

**234 PICO BOULEVARD
HISTORIC RESOURCE ASSESSMENT**

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I. INTRODUCTION AND EXECUTIVE SUMMARY

The subject property is a commercial property located at 234 Pico Boulevard in the City of Santa Monica (City), California. It contains one building, a bowling alley, which was constructed in 1958 for its current use. A project has been proposed for the property that incorporates some features of the extant building.

The subject property was not included in a 1983 reconnaissance survey, nor was it documented in an intensive-level survey completed in 1993. The omission of the property from these surveys indicates that it was not considered a potential historic resource at the time. However, a reconnaissance survey completed in 2010 evaluated the property as appearing eligible for designation as a local, Santa Monica Landmark. It was given a California Historical Resource (CHR) status code 5S3, defined by the State of California Department of Parks and Recreation's Office of Historic Preservation (OHP) as "Appears eligible for local listing or designation through survey evaluation." As explained by the National Park Service (NPS) in National Register Bulletin #24, *Guidelines for Local Surveys: A Basis for Preservation Planning*, a reconnaissance level survey is "a 'once over lightly' inspection of an area, most useful for characterizing its resources in general and for developing a basis for deciding how to organize and orient more detailed survey efforts."¹ CHR status codes assigned on the basis of reconnaissance surveys should be understood to be preliminary in nature and subject to confirmation by further research and evaluation.

This historic resource assessment is prepared as part of a project review and is intended to confirm or refute the previously recommended evaluation through substantial evidence. This kind of intensive survey, as it is described in National Register Bulletin #24, is "designed to identify precisely and completely all historic resources... It should produce all the information needed to evaluate historic properties and prepare an inventory."

In addition, this historic resource assessment will facilitate compliance with the City's statutory obligations for treatment of potential historic properties. The property is older than forty years of age, which is the threshold for the City's Landmarks Commission to review an application for a demolition permit. In support of that review, the assessment evaluates the subject property for listing in the National Register of Historic Places (National Register) and California Register of Historical Resources (California Register) and for designation under City of Santa Monica Landmark and Historic District Ordinance criteria.

This historic resource assessment evaluates potential historic significance by establishing the property's history and a context against which to evaluate significance. For this report, the subject property is evaluated under a historic context of commercial recreational facilities, specifically bowling alleys. The evaluation is primarily based on written guidance produced by NPS for evaluating historic properties in National Register Bulletin #15,² *How to Apply the National Register Criteria for Evaluation* and on personal communication with NPS (Paul Lusignan, historian at NPS). The evaluation is also based guidance provided by OHP, accepted professional practices, and consultants' experience. Because there is limited written guidance on application of the California Register or Santa Monica Landmark criteria, the evaluation is based on NPS guidance for the National Register.

¹ Anne Derry, H. Ward Jandl, Carol D. Shull, and Jan Thorman, National Register Bulletin #24, *Guidelines for Local Surveys: a basis for preservation planning*, (National Park Service, 1977), revised by Patricia L. Parker in 1985. This bulletin is available at the web site, <http://www.cr.nps.gov/nr/publications/bulletins/nrb24/>.

² Rebecca H. Shrimpton, ed., National Register Bulletin, #15, *How to Apply the National Register Criteria for Evaluation*, (National Park Service, 1990) revised 1997 by Patrick W. Andrus. This bulletin is available at the web site, <http://www.nps.gov/history/nr/publications/bulletins/nrb15/>.

The report finds the subject property ineligible for listing in the National and California registers. The report also finds the subject property ineligible for designation as a Santa Monica Landmark. This determination is the result of a site inspection; site-specific and contextual research in primary and secondary sources; application of the criteria of significance within appropriate historic context; and comparative analysis. As described in more detail below, the property is ineligible for designation for the following reasons:

- it has not been shown to have made a significant contribution to the sport of bowling
- it has not contributed to the tourism industry in Santa Monica
- no important people are associated with the subject property
- the subject property is not architecturally significant as it is little more than a simple shed with limited Modern design elements

II. QUALIFICATIONS

Chattel, Inc. (Chattel) is a full service historic preservation consulting firm with a statewide practice. The firm represents governmental agencies and private ventures, successfully balancing project goals with a myriad of historic preservation regulations without sacrificing principles on either side. Comprised of professionals meeting the Secretary of the Interior's Professional Qualifications Standards (36 CFR Part 61) in architectural history and historic architecture, the firm offers professional services including historic resources evaluation and project effects analysis, and consultation on federal, state and local historic preservation statutes and regulations. Chattel is committed to responsible preservation, but recognizes that we live in a real world. Assessing effects on historic resources requires not only professional expertise, but the ability to work effectively toward consensus and compromise. We invite you to explore our website www.chattel.us.

Chattel staff members engage in a collaborative process and work together as a team on individual projects. The report was prepared by Principal Associate Jenna Snow and Associate Marissa Moshier. Editorial support and peer review was provided by consulting architectural historian Leslie Heumann. Ms. Snow and Ms. Moshier visited the site on March 28, 2013.

III. REGULATORY SETTING

National Register

The National Register is the nation's official list of historic and cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, as amended, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect the country's historic and archaeological resources. Properties listed in the National Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archaeology, engineering, and culture. The National Register is administered by the NPS, which is part of the U.S. Department of the Interior. Resources are eligible for the National Register if they:

- A) are associated with events that have made a significant contribution to the broad patterns of our history; or
- B) are associated with the lives of significant persons in our past; or
- C) embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D) have yielded or may be likely to yield, information important in history or prehistory.³

Once a resource has been determined to satisfy one of the above-referenced criteria, then it must be assessed for "integrity." Integrity refers to the ability of a property to convey its significance, and the degree to which the property retains the identity, including physical and visual attributes, for which it is significant under the four basic criteria listed above. The National Register recognizes seven aspects or qualities of integrity: location, design, setting, materials, workmanship, feeling, and association. To retain its historic integrity, a property must possess several, and usually most, of these aspects.

The National Register includes only those properties that retain sufficient integrity to accurately convey their physical and visual appearance from their identified period of significance. Period of significance describes the period in time during which a property's importance is established. It can refer simply to the date of construction, or it can span multiple years, depending on the reason the property is important. The period of significance is established based on the property's relevant historic context and as supported by facts contained in the historic context statement.

Evaluation of integrity is founded on "an understanding of a property's physical features and how they relate to its significance."⁴ A property significant under criterion A or B may still retain sufficient integrity to convey its significance even if it retains a low degree of integrity of design, materials or workmanship. Conversely, a property that derives its significance exclusively for its architecture under Criterion C must retain a high degree of integrity of design, materials, and workmanship. For some properties, comparison with similar properties is considered during the evaluation of integrity, especially when a property type is particularly rare.

While integrity is important in evaluating and determining significance, a property's physical condition, whether it is in a deteriorated or pristine state, has relatively little influence on its significance. A property that is in good condition may lack the requisite level of integrity to convey its

³ National Register Bulletin #15, *How to Apply the National Register Criteria for Evaluation* (National Park Service, 1990, revised 2002).

⁴ National Register Bulletin #15, *How to Apply the National Register Criteria for Evaluation* (National Park Service, 1990, revised 2002).

significance due to alterations or other factors. Likewise, a property in extremely poor condition may still retain substantial integrity from its period of significance and clearly convey its significance.

Relationship to Project

The subject property is not listed in the National Register, and for the reasons stated below, does not appear to meet National Register eligibility requirements either individually or as a contributor to a historic district.

California Register

The California Register was established to serve as an authoritative guide to the state's significant historical and archaeological resources (Public Resources Code (PCR) §5024.1). State law provides that in order for a property to be considered eligible for listing in the California Register, it must be found by the State Historical Resources Commission to be significant under any of the following four criteria, if the resource:

- 1) is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage; or
- 2) is associated with the lives of persons important in our past; or
- 3) embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual or possesses high artistic values; or
- 4) has yielded, or may be likely to yield, information important in prehistory or history.

The primary difference between eligibility for listing in the National and California Registers is integrity. Properties eligible for listing in the National Register generally have a higher degree of integrity than those only eligible for listing in the California Register. There is, however, no difference with regard to significance. A property that meets the significance criteria for California Register eligibility would also be eligible for listing in the National Register, unless there are issues of integrity that decrease the ability of the property to convey its significance.

The California Register also includes properties which: have been formally *determined eligible for listing in*, or are *listed in* the National Register of Historic Places (National Register); are registered State Historical Landmark Number 770, and all consecutively numbered landmarks above Number 770; points of historical interest, which have been reviewed and recommended to the State Historical Resources Commission for listing; and city and county-designated landmarks or districts (if criteria for designation are determined by State of California Office of Historic Preservation (OHP) to be consistent with California Register criteria). PRC §5024.1 also states:

- g) A resource identified as significant in an historical resource survey may be listed in the California Register if the survey meets all of the following criteria:
 - 1) The survey has been or will be included in the State Historical Resources Inventory.
 - 2) The survey and the survey documentation were prepared in accordance with [OHP]... procedures and requirements.
 - 3) The resource is evaluated and determined by the office to have a significance rating of category 1-5 on DPR [Department of Parks and Recreation] form 523.
 - 4) If the survey is five or more years old at the time of its nomination for inclusion in the California Register, the survey is updated to identify historical resources which have become eligible or ineligible due to changed circumstances or further documentation and those which have been demolished or altered in a manner that substantially diminishes the significance of the resource.

Relationship to Project

The subject property is not listed in the California Register. The 2010 survey findings, while available on the City of Santa Monica's website, were not included in the State Office of Historic Preservation (OHP) maintained Historic Property Data File, dated March 15, 2011. For the reasons stated below, does not appear to meet California Register eligibility requirements either individually or as a contributor to a historic district.

California Environmental Quality Act (CEQA)

According to CEQA,

an historical resource is a resource listed in, or determined eligible for listing in, the California Register of Historical Resources. Historical resources included in a local register of historical resources..., or deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1, are presumed to be historically or culturally significant for purposes of this section, unless the preponderance of the evidence demonstrates that the resource is not historically or culturally significant (PRC §21084.1).

If the proposed project were expected to cause *substantial adverse change* in a historical resource, environmental clearance for the project would require mitigation measures to reduce impacts. "Substantial adverse change in the significance of an historical resource means the physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired" (CEQA Guidelines §15064.5 (b)(1)). California Code of Regulations, Title 14, Chapter 3 §15064.5 (b)(2) describes *material impairment* taking place when a project:

- (A) Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register... or
- (B) Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register... or its identification in an historical resources survey... unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or
- (C) Demolishes or materially alters those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register... as determined by a lead agency for the purposes of CEQA.

Relationship to Project

The subject property is not a historical resource for purposes of CEQA review, as determined by this assessment. It is not eligible for listing in the California Register or as a Santa Monica Landmark.

City of Santa Monica Landmarks and Historic District Ordinance

The City of Santa Monica Landmarks and Historic District Ordinance permits the Landmarks Commission to designate a landmark if the structure under consideration meets one or more of the following criteria:⁵

- (1) It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political, or architectural history of the City.
- (2) It has aesthetic or artistic interest or value, or other noteworthy interest or value.

⁵ Santa Monica Municipal Code §9.36.100(a).

- (3) It is identified with historic personages or with important events in local, state or national history.
- (4) It embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or the use of indigenous materials or craftsmanship, or is a unique or rare example of an architectural design, detail, or historical type to such a study.
- (5) It is a significant or a representative example of the work or product of a notable builder, designer, or architect.
- (6) It has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community or the City.

Relationship to Project

The subject property has been previously surveyed and was evaluated as appearing potentially eligible for listing as a Santa Monica Landmark. In 2010 as part of the Citywide Historic Resources Inventory Update, the subject property received California Historic Resources Status Code 5S3, meaning "Appears eligible for local listing or designation through survey evaluation." The survey found the subject property potentially significant "as the last remaining bowling centers [sic] in the City of Santa Monica, a type of recreational building that was an important part of the city's history during the 1950s and 1960s." Furthermore, the survey found the property to be a "very good example of the Vernacular Modern style."⁶ For the reasons described below, while the subject property may be the last bowling alley still functioning as such, there are two other, extant buildings in Santa Monica constructed as bowling alleys. Furthermore, while recreational tourism is an important part of the City's history, this type of tourism in the 1950s and 1960s did not include bowling. Unlike the Santa Monica Pier and the Civic Auditorium, which symbolize the City's social and recreational history, the subject property was simply one of many recreational options in the City. Finally, the building is nothing more than a box with limited surface treatment and does not appear to be a good example of Modern style.

While the sign at the subject property has been identified as a "meritorious sign" under §9.52.210(d) of the Santa Monica Municipal Code, this identification was made by the Santa Monica Meritorious Sign Review Board as a way to grandfather non-conforming signs.⁷ This identification does not constitute a historical resource designation of the sign.⁸ It is possible the sign may be significant independently from the building on the subject property.

⁶ P. Moruzzi, M. Potter, K. Lain, ICF International, "Santa Monica Citywide Historic Resources Inventory Update Final Report," prepared for the City of Santa Monica, 2010.

⁷ RTKL Associates, "City of Santa Monica Meritorious Sign Task Force; Final Sign Criteria," August 5, 1999.

⁸ Only two signs in the City of Santa Monica are specifically designated as landmarks. The Zucky's Restaurant Sign, located at 431 Wilshire Boulevard, was designated independently from the building and The Chez Jay Sign, located at 1657 Ocean Avenue, was designated along with the building.

IV. DESCRIPTION

Physical Description

Setting

The subject property is located on the southwest corner of Pico Boulevard and 3rd Street in Santa Monica, California and includes five assessor parcel numbers (Figures 1-3). Pico Boulevard is a busy commercial thoroughfare while 3rd Street is generally residential. Santa Monica Civic Center Auditorium is located immediately across the street from the subject property, with its rear elevation facing Pico Boulevard. Multi-family residential properties back up to an alley that runs along the south property line.

Exterior

The subject property consists of a single, freestanding building flanked on east and west elevations by surface parking lots (Figures 4-5). The building is placed at the sidewalk line with no setback. Constructed of concrete block, the building is rectangular in plan and exhibits elements of Mid-Century Modern style along the north, street-facing elevation and the northern portion of the east elevation. The building is generally one-story high with a two story portion along the north, street-facing elevation. The south portion has a composition asphalt roof supported by bowstring trusses and is edged by a low parapet. With the exception of a café and main entrance at the northeast corner of the building, there is no fenestration.

Architectural detailing is largely limited to the northeast corner of the building (the east end of the north, street-facing elevation and the north end of the east elevation). Asymmetrical in composition, the north elevation is divided into five irregularly sized bays by architectural detailing or the lack of it. Two of the five bays are finished in a chevron pattern created by the concrete block. An additional bay has a series of paired, regularly spaced, attenuated vertical steel beams. A secondary entrance is located toward the west side of the north elevation. Recessed, the entrance is reached via three steps and consists of paired glass doors with aluminum frames, glass sidelights and transom. A third exit, a single door, is almost indistinguishable in the central bay.⁹ A non-original wall sign proclaims, "AMF Bay Shore Lanes."

Wide eaves of the flat roofline of the two-story portion project over the northeast corner (Figures 6-7). A non-original cloth awning separates the first floor café from a balcony above. The café's windows are supported by aluminum break metal, which appears in contrast to the opacity of the majority of the building. An entrance to the café is located at the east side of the elevation. The second floor balcony is enclosed by metal mesh. An exterior stair to the second floor along the east elevation is surrounded by a non-original metal wall and accessed through a metal gate on the north elevation.

A simple steel canopy consisting of two metal I-beams with hexagonal cut-outs identifies the driveway into the parking lot (Figures 8-9). A boomerang-shaped pole sign supports boxes contains letters that vertically spell out "BOWL." The sign is set within a small, tropically landscaped area with rocks, a couple of varieties of short palm species, and banana trees.

The main entrance to the building is located on the east elevation and consists of contemporary aluminum and glass automatic sliding glass doors (Figure 10). A triangular landscaped area immediately south of the main entrance is finished with rocks and a multi-stemmed yucca grown as a tree. The elevation backing the landscaped area is decorated with a chevron pattern created by concrete block.

⁹ It is unknown if this single door is original or an alteration.

The remainder of the east elevation, as well as the south and west elevations are utilitarian (Figures 11-12).

Interior

The interior of the building is predominately used as a bowling alley. Twenty four lanes run north-south and are placed a step below the level of the first floor (Figures 13-16). A low wall and metal railing separates the bowling area, including ball return racks and adjacent seating areas. Bowstring trusses are exposed above bowling lanes. Recently installed flat panel TV screens are placed above pins at the end of lanes to obscure mechanical equipment. Lane separations are illuminated by multi-colored lights.

Circulation consists of a corridor running east-west between the low wall/metal railing separating the bowling lanes and café, restrooms, and cocktail lounge that are located along the north elevation (Figures 17-18). A raked ceiling extends from the north wall of the corridor through the seating area adjacent to the lanes and is finished in acoustic tiles. The floor of the corridor is finished in a brightly patterned carpet. Portions of the north wall of the corridor are finished in worm wood paneling. A cashier's desk, with shoe rental, is located at the west end of the corridor.

A café is located at the northeast corner of the building and is separated from the corridor by a glass storefront with aluminum break metal (Figure 19). The interior of the café has predominantly contemporary finishes, with the exception of a U-shaped counter and cantilevered seats (Figure 20). An angled soffit hangs over the counter. Restrooms line the center portion of the north elevation and feature contemporary finishes. The cocktail lounge, also along the north elevation, has three walls finished in worm wood paneling (Figure 21). The north wall of the cocktail lounge is lined with banquettes while a U-shaped bar protrudes from the east wall. The ceiling in the cocktail lounge is finished with acoustical tile while linoleum lines the floor. An arcade is located at the northwest corner of the building (Figure 22). Where visible, wainscoting in the arcade is finished in worm wood paneling.

Stairs, located adjacent to the arcade, have open risers and lead to a single-loaded corridor on the second floor (Figure 23-24). The corridor leads to windowless offices and ends at a large room at the east side of the building. The room has a contemporary suspended ceiling and contemporary carpet (Figure 25). The enclosed balcony at the north elevation is accessed via glass doors in this room (Figure 26).

An exterior door at the southeast corner of the building leads to the pin changer room and mechanical room that line the south and east elevations, respectively (Figures 27-28). The pin changer room has a contemporary suspended ceiling and florescent lighting. The south wall is unfinished. The mechanical room is unfinished with a concrete floor, concrete block walls, and exposed roof trusses.

History of Alterations

A building permit for the one building on the subject property was pulled by Pasadena architect William Rudolph, AIA on November 5, 1958 for use as a bowling alley".¹⁰ Estimated cost for the 20,000 square foot building was \$150,000. Historic photographs have not been located. A rendering appearing in the *Los Angeles Times* on January 25, 1959 shows placement of proposed signs on the north elevation, suggesting the importance of signs to indicate the function of the building(Figure 29). The rendering also shows an open stair to second floor at the northeast corner of the building, and pendant lights over the driveway to the parking lot. A drawing on a matchbook highlights the boomerang pole sign, driveway with pendant lights, and coffee shop topped by an open balcony (Figure 30).

¹⁰ City of Santa Monica, "Application for Building Permit," permit #B24927, November 5, 1958.

A permit for “one double faced post sign” was issued on March 17, 1959, to be installed by contractor W. Heath & Co.¹¹ It is likely this permit was for the existing pole sign. A separate permit for eight signs, including a canopy roof sign and lettering applied to the wall, was issued on April 30, 1959, also to be installed by contractor W. Heath & Co.¹² While it is unknown which of these signs were actually installed, none are extant. The existing wall sign appears contemporary. An additional permit for a projecting sign with 32 bulbs announcing “Go-Go Girls” was issued July 7, 1967, to be installed by Colmar Sign Co.¹³ This sign is not extant and it is not known if this type of entertainment was offered. The pole sign was “refurbished” in 2004 by installing a “new set of illuminated...channel letters.”¹⁴ Based on the matchbook drawing, it appears the boxed neon letters were replaced in kind.

A permit to carry out a \$2,000 repair of fire damage was issued in 1968, which included repair to two damaged roof trusses.¹⁵ Other alterations on the exterior include aluminum and glass main entrance (date unknown) and metal mesh enclosing the second floor balcony above the café (date unknown). Extensive repairs were made in 1997, including “repair and reinforce wood trusses”¹⁶ and replacement of a portion of the roof “about to collapse.”¹⁷ Roof trusses were again repaired in 2000.¹⁸ Through bolts evident on all elevations were installed in 2010.¹⁹

On the interior, all equipment associated with bowling has been replaced, including the bowling lanes, lane dividers, screens above pins, ball returns, seating, and cashier’s desk (date unknown). Flat panel TV screens have recently been installed above the bowling pins. Carpet in the open corridor date is contemporary in design and relatively new. Most finishes in the café have been replaced as have finishes in the restrooms (1989).²⁰ Finally, finishes on the second floor are also contemporary (date unknown). There is little historic fabric on the interior, apart from small sections of worm wood siding.

On August 7, 2007 the City granted an administrative approval (AA-07-006) to permit a 5,073 square foot one-story addition and overall renovation of the bowling alley. The staff report dated January 7, 2008 prepared for the City’s Architectural Review Board noted that the proposed renovation would “introduce quality colors and materials providing a uniform theme” and would include “a reconfigured front entrance and additional glazing along the front elevation . . . to improve the pedestrian orientation of the building.” The approved addition and proposed renovation were never completed.

Property History

The subject property was purchased by Mike (Myer) Hirsch (1906-1980)²¹ in 1937.²² A boxing promoter, Mike Hirsch had opened Ocean Park Arena at 1913 Main Street in Santa Monica by

¹¹ City of Santa Monica, “Application for Building Permit,” permit #B25615, March 17, 1959.

¹² City of Santa Monica, “Application for Building Permit,” permit #B25937, April 30, 1959.

¹³ City of Santa Monica, Building Department, “Application for Sign Permit,” permit #B39383, July 7, 1962.

¹⁴ City of Santa Monica, “Plan Check Permit Application,” permit #PC015741, March 23, 2004.

¹⁵ City of Santa Monica Department of Building, permit #B40005, November 27, 1968; City of Santa Monica Department of Building, permit #B40975, November 27, 1968.

¹⁶ City of Santa Monica, “Building Permit,” permit #B64396, June 5, 1997.

¹⁷ City of Santa Monica, “Building Permit Application,” permit #B64496. September 25, 1997.

¹⁸ City of Santa Monica, “Building Permit Application,” permit #B66911, August 9, 2000.

¹⁹ City of Santa Monica, “Plan Check Permit Application,” permit #10PC1092, September 3, 2010.

²⁰ City of Santa Monica, “Application for Building Permit,” permit #60704, April 28, 1989.

²¹ California Death Records, <<http://vitals.rootsweb.ancestry.com/ca/death/search.cgi>>

²² Grant Deed #15438, October 7, 1937.

1927.²³ The arena moved to the subject property, reopening in 1938.²⁴ Aerial photographs show the boxing arena as a round, almost tent-like building. In the 1950s, Mike Hirsh was joined in boxing promotion by his sons, Harry Hirsch and Ralph Hirsch. In 1958, the Ocean Park Arena was demolished to make way for the existing building on the subject property.

Owned at the time by Ralph Hirsh Enterprises, the subject property was developed as a joint venture consisting of Louis Lesser Enterprises, John Howard, Jack Helms, Ralph Hirsch, and Edward Tauber. Edward Tauber also oversaw construction and became the operator of the bowling alley. The alley was known as the Civic Lanes and housed the Santa Monica Civic Club on the second floor.²⁵

Real estate developer, Louis Lesser, was responsible for development of a number of bowling alleys. As noted in the *Los Angeles Times*, "There are many variations in the story of property development in the West. An important facet is bowling alleys, some of which cost millions and are small cities in themselves. Probably the most active in this field is Louis Lesser Enterprises."²⁶ In addition to the subject property, he was simultaneously involved with the same team developing Samoa Lanes located at 500 Broadway in Santa Monica. In addition, Louis Lesser Enterprises developed C.V. Bowl in Indio in partnership with Mike Hirsch (located at Date Avenue and Peach Street, not extant);²⁷ Parkway Lanes in El Cajon in partnership with George Hirsch (1280 Fletcher Parkway);²⁸ and Hollywood Legion Lanes in Los Angeles (El Centro Avenue and Hollywood Boulevard, not extant).²⁹

Title of the subject property transferred to Third Street Associates in 1984,³⁰ who in turn, sold the property to MKB Industries, Inc.,³¹ which was controlled by Kambiz Baboff and Mehdi Baboff.³² In 1991, the property transferred to Spiegel Enterprises.³³ The property transferred again in 2012 to GRT Portfolio Properties Santa Monica, LLC.³⁴

²³ The Santa Monica History Museum cites the Ocean Park Arena opened in 1933 at 1913 Main Street, a site almost adjacent to the subject property. Articles in the *Los Angeles Times* report matches at the Ocean Park Arena as early as 1927. The earlier location of the Ocean Park Arena is not listed in Santa Monica directories before 1938.

²⁴ "Hager, Bales Headline Amateur Program," *Los Angeles Times*, February 13, 1938, A14.

²⁵ "\$2 million program set for Santa Monica," *Los Angeles Times*, January 25, 1959, F13.

No additional information on the activities of the Santa Monica Civic Club has been identified.

²⁶ "Bowling Right Up Developers' Alley," *Los Angeles Times*, July 8, 1962, I1.

²⁷ "Indio Bowling alley Rising," *Los Angeles Times*, January 3, 1960, F2.

²⁸ Photo standalone, *Los Angeles Times*, April 24, 1960, I6.

Parkway Lanes has not been identified by the City of El Cajon as a historical resource or a possible historical resource.

²⁹ "Noted Boxing Arena Now Bowling Center," *Los Angeles Times*, August 28, 1960m L11.

None of the bowling alleys Lesser was involved in developing have been recognized though local, state or federal historic designation.

³⁰ "Grant Deed #1231248," June 18, 1984.

³¹ Grant Deed #4688853, April 14, 1986.

³² Grant Deed #1653271, October 14, 1988.

³³ Grant Deed #1695366, October 25, 1991.

³⁴ Grant Deed #988564, July 3, 2012.

V. HISTORIC CONTEXT

The following summary of the founding of Santa Monica is excerpted from the 2002 Historic Preservation Element:³⁵

By the 1860s, parts of [Rancho] Boca de Santa Monica, particularly the canyon, had become popular summer campgrounds for Los Angeles area residents seeking an escape from the heat of the more arid inland metropolis. The mesa, however, received little attention until Colonel R.S. Baker, a cattleman from Rhode Island via San Francisco, decided to operate a sheep ranch on the flat expanse. He purchased the Sepulveda rancho in 1872 and subsequently purchased portions of the Reyes-Marquez property to the northwest as well.

In 1874, Colonel Baker acquired a partner, Senator John Percival Jones. Jones, who later came to be known as the founder of Santa Monica, was born in England, raised in Ohio, and made his fortune in the Nevada silver mines...A man of many interests, Jones was involved in railroad development and conceived the idea of a townsite on the ocean as the terminus of a Southern California rail system. Jones and Baker organized the Los Angeles and Independence Railroad to link the mines of Colorado and Nevada to the ocean. They secured rights-of-way and commenced the construction of a wharf. In 1875, the same year that the Southern Pacific Railroad began service to Los Angeles, the original townsite of Santa Monica was surveyed.

The townsite extended from Colorado Street on the south to Montana Street on the north, and from the Pacific Ocean on the west to 26th Street on the east...

The City invented itself as a resort community in the "boom" of the 1880s. People flocked to Southern California during this decade, and hotels like the Arcadia (1887) and the Santa Monica (1875) catered to the wealthy tourist. Both tourists and health-seekers found the balmy climate delightful, and many decided to become permanent residents. The City was officially incorporated in November of 1886.

Ever the dominant presence in Santa Monica, the Pacific Ocean continued to be responsible for the City's prosperity and appeal. Picture postcards detailed the construction of numerous hotels and bath houses.

Santa Monica Pier

The Santa Monica Pier, the last of five former pleasure piers, was completed in September 1909 at a cost of \$100,000.³⁶ The reinforced concrete pier concealed a sewer pipe to deposit sewage into the ocean.³⁷ When the concrete pilings failed in 1919, they were replaced with creosote wood piles. The Pacific Electric railway terminus was located at Colorado Boulevard close to Ocean Avenue,³⁸ depositing day pleasure seekers directly to the Pier.

The Santa Monica Pier is actually composed of two piers constructed side by side: the Municipal Pier and the Looff Pleasure Pier. The Looff Pier was constructed by famed carousel maker Charles

³⁵ PCR Services Corporation and Historic Resources Group, "City of Santa Monica Historic Preservation Element," September 2002, 9-11.

³⁶ Earnest Marquez, *Santa Monica Beach; A Collector's Pictorial History*, (Santa Monica: Angel City Press, 2004), 39.

³⁷ This practice was discontinued in the 1920s (Santa Monica Pier, <<http://santamonicapier.org/history/>>).

³⁸ William A. Myers and Ira L. Swett, *Trolleys to the Surf; The Story of the Los Angeles Pacific Railway* (Glendale: Interurbans Publications Inc., 1976), 58.

Looff and completed in 1917. It offered free parking, but the first and primary attraction was the Hippodrome carousel.³⁹ Other amusements included a bowling and billiards hall, the Blue Streak Racer rollercoaster, and a fun house.⁴⁰ The Looff Pier was purchased by the Santa Monica Amusement Company in 1924, who constructed the La Monica Ballroom, a 40,000 square foot space designed by T.H. Eslick. During the Depression, the ballroom held dance marathons, like the one depicted in the 1969 movie directed by Sidney Pollock and starring Jane Fonda, "They Shoot Horses Don't They." Walter Newcomb purchased the Pier in 1943 from the Santa Monica Amusement Company and replaced the carousel with a 1922 Philadelphia Toboggan Company carousel. After Walter Newcomb's death a year later, his wife, Enid Newcomb, continued to operate the Pier for the next 26 years. When the Santa Monica City Council moved to demolish the Santa Monica Pier in 1973, there was significant public outrage and opposition, culminating in its designation as a Santa Monica Landmark in 1976, finding, that it "symbolizes and manifests elements of the cultural and social history of the city in that it has been utilized as a social and recreation center for Santa Monica from its conception in 1890."⁴¹

Although the subject property is located close to the Pier and across the street from the Civic Auditorium, it appears to have catered to local residents rather than tourists. In contrast, the Pier embodies the context of recreational tourism in the City.

Ocean Park

A gully where the I-10 freeway now passes separated Ocean Park from downtown Santa Monica. At the beach, the Ocean Park area is delineated as stretching south from the Santa Monica Pier to Venice and was the center of Santa Monica's amusement district. In 1891, Abbot Kinney, along with business partner Francis G. Ryan, purchased a tract of land immediately south of the town of Santa Monica along the ocean with the intention of building a resort. They gave the Atchison, Topeka and Santa Fe Railway 12 acres to extend the Inglewood line north and renamed the community Ocean Park in 1895.⁴² Kinney and Ryan's Ocean Park Development Company built a pier, golf course, horse-racing track, and boardwalk at the north end of their landholding.

Ocean Park was defined by several amusement piers, including Crystal Pier and Ocean Park Pier.⁴³ The latter was destroyed by fire in 1922. It was restored as Pacific Ocean Park thirty years later. When Pacific Ocean Park was demolished in 1973/1974, Santa Monica Municipal Pier became the last remaining amusement pier along the southern California coast.⁴⁴

In the early twentieth century, the street car system sustained tourism and brought visitors to a depot located on Pico Boulevard at Ocean Avenue.⁴⁵ Hotels, such as the Arcadia Hotel (constructed 1887, demolished 1908) catered to tourists, while day visitors made use of Ocean Park Bath House (constructed 1905) and the Crystal Plunge (operated between 1890 and 1908).

³⁹ The Santa Monica Looff Hippodrome was designated a National Historic Landmark February 27, 1987.

⁴⁰ Santa Monica Pier, <<http://santamonicipier.org/history/>>.

⁴¹ "Santa Monica Pier: 1;" Findings and Determination of the Landmarks Commission of the City of Santa Monica in the Matter of the Designation of a Landmark," August 19, 1976.

⁴² Ocean Park, "Ocean Park History, History Timeline," <<http://oceanpark.wordpress.com/top/ocean-park-history/>>.

⁴³ It was reported that 300,000 people celebrated Fourth of July celebrations at the beaches and amusement parks in Santa Monica in 1922, spending over \$1,000,000. ("Huge Throng Enjoys Surf," *Los Angeles Times* July 5, 1922.)

⁴⁴ Earnest Marquez, *Santa Monica Beach; A Collector's Pictorial History*, (Santa Monica: Angel City Press, 2004)

⁴⁵ Myers and Swett, 44.

A large number of residential rental properties were also available in Ocean Park. This is described in the Department of Parks and Recreation (DPR) 523 series form for 2000-2100 Blocks of Third Street District, which is located near the subject property.

It is likely that the majority of the residences in the district were initially occupied by renters. City directories indicate a rapid turnover of tenants, with the same names rarely appearing in two successive years. This pattern faded towards the end of the period of construction (c.1895 to c. 1930) in the neighborhood, by which time Ocean Park had assumed its modern identity as a year-round community.⁴⁶

As year-round residents of Ocean Park grew, the commercial center migrated from Pier Avenue to Main Street (known until 1905 as South 2nd Street). It is likely most of the commercial establishments catered to Ocean Park residents, rather than tourists.⁴⁷

Little has been written about Ocean Park history after World War II aside from Douglas Aircraft Company's contribution to the war effort. It can be inferred, though, that there was an unsavory element attracted to Ocean Park's amusement piers. In the late 1970s, Main Street experienced revitalization that first manifested in the emergence of antique stores. Main Street, along with areas south in Venice such as Abbot Kinney Boulevard, is now a regional retail destination with up-scale stores.

Santa Monica Civic Auditorium (1855 Main Street, designed City of Santa Monica Landmark April 9, 2002), backs up directly across Pico Boulevard from the subject property. Opened in 1958, the Modern building was designed by prominent architecture firm Welton Becket and Associates. It was the site of the Academy Awards between 1961 and 1968, as well as serving as the venue for concerts by well known bands, such as James Brown and the Rolling Stones. Facing north, the building is fronted by a perforated screen and a series of pylons, while the rear, south elevation facing Pico Boulevard, is utilitarian. The Civic Auditorium is a designated Landmark as an excellent example of Modern architecture.

Commercial Recreational Facilities

Quantity of leisure time throughout the country changed dramatically with the Industrial Revolution. While the Fair Labor Standards Act, which banned child labor, set the minimum hourly wage at 25 cents and the maximum workweek at 44 hours, was not signed by President Roosevelt until 1938, the amount of leisure time increased steadily after the Civil War. Time not working had traditionally been spent in private, such as reading and entertaining at home, or engaging in religion. Organized, public recreation between the Civil War and World War II⁴⁸ included a wide variety of cultural activities, both high and low brow (theater, opera, ballet, circus, vaudeville, burlesque) and athletic activities, including spectator sports.

Commercial recreational facilities in Santa Monica in the early part of the twentieth century, prior to World War II, were located near the piers and bathhouses, generally in the Ocean Park neighborhood. As noted above, piers provided amusements, such as roller coasters, dance halls, carousel, and billiards and bowling halls. Other "Places of Amusement" were focused near the piers, specifically in Ocean Park, and included, in 1930, an "automatic vaudeville" (or movie theater), a

⁴⁶ Leslie Heumann, "Department of Parks and Recreation series 523 form," prepared for the City of Santa Monica, 1993.

⁴⁷ Leslie Heumann, "Department of Parks and Recreation series 523 form," prepared for the City of Santa Monica, 1993.

⁴⁸ With the rise of radio and television after World War II, leisure time increasingly has been spent in private, rather than public realms.

“pony academy,” and “skill games.”⁴⁹ In 1940, “Places of Amusement” included a penny arcade, skee ball, a fun house, and Santa Monica Chess & Checker Center.⁵⁰ These commercial establishments were in addition to four bowling alleys in 1940 and the above-mentioned Ocean Park Arena, where boxing matches took place.

Bowling Alleys

Typically located in saloon basements, the image of bowling in the late nineteenth century and early twentieth century is of shady characters and illicit activities. Based on German *kegling*, which was a sport that began in the Middle Ages, the game had a loyal following of German, working-class immigrant men. One reason bowling was popular among recent, working-class immigrants is it was affordable and accessible with very little financial investment required. Along with cock fighting, billiards, and dice, bowling was “important element in an emerging masculine bachelor subculture.”⁵¹ Bowling was concentrated in regions that had large immigrant communities, especially German immigrant communities, such as New York City, and Midwest cities such as Chicago, Cincinnati, and St. Louis. The Brunswick Balke Collender Company, the largest manufacturer of billiard tables that later revolutionized bowling with the advent of a vulcanized rubber bowling ball, was headquartered in Chicago by 1888.⁵² The United Bowling Clubs of New York, established in 1885, was the first regional bowling association.⁵³

Although Prohibition decreased the number of establishments that offered bowling, the number of lanes in each establishment increased. With its divorce from saloon culture during this time period, bowling also became somewhat more respectable, especially with women players. “Bowling began to lose its connection with the low-life sporting fraternity and came to be regarded as a source of good clean fun that required a lot of hand-eye coordination and provided sociability and camaraderie.”⁵⁴

Bowling alleys in saloon basements were initially hand-made and of various lengths and widths. Standardization of lanes, including materials, began at the turn of the twentieth century. Standardization of balls and pins soon followed. Automatic pinsetting changed the game more than any other standardization. Before automatic pinsetters, “pinboys” manually replaced pins and returned balls. This was a low wage and unskilled job, often employing young men or African American men. As the labor force was generally located within cities, bowling alleys were restricted to cities, not suburbs.

Experiments with automatic pinsetters were started in the early part of the twentieth century by Fred Schmidt, who used mechanical suction cups. He sold his invention to American Machine Foundry (AMF) Company. AMF was founded in 1900 by Rufus L. Patterson, inventor of the first automated cigarette manufacturing machine, and became one of the largest recreational equipment manufacturing companies in the country. Automatic pinsetters were unveiled by AMF at the 1946 American Bowling Congress’ annual tournament. By 1951, automatic pinsetters had become reliable and were standard by 1960. Automatic pinsetters allowed bowling alleys to be built in suburbs and 24-hour operation became the norm. Jewel City Bowl, located at 135 South Glendale

⁴⁹ Los Angeles Directory Company, Bay Cities Directory, 1930.

⁵⁰ Santa Monica City Directory, 1940.

⁵¹ Andrew Hurley, *Diners, Bowling Alleys, and Trailer Parks; Chasing the American Dream in Postwar Consumer Culture*, (New York: Basic Books, 2002), 114.

⁵² Brunswick Company, “Company History, Interactive Timeline,”
<<http://www.brunswick.com/company/history/timeline.php#>>.

⁵³ Hurley, 111.

⁵⁴ Riess, Steven A., *City Games: The Evolution of American Urban Society and the Rise of Sports*, (Urbana and Chicago: University of Illinois Press, 1991), 77.

Avenue in Glendale, CA (1949, extant), was the first west coast alley to lease AMF machines. In contrast to Brunswick, who sold their equipment, AMF always leased equipment to bowling alleys. AMF continues to lease equipment at the subject property.

The numbers of bowlers increased significantly during World War II. It was common for leagues to be sponsored by church organizations, ethnic societies, civic groups, industries, and companies.⁵⁵ Companies created bowling leagues to discourage class consciousness and encourage managers and workers to socialize outside of the workplace. In April 1942, *National Bowlers Journal and Billiard Review* reported that Lockheed Aircraft and Douglas Aircraft supported over 200 teams each.⁵⁶ In addition, more women working in factories during the war increased the number of women bowling in leagues. Bowling alleys on military bases also introduced thousands of servicemen and women to the game.

In 1948, *Bowling*, a monthly periodical published by American Bowling Congress, reported on a study that estimated that there were between 10-15 million players in the United States. Symbolizing the nationwide popularity of bowling, President Harry F. Truman opened the first White House bowling alley in 1947. In the 1950s, bowling began to be broadcast on television, attracting even more people to the sport. By 1964, according to AMF Corporation's *Editor's Bowling Guide, 1964-1965*, there were 39 million players.⁵⁷ The industry called bowling alleys "the people's country club."⁵⁸ The increase in the number of players prompted a proliferation of bowling alleys in the 1950s. Bowling alleys were generally constructed in the suburbs, close to new population centers and where there were no size restrictions. Bowling alleys became much bigger, free-standing, one-story buildings.

Similar to the subject property, the majority of bowling alleys were little more than "decorated sheds,"⁵⁹ concentrating architectural interest on the façade near the entry, with prominent signage. At the same time, in contrast to the subject property, some bowling alleys trended toward more flamboyant designs. The California architecture firm of Powers, Daly, and DeRosa were the most prominent bowling alley designers. In practice together from 1952 through 1964,⁶⁰ the heyday of bowling alley construction, the firm was responsible for the designs of Java Lanes in Long Beach (1958, not extant), Kona Lanes in Costa Mesa (1958, not extant), and Anaheim Bowl in Anaheim (1959, not extant). Their extravagant designs were often in popular exotic styles, as evidenced by names that evoke the South Pacific. More showy bowling alleys were designed in Googie style, which is characterized by abstract, geometric forms that seem to ignore gravity, two or three structural systems, and new technological materials. Bowling alleys had prominent entryways, lavish lobbies, often with colorful carpeting, murals, fountains, and sculptures. Bowling centers, as they came to be called, offered a variety of amenities such as coffee shops, cocktail lounges, music performances, concession stands, pro shops and instructional programs. Bowling alleys, like those

⁵⁵ Riess, 78.

⁵⁶ Hurley, 122.

Given the location of Douglas Aircraft in Santa Monica, it is likely at least some of the leagues practiced in the City. However, given the date of publication, a full 16 years prior to construction of the subject property, it is certain none of the leagues practiced at Civic Lanes. The 1940 Santa Monica City Directory lists four bowling alleys in the City.

⁵⁷ Hurley, 108.

⁵⁸ Hurley, 109.

⁵⁹ Robert Venturi, Denise Scott Brown and Steven Izenour defined the term "decorated shed" in their 1972 book, *Learning from Las Vegas* as buildings "where systems of space and structure are directly at the service of the program, and ornament is applied independently of them." (Robert Venturi, Denise Scott Brown, Steven Izenour, *Learning from Las Vegas: The Forgotten symbolism of Architectural Form* (Cambridge, MA: The MIT Press, 1972), p.87).

⁶⁰ Pacific Coast Architect Database, <<https://digital.lib.washington.edu/architect/partners/726/>>.

designed by Powers, Daly, and DeRosa, were “expensive and attractive buildings that screamed, ‘Have fun here.’”⁶¹ Notably, the subject property exhibits none of the lavish designs or exotic characteristics, such as lavish lobbies, murals, fountains, and sculptures of a Powers, Daly, and DeRosa designed bowling alley.

Bowling alleys in southern California followed national trends. Between the late 1950s and mid 1960s, there were over 30 bowling alleys constructed. Extant examples from this period include Friendly Bowl in Whittier (1957),⁶² Covina Bowl in Covina designed by Powers, Daly, and DeRosa (1955),⁶³ and Woodlake Lanes in Los Angeles (1960).⁶⁴ Highlighting the popularity of the sport in southern California, Don Snyder wrote a column on bowling in the *Los Angeles Times* between 1946 and 1989, with nearly 2,500 articles appearing between 1950 and 1969.

Bowling Alleys in Santa Monica



As noted above, bowling alleys appeared in Santa Monica as early as the 1920s with a billiard and bowling hall on Looff Pier. In 1920, the Santa Monica City Directory lists two bowling alleys: M.P. Ames on Pickering Pier in Ocean Park and Harry Dumas, also on Pickering Pier in Ocean Park. However, there were also seven billiard halls, which may also have housed bowling alleys. In 1930, the Santa Monica City Directory lists two different bowling alleys: Ocean Park Bowling & Billiard Company, located at Ocean Park Pier, and Alf Setser, located at 1458 4th Street.

The 1940 Santa Monica City Directory lists four bowling alleys, three of which were still extant in 1960: Broadway Bowling located at 315 Broadway (not extant), Llo-da-Mar Bowl located at 5067 Wilshire (extant), and Santa Monica Bowl located at 2524 Wilshire Boulevard (not extant). One additional bowling alley, Samoa Lanes located at 500 Broadway, was constructed concurrently with the subject property by the same development team.

Llo-Da-Mar Bowl, 507 Wilshire

Constructed in 1940, the Llo-da-Mar Bowl was designated a City of Santa Monica landmark in 2002 as “an example...[of] early commercial development, and a very good example of the Streamline Modern Style.”⁶⁵ The name of the bowling alley combined the first few letters of the three co-owners: “funnyman” movie star Harold Lloyd, Ned Day, the “world-famous kegling king,” and Hank Marino, a “retired match-game champion.”⁶⁶ Llo-da-Mar literally embodied the intersection of the movie and bowling industries through its celebrity owners. While it is not known which bowling alley the leagues from Douglas Aircraft patronized, proximity to Douglas Aircraft headquarters makes it likely at least some of the leagues met at Llo-Da-Mar Bowl. Although the City Landmark Evaluation Report cites that no information was found “to indicate historical importance,” the building also appears to have significance as the oldest extant bowling alley in Santa Monica. In contrast, the subject property has no association with the entertainment industry nor did it advertise to the tourist trade. Llo-Da-Mar’s exterior design also incorporated features that provided more architecture details than the subject property.

⁶¹ Hurley, 155.

⁶² “Friendly Hills Bowl Hosts Press,” *Los Angeles Times*, January 28, 1957, C2.

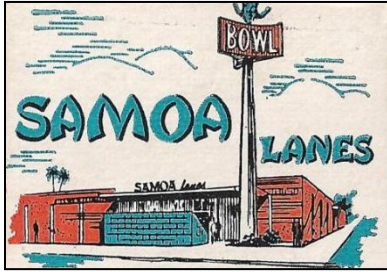
⁶³ “LAOkay, “About Bowling Sign,” <<http://www.laokay.com/About-Bowling-Signs-in-Los-Angeles-California.htm>>.

⁶⁴ Woodlake Lanes has been identified by SurveyLA as appearing potentially significant.

⁶⁵ PCR Services Corporation, “Commercial Building, 507-517 Wilshire Boulevard City Landmarks Evaluation Report,” prepared for the City of Santa Monica, November 25, 2002, 4.

⁶⁶ Bill Murray, “Down Your Alley,” *Los Angeles Times*, October 16, 1940, A12.

Samoa Lanes, 500 Broadway



Samoa Lanes was constructed concurrently with the subject property in 1959 by the same development team of Louis Lesser, John Howard, Jack Helms, Ralph Hirsch and Eddie Tauber. Located at the southeast corner of Broadway and 5th Street, the 24 lane bowling alley also included a coffee shop, bar, and cocktail lounge. Unlike the subject property, which had a perfunctory name (Civic Lanes), the Samoa Lanes evoked, if only in name, the exotic South Pacific. Samoa Lanes was converted to an ice rink in 1967, adding 70 feet along 5th Street.⁶⁷ While the property retains its

general, rectangular plan, it currently functions as a retail store.⁶⁸ Samoa Lanes no longer retains its sign, but the building continues to appear somewhat similar on the exterior to its earlier function as a bowling alley.

William L. Rudolph

William Leo Rudolph (1923-1981),⁶⁹ architect of the subject property, graduated from Polytechnic High School in Long Beach in 1941 and received his Bachelor of Architecture degree from University of Southern California in 1949. After studying at the University of Stockholm in 1950, for which he had received an American Scandinavian Fellowship, he worked briefly for Douglas Honnold in Beverly Hills, and Smith & Williams in Pasadena before he joined the partnership of Byles, Weston & Rudolph in 1952. William Rudolph opened his own practice in 1954.⁷⁰

William Rudolph is responsible for the design of a number of bowling alleys, including Grand Central Bowl in Glendale, CA (1959, corner of Sonora Avenue and Flower Street, now part of Walt Disney Company complex);⁷¹ Hollywood Legion Lanes in Los Angeles (1960, El Centro Avenue and Hollywood Boulevard, not extant);⁷² Orchid Bowl in Goleta (1963, 5925 Calle Real);⁷³ as well as bowling alleys in Houston, TX and St. Louis, MO.⁷⁴ In addition to his work on bowling alleys, he also designed a one-story office building at 777 Flower Street in Los Angeles;⁷⁵ contributed to Janss Corporation's Conejo Village development (1963);⁷⁶ Los Robles Inn, "a picturesque restaurant in a Spanish-Mediterranean building" in Thousand Oaks (1964, not extant);⁷⁷ Westport Beach Club in Playa del Rey (1964, not extant);⁷⁸ and the Walnut Valley Golf Clubhouse "located in the rolling hills...between Pomona and Brea."⁷⁹ None of William Rudolph's buildings have been recognized at the local, state or federal level for architectural significance.

W. Heath & Co.

W. Heath & Co, the company that designed the pole sign, was founded by Wayne E. Heath (1919-2006), a sign painter who created a national business in the late 1940 with a business partner Tony Gorsich. Wayne Heath bought out his partner in 1952 and renamed the business. The company is

⁶⁷ "Santa Monica Ice Rink OKd," *Los Angeles Times*, July 6, 1967, WS8.

⁶⁸ It is unknown when Fred Segal moved into 500 Broadway.

⁶⁹ The American Institute of Architects, "Application for Membership," May 4, 1954; Personal correspondence from Lesley J. Rudolph to American Institute of Architects, January 6, 1982.

⁷⁰ The American Institute of Architects, "Application for Membership," May 4, 1954.

⁷¹ "\$1 Million Bowling Facility Begun in Glendale Center," *Los Angeles Times*, May 31, 1959, F8.

⁷² "Noted Boxing Arena Now Bowling Center," *Los Angeles Times*, August 28, 1960, L11.

⁷³ "\$800,000 Recreation Complex Under Way," *Los Angeles Times*, March 31, 1963, p14.

⁷⁴ Katherine Yamada, "Bowling central in Glendale," *Glendale News-Press*, August 23, 2011.

⁷⁵ "Electronics Plant Expands," *Los Angeles Times*, July 2, 1961, E13.

⁷⁶ "Team Creates Entire City: Victor Palmieri," *Los Angeles Times*, May 5, 1963, I1.

⁷⁷ "Elegant Atmosphere at Los Robles Inn," *Los Angeles Times*, June 19, 1964, E22.

⁷⁸ "Westport Beach Club Plans New Building," *Los Angeles Times*, August 6, 1964, WS2.

⁷⁹ "Clubhouse at Walnut Valley Ready Dec. 1," *Los Angeles Times*, August 16, 1964, I4.

responsible for the designs of Winchell's doughnut shop and Denny's signs. More highly visible, the company designed the Felix the Cat sign on the car dealership on Figueroa in Los Angeles and the Flamingo Hilton sign in Las Vegas.⁸⁰ Heath & Co. also designed the Premiere Lanes Bowl sign in Santa Fe Springs.⁸¹

⁸⁰ Claire Noland, "Wayne E. Heath, 87; Brought a Novel Dimension to Signs," *Los Angeles Times*, May 26, 2006.

⁸¹ Jason Relic Hunter, "Preservation of Premiere Lanes Bowl sign by Valley Relics Museum," <<http://www.causes.com/actions/1734345-preservation-of-premiere-lanes-bowl-sign-by-valley-relics-museum>>

VII. HISTORIC RESOURCE ASSESSMENT

California and National Registers

Based on the above criteria, 234 Pico Boulevard does not appear eligible for listing in the California or National Registers. A detailed evaluation of the subject property under each of the four California and National Register criterion is below.

1/A: Is associated with events that have made a significant contribution to the broad patterns of our history and cultural heritage.

The subject property has not been shown to have made a significant contribution to broad patterns of our history. The subject property is not significant as a recreational facility and is not associated with any significant contributions to the sport of bowling. Although it is the only operational bowling alley in Santa Monica, it is one of three bowling alley buildings extant in the City and one of many extant in southern California. As a bowling alley constructed in the Post World War II era, Civic Lanes contributed modestly to the bowling trend, but it did not distinguish itself from other bowling alleys.

Furthermore, while Santa Monica in general and Ocean Park, specifically, was a resort community catering to recreational tourists, the subject property has not been shown to contribute to that context. Unlike the Santa Monica Pier, which “symbolizes... the social history of the city... as a social and recreation center,” the subject property was simply one of many recreational facilities in Ocean Park. With a name like Civic Lanes, it was unlikely trying to attract a tourist clientele. And while it is unclear if go-go dancers ever performed at the subject property, that type of entertainment does not constitute family entertainment. There are no documented events, such as a bowling tournament, that appear exceptional in any way. The subject property is not eligible under Criterion A (National Register) or Criterion 1 (California Register).

2/B: Is associated with the lives of persons important in our past.

Research has not shown the subject property to be associated with the lives of persons important in local, state or national history. Several people can be associated with the subject property, including Louis Lesser as well as Mike and Ralph Hirsch. Although Louis Lesser may be an prolific developer of bowling alleys, he never owned the subject property and it simply was one of several bowling alleys with which he was involved. And while he may have been developed a number of bowling alleys and other properties, none of the properties he is associated with have been recognized through federal, state, or local historic designation. Louis Lesser does not appear to have changed the model of bowling alleys in any way, rather he seems to have capitalized on the brief popularity of the sport.

Similarly, Mike and Ralph Hirsch, after a stint in boxing promotion, were also involved with developing several bowling alleys. Mike and Ralph Hirsch do not appear to have changed the model of bowling alleys in any way. Rather they continued a pre-established model. The subject property is not eligible under Criterion B (National Register) or Criterion 2 (California Register).

3/C: Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual or possesses high artistic values.

The subject property does not have any definable architectural style. While the wide overhanging eaves at the northeast corner of the building references elements of a simplified Modern style, the building as a whole is nothing more than box with limited surface treatment along the north elevation and part of the east elevation. The sign, which is a separate element from the building, does exhibit elements of Googie style, specifically in its boomerang shape and neon box lettering.

The subject property is not flamboyantly designed bowling center. Unlike the bowling alleys designed by the firm Powers, Daly and DeRosa – which exhibited exotic themes and screamed “have fun here” – the subject building is predominately utilitarian in style. There is little by way of a decorative program and it does not have a prominent entryway, lavish lobby, murals, fountains, or sculptures. While the 2010 Citywide Historic Resources Inventory Update identifies the style as “Vernacular Modern,” it is unclear how this term is defined. The Vernacular Architecture Forum defines vernacular architecture as “referring to ordinary buildings and landscapes.”⁸² Modernism broadly encompasses a variety of design movements emphasizing innovative expression through simplicity in form. While it is possible to surmise what “Vernacular Modern” may look like, without a clear definition, it could have a wide variety of character defining features. The subject building has some elements Modern architecture, specifically wide overhanging eaves, an aluminum-framed and glazed entry lobby, patterned concrete block, and the perforated I-beam “porte cochere.” However, overall the building has very little style and many of the Modern elements have been altered, including the main entrance, addition of an enclosure around the formerly open stairs, and glazing around the main entrance. It is possible to call the pole sign Google, but the subject building does not have characteristics of that style.

William Rudolph was an independent architect whose commissions did not influence the course of architectural design locally or regionally. Although he is responsible for several bowling alleys, his work was much more restrained in comparison to the flamboyant bowling alleys designs of Powers, Daly, and DeRosa. William Rudolph simply followed contemporary trends and did not seem to innovate. The building on the subject property is not eligible under Criterion C (National Register) or Criterion 3 (California Register).

4/D: Has yielded, or may be likely to yield, information important in prehistory or history.
The subject property cannot be reasonably expected to yield information important in prehistory or history; it is not eligible under Criterion D (National Register) or Criterion 4 (California Register).

City of Santa Monica

The following evaluation considers 234 Pico Boulevard for potential eligibility under all criteria of the City of Santa Monica Landmark and Historic District Ordinance, finding the property ineligible under all criteria.

- 1. It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political, or architectural history of the City.*

The subject property is one of three bowling alleys extant in Santa Monica, which include Llo-da-Mar Bowl and Samoa Lanes. Locally designated, Llo-da-Mar Bowl, in addition to its architectural significance, also appears significant as the oldest bowling alley in the City. Unlike the subject property, Llo-da-Mar Bowl has a strong association with both the movie industry and war-time recreation. While the subject property may be the last operational bowling alley in the City, in continuous operation since 1958, the fact that it continues to function as a bowling alley is immaterial as it is not the last extant bowling alley. The subject property is not the site of any important bowling tournaments nor were there any events that revolutionized the sport of bowling in the City, regionally, or nationally. Should the building no longer operate as a bowling alley, it would appear as a little more than a blank shed with a sign. As a rather modest bowling alley that lacked an exotic theme or flamboyant design it is unlikely it was heavily patronized by

⁸² Vernacular Architecture Forum, <<http://www.vernaculararchitectureforum.org/>>.

tourists and does not stand out as exemplifying recreational tourism that is so important to the City's history. Unlike other regional attractions such as the Pier and the Civic Auditorium, which defined Ocean Park as a tourist destination, "Civic Lanes" bowling alley catered principally to local residents. Overall, the subject property played a small and insignificant part of a local, regional, and national recreation trend in the post World War II era. Therefore the subject property is not eligible for designation under criterion 1.

2. *It has aesthetic or artistic interest or value, or other noteworthy interest or value.*

The subject property does not have any aesthetic or artistic interest or value. It does not exhibit any definable architectural style. Although the 2010 Historic Resources Inventory Update identified the building as being a "very good example of Vernacular Modern style," this style is not one commonly used or previously defined. The building is generally utilitarian with minimal surface decoration. Unlike bowling alleys of the same period the subject building lacks either a prominent entry or flamboyant design in an exotic style. The sign, as noted above, does have elements of Google style, specifically in its boomerang shape and neon box lettering.

3. *It is identified with historic personages or with important events in local, state or national history.*

The subject property cannot be identified with any historic personages. As noted above, Louis Lesser, as well as Mike and Ralph Hirsch, were involved in development of a handful of bowling alleys and the subject property is not closely identified with these personages. Therefore, the subject property is not eligible for designation under criterion 3. No important events related to bowling or otherwise occurred at the subject property.

4. *It embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or the use of indigenous materials or craftsmanship, or is a unique or rare example of an architectural design, detail, or historical type to such a study.*

The subject property does not embody distinguishing architectural characteristics. It is not designed in a "Vernacular Modern" style, as that is a style that is not definable and does not have distinctive character-defining features. As little more than a box, the building does not exhibit characteristics of Modernism. It does not feature any indigenous materials or craftsmanship and is not a unique or rare example of an architectural design.

5. *It is a significant or a representative example of the work or product of a notable builder, designer, or architect.*

William Rudolph is not a notable architect. His work followed popular trends and he does not appear to make any innovative contributions. None of Rudolph's other bowling alleys have been designated as a historical resource for their design or architectural significance. While the firm of Powers, Daly and DeRosa revolutionized bowling alley design in the 1950's and 1960's with flamboyant, eye-catching themes, Rudolph's produced more scaled-down designs. Therefore the subject property is not eligible for designation under criterion 5 as a representative example of the work of a notable architect.

Independently from the building, the sign is the work of W. Heath & Co, a notable sign company.

6. *It has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community or the City.*

As an unremarkable bowling alley, the subject property cannot be said to have singular physical characteristics outside of its sign. The stretch of Pico Boulevard where it is located, around the corner from Main Street and across the street from the rear elevation of Santa Monica Civic Center Auditorium, is unremarkable. The subject property has not become a familiar visual feature in the neighborhood, community or City. The utilitarian architectural style, limited surface treatment, and extensive surface parking all contribute to the subject property's lack of visual prominence.

Thus, with the possible exception of the pole sign, the subject property has not become a familiar visual feature and is not eligible for designation under Criterion 6.

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Historic Resource Assessment Image Attachment

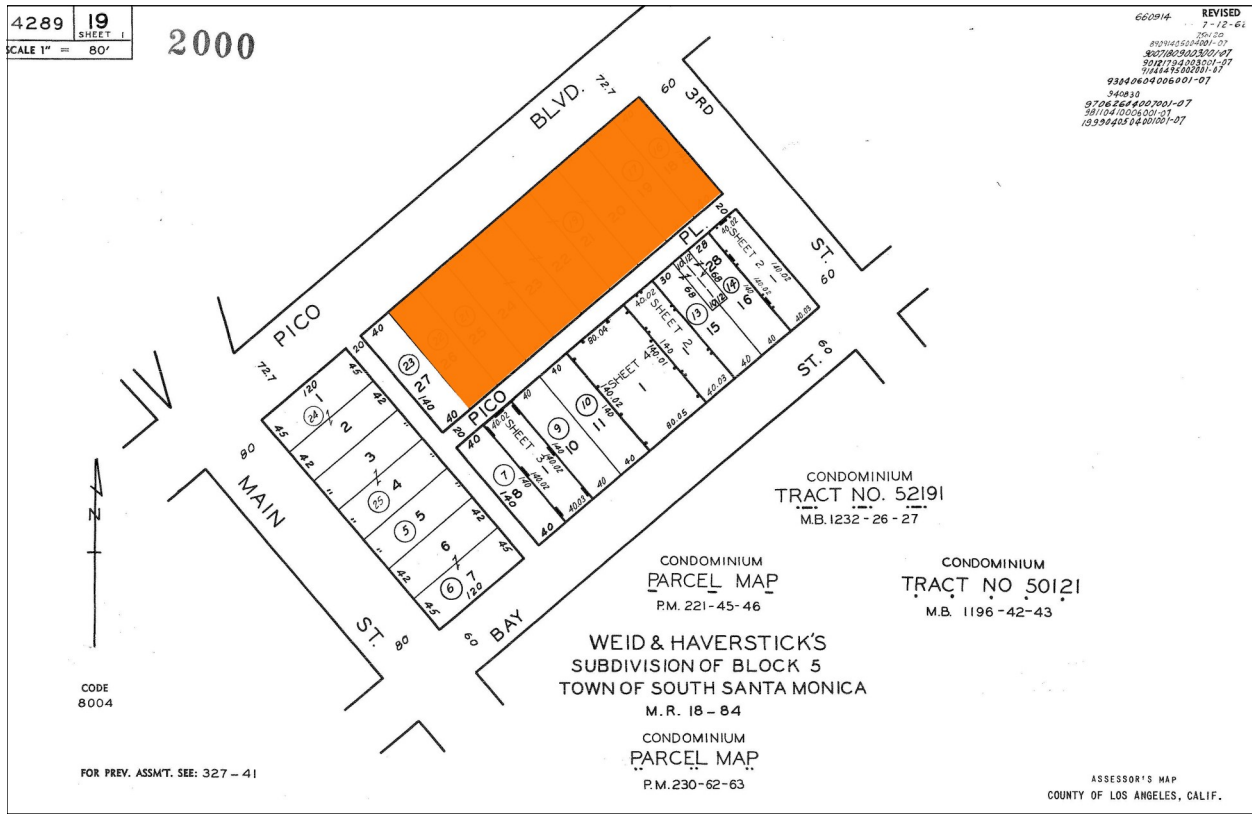


Figure 1: Los Angeles County Assessor Map with subject property highlighted orange.

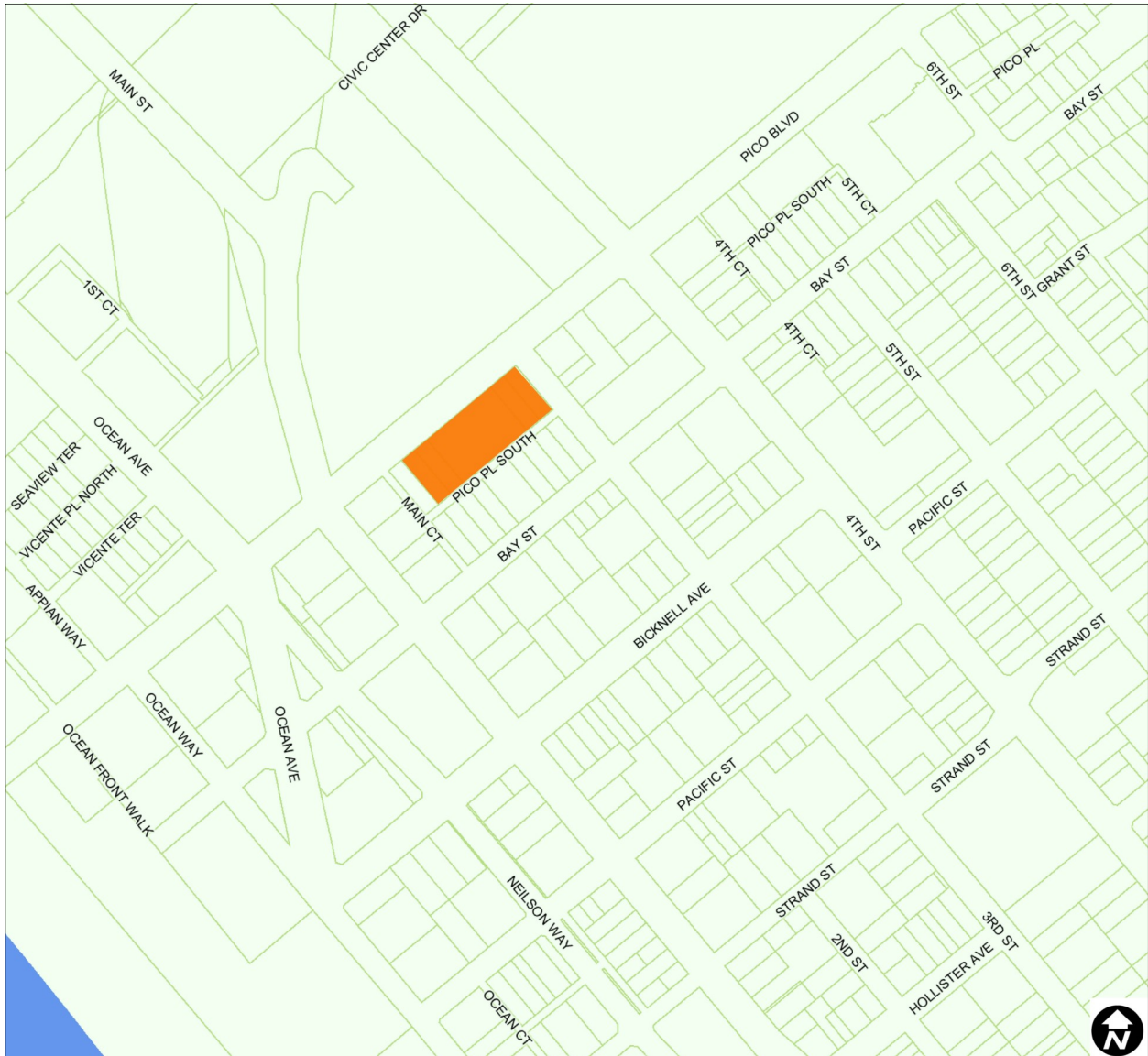


Figure 2: Location map, subject property highlighted orange.

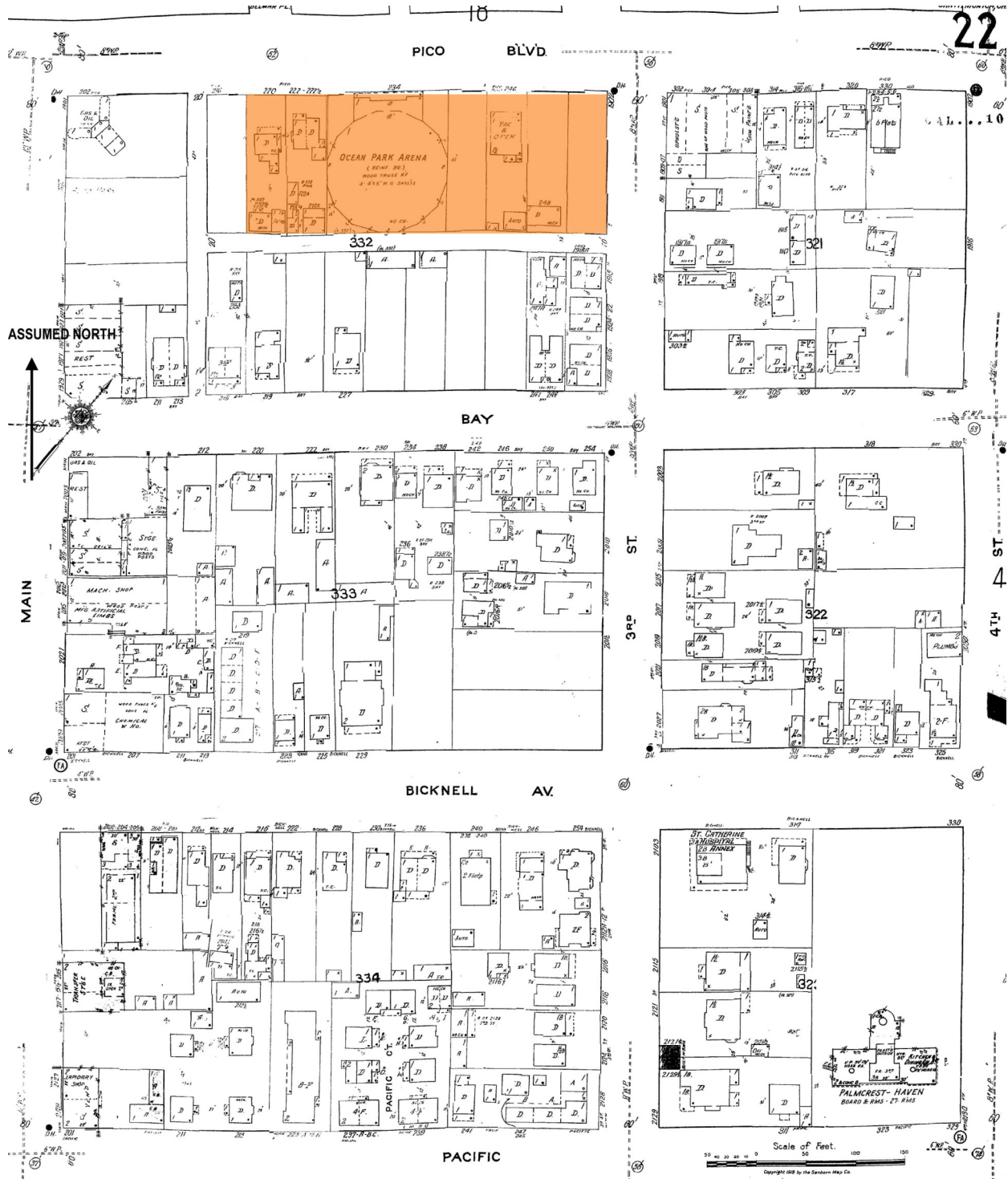


Figure 3: Sanborn Fire Insurance Map showing location of subject property highlighted orange, note current building not extant, 1950



Figure 4: North (left) and west (right) elevations, view southeast along Pico Boulevard (Chattel, Inc., 2013)



Figure 5: East (left) and north (right) elevations, view southwest along Pico Boulevard (Chattel, Inc., 2013)



Figure 6: North elevation, note café and open-air balcony above, view south (Chattel, Inc., 2013)



Figure 7: Northeast corner, view southwest (Chattel, Inc., 2013)



Figure 8: Sign and canopy, view west
(Chattel, Inc., 2013)



Figure 9: Detail of canopy support, view west (Chattel, Inc., 2013)



Figure 10: East elevation, main entrance, view northwest (Chattel, Inc., 2013)



Figure 11: South (left) and east (right) elevations, view northwest (Chattel, Inc., 2013)



Figure 12: West (left) and south (right) elevations, view northeast (Chattel, Inc., 2013)



Figure 13: Main entrance interior, view southeast (Chattel, Inc., 2013)



Figure 14: Bowling lanes, view southwest (Chattel, Inc., 2013)



Figure 15: Bowling lanes, view southeast (Chattel, Inc., 2013)



Figure 16: Bowling lanes, view south (Chattel, Inc., 2013)



Figure 17: North wall of bowling lanes, view south (Chattel, Inc., 2013)

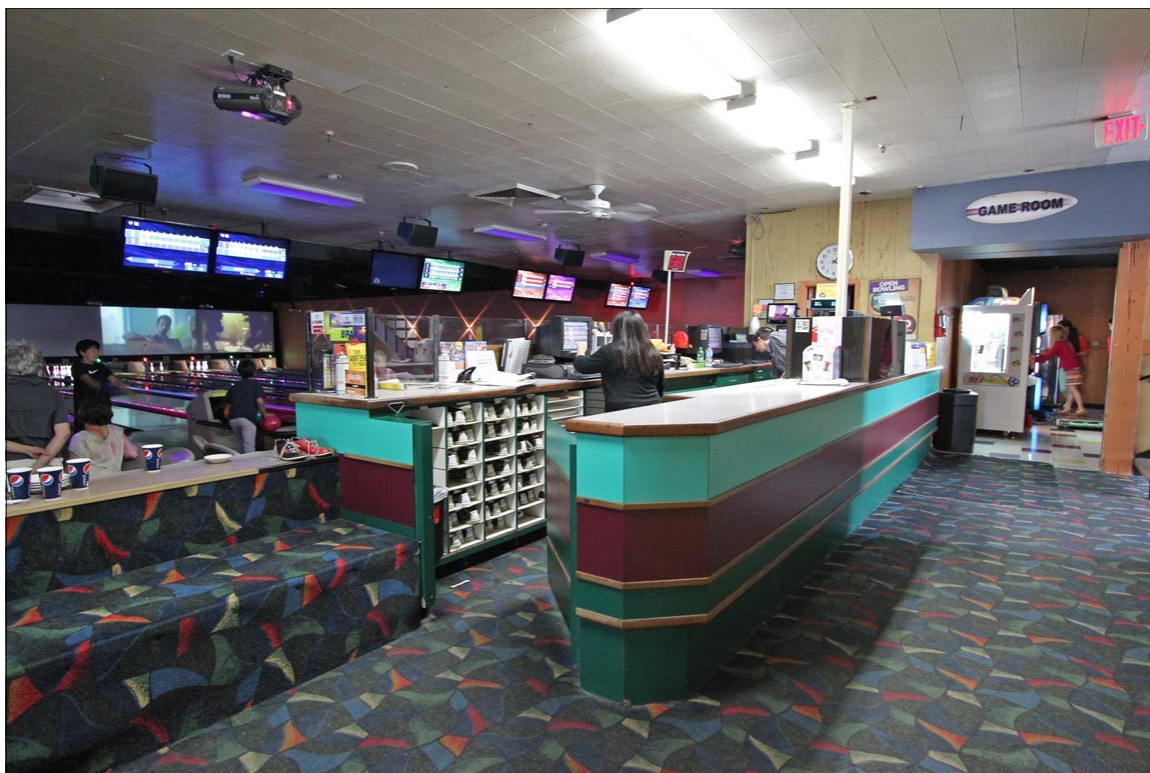


Figure 18: Cashier's desk, view southwest (Chattel, Inc., 2013)



Figure 19: Café from main entrance, view northwest (Chattel, Inc., 2013)



Figure 20: Café interior, view southwest (Chattel, Inc., 2013)



Figure 21: Cocktail lounge, view northeast (Chattel, Inc., 2013)



Figure 22: Arcade, view northwest (Chattel, Inc., 2013)



Figure 23: Secondary entrance from Pico Boulevard and stair to second floor, view northwest (Chattel, Inc., 2013)



Figure 24: Corridor on second floor, view west (Chattel, Inc., 2013)



Figure 25: Second floor club room, view northeast (Chattel, Inc., 2013)



Figure 26: Exterior balcony adjacent to club room, view east (Chattel, Inc., 2013)



Figure 27: Pin changer room along south elevation, view west (Chattel, Inc., 2013)

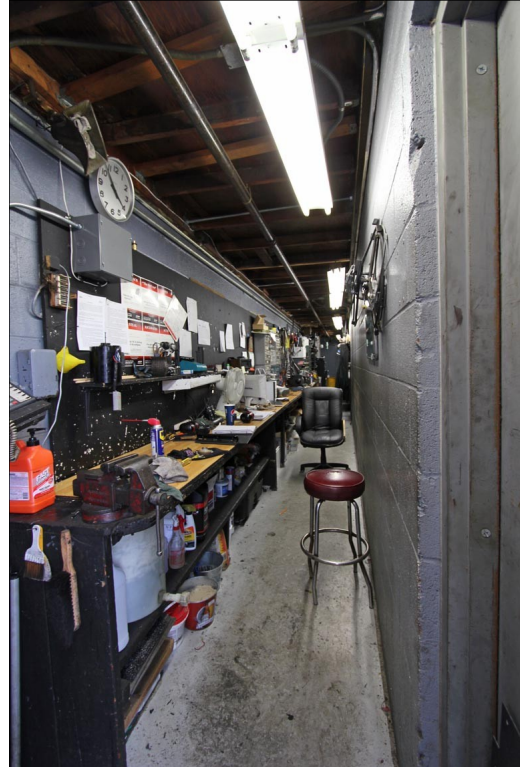


Figure 28: Mechanical room along east elevation, view north (Chattel, Inc., 2013)

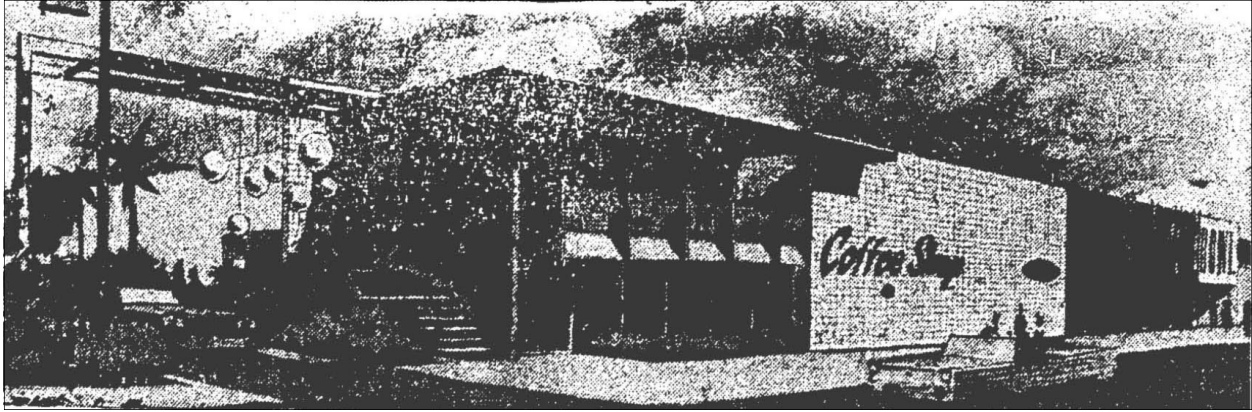


Figure 29: Sketch of subject building, view southwest (*Los Angeles Times*, January 25, 1959).



Figure 30: Rendering of subject building (circa 1959).