



Memorandum

TO: Jing Yeo, City of Santa Monica **DATE:** April 4, 2007
CC:
FROM: Margarita Wuellner, Preservation Consultant
**RE: SUPPLEMENTAL INFORMATION TO THE PRELIMINARY HISTORIC ASSESSMENT: 2001-2003
MAIN STREET**

As requested by City staff, PCR has prepared this supplemental information memorandum to the "Preliminary Historic Assessment Report" of December 5, 2006, for 2001 Main Street, the subject property. This supplemental information memorandum was prepared by PCR historians, Margarita J. Wuellner, Ph.D., and Sonali Gupta-Agarwal, M.A. It presents a preliminary Statement of Historical Importance for the subject property, as well as a preliminary assessment of the subject property against the City of Santa Monica's Landmark Criteria, which is presented in the Conclusion. This memorandum is based on the results of the supplemental literature review conducted by PCR of available published sources on Dog Town and the history of the Zephyr Team.

STATEMENT OF HISTORICAL IMPORTANCE

Santa Monica

In 1875, the original town site of Santa Monica was surveyed, including all the land extending from Colorado Street on the south to Montana on the north, and from 26th Street on the east to the Pacific Ocean on the west. Between 1893 and the 1920s, the community operated as a tourist attraction, visited by mostly wealthy patrons. Those areas just outside of the incorporated city limits were semi-rural in setting and were populated with scattered residences. After the advent of the automobile in the 1920s, Santa Monica experienced a significant building boom. Commercial buildings, primarily one or two-stories in height, were initially concentrated along Second and Third Streets between Colorado Avenue and Wilshire Boulevard. The open area of land on the western edge of the City offered picturesque views of the Pacific Ocean and played a major role in the recreational life of the community.

The Central Business District developed early in the history of Santa Monica as the location of commercial businesses catering to both local residents and the City's many visitors. Due to the rise of the Central Business District, the southern part of Santa Monica became the hub of activity. It is roughly bounded by Wilshire Boulevard, Second Street, Colorado Avenue, Fourth Street south of Santa Monica Boulevard and Seventh Street north of Santa Monica Boulevard.

Another concentration of commercial development in Santa Monica occurred along Main, extending from Colorado Avenue on the north to the Los Angeles city limits on the south. Main Street is divided into two sections north and south of Ocean Park Boulevard. The subject property is situated within the section north of Ocean Park Boulevard, which reflects the street's varied history of

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commercial, industrial and residential usage.¹

Ocean Park

During the “boom” of the 1880s, the City was reinvented as a resort community as tourists and newcomers flocked to Southern California. Hotels like the Arcadia (1887) and the Santa Monica (1875) catered to the wealthy tourists, while day visitors made use of the Ocean Park Bath House and the Crystal Plunge. In the early 20th Century, the street car system brought visitors to a depot located on Pico Boulevard.² Many found the climate to be delightful and decided to become permanent residents.³ Neilson Way also known as Trolleyway, one block west of Main Street, served as the Pacific Electric right of way until it became a vehicular street in the 1930s. Ocean Park assumed its modern identity during the 1930s as a year-round community.⁴ This change shifted the focus of commercial centers from Pier Avenue to Main Street. These commercial establishments appear to have catered to Ocean Park residents, rather than tourists.⁵

Today, Pico Boulevard (formerly Front Street) separates Ocean Park from downtown Santa Monica. At the beach, Ocean Park stretches south from the Santa Monica Pier to Venice and was the center of Santa Monica’s amusement piers including Crystal Pier and Pacific Ocean Park Pier.⁶ The Pacific Ocean Park Pier, between Venice Beach and Santa Monica, was destroyed by fire in 1922. It was restored 30 years later but was financially unsuccessful and therefore abandoned due in part to the popularity of Disneyland, which opened in 1955. During the early 1970s, local surfers utilized the graveyard pier structure for their daring surfing maneuvers. When Pacific Ocean Park Pier was demolished in 1973/1974, the Santa Monica Municipal Pier became the last remaining amusement pier along the southern California Coast.⁷ The slope of Bicknell Hill leading up to the Santa Monica Municipal Pier was used for skateboarding.

¹ Johnson Heumann Research Associates, Santa Monica Historical Resources Inventory, Final Report, 1985-1986.

² William A. Myers and Ira L. Swett, *Trolleys to the Surf; The story of the Los Angeles Pacific Railway* (Glendale: Interurban Publications, Inc., 1976).

³ Leslie Heumann, “Department of Parks and Recreation series 523 form, 2000-2100 Blocks of Third Street District,” prepared for the City of Santa Monica, 1993.

⁴ Myers and Swett, *Trolleys to the Surf*.

⁵ Leslie Heumann, “Department of Parks and Recreation series 523 form, 2000-2100 Blocks of Third Street District.”

⁶ “Huge Throng Enjoys Surf,” *Los Angeles Times*, July 5, 1922.

⁷ Earnest Marquez, *Santa Monica Beach: A Collector’s Pictorial History* (Santa Monica: Angel City Press, 2004).

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Dog Town and the History of the Z-Boys

“Dogtown” was the local name for the lower-income area on the south side of Santa Monica near the Venice and Ocean Park beaches. The Pacific Ocean Park Pier, or the “P-O-P” as it was called, was an area where the huge wood pilings and rickety pier were built in a U shape, creating a kind of secret cove simply known as “The Cove.” It was an incredibly dangerous place to surf, with large tilted wood pilings jutting from the water, dangerous hidden obstructions under the water, and limited space for surfers. But the local surfers of “Dogtown” prized their secret surf spot and defended it fiercely.⁸ These local surfers included a group of kids from the vicinity, the “Z-Boys,” who carved a niche for themselves in the larger surfing community.

Jeff Ho and Zephyr Surfboard Productions

In 1972, Jeff Ho, Skip Engblom and Craig Stecyk started up a surf shop in the middle of “Dogtown” called, “Jeff Ho and Zephyr Surfboard Productions.” Designer Jeff Ho hand-crafted surfboards and experimented with surfboard design. Artist Craig Stecyk designed the surfboard graphics. At the time, most artists decorated their surfboards with soft rainbow images or calm island scenes. However, Stecyk derived his graphics from the local graffiti and car models of the period, reflecting the urban setting in his colorful and striking designs for the Zephyr Surfboards.

“Dogtown” was full of young surfers, some from broken or dysfunctional families who had nowhere to go and were hungry to prove themselves. Responding to their needs and potential promise, the Jeff Ho and Zephyr Surfboard Productions shop started up the Zephyr Surf Team. Although much of what actually occurred in the shop is unknown today, it is clear from many personal accounts, some of which have been documented in film and magazine articles, that the Zephyr Surf Team provided a home and an identity to these local youths.

The Zephyr Surf Team (Z-Boys)

The 12 members of the Zephyr Surf Team, known as the “Z-Boys,” were as follows:

Shogo Kubo

Bob Biniak

Nathan Pratt

⁸ <http://skateboard.about.com/od/boardscience/a/DogtownHistory.htm>

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Stacey Peralta

Jim Muir

Allen Sarlo

Chris Cahill

Tony Alva

Paul Constantineau

Jay Adams

Peggy Oki

Wentzle Ruml

The Resurrection of Skateboarding

Skateboarding was a hobby that first came into vogue in the late 1950s. Its first wave of popularity dwindled by 1965. At that time, skateboarders would ride using dangerous clay wheels, and anyone who wanted to skate had to build their own board from scratch. In 1972, urethane skateboard wheels were invented, revolutionizing the sport and making skateboarding smoother, faster, and safer.

In the beginning the Z-Boys enjoyed skateboarding as an after surfing activity. Along the Southern California Coast, the surfing conditions are generally best during the morning hours, before afternoon winds whip up the surf, creating choppy waves. With time, the Z-Boys applied their aggressive urban style of surfing to skateboarding. Their trade-mark style was initially inspired by Larry Burtleman, a prominent local surfer. Their skating style involved bending their knees deep and riding the concrete like they were riding a wave, dragging their hands on the concrete. This move became known as a *Burt* and is still used in skateboarding language today to refer to dragging fingers or planting a hand on the ground and turning around it.

The skateboarding style of the Zephyr Team was unique and powerful, setting them apart from the rest of the country where skateboarding was typically freestyle or slalom (riding down a hill back and forth between cones). The Z-Boys utilized urban structures such as concrete pavement, sidewalks and roads to perfect their sport. They did not practice freestyle, but they were familiar with slalom. The Z-Boys often set up cones and practiced Burts and slalom on Bicknell Hill. There

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were four grade schools in the Dogtown area, and the team also skated at those locations. These schools all had sloping concrete banks in their playgrounds due to the hilly terrain and water drains. It was in these local places that each skater developed his or her own unique style.

Pool Riding

California had a record drought in the 1970s, requiring everyone to empty their swimming pools as part of the water conservation effort. The Z-Boys took this as an opportunity to experiment with what became known as “Pool Riding.” They would sneak into private back yards and skate as long as they could, and then run when the police showed up. First the team would just skate in the pools, enjoying the flow, but pool riding evolved quickly. Each day each skater would try something new, and innovations in style and technique occurred rapidly. They even went as far as to bring pumping equipment and to pump any remaining water left in some of the pools they found. They also defended pools they found from outside skaters with the same ferocity as they defended the Cove where they surfed. While pool riding, Tony Alva of the Z-Boys first perfected the art of the *aerial*, or suspension in mid-air for a moment above the edge of a pool (or ramp). This move was later adopted by others and became a standard part of international skateboarding repertoire.

Competitive Period

In 1975, the Del Mar Nationals, the first large skateboarding competitions since the 1960s, were held in California, sponsored by Bahne Skateboards. The Zephyr Team showed up in their blue Zephyr shirts and blue Vans shoes. The Del Mar Nationals had two areas of competition - a slalom course and a platform for freestyle. The Zephyr Team used the freestyle competition, a type of skateboarding they usually scorned, to showcase their new style. They were an instant hit. The first Z-Boy to compete was also the youngest, Jay Adams. In the span of his three-minute freestyle routine, young Adams shattered the preexisting norms of the skateboarding world with radical moves and an aggressive style that had never been seen before. The judges did not even have a reference for scoring his routine and the contest was thrown into an uproar. Adams was backed up by eleven more unprecedented Z-Boy skate performances, which directly inspired revolutionary changes to the existing standards in competitive skateboarding. As Z-Boy Nathan Pratt put it, “Skateboarding would never be the same again”.⁹

⁹ <http://en.wikipedia.org/wiki/Z-Boys>

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The Dogtown Articles and Fame

In 1975, the once popular *Skateboarder* magazine was re-launched. In the second issue, Craig Stecyk began a series called the "Dogtown Articles," with his first article, "Aspects of the Downhill Slide." This series of articles told the story of the Zephyr Team. Craig's photography was even more inspiring than his surfboard art, and his articles spread like wild fire all across the nation.

Only a few short months after the Del Mar Nationals, the Zephyr Team was ripped apart by the fame and popularity they had only just won. Skateboarding was on the rise, new skateboarding companies were cropping up, and more competitions followed with even larger cash prizes. Everyone wanted a piece of the Zephyr Team, and Jeff Ho and Zephyr Surfboard Productions couldn't compete with the money the team was being offered. The Jeff Ho and Zephyr Surfboard Productions shop closed down soon afterward.

The Zephyr Team continued on together for a while at a place they liked to call the "Dogbowl." They were invited to this large pool on a private estate in North Santa Monica by the father of a boy who was dying of cancer, whose favorite pastime was watching the skaters.

Subsequently, the members of the Zephyr Team moved on, some of them to bigger and better skateboarding opportunities, and some to other activities. This small group of outcasts from Dogtown had changed their lives, and the world, forever.

Dogtown and Z-Boys –The Film

"Dogtown and Z-Boys" is an award winning documentary film that takes the viewer through the history and lives of the legendary Zephyr surf and skateboarding team from past to present times. The film, directed by onetime Z-Boy, Stacey Peralta, and narrated by actor Sean Penn, is full of vintage surf and skate video footage, photos, and interviews with the Zephyr Team, as well as Jeff Ho, Skip Engblom, Craig Stecyk, and others involved in the story of the Dogtown Z-Boys.¹⁰ The documentary film starts with an introduction to the "Dogtown Articles," written by Craig Stecyk, with the now famous quote, *"Two hundred years of American technology has unwittingly created a massive cement playground of unlimited potential. But it was the minds of 11-year olds that could see that potential."* "Dogtown and Z-Boys" walks the viewer through the history of Dogtown, talking about the surfers in the area, explaining the beginnings of the Jeff Ho and Zephyr Surfboard Productions surf shop in Dogtown from where the Zephyr Team would transition its aggressive surfing style to skateboarding, heralding a change previously unseen in the area's history.

¹⁰ <http://skateboard.about.com/od/videosreviews/fr/DogtownZBoysV.htm>

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Prominent Z-Boys

*Stacey Peralta*¹¹

Stacey Peralta, one of the Z-boys, later became a film director, professional skateboarder, team surfer and entrepreneur. At age 16, Peralta began competing with the Zephyr Team. The Del Mar Nationals was his first competition. His second sponsor was "Gordon and Smith." Following the Del Mar Nationals, Peralta worked to master the conventional maneuvers required of competitive freestyle skating, and within eight months of his first competition he became the number-three skateboard freestyler at the World Skateboard Championships. He even showcased his talent in the popular television show, *Charlie's Angels*.

At the age of 19, Peralta became the highest-ranked professional skateboarder in the world. Soon after, he joined with manufacturer, George Powell, to form the Powell-Peralta skate gear company. With the financial backing of Powell-Peralta, he formed the seminal, "Bones Brigade," a skate team comprised of some of the best skaters of the time, many of whom revolutionized modern skateboarding.

He also began directing and producing the first skating demo videos for skaters such as Tony Hawk. Peralta is also credited in the 1985 movie *Real Genius*.

In 1992, Peralta left Powell-Peralta to direct and produce for television full-time. His continued love of the sport was manifested in the film, *Dogtown and Z-Boys*, and *Riding Giants*, a 2004 documentary of the history of modern big wave surfing and tow-in surfing. Peralta also wrote a screenplay for the dramatic retelling of the Dogtown days in, *Lords of Dogtown* (2005). Peralta adapted his experience as an entrepreneur and filmmaker for the video game, *Tony Hawk's Underground*.

*Tony Alva*¹²

Tony Alva, also one of the original Z-Boys, and is now considered to be one of the most influential skateboarders of all time. The level of aggression with which Alva skated was in stark contrast to the traditional style of the era which was still based on tricks formulated in the 1960s. Alva and the other Z-Boys were among the first to bring "pool riding" into the mainstream. In the early days, it was noted that Alva hit the edge of the pool so hard that he actually took off and became air-borne. Hence, Alva is responsible for the first recorded *aerial*, a *frontside air*, although Alva himself

¹¹ http://en.wikipedia.org/wiki/Stacy_Peralta

¹² http://en.wikipedia.org/wiki/Tony_Alva

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claimed that George Orton was the first to perform aerials.¹³

In 1977, at age nineteen, Alva shunned the major skate companies to form his own skateboard company, Alva Skates. His was the first skateboard company managed and owned by a skater and was one of the first to use layered maple plywood for the skate decks. The same year he was voted 'skateboarder of the year' in by the reader's poll in *Skateboarder Magazine* and he set the *Guinness World Record* for barrel jumping. Alva is featured in the documentary, *Dogtown and Z-Boys*, and fictionalized into the 2005 feature film, *Lords of Dogtown*. He also starred in *Skateboard the Movie*, in 1978.¹⁴

*Jay Adams*¹⁵

Jay Adams, an original Zephyr Team member, is also one of the most influential skateboarders of his time. He has been called "the world's greatest natural skater," according to fellow Zephyr Team member Stacy Peralta. Craig Stecyk dubbed Adams, "the original 'seed.'" Adams is featured prominently in the award winning documentary, *Dogtown and Z-Boys*, and in the major motion picture drama, *The Lords of Dogtown*.

End of and Era

As the members of the Z-Boys Team achieved notoriety, it became difficult to hold the team together. Big money was thrown at the teenagers and team members started splitting off to other companies. Allen Sarlo and Nathan Pratt became top ranked surfers. Tony Alva, Jay Adams and Bob Biniak left to skate for Logan Earth Ski. Stacy Peralta and Paul Constantineau joined G&S. Wentzle Ruml went to Rector; Jim Muir started Dogtown Skates; and Peggy Oki went to college at the University of California, Santa Barbara. Jeff Ho and Skip Engblom ended their partnership in early 1976 when Engblom moved to Hawaii, and by the end of 1976 the Zephyr surf shop had closed. Nathan Pratt took over the Zephyr space and opened his own surf/skate company, Horizons West, in 1977. Chris Cahill went to work shaping kneeboards for Horizons West, and Allen Sarlo went on the pro surf tour.¹⁶

The aerial and sliding skate maneuvers that the Z-Boys invented were the basis for the aerial

¹³ *Skateboarder magazine*, July, 1978

¹⁴ Glen E. Friedman and C.R Stecyk III., *Dog Town - The Legend of The Z-Boys* (New York City: Burning Flags Press, 2000). Glen E. Friedman, *Fuck You Heroes (Photographs 1976-1991)* (New York City: Burning Flags Press, 1994). Michael Brooke, "Appendix C: Skateboard Competitions (1963-1993)," in *The Concrete Wave; the History of Skateboarding* (Toronto: Warwick Publishing, 1999).

¹⁵ http://en.wikipedia.org/wiki/Jay_Adams

¹⁶ <http://en.wikipedia.org/wiki/Z-Boys>

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skateboarding and surfing still popular today. These young teenagers from Dogtown in the Santa Monica/Venice neighborhood who just wanted to surf and skate had started a revolution. Considered the most influential skateboard team in history, the influence of the Z-Boys movement continues to this day as an expression of performance, innovation and style. The life and times of the Z-Boys have been documented numerous movies, books and magazine articles.¹⁷

The Z-Boys success gave a new, positive, identity to the neighborhood from which it originated, as the unknown street kids from Dogtown became vehicles of international cultural change. According to the current store owner, Randy Wright, visitors from around the world come to see the place where the Z-Boys originated, which is closely tied to the area's cultural identity, characterized by a rough, aggressive attitude and an urban aesthetic.¹⁸

2001 MAIN STREET-THE SUBJECT PROPERTY

Located on the southeast corner of Main and Bay streets in the Ocean Park neighborhood of Santa Monica, the subject property is one-story masonry building currently used for commercial purposes. It is bordered on the east by a single family residence and on the south by a commercial building. The subject property is situated within the boundaries of the Main Street District; however, it has not been identified as a potential contributor to the Main Street District in any previous surveys. The Main Street District was first identified and recorded as part of the 1985-1986 Santa Monica Historical Resources Inventory. Contributing buildings in the district were given a National Register of Historic places status code of 5D at the time. The district was surveyed again after the Northridge earthquake of 1994.

The location of the subject property is covered by Sanborn maps from 1918 and 1950. The 1918 map shows that the site of the subject property was vacant and the surrounding area was primarily a residential neighborhood of modest single-family homes. Building Permits indicate the first section of the commercial building on the subject property was built in 1922 for owner, E.C Japs, by J.L. Schrurs and Co., architect and contractor, at an estimated cost of \$2,000. According to the 1922 building permit, the size of the building erected at the time was 16 feet by 16 feet, and the building was 14 feet in height. It had a concrete foundation. The walls were constructed with concrete columns and filled in with brick tile. The walls were covered on the exterior with stucco. The property was constructed in two phases in 1922 as an auto repair shop and gas station with stores facing Main Street. The property appears to have been altered many times since then.¹⁹ The 1950 Sanborn map shows that the site of the subject property was occupied by a row of commercial

¹⁷ Ibid.

¹⁸ Interview with Randy Wright, current owner.

¹⁹ Chattel Architecture, Historic Resource Assessment, 2001-2011 Main Street, December, 2006.

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establishments including a restaurant on the corner of Bay and Main, and three stores. There was a storage building behind the stores. A machine shop was located on the adjacent lot to the east that manufactured artificial limbs. The map shows that the commercial corridor was established along Main Street by that time.

Building permits for 2001 Main Street include a roof installation in 1944, construction of a restaurant storeroom in 1946, the addition of a bathroom for a factory in 1953, a window replacement for a commercial building in 1953, and seismic retrofit improvements in 1993. Building permits for 2003 Main Street include a check cashing booth for a restaurant in 1947, structural repairs and remodeling of the storefronts in 1956, installation of a partition for a retail surf shop, Select Surf Shop, in 1968, and installation of two walls for a surf shop, Jeff Ho Surfboards, in 1972.²⁰ The 1956 remodel of the storefronts was designed by noted designer, Ralph Vaughn (1907-2001), an important African American architect who is best known for his role in designing Lincoln Place (1949-1951) and Chase Knolls Apartments (1949).²¹

In 1972, the subject property was remodeled by owners, Lew G Herrmann and Allan Jeffrey Ho, and store Co-Founder, Skip Englblom, for use as a retail surfboards and accessories establishment. The cost of the improvements was \$150, for the construction of an interior partition wall. The Z-Boys skateboarding team was started by the members of the Zephyr surf team, which was headquartered in the surf shop at 2001 Main. The subsequent Horizons West Surf shop was owned by Nathan Pratt, one of the Z-Boys. There has been a surf shop at 2001 Main since that time until the present (34 years). A major seismic retrofit of the un-reinforced masonry building was completed in 1993 for a cost of \$40,000.²² About 1994, the mural on the front of the building, which was associated with the Zephyr surf shop, was painted over.²³ For the past 15 years the surf shop has been owned by Randy Wright. The shop has served the needs of three generations of ocean enthusiasts.

Architecture of Subject Property

The subject property consists of a long rectangular block which contains two adjacent stores. The block is covered by a hipped roof sheathed in rolled composition asphalt. The exterior elevations are covered in stucco. The entrances to the two stores are flanked by large plate glass display windows. The smaller store at the corner of Bay and Main was formerly occupied by the skateboard shop. The larger store adjacent on the east was formerly occupied by Jeff Ho's surfboard shaping room and surfboard shop. The building is a modest, undistinguished commercial structure. There is an

²⁰ PIC Environmental Services report, 2005, on file, City of Santa Monica Planning Department.

²¹ Chattel Architecture, Historic Resource Assessment, 2001-2011 Main Street, December 2006, page 6.

²² City of Santa Monica Building Department Building Permits, 1922, 1972, 1993.

²³ Interview with Randy Wright, current owner.

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attached one-story industrial building located behind the commercial block to the east. It was built in sections and has an L-shaped plan, forming a C shaped footprint with the commercial block. A parking lot is situated behind the commercial block, north of the industrial wing.

Person(s) of Historical Importance

Jeff Ho

Known for his distinctive designs and innovative style, Jeff Ho has been a seminal force in the surf and skateboarding worlds for more than three decades. After creating his first skateboard at age 8, he went on to craft his first surfboard at age 14. He perfected his design with a board he made two years later. His passion for surfing and desire to find a board that performed to his standards led to a new obsession - designing and building custom surfboards.

He began building surfboards in his garage, re-making old boards he found on the beach. But Ho had his own theories about how a surfboard should look and perform, and his ideas were far from main stream. In 1966, he found a new home at Robert's Surfboards in Playa Del Rey, where owner and local legend, Bob Milner, took Ho under his wing. Using Milner's tools, Ho learned how to build high performance boards from start to finish. The second board he built in Milner's shop was unlike any board before it: a swallowtail board. This innovative split-tail design would become a hallmark of his creative work. With new ideas and inspiration, Ho began designing and building shorter, lighter surfboards in various "underground" surfboard factories all over Los Angeles.

Ho was also one of the first in a long line of surfers to ride the waves at the Venice Breakwater and the now infamous P.-O.-P. Where Ho pioneered, others followed, as they became familiar with Ho's surfing and handiwork. He formed the original Zephyr Surf and Skate Team, known as the Z-Boys, which evolved into an award-winning competitive team that spawned an array of young talent. The team eventually grew to more than 30 members, 12 of whom (including Ho) were featured in the critically-acclaimed documentary, *Dogtown and Z-Boys*.

Ho began selling his custom-made boards from his truck at the beach and at several local surf shops, including one on the corner of Main and Bay Streets then known as Select Surf Shop. As his boards began to sell more rapidly, he decided to purchase the shop himself, and in 1972, Jeff Ho Surfboards and Zephyr Productions opened its doors. He made the surfboards in the building at 2003 Main Street. According to a 1972 building permit and an interview with the current owner, Ho constructed an interior wall to divide the store area in the northern end of the store from his surfboard studio in the southern end of the building. Further, he constructed an interior partition wall to divide the surfboard shaping area from the surfboard studio. The skate shop was located at 2001 Main Street.

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With the invention of urethane wheels, the art form of skateboarding began to take shape, and Ho was once again on the cutting edge of design and innovation. He created the original Zephyr skateboard, which would become a standard in the skateboarding world and would be imitated time and again.

Today, Jeff Ho's legacy lives on. He continues to surf, design and build surfboards and skateboards, and still chooses to do most of his artwork by hand. His unique designs are known around the world and his boards are considered collector's items.

Ho splits his time between his homes in Los Angeles and Hawaii, and is currently the Surf Editor of *Juice Magazine*, a popular publication that covers surfing, skating, and music. He has continued to surf, shape and build boards throughout his life, making the Zephyr brand one of the most legendary names in skateboarding and surfing.²⁴

Craig Stecyk

Craig Stecyk III was born in the early 1950s in southern California. He is considered one of the region's most ardent pop-culture historians. Stecyk, also known by pen names, John Smythe and Carlos Izan, started to gain notoriety for his artwork on surfboards in the early 1970s, particularly when he became involved with the Jeff Ho Surfboards and Zephyr Productions shop in Santa Monica, California. He also created the infamous "Pig and Crossbones" graffiti that, along with the Dogtown cross, became an icon of skateboarding "attitude."

In the 1970s, Stecyk was also a contributing photographer and writer for *Surfer* magazine. As surfing gave birth to skateboarding, Stecyk became one of its earliest practitioners and proponents. When *Surfer* magazine re-launched *Skateboarder* magazine (they had published four issues in the mid-1960s), Stecyk became one of its most important photojournalists. The stories he wrote about the notorious Z-Boys from DogTown were, for the most part, his creation. His stories inspired an entire generation, and Stecyk is often credited as the "Godfather" of the sport and art of skateboarding as it is known today.

Stecyk is an internationally known contemporary artist working in sculpture, painting, surfboards and hot-rod cars, which are sought after collector's items. He is one of the founders of *Juxtapoz* art magazine, and has written for many different books. His life was portrayed in the 2001 award-winning documentary, *Dogtown and Z-Boys*, as well as the Hollywood-style feature film *Lords of*

²⁴ <http://juicemagazine.com/dogtownchron-JEFFHO.html/>, <http://juicemagazine.com/ZEPHYR.html>

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Dogtown in 2005.²⁵

Craig Stecyk's photographs are an extension of his interest as an artist and as an archivist of the material nature of the history of beach, surf and skate culture. His documentation of the transitions of the Ocean Park community during the seventies are from the view of a surfer/artist who was directly affected by the gentrification and elimination of a community with which he was geographically and historically linked. Stecyk's writings on the cultural evolution of surfing and the Dogtown era have also defined him as an unlikely historian on the subject. He describes himself within that role as, "a thinking man amidst a non-thinking industry."²⁶

John Baldessari

Baldessari is a prominent, influential Los Angeles artist who has won international recognition for his work in the visual arts. Born in 1931, he attended San Diego State University and did post-graduate work at Otis Art Institute, Chouinard Art Institute, and University of California, Berkeley. He taught at the California Institute of the Arts in Valencia until 1990 and is currently a Professor of Art at the University of California, Los Angeles. His art has been featured in more than 120 solo exhibitions in the United States and Europe, and in over 300 group exhibitions. His projects include artist books, videos, films, billboards and public art. His awards include the Americans for the Arts Lifetime Achievement Award, the Rolex Mentor and Protégé Arts Initiative, the Governors Award for Lifetime Achievement in the Visual Arts in California, the Oscar Kokoschka Prize from Austria, and the Spectrum-International Award for Photography from the Foundation of Lower Saxony, Germany. He has received honorary degrees from the National University of Ireland, San Diego State University, and the Otis Art Institute, and Parsons School of Design. Recent projects include; solo shows in New York, Europe, and Los Angeles, books, films, a commissioned project at the Deutsche Guggenheim, Berlin (2004), and retrospectives at the Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria (2005), the Kunsthaus, Graz, Austria (2005), and the Musée d'art Contemporain de Nimes, France (2005). Upcoming work includes a curatorial project at the Smithsonian Hirschhorn Museum and Sculpture Garden in Washington, D.C., as well as two shows in Bonn, Germany, at the Kunst Museum and the Kunstverein.²⁷ Since 1975, his studio has been at 2001 ½ Main Street within the subject property in the building behind the surf shop. He currently lives and works in Santa Monica.²⁸ It is not known if 2001 ½ Main Street is his primary studio or is a supplemental space. He has used the surrounding area of Bay and Main in a number of important

²⁵ http://en.wikipedia.org/wiki/C._R._Stecyk,_III

²⁶ <http://www.cmp.ucr.edu/exhibitions/ocean-view/stecyk/>

²⁷ <http://www.baldessari.org/>

²⁸ Ibid.

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artworks.²⁹

William Wegman

William Wegman is an artist who photographed and shot videos of dogs in humorous situations. He also used the studio at 2001 ½ Main Street, behind the surf shop within the subject property, and was the tenant there before John Baldassari. William Wegman was born December 2, 1943, in Holyoke, Massachusetts. He received a Bachelor of Fine Arts (B.F.A.) in painting from the Massachusetts College of Art in Boston in 1965, and a Master of Fine Arts from the University of Illinois, Champagne-Urbana, in 1967. From 1968 to 1970 he taught at the University of Wisconsin in Wasau, Waukesha, and in Madison. In the fall of 1970 he moved to Southern California to begin a one-year teaching position at California State College, Long Beach. During this period, Wegman's interest in areas beyond painting began to develop, ultimately leading him to photography and video. It was in Long Beach that he acquired his dog, Man Ray, with whom he began a long and fruitful collaboration. Man Ray, known in the art world and beyond for his endearing deadpan presence, became a central figure in Wegman's photographs and videotapes. In 1972, Wegman and Man Ray moved to New York and continued a collaboration that lasted for twelve years.

Wegman has created film and video works for Saturday Night Live and Nickelodeon, and his video segments for Sesame Street have appeared regularly since 1989. His videos include "Alphabet Soup," "Fay's Twelve Days of Christmas," and "Mother Goose." In 1989, Wegman's film "The Hardly Boys," starring his favorite actors, Fay, Battina, Crooky and Chundo, was screened at the Sundance Film Festival. After a twenty-year hiatus, Wegman returned to the video format, producing two new reels of video works. Wegman's photographs, videotapes, paintings and drawings have been exhibited in museums and galleries internationally. He lives in New York and in Maine, where he continues to make videos, to take photographs and to make drawings and paintings.³⁰

STATEMENT OF OTHER SIGNIFICANCE

Is the property representative of a style in the City that is no longer prevalent?

The subject property is a common, undistinguished concrete and masonry commercial building. The exterior of the building is covered with stucco. It is typical of the modest commercial buildings constructed in Santa Monica during the 1920s and has undergone numerous alterations. It is not representative of a style in the City that is no longer prevalent.

²⁹ Chattel Architecture, Historic Resource Assessment of 2001-2011 Main Street, December 2006.

³⁰ <http://www.wegmanworld.com/pressinfo.html>

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Does the property contribute to a potential historic district?

The subject property has not been previously identified in the City's Historic Resources Inventory (2003) or in any other surveys as a contributor to a historic district. However, the property is situated within the boundaries of the Main Street District.

CONCLUSION

In summary, based on current research and the above assessment, the property at 2001-2003 Main Street which formerly housed the Jeff Ho Surfboards and Zephyr Productions shop appears to meet four of the City of Santa Monica's Landmark Criteria and may be eligible as a City landmark. The property was evaluated according to statutory criteria as follows:

Landmark Criteria:

9.36.100(a)(1) It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political or architectural history of the City.

In the 1970s, the area where the subject property is located was a poor and blighted urban area. Teenage youths, some from broken homes, were trying to find a way to prove themselves. In 1972, the subject property was taken over by the Jeff Ho Surfboards and Zephyr Productions shop. Ho, along with Craig Stecyk and Skip Engblom, started a business selling their own surfboards decorated with urban images inspired by the gritty neighborhood surroundings, the local graffiti, and the famous car models of the time. The shop also became a popular spot for street kids to gather and tapped the talent of these youths by forming them into a surfing and skateboarding team. This started a revolution in the sport, based upon an aggressive, urban attitude that formed an integral part of their skateboarding and surfing style. They used local urban structures like sidewalks, pools, streets, beach parking lots, and school yards to express their new found freedom. In pool riding, the Z-Boys found a new urban expression for skateboarding. They often broke the law by going into dry pools in private backyards and then running off when they heard police sirens. This subversive behavior was like a socio-political statement representative of their new-found freedom, power and identity. In resurrecting and revolutionizing the almost dead sport of skateboarding, these teenagers from Dogtown inspired the young people of their own time and those that followed to strive for identity and achievement in the face of adversity.

An article in the *Journal of American Folklore* (2004) mentions the documentary film, *Dogtown and Z Boys*, which focuses on a self-defined subculture. This subculture claims an ardently oppositional identity, which positions itself against the values of mainstream middle-class life. "Dogtown" describes the depressed, lower-middle class of the south Santa Monica neighborhood that witnessed

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the birth of contemporary skateboarding during the 1970s.³¹ Today, people remember Dogtown, and in particular, the subject property, as the home of the famous Z-Boys. They feel the shop is an important part of Santa Monica's local culture.³² The documentary, *Dogtown and Z-Boys*, and the film, *Lords of Dogtown*, as well as articles and websites dedicated to the Z-Boys and the Zephyr shop have recorded the importance of the place and the influence of those associated with it on surfing and skateboarding. The present commercial building is thus representative of the Z-Boys and the movement they initiated.

Therefore, subject property exemplifies, symbolizes and manifests the cultural, social, and economic history of the City, and thus appears to satisfy this criterion.

9.36.100(a)(2) It has aesthetic or artistic interest or value, or other noteworthy interest or value.

Although the buildings on the subject property do not possess artistic interest or value for their architectural qualities, the subject property appears to have noteworthy interest or value in the sense that it harbored the revolution of an art form which found its expression in the design and graphic arts associated with the surfboards and skateboards of the 1970s era which became an important, recognizable part of southern Californian culture. The subject property is associated with the artistic activities of Jeff Ho and Craig Stecyk, and Stacy Peralta. In addition, the property is associated with the members of the Z-Boys Team who played a key role in revolutionizing the style of a sport and went on to become top-ranked surfers, champion skateboarders, and entrepreneurs in their own right. Thus, the property appears to have sufficient noteworthy interest and value necessary for designation under this criterion for its association with important artists and noteworthy surfers and skateboarders, the Z-Boys.

9.36.100(a)(3) It is identified with historic personages or with important events in local, state or national history.

Research has revealed that the subject property is associated with personages important in local, state and national history of the sport of surfing and skateboarding. Historic personages associated with the property include Jeff Ho, Craig Stecyk, Skip Engblom, the founders of the Z-Boys team, and prominent team members Tony Alva, and Stacy Peralta. Other members of the Z-Boys Team also went onto achieve notoriety: Jay Adams, Allen Sarlo, Nathan Pratt, Bob Biniak, Paul Constantineau, Wentzle Ruml, Jim Muir, Peggy Oki, Shogo Kubo, and Chris Cahill.

Therefore, the subject property does appear eligible for local landmark designation under this

³¹ http://muse.jhu.edu/login?uri=/journals/journal_of_american_folklore/v117/117.464roth.html

³² <http://www.smdp.com/article/articles/2798/1/Has-Dogtown-had-its-day%3F>

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criterion for its association with personages important in the history of surfing and skateboarding.

9.36.100(a)(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 valuable to such a study.

The subject property does not possess sufficient architectural merit to warrant designation as a contributor to the Main Street District or as an individual landmark. It is a common, undistinguished concrete and masonry building which does not satisfy this criterion.

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

The subject property is not a significant or representative example of the work or product of a notable builder, designer or architect and does not satisfy this criterion. The building was designed and built by a local architect and contractor, J. L. Schrurs, but is not a significant or representative example of his work and has lost integrity to numerous later alterations. The storefronts were remodeled in 1956 by notable African American architect, Ralph Vaughn, but the storefronts are not significant or a representative example of his work.

9.36.100(a)(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.

The subject property has attained recognition in the recent past as a unique location in Santa Monica by virtue of its association with the Jeff Ho Surfboards and Zephyr Productions shop and the Z-Boys. The subject property has also become an established and familiar visual feature of Main Street in the Ocean Park neighborhood (Dogtown) and is well documented in the film, *Dogtown and Z-Boys*. The subject property has been in use as a surf shop from 1972 until the present time and is associated with the cultural identity of Ocean Park that is defined by the local culture of skateboarding and surfing. The Horizons West surf shop which occupied the building after the Zephyr shop closed was owned by Nathan Pratt, one of the Z-Boys. About 1994, the mural on the front of the building which was associated with the Zephyr surf shop was painted over.³³ For the past 15 years the surf shop has been owned by Randy Wright. The shop has served the needs of three generations of ocean enthusiasts. As a result of movies, books and articles by photographer, Craig Stecyk, who defined the skateboarding movement, the site has become an international destination for skateboarding fans. Tourists still visit the subject property and frequent the places where the Z-Boys practiced their sport. Neighborhood residents also consider themselves a part of

³³ Interview with Randy Wright, current owner.

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the history associated with the subject property. Therefore, the property satisfies this criterion as a unique location and as an established and familiar visual feature of a neighborhood and community in the City.

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