the Main Street/Balboa Boulevard intersection of similar vintage buildings. These elements remain intact.

The layout of the buildings on the approximately 1/3 acre beachfront site includes one large, L-shaped building (135' x 95') with a rectangular second building (89' x 43') in the area formed by the legs of the L. It is the latter building that faces the ocean and makes up the majority of the front, south-facing facade. The second principal facade (east side) faces Main Street, and on the north and west sides are alleys and other buildings. In between the two Inn buildings is the resulting smaller L-shaped courtyard. The impression given by the pair is of one building and, in fact, the buildings are now connected by a second floor terrace at the short leg of the L.

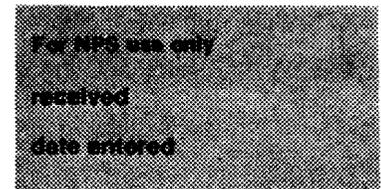
The exterior of the building is essentially unaltered from its time of construction and subsequent years of historical significance, and thus retains strong historic integrity.

The fenestration and window shape and design are configured and arranged according to the location and uses of the buildings, which were originally built for hotel rooms and apartments on the upper floors and shops and restaurant on the ground floor. These uses are perpetuated in a 1985 historic restoration. On the upper floors on all but the west facade (where there are no windows) there are recessed openings, horizontally rectangular for multiple casement windows. On the ground floor are large arched openings with storefront style plate glass windows and doors as well as multipaned transoms above in the arched area. Beneath the windows are polychromatic Spanish tile bulkheads. Historic period photos show carriage-lantern style, wall-mounted light fixtures between the windows, none of which remain, but which have been the models for replacement fixtures.

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Description Continued

Several of the design elements that help to distinguish the building provoked Gebhard/Winter in Guide to Southern California Architecture to describe the construction as the Spanish Colonial Revival in the simplest of surfaces, but with parts of the construction as Andalusian and others as having a Regency and Moderne touch.

In association with the windows are a number of these details of interest, primarily on the oceanfront and Main Street facades. These details include five heavy, bracketed second floor window boxes that protrude out in a form modelled after a raised band that runs around the rectangular building at the same level. (Original plans refer to this as "plaster run moulds".) The first floor windows below are separated by flush pilasters with simple capitals and bases that repeat in a less pronounced way the forms of the band and window boxes. These first floor windows have always had some awnings, as have others around the building at varying times.

The L-shaped building is also banded just below the second floor windows as well as at the roof line. However, the oceanfront facade treatment of this building differs, with three heavy columns and arches creating a recessed, first floor area in front of the arched storefront windows and business doors. Above, the columns are repeated on a smaller scale forming a second floor loggia. On the corner next to the courtyard is a second floor Moorish styled false chimney.

The towers complement the otherwise low, horizontal feel of the buildings with vertical elements of appropriate scale, materials, and basis. At the primary corner of the Boardwalk and Main Street, a simple tower rises one extra floor with features such as a molded plaster corner entry treatment, a molded band, and clover shaped plaster vents. Atop the three-story building on the long leg of the L toward the rear is an unadorned "penthouse" box originally designed to accommodate an elevator that was never installed here. The skylight remains. The main tower situated at the junction of the L rises two extra stories and exhibits the most ornate features of the Inn. They include a tile topped, mock, bell cupola; tile and plaster vents of varying shapes; and an ocean-facing large porthole. Four original plaster finials and a walkway with wrought iron railing were removed years ago, but are being restored. Wrought iron is also used elsewhere in railings, window grills, and other details.

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Description Continued

Other exterior details have included wood spindles in the transoms, wood and wrought iron railings, stencilled beams and brackets, and stylized arched windows - all on the courtyard-facing walls. Original significant features which remained have been retained or, along with other features shown on the original plans, used to pattern some replacement design details in the rehabilitation.

The interiors were not designed with the same architectural detail as the exterior of the building, as is evidenced in the original plans and substantiated through interviews. The plans show some original details such as false fireplace mantels, none of which remain. The design for these mantels shown in the plans has been used for replicas in many of the hotel rooms. Several remodellings have been undertaken with substantial interior demolition on the second and third floors as shown in 1963 and 1974 remodel plans. However, most walls - load bearing, demising, plumbing, and corridor - remain from the historic period. On the first floor the wall configuration remains mostly intact, with the exception of a new kitchen area for the restaurant. The interior design features apparently never were significant and whatever original fabric there was, as utilitarian as it may have been, is now gone.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify) recreation/leisur

Specific dates 1930

Builder/Architect Walter Roland Hagedohm

Statement of Significance (in one paragraph)

Summary Introduction

The Balboa Inn is significant for its role in the development of the Balboa/Newport Beach area as a major resort, emphasizing the property's commerce and entertainment associations as a hotel, restaurant, and shop building in which many people, including prominent figures in the movie and music industries, were regular patrons. The pair of buildings is architecturally significant as an excellent example of Spanish Colonial Revival coastal resort architecture that has retained exceptional architectural integrity, was designed by a regionally prominent architect, and developed by locally significant figures.

History

The Inn was built in 1930 for \$84,000 at a time when Newport Beach was leading Orange County in construction because of its role as a regional entertainment boomtown, despite the Depression which was otherwise curtailing building activity elsewhere. Balboa had, since the turn of the century, been one of Orange County's coastal settlements whose beach resort status began with "weekend tents and summer shacks". The towns on the Peninsula, Balboa and Newport Beach, of which Balboa is now a part, were settled in the late 19th century first, because of the commercial viability as a landing. Later, they survived by adapting to and fighting for roles as rail terminuses, a harbor, and finally a resort and permanent community.

As early as 1905, Balboa achieved a stature with the completion of the large bay side Balboa Pavillion and the arrival of the Red Car line. However, it was not until the 1920s and '30s when, boosted in part by several public works projects such as Santa Ana River, Newport Harbor, Coast Highway, piers and jetties, and roads and utilities, the stage was set for Balboa to emerge as a major resort. An integral part of this emergence, and subsequent success, was the Balboa Inn.

Several hotels in the area had preceded the Inn, but none was operating in 1930. With the exception of some later motor courts, no other hotel operated in Balboa during the '30s and '40s as the town gained national prominence as a Depression Era and Big Band Era entertainment destination.

The Balboa Amusement Company in 1928 built the Rendezvous Ballroom, the Ritz Theatre, and expanded the OceanFront BathHouse, all within a block of the Balboa Inn site.

9. Major Bibliographical References

See Continuation Sheet.

10. Geographical Data

Acreege of nominated property 12,825 sq. ft. (.29 acre)

Quadrangle name Newport-Costa Mesa

Quadrangle scale 1:24000

UTM References

A

1	1	4	1	6	5	9	0	3	7	1	8	1	3	0
Zone		Easting				Northing								

B

Zone		Easting				Northing								

C

Zone		Easting				Northing								

D

Zone		Easting				Northing								

E

Zone		Easting				Northing								

F

Zone		Easting				Northing								

G

Zone		Easting				Northing								

H

Zone		Easting				Northing								

Verbal boundary description and justification

AP# 48-13-07 The nominated property occupies city lots 12, 13, 14, 15 and 16 of Parcel 7 of Balboa Tract, and it is 95' X 135' in size. These boundaries are the historic boundaries.

List all states and counties for properties overlapping state or county boundaries

state N/A code county N/A code

state code county code

11. Form Prepared By

name/title Robert Selway, Consultant for

organization Griswold's Development Corp.

date November 1985

street & number 2414 Bonnie Brae

telephone (714) 541-4052

city or town Santa Ana

state California 92706

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

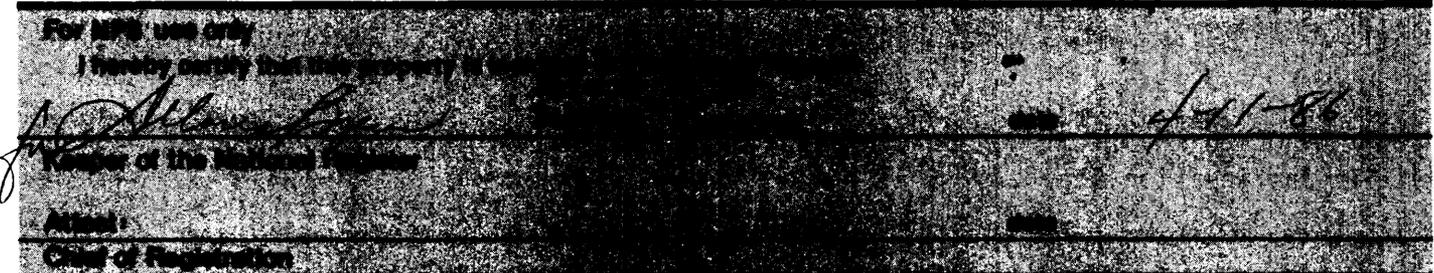
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

Kathryn Swartz

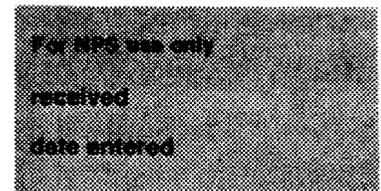
title State Historic Preservation Officer

date 3/7/86



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Significance Continued

The Rendezvous Ballroom, located next door until it burned down in 1965, attracted bands, singers, and prominent patrons who came by Red Car or by automobile from throughout the region for the next two decades. They stayed, they ate, and, since there was no drinking at the Rendezvous, they drank at the Balboa Inn. Interviews with the original owners, and former employees of the Inn, along with newspaper articles, confirm the regular patronage of the Inn's hotel, restaurant, and bar of a veritable Who's Who in the music and movie industries of the day. These include Glen Miller, Stan Kenton, Gene Krupa, and the Dorsey brothers as well as Gary Cooper, Humphrey Bogart, Errol Flynn, Cary Grant, and Gosden and Charles Correll (Amos 'n' Andy), and many others. As the only hotel in town, stars, cast, and crew often took over the Inn during the frequent filming of movies on the Bay.

Some people came from the summer homes on the islands. Some came for the hotel rooms, some came for the Cove Restaurant and its famous chef Henry Jones (first black Orange County restaurant chef), some came apparently for the liquor, including during Prohibition when Volstead Act violations for employees of the Inn's Breakers Pharmacy were reported in the newspapers. (The Inn's five-story tower was the highest point in the immediate area and is recalled as a milepost for bootleggers who delivered to Balboa. It is still listed on navigational charts as "The Tower".)

The original developers of the Inn were Mickey and Henry Walker and Alfonse Hamman, local businessmen and drugstore operators. Mr. Hamman was a prominent figure in the community in business, proprietor of the Breakers Pharmacy, longtime Postmaster, and is perhaps best remembered locally as still the holder of the national fishing record for blue marlin at 692 lbs. This partnership had a thriving operation, including \$300 a month apartments even during the Depression. However, in 1935, a year after the repeal of Prohibition, they lost ownership to Los Angeles attorney Edward Horace Allen, the owner and lessee of the land on which the Inn is built. Mr. Allen and his wife subsequently moved into the Inn and operated it. Title can be traced forward to include Wally W. Holder, who operated the Inn; Mr. and Mrs. Wayne Weber, who operated the Copre Prep School in the Inn in the late '60s; Pulaski and Associates, who returned it to a hotel; Chien S. Wang; and the current ownership, Griswold's, which is currently restoring it to a first class hotel.

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Significance Continued

Architecture

The Inn is architecturally significant as an excellent example of Spanish Colonial Revival architecture with virtually unaltered exterior, in an oceanfront/resort town setting that retains integrity to the 1930s-40s period of significance. Gebhard/Winter describe the Inn as a "handsome group of low white stucco buildings". The buildings are simply executed with stylistically varied features blended nicely for an impression that epitomizes the period, the Southern California beachfront setting, the regionally prototypical Spanish Colonial Revival style, and the role of the building as a hotel/restaurant/bar in a thriving Depression Era and Big Band Era resort town.

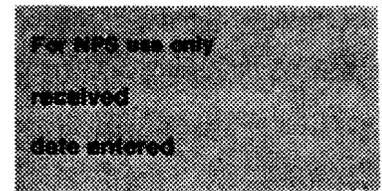
The building was designed by Walter Roland Hagedohm, who at the time had only recently established his firm, but who was to later gain regional prominence. Mr. Hagedohm (1901-1976) was educated at the University of California, Berkeley and USC. After eight years as a draftsman for private firms, he established his own firm in 1927. He worked extensively on Union Station in Los Angeles and various homes and other buildings in the Los Angeles area in the '30s. From 1940-1949, in which year he was listed in Who's Who on the Pacific Coast, Mr. Hagedohm was active in civic, professional, and Lutheran church affairs. During this time he was a lecturer, wrote a column for the Los Angeles Times, and was a radio commentator on KNX on subjects such as home design and business planning. He was a member of the State Board of Education, Director of the Southern California AIA Chapter, and President of the State Association. He was a member of several other clubs and organizations as well. Throughout his career, particularly in the '60s, his firm designed numerous Lutheran churches throughout Southern California. Mr. Hagedohm also authored several books on church architecture.

Summary Closing

In summary, the Balboa Inn is significant for its excellent Spanish Colonial Revival architecture; for its integral role in the commercial and social history of the local community, especially as it achieved prominence as a resort; for its association with a regionally significant architect and locally significant businessmen; and for its close association with many nationally prominent figures in the music and movie industries during the historical period of the property.

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Major Bibliographical References

Gustkey, Earl. "Balboa Landmark: Beacon for Memories of Glittery Era." Los Angeles Times, April 18, 1971.

Marqui, A. N. Who's Who on the Pacific Coast. Chicago, 1949.

Meyer, S. A. Fifty Golden Years: A History of Newport Beach, 1906-1956. Newport Harbor Publishing Co., 1957.

Sherman, H. L. History of Newport Beach. Los Angeles, Times-Mirror Press, September 1931.

