State of California • Natural Resources Agency
Gavin Newsom, *Governo*

DEPARTMENT OF PARKS AND RECREATION
OFFICE OF HISTORIC PRESERVATION
Armando Quintero, *Direct*

Julianne Polanco, State Historic Preservation Officer
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May 29, 2024

Los Angeles County Board of Supervisors
Kenneth Hahn Hall of Administration
500 West Temple Street, Room 383
Los Angeles, CA 90012

RE: National Register of Historic Places Nomination for Santa Monica Civic Auditorium

Dear Board of Supervisors:

Pursuant to Federal Regulations 36 CFR Part 60.6(c) I am notifying you that the State Historical Resources Commission (SHRC) at its next meeting intends to consider and take action on the nomination of the above-named property to the National Register of Historic Places (National Register). Details of that meeting are on the enclosed notice. The National Register is the federal government's official list of historic buildings and other cultural resources worthy of preservation. Listing in the National Register provides recognition and assists in preserving California's cultural heritage. If the item is removed from the scheduled agenda, you will be notified by mail.

Local government comments regarding the National Register eligibility of this property are welcomed. Letters should be sent to California State Parks, Attn: Office of Historic Preservation, Julianne Polanco, State Historic Preservation Officer, 1725 23rd Street, Suite 100, Sacramento, California, 95816. So that the SHRC will have adequate time to consider them, it is requested, but not required, that written comments be received by the Office of Historic Preservation fifteen (15) days before the SHRC meeting. Interested parties are encouraged to attend the SHRC meeting and present oral testimony.

As of January 1, 1993, all National Register properties are automatically included in the California Register of Historical Resources (California Register) and afforded consideration in accordance with state and local environmental review procedures.

The federal requirements covering the National Register program are to be found in the National Preservation Act of 1966, as amended, and in Federal Regulations 36 CFR Part 60. State law regarding the California Register is in the Public Resources Code, Section 5024. Should you have questions regarding this nomination, or would like a copy of the nomination, please contact the Registration Unit at (916) 445-7004. **Note that staff revises nominations throughout the nomination process**.

Sincerely,

Julianne Polanco
State Historic Preservation Officer

Enclosure: Meeting Notice

State of California • Natural Resources Agency

DEPARTMENT OF PARKS AND RECREATION
OFFICE OF HISTORIC PRESERVATION
STATE HISTORICAL RESOURCES COMMISSION
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COMMISSION MEMBER
Bryan Brandes, Ch
Janet Hans
Lee Adams
Bryan K. Brand
Alan He
Luis Hoy
René Vellanoweth, Pl

MEETING NOTICE

Pursuant to Government Code Section 11133, board members/commissioners of a state body may participate in public meetings remotely. The public may observe, provide public comment during the public comment periods, and otherwise observe remotely in accordance with Bagley-Keene Open Meeting Act.

FOR: State Historical Resources Commission Quarterly Meeting

DATE: Friday, August 2, 2024

TIME: 9:00 A.M.

PLACE: California Natural Resources Agency
Auditorium
715 P St
Sacramento, CA 95814

The Commission Meeting will also occur through teleconference, available via Zoom through CAL*SPAN. Dial-in access will also be available.

Information on how to log in or phone in to this meeting, including web address and passcodes, will be posted no later than July 19, 2024, at http://ohp.parks.ca.gov.

If you need special accommodations pursuant to the Americans with Disabilities Act, please call Executive Secretary, Monica Newman, at (916) 445-7000. Questions regarding the meeting should be directed to the Registration Unit at (916) 445-7000. In accordance with the *Bagley-Keene Open Meeting Act* an agenda for this meeting will be published on the Office of Historic Preservation website no later than July 19, 2024.

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Santa Monica Civic Auditorium DRAFT
Other names/site number: N/A
Name of related multiple property listing: N/A

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

2. Location

Street & number: 1855 Main Street
City or town: Santa Monica State: California CA County: Los Angeles 037
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

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

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

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

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

_____

Signature of the Keeper — Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	☐
Public – Local	X
Public – State	☐
Public – Federal	☐

Category of Property

(Check only **one** box.)

Building(s)	X
District	☐
Site	☐
Structure	☐
Object	☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions

(Enter categories from instructions.)

Recreation and Culture: theater, auditorium, music facility, sports facility

Current Functions

(Enter categories from instructions.)

VACANT/not in use

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT: International Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property:
foundation: concrete, walls: concrete, glass, roof: composition

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

Summary Paragraph

The Santa Monica Civic Auditorium was built in the Mid-Century Modern phase of the International Style. It was completed in 1958 as the third part of Santa Monica's Civic Center, aligned on Main Street adjacent to City Hall (1939) and the Los Angeles County Courthouse (1951). Designed by master architect Welton Becket, an innovative modernist active in Los Angeles, this is a unique building in the City of Santa Monica and the only major work by this acclaimed architect in the city. The main façade faces northwest, with an imposing visual presence on the street. The T-shaped structure consists of a massive central auditorium with a gentle convex curving façade and two one-story rectilinear side wings on the southwest and northeast sides set back from the main volume. It consists of cast-in-place concrete and glass walls. The major architectural features of the façade are a geometric openwork brise-soleil curtain wall, an extended open canopy over the clear glass ground floor entrance, with six slender tapered pylons at the canopy edge rising 69-feet upwards. The side elevations are concave with angled parapets. The rear has a loading dock facing Pico Boulevard. The building is also significant for engineering innovations: a hydraulic floor that moves from flat to sloped, and state-of-the-art acoustical engineering including custom paneling in the auditorium interior. There have been some alterations to setting of this building, but the Civic Auditorium itself retains a very high degree of original architectural integrity both on the exterior and in the interior.

Narrative Description

The Mid-Century Modern International Style Santa Monica Civic Auditorium is located at the southeast end of Santa Monica's Civic Center on an irregularly shaped, approximately four-acre lot at the corner of Main Street and Pico Boulevard. Its period of significance is 1958-1968, from the year construction was completed until the Civic Auditorium succeeded in bringing Santa Monica the notoriety city planners had hoped for. The Civic Auditorium's massive façade faces City Hall to the northwest and is aligned with the center line of Main Street. The view when approaching the Auditorium from the northwest along Main Street is a straight-ahead presentation of the structure and its signature primary façade, giving it a monumental presence within the Civic Center. This view of the historic façade from the public right-of-way is a character defining feature. The Santa Monica Civic Auditorium is a cast-in-place concrete building of approximately 70,000 square feet. The exterior concrete surfaces are painted white. The main floor, including the auditorium, lobby, community room, and offices, contains approximately 50,000 square feet. The Civic Auditorium is 80' tall to the top of the fly tower.

The structure features a massive central auditorium volume. Constructed of smooth-finished reinforced concrete, the auditorium volume is subtly embellished with vertical scoring at 2-foot intervals along its side elevations with scoring at 8-foot intervals at the rear. The concrete fly tower that rises from the auditorium roof near the rear of the structure has a flat finish. The auditorium volume as a whole has a parabolic shape that is most apparent when viewed from the side elevations which are convex with parapets that taper down to a point about midway along their length. The auditorium volume is capped by an arched, built-up bituminous roof. Simple, subordinate, auxiliary wings extend asymmetrically from each of the side elevations. The larger wing (East Wing) extending from the northeast elevation houses a community room and kitchen, and a much smaller wing closer to Main Street (West Wing) extending from the southwest elevation was built for management offices. They are single story, rectangular structures. The West Wing has a flat composition roof; the East Wing has a forward-facing, gently peaked composition roof.

The primary elevation (northwest) is dominated by six 69-foot-tall parabolic pylons spaced 28 feet apart. The tip of each pylon is fitted with six small lights lined up in two opposing rows of three. Originally, these pylons rested in a shallow concrete reflecting pool, which was removed shortly after completion and before 1961, and filled in with concrete, level with the adjacent pavement. The exact date of the removal is unknown. A metal safety railing along the edge of the pool was removed when the pool was filled in. Evidence of where the railing was cut away remains embedded in the concrete today. The pylons rise from a support structure with organic Mid-Century Modern geometries from which a cantilevered canopy appears to hang. The canopy roof, which has a subtle peak over the center of the front walkway, makes contact with the building volume only in the center third of the façade, creating gaps between it and the façade on either end that allow sunlight to reach lush in-ground planters. The pylons, canopy, primary façade, and interior lobby spaces all follow the same gentle convex curve. The canopy extends beyond the main façade several feet to the northeast, which together with an extension of its

supportive structure, forms a welcoming pedestrian entryway from a driveway drop-off zone along the side. The cladding on the underside of the canopy, originally flat, painted plaster is non-original, white-painted sheet metal, and the original round recessed lights have been replaced with larger square lights. The façade of the main volume is dominated by a full-width-and-height glazed curtain wall comprised of gravel textured translucent glass panels in rectangular aluminum frames, which switches to an open clear glass window system across the ground floor beneath the canopy. A small number of the textured glass panes have been replaced with similar glass that does not match exactly. The curtain wall is screened by a concrete brise-soleil that terminates at the canopy and is comprised of staggered rectangular shapes that reflect a Mid-Century Modern aesthetic. The rectangular shapes are artistically finessed to be wider in the center and narrower near the edges of the façade, creating an optical illusion that emphasizes its convex curve and monumental scale. Two sets of glazed, metal double doors set into the exposed window system on the ground floor serve as front entries. An enlarged concession stand replaced an original box office between the entry doors during the 1990s. The original box office was flush with the front façade and included six clerk's windows. On the lobby side of the original box office were two recessed telephone booths and an employee entrance to the box office. The remodeled and enlarged concession stand is finished with square ceramic tiles.

The southwest elevation of the Civic Auditorium features a ground level clear glass window system ten feet in height continuous with the primary elevation, punctuated by two glazed metal entry doors that match those on the front of the building. Above the glass system is a scored concrete upper volume that is entirely solid above the first floor. Originally, the words "Civic Auditorium" appeared on the concrete wall above the side entry doors, but the lettering is no longer extant. Set back from the front of the structure facing a large patio, the small single-story West Wing protrudes from this elevation. The glass façade resumes along the front of this wing, which also features a glazed entry door. The original floor-to-ceiling windows on this volume have been altered to create a ticket office facing northwest with a solid wall on the lower half. The southwest elevation of the office wing features a row of seven metal-framed windows with original metal louvers on the outside to protect the interior from the heat of the afternoon sun. Two more of these windows appear on the southeast elevation. Some of these windows have been altered by the addition of air-conditioning units, which necessitated the removal of some of the louvers. Southeast of the West Wing along the southwest elevation of the auditorium is an emergency exit and a service entrance to the stage fronted by a shallow loading dock. The original loading doors are extant and three new doors have been added between them.

The northeast elevation of the Civic Auditorium consists of two sets of doors punctuating a clear glass window system continuous with the primary façade. Above the glass system is an uninterrupted, scored concrete upper volume. Originally, the words "Civic Auditorium" appeared on the concrete above the entry doors on this side as well. The lettering is no longer extant. Set back from the front of the structure facing a large patio, the single-story East Wing protrudes from this elevation. It is linked to the auditorium by an enclosed vestibule. This wing, which is larger than the West Wing, houses a community room, professional kitchen, and public restrooms. The clear glass window system resumes along most of the front (northwest façade) of this wing, punctuated by five glazed, single entry doors. The doors are shaded by a full width,

rectangular canopy. The canopy is attached to the auditorium volume on the southwest end and supported by two narrow posts at the southeast end. A solid section of wall on this elevation is punctuated by a pair of glazed entry doors leading to the vestibule. The northeast elevation of the East Wing features a ribbon of floor-to-ceiling windows. At the southeast end of the elevation a solid wall is punctuated by a pair of glazed entry doors leading to a hallway with access to the kitchen and restroom area at the rear. On the roof of this volume, a metal louvered HVAC enclosure matches original louvers elsewhere on the structure. While these louvers are consistent with other louver treatments on the structure, it is unknown if they are original. The rear, southeast elevation of the East Wing is a solid wall. Just behind the East Wing at the rear of the auditorium volume, there is a single, solid backstage door set into a small alcove.

The rear (southeast) elevation of the auditorium volume is dominated by an industrial, sliding metal door in the center, large enough to usher large set pieces onto the stage. On the upper portion of this elevation, the concrete structure, which is the only flat, rectangular elevation on the auditorium volume, features wider scoring than the sides that align with a row of windows near the roofline at the third story. The metal-framed hopper windows are covered with original metal louvers similar to those on the windows of the West Wing. The louvers at the northeast end of the elevation screen openings in a parapet wall that conceals HVAC. Below the open louvers on this elevation the words “Civic Auditorium” originally appeared but are no longer extant. Non-original storage buildings added in 1967 and 1972, obscure much of the rest of the ground level of the rear elevation, and a large electrical plant that powers an adjacent sports field built in 2015 intrudes on the landscaping.

The interior of the Civic Auditorium is accessed via a large public lobby consisting on three sides of 10-foot-tall windows that reach the floor, punctuated by several original single light glass entry doors previously described. The fourth wall, which leads deeper into the interior of the structure, follows the same convex curve as the façade and serves as a curved rear wall of the auditorium space beyond. Mounted on the center of this wall is a large bronze dedication plaque that reads, “Santa Monica Civic Auditorium provided by and dedicated to the people of Santa Monica, June 15, 1958,” followed by the names of various local dignitaries. Six sets of solid double doors are set in this unpainted wood-paneled wall, providing access to the auditorium from the lobby, as well as restrooms, what was originally a coat check room, and spaces for other staff functions. The doors are fitted with original semi-circular push-plates. The main lobby originally featured two circular snack bars, one at each end, which were removed in the 1990s but are documented in historic photographs and original plan documents. As noted, the original box office unit was enlarged to accommodate a single larger snack bar in the center of the north wall. The plaster ceilings fitted with acoustic tile and round recessed light fixtures in this lobby as well as a second-floor concourse are original to the structure. Six pendant light fixtures with glass globes originally hung over the circular snack bars in the main lobby but are no longer extant. Original open concrete and steel monumental stairs with unpainted hardwood railings and birch slat balusters are at both the southwest and northeast corners of the lobby. The concrete steps are finished with terrazzo treads. Mid-flight landings are supported by T-shaped structures that visually reference the canopy supports on the exterior of the structure. The stairs lead to an upper concourse, or lobby, lit during the day by natural light from the curtain wall and brise-

soleil. The upper lobby also follows the curve of the façade. A curved wood-paneled interior wall in the upper lobby is punctuated by original recessed swinging doors, providing access to the gallery seating of the auditorium and a stairway leading up to projection booths on the third floor. The doors are fitted with semi-circular push-plates and pull-handles composed of spheres and cylinders that appear to be custom designed. An original concession booth once stood against the interior wall of the upper lobby but has been removed, leaving an empty alcove. The original main and upper lobby flooring was replaced in 1997 with a commissioned terrazzo public art piece by Renee Petropoulos, entitled, *Two Hundred Movements and a View*.

At the rear of the auditorium, a gallery includes five sections of fixed seating served by six stepped aisles accessed primarily from the upper lobby. Passageways (vomitoria) from the main floor pass underneath the aisles into the main lobby. The open concrete main floor can tilt using eight massive hydraulic pistons underneath to accommodate additional raked theater seating for concerts or remain flat for exhibitions and other uses. The original hydraulic floor mechanism was still functional in 2013 when the building was mothballed. The floor slope can be adjusted from either the stage level or from the basement. An arched orchestra pit that can hold as many as 94 chairs is adjacent to the stage. It can be lowered below the audience level when needed and was also used as a lift to bring scenery and equipment from the basement storage below the stage. At the time of construction, the venue held a maximum of 2,750 seats. In later years the fixed seating was replaced with new units, increasing the maximum capacity to 3,000. When needed, portable folding chairs were used on the main floor. The chairs have heavy metal frames, thickly padded seats and backs, and were bound together in rows for stability. The chairs are still extant though the vinyl upholstery may not be original.

There are no flat walls facing the stage in the auditorium; a feature of the acoustic engineering. The curved rear wall at the back of the auditorium is clad in custom-made perforated metal acoustical panels that continue along the side walls. The metal panels have endured many coats of paint that may inhibit their acoustic functionality. Each of the symmetrical metal-paneled side walls of the auditorium supports seven original sconce light fixtures. Each fixture consists of a vertical rod with a horizontal, cylindrical slotted metal shade attached to the top and to the bottom of the rod. Like the metal wall panels, these fixtures have been painted many times. Near the stage, the upper portion of the side walls angle in towards the proscenium. A section of painted hardwood louvers immediately adjacent to the stage separates the proscenium from the metal acoustical panels. The unadorned proscenium with clean modernist lines extends across the full 65.5’ of the south end of the auditorium and is 31.5’ high. The painted plaster ceiling and the recessed light fixtures extant in the auditorium today are original. A large catwalk runs above most of the auditorium space and is accessed from backstage via a stairway. Backstage, original rigging and signage remain in place. Men’s dressing rooms are located off stage right, and women’s dressing rooms are on a second floor above them. The room layouts, showers, ceramic tiles (green for men, pink for women), and built-in fixtures are original. The original linoleum floor tiles in the dressing rooms have been replaced. Stage left is used for storage.

On the northeast wall of the auditorium is a large soundproof sliding door leading to a vestibule and a second soundproof sliding door leading to the one-story East Wing community room. The

doors are original to the structure. The community room, used for meetings, banquets, and as a pressroom can also be accessed from the exterior through glass doors previously described. By opening both interior sliding doors, the community room was designed to be incorporated into flat floor events taking place in the main structure. The two exterior walls of the community room are dominated by original glass window systems that can be covered with draperies. Floor and ceiling finishes in the community room are non-original, replaced in the 1990s. Restrooms (remodeled) and a large catering kitchen are located off the south wall via four interior doors. The kitchen retains original ceramic tiles and certain original steel fixtures.

Internal access to the West Wing containing management offices is through a door backstage left. The West Wing features non-original cubicles. Flooring and lighting are non-original, but original ceiling tiles remain extant.

A basement is excavated under the tilting auditorium floor and underneath the stage area. Below the stage is a large storage area with small rooms at either end for maintenance uses, electrical compnents, offices, and staff lockers. The orchestra pit, as noted, can be lowered to be flush with the basement floor, allowing it to also serve as a lift to bring set pieces or portable seating up to the main floor of the stage from the storage area. The orchestra lift is separated from the storage area and the area under the tilting floor by heavy locking doors. Below the tilting floor are gigantic hydraulic pistons that move the floor on an axis that is towards the rear of the auditorium allowing an approximately four-foot height differential overall with minimal change at the rear where an audience would enter the space. The floor sections connecting the lobby to the tilting floor are hinged so as the main floor tilts, a step is not created.

The Santa Monica Civic Auditorium structure and its landscaped and pedestrian circulation areas cover approximately 4 acres. Features include lawn areas, planted beds, curbed sidewalks, and pathways. The centerline of the primary façade of the auditorium is aligned with the centerline of Main Street creating a significant view corridor to the structure from the public right of way. The façade of the Civic Auditorium is visible from the extreme northwestern edge of the Civic Center several blocks away because of its unusual siting relative to the roadway. A sidewalk still wraps around the perimeter of the landscaped area surrounding the structure as depicted in the original drawings, and nearly all of the original pathways remain extant. This perimeter begins on Pico Boulevard just northeast of the structure where a driveway entrance provides access to rear loading areas and a parking lot for service vehicles. The sidewalk continues southwest towards Main Street and turns north along Main Street following the southwestern edge of the parcel. Along Main Street there are three pedestrian paths leading onto the Civic Auditorium site that connect the sidewalk to the southwest side of the building. One leads to the stage door and side loading dock area, one to the West Wing patio, and one leads to the walkway under the front canopy. These pathways appear on the original landscape plans and on aerial photographs taken soon after the Civic Auditorium was built. The Main Street sidewalk continues to a point about 90 feet beyond the auditorium to where a driveway enters the site. Here the sidewalk turns northeastward following the edge of the grassy lawn immediately in front of the auditorium and passing that, turns southeast to pass under the edge of the extended canopy where it meets a driveway and the East Wing patio. The east patio served as an important circulation hub and

gathering place adjacent to parking, drop off and pick up, and the entrances to the community/banquet room and the venue. The sidewalk jogs around the patio and continues southeast, terminating just before the service vehicle access to the loading areas at the rear of the structure, where it began. Along the northeast side of the auditorium, two original pathways lead from the main sidewalk, one to an entry into the back corridor of the East Wing and one to a backstage talent entrance. The talent entrance remains extant as does part of the path that leads to it; the other part of the path is blocked by an electrical plant installed in 2015 to power lights on an adjacent City sports field. Vehicles, as noted, enter the site at Main Street and travel adjacent to the pedestrian route to a passenger drop off area at the grand entrance at the east end of the canopy where it reaches to the curb. After dropping off, cars were parked in a 900+ space lot adjoining the site to the northeast (currently a sports field) or exited onto Pico Boulevard.

A majority of original planted areas surrounding the Civic Auditorium within its pedestrian perimeter remain extant. There are no longer any beds along the rear elevation, in particular the area altered by the intrusion of the 2015 electrical plant, and an area at the rear, adjacent to the talent entrance where a storage addition was installed. Three altered but original square planter boxes are set into the concrete patio in front of the East Wing, remaining from what was a continuous row of planters that has been cut into pieces. A triangular planter area on the edge of the patio that appears in landscape plans and aerials is no longer extant. On the patio in front of the West Wing, two rectangular planters that separated public lobby activity from the administration building are no longer extant. The original landscape palette for the Santa Monica Civic Auditorium was dominated by exotic plants including palms, carob trees, eucalyptus, and giant bird of paradise. Some original trees remain on the site, including two clusters of pygmy date palms at each end of the front canopy, which are listed as character-defining features in the local landmarks designation. Smaller ornamental understory plants have been replaced. Most lawn areas remain extant with the notable exception of the large garden bed at the corner of Main Street and Pico Boulevard which has been replanted with a low-water-use landscape. The main driveway for passenger drop-off and access to the public parking lot that served the auditorium remains in its original location, but the parking lot itself has been replaced with a sports field.

Integrity Analysis

The Santa Monica Civic Auditorium retains a very high degree of physical historic integrity. It has integrity of location because it has not been moved since the time of its construction leaving its historic association with its site intact. It retains a high degree of integrity of design on the exterior because only a few minor alterations have occurred. The most significant of those include the removal of the ornamental pond (almost immediately after construction), the loss of original signage, and the enlargement of the box office. It retains a high degree of integrity of design on the interior because alterations that have occurred have not impacted the organization of space, proportion, scale, composition, openings, or materials that comprise the original design. And special custom features of the design including the perforated metal acoustical panels and the auditorium light fixtures remain extant. The most significant interior alterations include removal of lobby snack bars and alteration to the original box office, loss of pendant light fixtures in the lobby, replacement of the lobby floor, and replacement of seating in the gallery.

The Civic Auditorium retains a moderate degree of integrity of setting. While the overall landscape and site plan remain largely extant, including location of lawns, planting beds, circulation routes, and other hardscape, most of the original decorative plant material has been replaced, and a large adjacent surface parking lot associated with the auditorium is occupied today by a sports field and a childcare center and no longer considered part of the site. The Civic Auditorium retains a high degree of integrity of materials and workmanship because so few alterations were made to the resource, allowing it to retain nearly all of its original features. And finally, the Santa Monica Civic Auditorium retains a high degree of integrity of feeling and association because all of its extant historic features, when taken together, fully express the original Mid-Century Modern design intention of master architect Welton Becket and landscape architect Ruth Patricia Shellhorn as established during its Period of Significance of 1958-1968.

Character-Defining Features

Exterior

- parabolic massing with irregularly shaped parapet
- scored concrete exterior finishes
- curtain wall of textured glass and concrete brise-soleil
- parabolic pylons, canopy support, and canopy (underside materials of canopy altered)
- original glass and aluminum doors and floor to ceiling ground floor window systems on auditorium and East Wing.
- smooth concrete fly tower
- louvered window coverings on West Wing and rear of fly tower (some slats missing West Wing)
- loading dock
- configuration of east and west patios including extant planters and connections between wings and auditorium lobby
- canopy over entryways to East Wing

Interior

- upper and lower lobby volume and configuration with curved north and south walls (shape, height, feeling, rhythm, circulation pattern)
- concrete and steel staircases at either end of lobby with wood handrail and balusters and T-shaped supports
- wood paneling in lobby
- bronze dedication plaque
- swinging doors and hardware leading to auditorium from upper and lower lobbies
- original plaster ceilings with acoustic tile and recessed lighting in lobby
- auditorium volume and configuration including raked fixed seating configuration (excluding non-original seats), vomitoria and angled or curved walls
- proscenium and stage area
- tilting main floor operated by hydraulic pistons and moveable orchestra pit

- original metal acoustical panels, sconce light fixtures, and louvered wood wall sections
- painted plaster ceiling with recessed lighting
- catwalks, backstage rigging, and signage on east wall backstage
- dressing room casework
- backstage oak phone booth with a glazed folding door (telephone removed) installed by Wavell Showcase and Fixture Co., Long Beach California
- pair of soundproof sliding doors providing passage between auditorium and East Wing

Site

- viewshed corridor towards Civic Auditorium façade from Main Street
- original pedestrian pathways and pattern of planting beds between and around them
- loading area adjacent to loading dock
- mature trees extant as they appeared in original landscape plans, including but not limited to pygmy date palms (*Phoenix roebelenii*) called out in local landmark designation
- grassy front setback
- automobile drop-off area adjacent to canopy and east patio

Altered or Removed Features

Exterior

- reflecting pool and railing removed
- underside of canopy finishes and light fixtures replaced
- box office enlarged, altered finishes
- wall signs (x3) removed
- West Wing windows altered by infill or AC units
- selected louvers missing from West Wing windows
- doorways added at loading dock
- storage additions added to rear (southeast) elevation
- selected panes in curtain wall repaired with slightly mismatched textured glass

Interior

- pair of round concession stands removed
- lobby pendant lights removed
- upper and lower lobby floors replaced with terrazzo artwork
- gallery seating replaced
- dressing room flooring replaced
- interior finishes in West Wing entirely replaced except for ceiling panels
- flooring and ceiling finishes in East Wing replaced
- kitchen fixtures replaced

Site

- exotic ornamental plant material replaced
- two rear planting beds in rear east corner replaced by a storage unit and an electrical utility

8. Statement of Significance

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

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

Criteria Considerations
(Mark “x” in all the boxes that apply.)

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

Areas of Significance
(Enter categories from instructions.)
Architecture (Criterion C)
Community Planning and Development (Criterion A)
Performing Arts (Criterion A)

Period of Significance
1958-1968

Significant Dates
1958 – Construction of Santa Monica Civic Auditorium complete
1968 – Last year of Academy Awards at the Civic Auditorium

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Architect: Becket, Welton
Contractor: Peck, C.L.
Acoustic Consultant: Knudsen, Vern O.
Landscape Architect: Shellhorn, Ruth Patricia

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

The Santa Monica Civic Auditorium meets National Register Criterion A in the Area of Significance of Community Planning and Development as the site of Santa Monica's first urban renewal project which was the culmination of a focused and successful effort by the city across many decades to establish a Civic Center and to elevate the stature of Santa Monica by building a world class venue there. A series of events at the Santa Monica Civic Auditorium during the period just after it opened brought the venue and the city the sought after notoriety. In particular, the subject property was home to the Academy Awards during a time when several well-known civil rights moments occurred, and the first red carpet broadcast was conceived. It was the location of the *T.A.M.I. Show* broadcast, which was the first live concert documentary, and the premiere of the surfing documentary *Endless Summer* which elevated surf culture to a national movement. Finally, the Santa Monica Civic Auditorium meets National Register Criterion C in the Area of Architecture as an exemplary example of the Mid-Century Modern phase of the International Style with a very high degree of architectural integrity, built by master architect

Welton Becket. The Period of Significance for the Santa Monica Civic Auditorium is 1958-1968, spanning from the year it was built to the end of the Academy Awards tenure there.

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

Statement of Significance, Community Planning and Development (Criterion A)

The Santa Monica Civic Auditorium meets National Register Criterion A in the Area of Significance of Community Planning and Development as the culminating component of a successful planning effort to elevate Santa Monica's reputation from an obscure Los Angeles suburb to that of a sophisticated cultural center. After decades of strategizing for the creation of a Civic Center for Santa Monica, the city finally used the federal urban renewal program to acquire the land in the desired location. Urban renewal typically targeted neighborhoods occupied by racial, national, and ethnic groups that were discriminated against, creating patterns of racial segregation in cities across the United States, including Santa Monica. The Civic Center replaced the Belmar Neighborhood, a strong, vibrant, and resilient African American community of homes and businesses that had endured several decades of failed eviction efforts. Belmar was the first use of urban renewal eminent domain powers in Santa Monica, followed by a series of others also targeting areas dominated by non-white and immigrant populations, resulting in racial and economic segregation that still marks the city's landscape today. Once land for a Civic Center had been acquired, the city commissioned an aspirational civic structure of sophisticated architectural design by well-known master architect Welton Becket. Completed in 1958, the large and flexible venue soon attracted the Academy Awards Program, which was broadcast from the Civic Auditorium into 100-million homes around the world from 1961-1968. During the tenure of the awards ceremony, several key events related to Civil Rights Movement took place at the Civic Auditorium that became iconic moments in the strong and lasting connection between Hollywood stars and progressive causes. Significant events to popular culture followed the Academy Awards with influential programming related to rock-and-roll and the nationwide popularization of surfing culture. The long-planned Santa Monica Civic Auditorium was the key component in a successful effort to establish Santa Monica's reputation as a sophisticated cultural center rather than a remote, suburban beach community.

Before there was a Santa Monica Civic Auditorium, there was the Belmar Neighborhood. The 11-acre irregular wedge-shaped residential district, once occupied by the homes and businesses of Santa Monica African Americans, includes the 4-acre Civic Auditorium site, its pathways, driveways, and garden beds, and what was once a large surface parking lot that served the auditorium. The Belmar Neighborhood was located on the northeast side of Pico Boulevard in Santa Monica, California, between Main and Fourth Streets. In 1908, with fewer than two dozen African American households in the city, a core group of them purchased a fire-damaged schoolhouse and moved it to a parcel at Fourth and Bay Streets just south of Belmar, to make it their church. The Colored Methodist Episcopal Church they established was named Phillips

Chapel, which is a designated City of Santa Monica Landmark.[1] Santa Monica's African American population immediately began to migrate south from downtown Santa Monica where it had been focused, to be closer to the church, many families finding homes in Belmar. Belmar was a neighborhood established in 1895 and developed with rental cottages for transients as well as long term residents.[2] The 1910 United States Census shows that 90% of all African Americans in Santa Monica were living in Belmar and vicinity in both owned and rented accommodations. Unlike Santa Monica's residential neighborhoods elsewhere in town, Belmar included commercial and industrial uses among the homes; for example, a lumber planing mill and cabinet shop were situated on Fourth Street.[3] The planing mill lot and two adjacent parcels along Fourth Street were purchased by Manuel Lee Murrell in the 1920s. Murrell was the first African American postal worker in Santa Monica, and a leader in the community.[4] Over the next few decades, Murrell's Belmar tenants included a barber shop, several different beauty parlors, a phonograph record store, an auto repair shop, a clothing store, and several residential rentals. In the late 1930s, some of his land was leased to the City of Santa Monica for a Police Garage.[5]

In 1912, Helen Warren, a college-educated Black woman living in Los Angeles began purchasing lots in Belmar.[6] Warren's compound called La Bonita Bathhouse and Apartments spanned four parcels with 200 feet of street frontage on Belmar Place, the street that gave the area its name.[7] La Bonita welcomed day-tripping and vacationing African Americans to its rooms and apartments for long or short stays, and provided bathing suits and showers.[8] There was a great demand for bathhouse facilities and accommodations for surf-bathing African Americans who were not permitted to use whites-only facilities in the area.[9] A short walk due west of La Bonita led to a strip of Santa Monica beach that was accessible to African Americans near the foot of Pico Boulevard, (this area is listed on the National Register as "Bay Street Beach Historic District").

In the years following the establishment of Phillips Chapel, the Black community in and around Belmar grew. Barber-by-trade George Caldwell purchased a triangular parcel in Belmar to open a jazz club.[10] On June 20, 1920, a front-page headline in the *Santa Monica Outlook* read, *Race*

[1] *Colored People Want a Church*, Santa Monica Outlook, Santa Monica, California, March 2, 1908, *Want to Sell a Little Old School House*, Santa Monica Outlook, Santa Monica, California, July 22, 1908, *Colored Bishop to Preach in Little Church Monday*, Santa Monica Outlook, Santa Monica, California, August 28, 1908, *Will be Great Day for Negro Church*, Santa Monica Outlook, Santa Monica, California, March 2, 1908
[2] *Santa Monica, California*, United States Census, 1910
[3] *Pacific Planing Mill a Success*, Santa Monica Outlook, Santa Monica, California, October 14, 1905, *City of Santa Monica Permit Ledger*, Book 1, 1903-1914, City of Santa Monica Office of the City Clerk, *19 years ago in Santa Monica*, Santa Monica Outlook, Santa Monica, California, January 6, 1916
[4] *Richard Murrell*, United States Census, Marion County, Kentucky, 1900, 1910, 1920, www.ancestry.com, *(untitled)*, *Manuel Murrell*, United States Census, Santa Monica, California, 1930, www.ancestry.com, *Manuel Murrell*, Santa Monica City Directories, 1921, 1923, www.ancestry.com, *Reconstruction and Reclamation: The Erased African American Experience in Santa Monica's History*, by Alison Rose Jefferson, City of Santa Monica Department of Cultural Affairs, Belmar + Art, 2020
[5] *1700-1716 (even) Fourth Street*, City of Santa Monica Permit Records, 1926-1994, www.publicdocs.smgov, Santa Monica City Directories, 1927-1960, www.ancestry.com
[6] *The Negro Woman in Los Angeles and Vicinity–Some Notable Characters*, Los Angeles Times, Los Angeles, California, February 12, 1909, *Venice Santa Monica,* California Eagle, Los Angeles, California, August 1, 1914
[7] *Index to Register of Voters,* Los Angeles City Precinct No. 164, Los Angeles County, California, 1914, www.ancestry.com
[8] *A General Good Health*, California Eagle, Los Angeles California, June 26, 1915
[9] *Venice – Ocean Park – Santa Monica*, California Eagle, Los Angeles California, May 23, 1914, *Venice – Santa Monica*, California Eagle, Los Angeles California, August 1, 1914, *Living the California Dream, African American Leisure Sites in the Jim Crow Era*, by Alison Rose Jefferson, University of Nebraska Press, Lincoln, Nebraska, 2020
[10] *Santa Monica City Directory*, 1921, www.ancestry.com, Santa Monica, California, Sanborn Fire Insurance Map, 1918

Colony Problem Before Santa Monica. The "problem" was that the racist city council could not come up with a legally defensible reason to deny Caldwell's request for a building permit. Amid a crowd of white protesters, a building permit was approved for a $3000 structure, but the use permit to operate the requested dance hall was denied. After the hearing, Caldwell remarked on the obvious racial prejudice of the City Council and noted the great need for recreation and amusement facilities for African Americans who were not allowed in white-owned establishments. And then he added that the lack of a dance hall permit did not preclude private parties.[11] Caldwell produced "private fundraisers" and "club events" featuring popular musical performers, and drew robust crowds, all without technically violating Santa Monica code.[12] But the Ku Klux Klan, newly resurfacing nationwide including in Los Angeles County and Santa Monica, began circulating leaflets that stated otherwise, and accusing Caldwell's of being a public nuisance.[13] Tensions came to a head when the Santa Monica Protective League was formed. The league of racist Caucasians listed among its members many of the city's most prominent businessmen. They succeeded in shutting down Caldwell's by pushing City Council to pass zoning that forbade dancing altogether in Belmar. The next move of the Protective League – to clear Belmar of its Black residents – was going to take several more decades.

In 1911, realtor, landowner, promoter, and soon-to-be president of the Protective League Carl Schader proposed that Santa Monica establish a Civic Center in the area bounded by Ocean Avenue, Pico Boulevard, Fourth Street, and the Southern Pacific Railroad tracks, in other words, the Belmar Neighborhood plus a neighboring vacant lot called No Man's Land (see Figure B). Schader, who owned a large beachfront tract adjacent to the west of Belmar, was taking a personal interest in who his neighbors were. He pitched the Civic Center as a place where all the city's public buildings, offices, and services could be centrally located amid public parks. Schader was not a city government decision maker, but as a favorite of the *Santa Monica Outlook* editorial board, his ideas and positions were frequently published affording him wide influence.[14] In 1920, the idea of a Civic Center was advanced again by the brand-new Chamber of Commerce, with Schader an active and founding member.[15] The centrally-located Civic Center was promoted this time as a way to unify the north and south sides of the city which always had ideological differences, but a dismissive reference to the homes in Belmar telegraphed the underlying motive to clear the area of its racially diverse residents.[16] As president of the Planning Commission in 1928, Schader revived the Civic Center idea again with a proposal for a design contest for concepts for a Civic Center Master Plan, but the Great Depression put a stop to expensive planning initiatives.[17] Schader died in 1934, but his Civic Center idea lived on.[18] By 1937, an application for a PWA grant for a new City Hall on ten acres

[11] *Race Colony Problem Before Santa Monica,* Santa Monica Outlook, Santa Monica, California, June 30, 1920
[12] M.T. Laws Honored with Birthday Party Sunday, April 2, At Caldwell's Recreation Garden, Santa Monica, California Eagle, Los Angeles, California, April 15, 1922
[13] *(untitled),* California Eagle, Los Angeles, California, June 3, 1922
[14] *Santa Monica's Civic Center Idea Catchy*, Los Angeles Times, Los Angeles, California, August 13, 1911
[15] *Recommends Purchase P.E.-S.P. Lands for Big Park*, Santa Monica Outlook, Santa Monica, California, October 19, 1920
[16] *Park and Sands Will Unite Us*, Santa Monica Outlook, Santa Monica, California, November 6, 1920, *Uncork the Bottle and Let the City Grow*, Santa Monica Outlook, Santa Monica, California, October 25, 1922, *Magnificent Stadium Plan for Santa Monica*, Santa Monica Outlook, Santa Monica, California, October 26, 1922
[17] *Planning Commissioner Proposes Civic Center, New City Hall, New Police, Fire Station and Parkway,* Santa Monica Outlook, Santa Monica, California, January 10, 1928
[18] *Carl F. Schader Dies in Accident*, Arizona Daily Star, Phoenix Arizona, March 9, 1934, *Carl Schader Dies in Crash*, Arizona Republic, Phoenix Arizona, March 9, 1934, *Carl Schader Dies in Crash,* Santa Monica Outlook, Santa Monica, California, March 9, 1934

of No Man's Land was filed. A new City Hall built by architects Donald Parkinson and Joseph Estep was dedicated in 1939, (Santa Monica City Hall is a Designated City of Santa Monica Landmark).[19] When City Hall was complete, city planners cast their glance towards Belmar and concocted a plan to ensure that the neighborhood didn't spread by "prevent[ing] the construction of flimsy and cheap buildings in the vicinity of the new city hall," achieved through leveraging of fire zone provisions "as a means of fostering high-class construction," which they were well aware would make new construction prohibitively expensive for the modest incomes of Belmar's Black residents.[20] (Note that terms like "high-class" or "the better class" were terms used in public writing to refer to white people when covering topics like redevelopment, just as the word "protection" ostensibly used in these contexts to refer to protection of property value was generally understood to mean protection from non-whites moving in.) In 1951, a Los Angeles County Courthouse designed by architects Frederick Barienbrock and Robert Kliegman was added to the Civic Center.[21] By this time, plans were underway for the city to use federal urban renewal funding to purchase Belmar, adjacent to the courthouse, through eminent domain and add it to the growing Civic Center.

During the Great Depression, owners of homes in poor condition could be eligible for government grants for repair or replacement through the Federal Housing Authority, but only Caucasian applicants living in Caucasian-only districts qualified, a requirement justified by the need to "protect" the investment of government funding. Without access to financing due to the increasingly African American population in Belmar, many cottages fell into disrepair.[22] One Chamber of Commerce committee chairman referred to the section as a "classic example" of Santa Monica's "foulest eyesores to be met with anywhere at all." The Chamber promoted the setting up of a Housing Authority in Santa Monica so the city could begin "slum clearance."[23] When the Federal Housing Act of 1949 was passed, it was reported that conditions had deteriorated in Belmar and vicinity, qualifying the sections for urban renewal funding for public purchase of the land. Land purchased by a city with federal funds had to be used for a public purpose. Legal precedents did not allow cities to buy land from private individuals with public funds and sell it to other private individuals even if they were housing developers, so replacement housing wasn't an option. Santa Monica determined that a civic auditorium on the 11-acre Belmar triangle "would be a valuable asset to the community, and that it would attract large events and conventions, and in turn new residents and new housing development."[24] A required housing assistance program, essentially a phone line offering housing advice that

[19] *Civic Center Plan Submitted to Council*, Santa Monica Outlook, Santa Monica, California, January 6, 1937, *Santa Monica City Hall, Historic Structure Report, Vol I,* Historic Resources Group, LLC, April 10, 2003
[20] *New Zoning Due Around City Hall*, Santa Monica Outlook, Santa Monica, California, February 1, 1939, *Extension of A-1 Fire Zone Urged,* Santa Monica, Outlook, Santa Monica, California, February 23, 1939
[21] *Site for Proposed County Building,* Inter-Department Memo, R.M. Dorton, City Manager to City Council, Santa Monica City Clerk Archives, October 11, 1948
[22] *Poor Housing Ills Surveyed*, Santa Monica Outlook, Santa Monica, California, May 11, 1934, *Housing Plans to be Studied*, Santa Monica Outlook, Santa Monica, California, May 17, 1934, *SERA Workers to List Needed Repairs in Housing Program*, Santa Monica Outlook, Santa Monica, California, September 24, 1934, *The Color of Law,* by Richard Rothstein, Liverwright Publishing Company, New York, London, 2017
[23] *No Help for Them*, Santa Monica Outlook, Santa Monica, California, October 9, 1937, *Chamber Favors Plan to Put Junior College in No Man's Land*, Santa Monica Outlook, Santa Monica, California, May 3, 1938, *Here's What the Chamber of Commerce Means*, Santa Monica Outlook, Santa Monica, California, May 5, 1938, *Keeping Up with the Law*, Santa Monica Outlook, Santa Monica, California, September 20, 1938
[24] *Civic Auditorium Cost Estimate,* Inter-Department Memo, L.S. Storrs, Zoning Administrator to City Council, Santa Monica City Clerk Archives, May 2, 1949

directed displaced Belmar residents, primarily Black and some Mexican renters, towards other racially segregated areas in the city. Attorneys for the National Association for the Advancement of Colored People (NAACP), anticipated this deepening of segregation through urban renewal and campaigned for anti-discrimination provisions related to redevelopment. Owners of the 52 parcels of land in Belmar received an additional $200 if they delivered their land to the city as a vacant lot, which a majority took advantage of by demolishing the homes themselves. After all the deals closed around the end of 1954, any remaining structures were burned to the ground during a fire fighter training exercise. Belmar was the City's first of several projects that used urban renewal over the next decade, which were all areas where the city's Blacks and people of Mexican or Japanese heritage lived. Only a small section of the city where there were residents from those groups, immediately surrounding Phillips Chapel, escaped urban renewal bulldozers.

Planning for the Santa Monica Civic Auditorium began as soon as the land was cleared. Construction was funded by a 1954 bond that passed with overwhelming support in Santa Monica: 20,829 votes in favor to 4,190 against.[25] The City had hired Santa Monica architect Frederic Barienbrock, who had just built the adjacent County Courthouse and an academic building for Santa Monica High School, to draw up the schematic plans publicized during the bond campaign. When it was time to move forward with design drawings, Santa Monica City Manager Randall M. Dorton recommended that Barienbrock's contract not be renewed, and that the City hire Welton Becket and Associates instead. He reasoned that, "the best interest of the city will be served by the employment of an architectural firm from among the largest and best on the Pacific coast for this undertaking." He made this recommendation in spite of the $34,000-premium it would cost the city because he believed a remarkable building for the Civic Auditorium would be of much greater value to the future of the city.[26] In December 1955, Welton Beckett and Associates was granted the contract. It was the peak of Becket's career, just as he was completing the Capitol Records Building and a refurbishment of the Hollywood Bowl. Master sound engineer and scientist Dr. Vern O. Knudsen, who engineered the acoustics at the Santa Monica Civic Auditorium, also worked on the acoustics for the Hollywood Bowl during the Becket project and for decades before and afterwards.[27]

Randall M. Dorton was Santa Monica's first City Manager under the 1947 City Charter that established a manger-council form of government to replace the old commissioner form, which had proved to be rampantly corrupt. Dorton was hoping to lead Santa Monica into a new era of post-WWII prosperity, which not only meant clearing "slums," but replacing them with new institutions that would enhance the city's reputation and economic outlook. Dorton oversaw the development of Santa Monica's first Master Plan document, which was developed concurrently with the construction of the Santa Monica Civic Auditorium. The plan envisioned a modern Santa Monica with new industries, high-rise hotels, and a new freeway through the center of the city. The Civic Center would serve as the "heart of the town" and a "symbol of the city and its

[25] *Ultramodern Auditorium on Santa Monica Ballot*, Los Angeles Times, Los Angeles, California, October 18, 1954, *Santa Monica City Auditorium Bond Proposition U*, Los Angeles Times, Los Angeles California, November 4, 1954
[26] *Inter-departmental Memo: Recommendation for Employment of an Architectural-Engineering Firm in Designing the Proposed Civic Auditorium,* Randall M. Dorton, City Manager to City Council, Archives of the Santa Monica City Clerk, December 9, 1955
[27] *Auditorium Architects Get Contract*, Los Angeles Times, Los Angeles, California, December 24, 1955, *Up in Knudsen's Attic: Some Private Papers of Vern O. Knudsen*, by Neil A Shaw, Acoustics Today Magazine, January 2011, *Ella Fitzgerald to Appear at the Santa Monica Civic,* Pasadena Independent, Pasadena, California, December 4, 1959

people." An adopted Master Plan was an important supporting document for applications for federal funds. Dorton oversaw a series of urban renewal projects during his tenure, beginning with the Belmar Neighborhood, which would complete the oft-discussed Civic Center. The new County Courthouse elevated the city in a regional context; the Santa Monica Civic Auditorium was to be the crowning jewel. It was sited at the southwest end of the Civic Center and aligned with the center of Main Street, which bisected the area, so its monumental façade was visible all the way to the edge of downtown. And Dorton had hired a premium architectural firm, Welton Becket and Associates, to build a modern, state-of-the-art multipurpose facility that was also the largest in the region.[28] Dorton succeeded in making the Santa Monica Civic Auditorium a widely known and admired venue, and a symbol of a vibrant, modern Santa Monica, inspiring copycat venues to spring up. For example, the 2500-seat Bibletown Ministries Auditorium in Boca Raton, Florida, mimicked the full front brise soleil and curtain wall, pylons, canopy, and even some of the circulation patterns.[29]

The Santa Monica Civic Auditorium was officially inaugurated on June 15, 1958, with a ceremony featuring the Santa Monica Symphony Orchestra. The structure included a novel tilting floor operated by giant hydraulic pistons in the basement, enabling theatrical seating on a sloped floor or a flat-floor suitable for conventions and trade shows. The first-flat floor event advertised was a kitchen appliance show called "Parade of Progress." Several additional conventions were signed up, including one for the local chapter of the Society for the Preservation of Barbershop Quartet Singing in America, and the Association for American Geographers. There was also a short run of a play starring Tyrone Power, an appearance by the Harlem Globetrotters, and a benefit for Santa Monica High School featuring locals Lawrence Welk and the Lennon Sisters.[30] In 1959, performances by Dave Brubeck and Ella Fitzgerald began a cavalcade of notable artists to make appearances at the Civic that continued for decades. There were also political rallies, theatrical and musical productions, ballets, operas, and symphonic performances.[31] In 1960, the Civic booked acts including Andre Segovia, Mahalia Jackson, Nat King Cole, and Duke Ellington. Andre Previn performed on piano and comedian Mort Sahl was also on the schedule. In November the Santa Monica Civic Auditorium finally lived up to its potential when it was announced that the 33rd Academy Awards Ceremony would be produced there.[32]

The growing Academy of Motion Picture Arts and Sciences membership had outgrown the Pantages Theater in Hollywood which had been hosting the awards ceremony most recently. According to the Academy's quarterly newsletter in 1960, "[a]n Academy committee investigated all possible locations in the Los Angeles area in which to stage the Awards Program. It decided that the [Santa Monica] Civic Auditorium was the only location which offered

[28] Dorton First Santa Monica City Manager, Daily News, Los Angeles, California, April 30, 1947, *Inter-departmental Memo: Site for Proposed County Building,* Randall M. Dorton, City Manager to City Council, Archives of the Santa Monica City Clerk, October 11, 1948, *The Master Plan Report,* Archives of the Santa Monica City Clerk, adopted February 11, 1957
[29] *Bibletown, Serving the Community,* Boca Raton News, Boca Raton Florida, September 3, 1964
[30] *Musical, Dramatic Events to Open Santa Monica Civic Auditorium,* Los Angeles Times, Los Angeles, California, April 27, 1958, *Prizes Readied for 'Parade,'* The Roberts News, Pacific Palisades, California, June 19, 1958, *Housewives Compete in Homemaker Contest*, Los Angeles Times, Los Angeles, California, September 14, 1958, *Sisters to Appear at Benefit*, Evening Vanguard, Venice California, November 15, 1958
[31] *Telephone Firm Celebrates Millionth Mark* Los Angeles Times, Los Angeles, California, May 8, 1959
[32] *Beach City Hall Gets Oscar Show*, Los Angeles Mirror, Los Angeles, California, November 7, 1960

adequate seating capacity and press, parking, and staging facilities." A five-year contract was drawn up that year for broadcast rights with the ABC television network, and a robust marketing campaign reaching 22 million homes was devised to promote the event.[33] The controversial decision to move the program from glittering Hollywood to the sleepy, unknown suburb of Santa Monica, brought peals of complaints down on the Academy. After the big event that year, "reporters were almost unanimous in their praise the night of the affair," which enjoyed 100 million viewers.[34] The Santa Monica Civic Auditorium provided state-of-the-art electrical equipment, excellent acoustics, ample parking, and a press room in the East Wing where the winners could be photographed with their trophies. It was new, elegant, and the largest venue in the region at the time. The Academy Awards was broadcast on television into millions of homes from there from 1961-1968, making Santa Monica a familiar locale to people across the nation.

Particular to Shellhorn's park-like design for the Civic Center setting was its front lawn that set the front canopy back from the driveway some 90 feet, providing a long approach into the venue. By this time the ornamental pond from which the soaring pylons out front originally arose had been cemented in. The exact date of the removal of the pond cannot be confirmed, but it is conceivable that an ambitious booking team chose to allow that alteration in order to close the deal with the Academy. Without the pond and its associated railing, streams of movie stars could exit their vehicles and parade into the venue under the watchful eyes of fans, paparazzi, and television cameras. Bleachers that sat more than 1000 fans lined the route, with many hundreds more crowding the ropes to glimpse their favorite actors. Seats filled up as early as 5:00 am the day of the event. In order to dress up the plywood flooring laid out over the grassy lawn, the event director installed 300 feet of red carpeting that began at the curb out in front of the venue, crossed the lawn between the banks of bleachers, passed through the lobby and was carried down the aisles to the stage. Thanks to the approval of the cheering crowds on site and the rapt viewers at home, the Pre-Oscars Red Carpet Event became an institution.[35] The morning after the 33rd Academy Awards in 1961, *the Los Angeles Citizen News* published a 32-page illustrated insert about the award show in its new Santa Monica venue, one page of which was dedicated to the novel tilting floor and the man who operated it. He boasted about its magnificent pistons and their 150,000-pound capacity. The Santa Monica Civic Auditorium had become one of the stars at the Academy Awards.[36]

As a result of the Santa Monica Civic Auditorium's fame and well-established television broadcast capabilities, the first ever rock-and-roll documentary, called the *T.A.M.I. Show* (*Teenage Awards Music International*), was filmed there on October 28th and 29th, 1964. Teenage Music International was a fledgling nonprofit organization that planned to provide music scholarships to teens, but never got the scholarship part of the program off the ground.[37]

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[33] *Academy Report to the Members of the Academy of Motion Picture Arts and Sciences,* Vol 5, No 3, Hollywood, California, November 1960, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences

[34] *Academy Report to the Members of the Academy of Motion Picture Arts and Sciences,* Vol 6, No 2, Hollywood, California, June 1961, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences

[35] *Will Oscar Come Home*, by Nadine M. Edwards, Los Angeles Evening Citizen News, Hollywood, California, April 6, 1965, *Oscars 'Great but Drab' Spot*, Variety, Hollywood California, March 29, 1961

[36] *Starry Fete Staged on Tilted Floor,* Academy Awards Section, Los Angeles Citizen News, Hollywood, California, April 18, 1961

[37] *T.A.M.I. Show, The - "T.A.M.I" stands for "Teenage Awards Music International". The idea of the film was to combine top American and British Invasion groups in one show. - 1965*, Blog, Learmedia, April 17, 2011

However, the *T.A.M.I. Show* it produced was an early, game-changing rock-and-roll concert documentary that set a precedent for how rock-and-roll could be depicted on screen that became so widely used that it is commonplace today. There was minimal narrative, no "fictional interludes," and an emphasis on the "spectacle of live performance."[38] The concert was recorded using a system called Electronovision, which had just been used to wide acclaim to film a stage production of *Hamlet* starring actor Richard Burton. Bill Sargent produced the *T.A.M.I. Show*, and it was directed, edited, and choreographed by Steve Binder. The final product was promoted by teen exploitation film distributor American International Pictures. Electronovision technology allowed resolution of the video recording to be electronically enhanced so it could be transferred to film and enlarged for the big screen. Binder had experience with live television recordings using a multi-camera set-up on the popular *Steve Allen Show*. He employed similar techniques and many of the same crew members for the *T.A.M.I. Show*. Cameras were placed behind the performers as well as in front of them, capturing the energy and enthusiasm of the audience reacting to the charismatic performers. Cutting rhythmically between close-ups, wide shots, and reverse angles, "Binder *played* the performers and the entire television apparatus as if it were a musical instrument."[39] Recorded just months after the Civil Rights Act of 1964 was signed into law, its lineup of both American and British performers, and Black and white performers appearing before an integrated audience brought a new image of youth, culture, and music into American homes.[40] The Santa Monica Civic Auditorium seats were filled with a live audience of teenagers from adjacent Santa Monica High School, who were given free tickets to the event. The lineup featured the Rolling Stones, James Brown, the Barbarians, the Supremes, Billy J. Kramer & the Dakotas, the Beach Boys, Jan and Dean, Lesley Gore, Marvin Gaye, Smokey Robinson & The Miracles, Gerry & the Pacemakers, and Chuck Berry. Many of the acts, now enshrined in the Rock & Roll Hall of Fame, were at the height of their popularity at the time of the *T.A.M.I Show* recording.[41] In 2006, the *T.A.M.I. Show* was deemed "culturally, historically, or aesthetically significant" by the United States Library of Congress and was selected for preservation in the National Film Registry.[42]

The connection between the Civic Auditorium and Hollywood established by the Academy Awards broadcasts brought Dr. Martin Luther King Jr. to the Civic Auditorium on December 6, 1963, when he attended a *Stars for Freedom* event. This was Dr. King's second visit to the Civic Auditorium; the first was two years earlier on invitation of the Calvary Baptist Church and the Santa Monica Business and Professional Men's Council to be the keynote speaker at a civil rights rally and news conference hosted at the Civic Auditorium.[43] Addressing a crowd of 1,500 people at the 1961 event, Rev. Dr. King delivered a version of his speech, *The Future of Integration*. The 1963 *Stars for Freedom* concert, so named by Dr. King acknowledging the notable support of many well-known actors led by Harry Belafonte, Sidney Poitier, Sammy

[38] *Rock 'N' Film, Cinema's Dance with Popular Music,* by David E. James, Oxford University Press, New York, New York, 2016
[39] *Rock 'N' Film, Cinema's Dance with Popular Music,* by David E. James, Oxford University Press, New York, New York, 2016
[40] *The T.A.M.I. Show – Still a Groundbreaking Music Event*, Blog, Event Coup, March 15, 2015
[41] *'The T.A.M.I. Show': A Groundbreaking '60s Concert,* by Milo Miles, Fresh Air, National Public Radio, April 13, 2010, https://www.npr.org/templates/story/story.php?storyId=125599928, *The T.A.M.I. Show Excerpt from Rock N' Roll Film: Cinema's Dance With Popular Music,* by David E. James, Oxford University Press, New York, 2016, *The T.A.M.I Show Tape 2 of 2, American Archive of Public Broadcasting, https://americanarchive.org/catalog/cpb-aacip_293-16c2fsr9*
[42] *Librarian Adds 25 Titles to Film Preservation List,* Library of Congress January/February Information Bulletin 2007, https://www.loc.gov/loc/lcib/07012/film.html
[43] *Santa Monica to Hear Dr. King At Dec. 8 Rally*, California Eagle, Los Angeles, California, November 9, 1961

Davis Jr., and others at the recent March on Washington where he delivered his *I Have a Dream* speech, was a direct result of those events. Beloved Black stars along with white performers who were civil rights allies, used their celebrity to bring positive attention to the movement and raise funds urgently needed to continue the work. One scholar observed, "[w]ithout the involvement of the *Stars for Freedom*, the civil rights movement would have been far more isolated, insolvent, and persecuted, and the struggle to achieve its political, economic, and cultural goals would have been far more protracted."[44] The program was organized by Sammy Davis Jr., who explained his commitment at a press conference at Warner Brothers: "It's easy to praise the accomplishments of the courageous workers in the great civil rights organizations, but in the face of police dogs, houses, and jails, the one kind of support that has real, practical meaning is money to keep going." Davis enlisted his famous friends Frank Sinatra, Dean Martin, Count Basie, and Nelson Riddle to perform with him at the Civic Auditorium, promising "a gang of unprogrammed surprises" for the finale. King, Davis, Sinatra, Martin, and Basie stayed on to host a backstage gala after the concert. The event grossed $45,675.60 for the NAACP, the Southern Christian Leadership Conference (SCLC), and the Congress of Racial Equality (CORE).[45] A second *Stars for Freedom* event took place at the Santa Monica Civic Auditorium on December 4, 1964. Event co-chairs were actors June Allyson and Carolyn Jones. Featured artists were Steve Allen, Bill Dana, Oscar Brown, Jr., Bennie Carter, and Carmen McRae. Burt Lancaster, Charlton Heston, Tony Curtis, Anthony Francisco, and James Garner; many others endorsed the event. Wendell Franklin, the first African American to be hired as an assist director on a major Hollywood film, directed the *Stars for Freedom* show, breaking another barrier by directing a major Hollywood event.[46]

The Academy Awards ceremonies themselves during the Santa Monica Civic Auditorium years frequently reflected national themes of civil rights. Many actors who supported the movement and the *Stars for Freedom* events were at the height of their fame and popularity and used the far-reaching award show broadcast to continue to rally support for the cause. At the 34th Academy Awards at the Civic Auditorium in 1962, Rita Moreno was the first Latina to take home the prize for her role in *West Side Story* in the category of Best Supporting Actress. A friend of the actress tells that when her name was announced, screams of joy resounded in the streets of *El Barrio* in New York.[47] At the 36th Academy Awards in 1964, acclaimed actor and civil rights activist Sidney Poitier made history as the first African American to receive the Oscar for *Best Actor* for his role as Homer Smith in the film *Lilies of the Field*. Poitier portrayed a heroic African American character with depth and dignity, a dramatic departure from the racist

[44] *Stars for Freedom, Hollywood, Black Celebrities, and the Civil Rights Movement,* by Emilie Raymond, University of Washington Press, Seattle and London, 2015
[45] *Cities Split on Honoring Kennedy*, Los Angeles Times, Los Angeles, California, December 5, 1963, *#blackhistory: On December 6, 1963, Sammy Davis Jr. Organizes Stars for Freedom*, California African American Museum, Los Angeles, California, December 6, 2019, *One Night Stand Artists at Hand*, California Eagle, Los Angeles, California, November 7, 1963, *Sammy Davis, Jr. Tops Friday Show for Worth Cause*, California Eagle, Los Angeles, California, December 5, 1963, *Lamplighter*, by Dave Sheehan, The Independent, Los Angeles, California, December 5, 1963, *Stars' Show for Freedom Gains $25,790 Profit*, California Eagle, Los Angeles, California, March 26, 1964
[46] *Steve Allen, Benny Carter to Share Freedom Star Spotlight*, California Eagle, Los Angeles, California, November 26, 1964, *Top Stars to Appear at Civic*, Citizen News, Hollywood, California, November 28, 1964, *Civil Rights Group Plans Stars Show*, Los Angeles Times, Los Angeles, California, November 29, 1964, *Stars for Freedom Benefit Set for Friday,* Valley News, Los Angeles, California, December 3, 1964, *This is Show Biz,* by Stanley Robertson, California Eagle, Los Angeles, California, December 3, 1964
[47] *Oscars Rewind: When Rita Moreno Made History and Thanked No One,* by Sarah Bahr, The New York Times, New York, New York, March 22, 2022, www.nytimes.com

Black stereotypes Hollywood typically portrayed.[48] The 40th Academy Awards, held in 1968 at the Santa Monica Civic Auditorium, were postponed because Reverend Martin Luther King Jr. was assassinated four days before the ceremony's original airdate. The delay enabled a full complement of *Stars for Freedom* performers to attend both events.[49] Actor and President of the Academy Gregory Peck gave a moving tribute to Dr. King, recognizing his broad influence and calling attention to the "increasing awareness of all men that we must unite in compassion in order to survive."[50] Sidney Poitier, whose films *In the Heat of the Night* and *Guess Who's Coming to Dinner* were both nominated for awards that year, received a robust standing ovation upon stepping behind the podium to announce the Best Actress nominees.[51] In 1969, the Academy Awards returned to Los Angeles, to the Dorothy Chandler Pavilion, the newest Welton Becket designed venue.[52] These events have become part of the popular iconography of the Civil Rights Movement in the United States in the 1960s.

In the 1950s and 1960s, California surf culture taking hold along the Pacific Coast was depicted in popular films and documentaries accompanied by surf pop soundtracks. Screenings of films, such as *Spinning Boards*, *Going My Wave*, and *Slippery When Wet*, took place at the Santa Monica Civic Auditorium, as a large regionally serving venue in proximity to beaches and the local surfers. The iconic Beach Boys among other of the surf pop genre made appearances at the Civic Auditorium, sometimes as part of surfing fairs, which were a combination marketplace, music, and film event designed to take advantage of the multipurpose venue. Clean-cut celebrity surf athletes with close-cropped, slicked-back, bleached-blond hair made appearances in the late 1950s to promote mass-market surfing paraphernalia. A new generation of independent surfboard innovators emerged in the 1960s along with the hippie era. They transformed the clean-cut image of surfers and surfing, creating a new paradigm of Southern California youth counterculture, attracting artist-athletes and rebel-athletes who elevated surfing from an activity to a lifestyle. In garages up and down the California coast, surfboard innovation by a number of talented, independent surfboard artisans began to emerge in Santa Monica, the South Bay and in the Santa Cruz area, in parallel universes. So, in 1964, when Bruce Brown's highly influential surf documentary *Endless Summer* premiered at the Santa Monica Civic Auditorium, a new generation of surfers found their voice. The documentary began in December 1963 when, "[w]ith tons of professional camera equipment, two ten-foot surfboards and a bare minimum of clothes, three young men were embarking on a two-month, round-the-world surfing and filming expedition."[53] *Endless Summer* follows two surfers backpacking around the world in search of the perfect wave, untouched beaches, and year-round surfing. At a time when surf culture was local to coastal beach communities and largely unfamiliar to most people in the United States, *Endless Summer* brought an idealization of nomadic surf culture to the mainstream. It is often referred to as the best surfing film ever made, influencing a generation. After some initial

[48] *Sidney Poitier Wins Best Actor Oscar,* Alabama Tribune, Montgomery, Alabama, April 17, 1964, *Sidney Poitier - Hollywood's First Black Leading Man Reflected the Civil Rights Movement on Screen*, by Aram Goudsouzian, University of Memphis, The Conversation Blog, theconversation.com
[49] *Academy Awards Show Delayed for 48 Hours,* by Dave Smith, Los Angeles Times, Los Angeles, California, April 7, 1968.
[50] *Martin Luther King Jr. Was Assassinated Four Days Before the 1968 Oscars: The Show Did Not Go On,* Billboard, New York, New York, January 18, 2021, www.billboard.com.
[51] *Sidney Poitier - Hollywood's First Black Leading Man Reflected the Civil Rights Movement on Screen*, by Aram Goudsouzian, The Conversation, Melbourne, Australia, theconversation.com.
[52] *Academy of Motion Picture Arts and Sciences.Org*, Dolby Theatre.com
[53] *Surfers Begin South Pacific Expedition 'Loaded,' News-Pilot, Los Angeles, California, December 26, 1963*

difficulty securing bookings for the film, Brown landed it at the Santa Monica Civic Auditorium where it was screened as part of a surfing fair and from there landed an agent and nationwide bookings. When the film returned to the Civic Auditorium in 1966, it sold out seven nights in a row, breaking theater attendance records there as well as everywhere else it screened across the United States.[54] In 2002, *Endless Summer* was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant."

The Santa Monica Civic Auditorium meets National Register Criterion A in the Area of Significance of Community Planning and Development as the culminating component of a successful effort to elevate Santa Monica's reputation from an obscure Los Angeles suburb to that of a sophisticated cultural center. After decades of planning for a Civic Center, the city used the federal urban renewal program to acquire the land area of the Belmar Neighborhood occupied by primarily by Black and some Mexican families. Once land for a Civic Center had been acquired, the city commissioned an aspirational civic structure of sophisticated architectural design by well-known master architect Welton Becket. Completed in 1958, the large, flexible, elegant new venue soon attracted the Academy Awards Program, which was broadcast from the Civic Auditorium into 100-million homes around the world from 1961-1968, making the Santa Monica a nationally recognized locale. The annual pre-Oscars Red Carpet event began at the Santa Monica Civic Auditorium as a result of particular aspects of the building setting. The Hollywood connection with the Civic Auditorium drew a number of events related to the Civil Rights Movement there, resulting in several iconic events that added to its notoriety, in particular, two *Stars for Freedom* fundraisers hosted by top-drawer performers using their celebrity to draw support and funding for the Movement. As a result of the Civic Auditorium's well-established television broadcast capabilities, the first ever rock-and-roll documentary, called the *T.A.M.I. Show,* was filmed there in 1964, and Bruce Brown's iconic film, *Endless Summer* premiered, leading to the nationwide popularity of the freewheeling surfing lifestyle. For over half a century, the Santa Monica Civic Auditorium hosted concerts, conventions, and trade shows that made a deep imprint on the City of Santa Monica. With the success of the Santa Monica Civic Auditorium as a venue and the broad historic significance of events that took place there, some reaching millions of people, it is also important to ensure the historically significant prequel to its construction of systemic racism and segregation is recognized as a recurring pattern of development in cities across the United States.

Statement of Significance, Architecture (Criterion C)

The Santa Monica Civic Auditorium meets National Register Criterion C in the Area of Significance of Architecture because it is an outstanding example of the Mid-Century Modern phase of the International Style and retains a very high degree of architectural integrity. Its parabolic main volume features a full façade glass curtain wall and a geometric brise-soleil

[54] *An Interview with the Late Pioneer of Adventure Filmmaking Bruce Brown*, by Josh Rakic, The Red Bulletin, December 13, 2017, https://www.redbull.com/us-en/theredbulletin/Tribute%20to%20The%20Endless%20Summer's%20Bruce%20Brown, Santa Monica Civic Lists December Events, Los Angeles Times, Los Angeles, California, December 3, 1964

fronted by a dramatic floating canopy from which six towering pylons soar. A glass enclosed lobby features aluminum window and door systems with views to landscaped beds filled with exotic plants that blur the boundary between inside and out. All these elements manifest the Mid-Century Modern vocabulary as applied to the International Style of architecture. The Santa Monica Civic Auditorium was designed by master architect Welton David Becket, who created many buildings that stand as unique icons in Los Angeles including the Capitol Records Building and the Los Angeles Music Center and helped form the architectural identity of the City of Los Angeles in the Mid-Century era. The Santa Monica Civic Auditorium is the only major work of Welton Becket in the City of Santa Monica. Welton Becket's iconic architectural design achievement in the Civic Auditorium is matched by unique engineering and landmark use of hydraulic technology that could adapt its assembly space to accommodate a vast variety of stage performances, athletic events, and exhibitions. Pioneering acoustical consultant Vern O. Knudsen was responsible for the design and engineering of the auditorium's state-of-the-art acoustics. Ruth Patricia Shellhorn, creator of "Southern California look" in mid-century landscape design, was the landscape architect for the Civic Auditorium.

The Santa Monica Civic Auditorium is an excellent and innovative example of the Mid-Century Modern phase of the International Style. Mid-Century Modernism emerged from the earlier and more severe, doctrinaire International Style that was launched in the 1920s, which rejected historical architectural precedents in favor of a simple structural approach using modern materials and new ideas of spatial design. Common character-defining features of this style include, flat roofs, brise-soleil, glass curtain walls, solid rectilinear wall expanses devoid of ornamentation, rectilinear ribbon windows, and merging of interior and exterior spaces. By the 1950s, new trends based on the International Style began expressing more dynamic and energized forms and spaces. While the Civic Auditorium has many commonalities with the purist International Style, it adds curves and varied angles to its geometric vocabulary. The façade has a slight convex curve, the sides are concave, and the parapets have an angled concave form. The broad open entrance canopy is not fully attached to the façade and appears to float. The dramatic soaring pylons at the canopy's edge, with their elegant, carved profile, are a unique and distinctive feature with allusions to the Space Age. The full-façade brise-soleil is comprised of rectilinear geometric forms that are stretched across the center and compressed at the sides to exaggerate the appearance of the curved façade. Terminating above the ground floor, the brise-soleil appears to float in front of a glass curtain wall it shades. The main lobby features floor to ceiling windows on three sides with views to exotic plantings just outside the glass. There are two open-riser staircases in the lobby that also appear to float. The auditorium interior, designed as a multi-purpose venue has a high degree of historic integrity. The theme of non-rectilinear geometries on the exterior and in the lobby are carried into the auditorium which is lined with metal paneled walls studded with custom designed sconces that lead the eye to a sleek modernist proscenium. Many details and nuances of the "Total Design" approach used by Welton Becket and Associates remain extant in the Santa Monica Civic Auditorium including door and window system details in the public spaces, and tile and casework in backstage areas.

Many of the elegant design features of the auditorium, including the perforated metal wall panels and the non-rectilinear volumes, serve as functional elements of the state-of-the-art acoustics

designed by renowned physicist and sound researcher Vern O. Knudsen. The venue was built to accommodate sporting events, trade shows, conventions, symphonies, soloists, stage shows, popular music concerts, and opera. Its acoustic geometries were designed to manage reverberation while allowing sound to travel from the stage to the rear of the venue. To accomplish this, all walls slant inward toward the ceiling, the side walls angle in towards the stage, there are no vertical surfaces facing the stage from any direction, nor are there any parallel surfaces facing each other in the space. The sound system provided by RCA Victor, including a suspended and removable speaker cluster centered above the tilting floor took advantage of these characteristics. In addition, every finish material used was analyzed and chosen for its impact on acoustics. Perforated metal was selected for the paneling for its ability to do its job acoustically and also withstand the impact of wayward balls during sporting events. The 4-inch-wide perforated metal panels were backed by rockwool acoustic insulating material and an air space, providing greater sound absorption than typical wooden panels could. The louvered hardwood panels on either side of the proscenium and the painted plaster ceiling serve to project sound to the back of the house. Both the portable auditorium seats used on the tilting floor and the fixed seats in the gallery were upholstered for further sound-absorption. The outer wall of the projection booth was treated with angled acoustical-tile panels to diminish bounce. From when the building opened, until some of these treatments were removed (upholstered gallery seats), altered (paint on metal panels that clogs perforations), or deteriorated (rockwool insulating material), excellent sound quality was achieved in the Civic Auditorium. Vern O. Knudson shared his satisfaction with his work with Progressive Architecture magazine a year after the Santa Monica Civic Auditorium opened. *Acoustically speaking,* he said, *the Santa Monica Civic Auditorium meets its wide range of functions in a highly satisfactory manner. In respect to its reverberation properties,* Knudsen continued, *it deserves a rating even higher than that of the Royal Festival Hall in London, which has been highly acclaimed by acoustical critics and conductors for its superb acoustics.*[55]

The Santa Monica Civic Auditorium includes further unique engineering features through its landmark use of hydraulic technology to create a massive tilting floor that adapted the assembly space to accommodate a wide variety of stage performances, athletic events, and exhibitions. Giant pistons below the floor allow it to be converted from a raked seating area for stage performances, into a flat surface suitable for trade shows and conferences with the flip of a switch. It is also possible to raise or lower the orchestra pit floor to create a sunken pit, a flat surface level with the main floor, or raise it to be level with the stage above. The Santa Monica Civic Auditorium's tilting floor has been cited as a forerunner to the retractable domes and flexible seating of contemporary stadiums. The hydraulic floor, engineered by Murray Erick Associates, was the largest in the nation at the time of its completion. The drawings for the Santa Monica Civic Auditorium were created by Becket associate Louis Naidorf, who also created the iconic Capital Records Building immediately before working on the Civic Auditorium and the Los Angeles Sports Arena immediately afterwards.

[55] *Case Histories: General Problems,* Progressive Architecture Magazine, Vol. XL, No. 5, Reinhold Publishing Corporation, New York, New York, May 1959

The landscape architectural plan surrounding the Santa Monica Civic Auditorium, was designed by Ruth Patricia Shellhorn, whose trendsetting use of exotic ornamentals became known as the "Southern California look" in landscape design. The program featured grassy expanses intersected by pathways leading to various back-of-house and front-of-house entryways. The main grassy area in front of the venue became the inspiration for the first Red Carpet Event preceding the Academy Awards Ceremonies, a tradition that continues to this day. Pathways and entryways were dramatically punctuated by lush beds of exotic and colorful plantings that were signature to Shellhorn's approach. Planting beds span the length of the canopy that stretches across the primary façade softening both the walkway and the views from the interior of the all-glass lobby, lending inside and outside a connection to the wildness of nature. Planters on the patios in front of the East and West Wings helped separate primary and secondary uses while providing interest and shade in a widely used mid-century landscape vocabulary that was originated by Shellhorn's work. The hardscape and circulation features provided by Shellhorn remain extant with few alterations. Two prominent tree beds featuring pygmy date palms (*Phoenix roebelenii*) that she created remain extant, bookending the main canopy.

Welton David Becket was born in 1902, in Seattle, Washington. He studied architecture at the University of Washington from 1923 to 1927 and at the Ecole des Beaux Arts in 1928. He began his practice in 1929 as chief designer for Los Angeles architect, C. Waldo Powers. Three years later, Becket returned to Seattle and started an architectural firm with Walter Wurdeman and Charles Plummer, forming the firm Plummer, Wurdeman, and Becket. The firm relocated to Los Angeles in 1933, and in 1934, they won an international competition for their Art Moderne design of the Pan Pacific Auditorium in Hollywood, California, completed in 1935. The Pan Pacific Auditorium became famous as a re-interpretation of the Streamline Moderne style that would become emblematic of Los Angeles in the mid-twentieth century. The firm adopted an approach they called, "Total Design," in which the architects oversaw all phases of a project, from planning to construction, and all aspects of the design including interior features, signage, and landscaping. Plummer died in 1939, and the firm reorganized as Wurdeman and Becket. Wurdeman and Becket was awarded a large contract by the military for the design and construction of 1,400 housing units for military families and war workers. On the strength of this and other large commissions, the firm grew to be highly innovative in the fields of design, planning, and construction, introducing novel lightweight construction and modular office design methods. Projects included the Bullock's Pasadena Department Store (1946) and the General Petroleum Building (1949) in Los Angeles. In 1949, Walter Wurdeman passed away. The following year, Becket formed a solo practice under the name Welton Becket and Associates. The new firm's first commission included a Master Plan for UCLA, which it oversaw for two decades. Becket's UCLA designs include Pauley Pavilion, UCLA Medical Center, and others. Individual projects in the Los Angeles area include California Federal Savings Bank (1954), Parker Center Police Headquarters (1955), and the Beverly Hilton Hotel (1955). Welton Becket and Associates is responsible for the iconic Capitol Records Tower (1956) in Hollywood, which had just been completed when construction of the Santa Monica Civic Auditorium was breaking ground in 1957. The firm also built the Texaco Building (1957), the Federal Building, Century City (1959), the Prudential Western Building, and the Memorial Sports Arena (1959), all in Los Angeles. In a collaboration with William Pereira, Charles Luckman and Paul R. Williams,

Becket designed the Los Angeles International Airport (1959). Towards the end of his career, he built the Cinerama Dome (1963) in Hollywood, and the Los Angeles Music Center's Dorothy Chandler Pavilion (1964) and Mark Taper Forum (1967). Many buildings Becket designed are considered landmarks in Southern California for having a significant impact on the architectural landscape of postwar Los Angeles. Welton Becket was the recipient of many awards throughout his career, including induction as a Fellow of the American Institute of Architects (AIA) in 1952. His design for the Santa Monica Civic Auditorium was recognized by the AIA with an Honor Award in 1960. Becket died in 1969 at the age of 66.[56]

Vern Oliver Knudsen (1893-1974), a University of California Los Angeles (UCLA) physics professor, chancellor, and renowned acoustics expert, engineered the acoustics for the Santa Monica Civic Auditorium, which included irregular interior geometries, metal acoustical panels flanking the auditorium walls, and the soundproof doors between the auditorium and East Wing. Knudsen was the world's leading authority on architectural acoustics and a master designer of acoustically significant facilities. Knudsen wrote two seminal books and over 100 articles which appeared in scientific and technical journals. As a consultant he was responsible for the acoustical design of over 500 structures all over the United States. Knudsen was born in Provo, Utah in 1893. He earned a bachelor's degree from Brigham Young University in 1915, which was followed by two years in Chicago on a Mormon mission, where he also took his first graduate courses in physics. In 1918 Knudsen joined his mentor Harvey Fletcher at the Western Electric Research Laboratories (later Bell Telephone), where he collaborated in the development of emerging vacuum-tube technology, drawing him deeper into a passion for physics. During his deployment in World War I, Knudsen worked with a team trying to increase the capacity and speed of transatlantic communication cables to serve the war effort. Returning home, he entered the University of Chicago where he earned a Ph.D. in physics, graduating magna cum laude in 1922. His dissertation was on the use of vacuum tubes for transmitting sound and the sensitivity of the ear to different frequencies. After earning his degree, he was invited to stay at the University of Chicago to work and received an offer to return to Bell Laboratories, among others. He accepted a position as an instructor at the newly established UCLA instead because the climate would be more suitable to an ailing member of his young family. Knudsen's early research at UCLA focused on factors effecting acoustics in auditorium settings. He conducted tests on the effects of reverberation in various high school auditoriums and on MGM sound stages. In 1928, he began consulting for MGM with pioneering work that improved the quality of recordings of sound on their stages and developed the foundational techniques for making adjacent sound stages acoustically isolated from each other. In 1929 he published a paper entitled, *The Hearing of Speech in Auditoriums*. Knudsen's research continued with an exploration of acoustically absorptive materials in a new state-of-the-art lab at UCLA, and chaired the physics department there from 1932-1938. During World War II, his work for the military in measuring and isolating natural sounds in the ocean played a key role in antisubmarine efforts. He served as the first director of the Naval Undersea Research and

[56] *Santa Monica Civic Auditorium Feasibility Study*, by NAC for the Santa Monica-Malibu Unified School District, August 11, 2023, *Santa Monica Civic Auditorium Evaluation Report,* by PCR Services Corporation for the City of Santa Monica, September 28, 2001, *Built by Becket, Centennial Celebration,* by Chris Nichols, Bruce Emerton, Alan Hess, presented by the Modern Committee of the Los Angeles Conservancy, 2003, https://www.laconservancy.org/wp-content/uploads/2022/11/Built-By-Becket-Full-Brochure-lowres.pdf, *Googie Redux,* by Alan Hess, Chronicle Books, San Francisco, California, 2004

Development Center in San Diego, and was a member of the National Research Council. Vern Knudsen was one of the founders of the Acoustical Society of America, serving as president from 1933 to 1935. When UCLA first established its graduate school, Knudsen was instrumental in establishing the Graduate Division in Physics and became its first dean, serving from 1934 to 1958. He published his seminal book, *Acoustical Designing in Architecture* in 1948. In 1956 he was appointed vice chancellor, and then chancellor of the physics department at UCLA in 1959. Upon retirement in 1960, Vern Knudsen devoted his full attention to acoustics, its theory, and applications, including architectural acoustics. He was a member of the Los Angeles Building and Safety Commission, president of the California Institute for Cancer Research and president of the Hollywood Bowl Association. Knudsen was awarded honors and prizes including the Sabine Medal (1958), a Gold Medal from the Acoustical Society of America (1967), and the American Association for the Advancement of Science Prize (1934). Additionally, the physics building at UCLA bears his name, and two Vern Knudsen Graduate Fellowships in Physics are supported by the Hope for Hearing Foundation. Knudsen died in 1974, at the age of eighty.[57]

Ruth Patricia Shellhorn (1909-2006) created the landscape design for the Santa Monica Civic Auditorium. Ruth Shellhorn was a renowned landscape architect raised in Pasadena, California. She attended Oregon State Agricultural College from 1927-1930 and transferred to Cornell University to work toward degrees in architecture and landscape architecture. The Great Depression forced her to return to Pasadena in 1933 just shy of the credits needed to earn her degree. However, in 2005, after reviewing her records, the university discovered she, in fact, had completed the requirements and she was granted both degrees. Back in Pasadena in 1933, Shellhorn established an independent landscape architecture practice. Her first important project was the *Shoreline Development Study for the Greater Los Angeles Citizens Committee*, which was a coastal protection plan that became a precedent for the California Coastal Act. Her work assisting the lead landscape designer for Bullocks Pasadena Department Store led to a long professional collaboration with Welton Becket beginning with the UCLA plan. In 1955, upon a recommendation from Welton Becket, Shellhorn became the landscape architect for central circulation areas in Disneyland in Anaheim, which remain extant today. She also notably created a master plan for University of California Riverside. Over the course of her sixty-year career, she worked on over 400 projects, often partnering with Becket. Her trendsetting use of lush exotics, texture, and color became known as the "Southern California look" making her instrumental in defining modernist landscape design in mid-century Los Angeles.[58]

The Santa Monica Civic Auditorium meets National Register Criterion C in the Area of Significance of Architecture because it is an outstanding example of the Mid-Century Modern phase of the International Style built by master architect Welton Becket and retains a very high

[57] *Santa Monica Civic Auditorium Feasibility Study*, by NAC for the Santa Monica-Malibu Unified School District, August 11, 2023, *Santa Monica Civic Auditorium Evaluation Report,* by PCR Services Corporation for the City of Santa Monica, September 28, 2001, *Up in Knudsen's Attic: Some Private Papers of Vern O. Knudsen*, by Neil A Shaw, Acoustics Today Magazine, January 2011, *Vern O. Knudsen, Obituary,* by Isadore Rudnick, Physics Today Magazine, July 1974, *Interview of Vern Knudsen* by Leo Delsasso with W. J. King on 1964 May 18, Niels Bohr Library & Archives, American Institute of Physics, College Park, MD USA, www.aip.org/history-programs/niels-bohr-library/oral-histories/4713

[58] *Santa Monica Civic Auditorium Feasibility Study*, by NAC for the Santa Monica-Malibu Unified School District, August 11, 2023, *Ruth Shellhorn, Kappa Kappa Gamma, #NotableSororityWomen, #WHM2022*, by Fran Becque, Ph.D., Fraternity History & More, blog: https://www.franbecque.com/ruth-p-shellhorn-kappa-kappa-gamma-notablesororitywomen-whm2022/, Ruth Shellhorn, Pioneer Information, The Cultural Landscape Foundation, 2023, https://www.tclf.org/pioneer/ruth-shellhorn, *Ruth Shellhorn: Midcentury Landscape Architecture in Sothern California*, presented by Kelly Comras FASLA, Southern California Horticultural Society Newsletter, August 2018, socalhort.org

degree of architectural integrity. Many of the elegant design features inside the auditorium, including perforated metal wall panels and the non-rectilinear volumes, serve as functional elements of the state-of-the-art acoustics designed by renowned physicist and sound researcher Vern O. Knudsen. The Santa Monica Civic Auditorium includes further unique engineering features through its landmark use of hydraulic technology to create a massive tilting floor that adapted the assembly space to accommodate a wide variety of uses served by flat-floor or raked-floor configurations. The tilting floor, engineered by Murray Erick Associates, has been cited as a forerunner to the retractable domes and flexible seating of contemporary stadiums and was the largest in the nation at the time of its completion. The landscape surrounding the Santa Monica Civic Auditorium, was designed by Ruth Patricia Shellhorn, whose trendsetting use of exotic ornamentals known as the "Southern California look" is exemplified in the Civic Auditorium design. The Santa Monica Civic Auditorium was designated as a City of Santa Monica Landmark in 2002. Over twenty years later, it remains the only Santa Monica Landmark that meets all six of the City's criteria for local designation.

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Previous documentation on file (NPS):

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

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 4.22 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 34.009964 Longitude: -118.489405
2. Latitude: 34.009021 Longitude: -118.488362
3. Latitude: 34.008104 Longitude: -118.489673
4. Latitude: 34.009454 Longitude: -118.490067

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting:	Northing:

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

The Santa Monica Civic Auditorium site includes all of the Jepson Tract (LA County Tract Map TR0007-119), part of lot 1 and lots 2 through 10 inclusive, in block 4 of the Bandini Tract (LA County Recorder Tract Map MR055-57), plus a portion of the land formerly held by the Santa Fe Railroad adjacent to lots 1 and 13 of the Jepson Tract and lot 1, block 4 of the Bandini Tract.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries include the Santa Monica Civic Auditorium and the associated site plan as depicted in original architectural documents.

---

11. Form Prepared By

name/title: Nina Fresco
organization: Santa Monica Conservancy
street & number: 2520 Second Street
city or town: Santa Monica state: CA zip code: 90405
e-mail: advocacy@smconservancy.org
telephone: 310-496-3146
date: September 30, 2023

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Santa Monica Civic Auditorium / Belmar Neighborhood Site

City or Vicinity: Santa Monica

County: Los Angeles State: California

Photographer: Stephen Schafer, Schaf Photo Studios

Date Photographed: September 14, 2023

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

25 images:

CA_Los Angeles County_Santa Monica Civic Auditorium_0001.tif
Northwest/primary façade, camera facing east.

CA_Los Angeles County_Santa Monica Civic Auditorium_0002.tif
Northwest/primary façade (right), East Wing (left), camera facing south.

CA_Los Angeles County_Santa Monica Civic Auditorium_0003.tif
Canopy entrance (center), East Wing (left), camera facing south.

CA_Los Angeles County_Santa Monica Civic Auditorium_0004.tif
East Wing northwest elevation, camera facing south.

CA_Los Angeles County_Santa Monica Civic Auditorium_0005.tif
Southeast/rear elevation (left), rear of East Wing (right), camera facing west.

CA_Los Angeles County_Santa Monica Civic Auditorium_0006.tif
Southeast/rear elevation (right), southwest elevation and West Wing (left), camera facing south.

CA_Los Angeles County_Santa Monica Civic Auditorium_0007.tif
Southeast/rear elevation (right), south boundary Belmar Neighborhood (foreground), camera facing north.

CA_Los Angeles County_Santa Monica Civic Auditorium_0008.tif
Southwest/rear elevation and West Wing (right), façade canopy and pylons (left), camera facing northeast.

CA_Los Angeles County_Santa Monica Civic Auditorium_0009.tif
Northwest/primary façade (left), southwest elevation and West Wing (right), camera facing east.

CA_Los Angeles County_Santa Monica Civic Auditorium_0010.tif
Northwest/primary façade, detail, camera facing southeast.

CA_Los Angeles County_Santa Monica Civic Auditorium_0011.tif
Northwest/primary façade, canopy and brise soleil detail, camera facing south.

CA_Los Angeles County_Santa Monica Civic Auditorium_0012.tif
Interior main lobby: stair and northwest/primary façade (left), camera facing west.

CA_Los Angeles County_Santa Monica Civic Auditorium_0013.tif
Interior main lobby: vomitorium and hinged floor (left), curved lobby volume (right), camera facing south.

CA_Los Angeles County_Santa Monica Civic Auditorium_0014.tif
Interior upper lobby: northwest/primary façade (left), camera facing west.

CA_Los Angeles County_Santa Monica Civic Auditorium_0015.tif
Interior auditorium: gallery seating (left), stage (right), camera facing east.

CA_Los Angeles County_Santa Monica Civic Auditorium_0016.tif
Interior auditorium: tilting floor (left and foreground), gallery seating (right), camera facing north.

CA_Los Angeles County_Santa Monica Civic Auditorium_0017.tif
Interior auditorium: stage and slightly depressed orchestra pit (center), camera facing southeast.

CA_Los Angeles County_Santa Monica Civic Auditorium_0018.tif
Interior auditorium: view from center stage, camera facing northwest.

CA_Los Angeles County_Santa Monica Civic Auditorium_0019.tif
Interior auditorium: view from stage left, fly rigging (right), camera facing north.

CA_Los Angeles County_Santa Monica Civic Auditorium_0020.tif
Interior auditorium, detail: metal acoustic panels and custom sconces, camera facing north.

CA_Los Angeles County_Santa Monica Civic Auditorium_0021.tif
Interior dressing room, camera facing northeast.

CA_Los Angeles County_Santa Monica Civic Auditorium_0022.tif
Interior basement: tilting floor (above), hydraulic pistons (right), camera facing north.

CA_Los Angeles County_Santa Monica Civic Auditorium_0023.tif
Interior East Wing: sound-proof sliding door (right), camera facing northeast.

CA_Los Angeles County_Santa Monica Civic Auditorium_0024.tif
Interior East Wing: northwest/primary elevation (left), camera facing north.

CA_Los Angeles County_Santa Monica Civic Auditorium_0025.tif
Belmar Neighborhood Site from north boundary, Civic Auditorium (right of center), camera facing south.

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Figure 30. Architectural Detail - Interior: dressing room (view northwest) 2023

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

FIGURE A: GIS MAP



Santa Monica Civic Auditorium — Los Angeles County, CA
Name of Property — County and State

FIGURE B: USGS LOCATION MAP



FIGURE C: VICINITY MAP

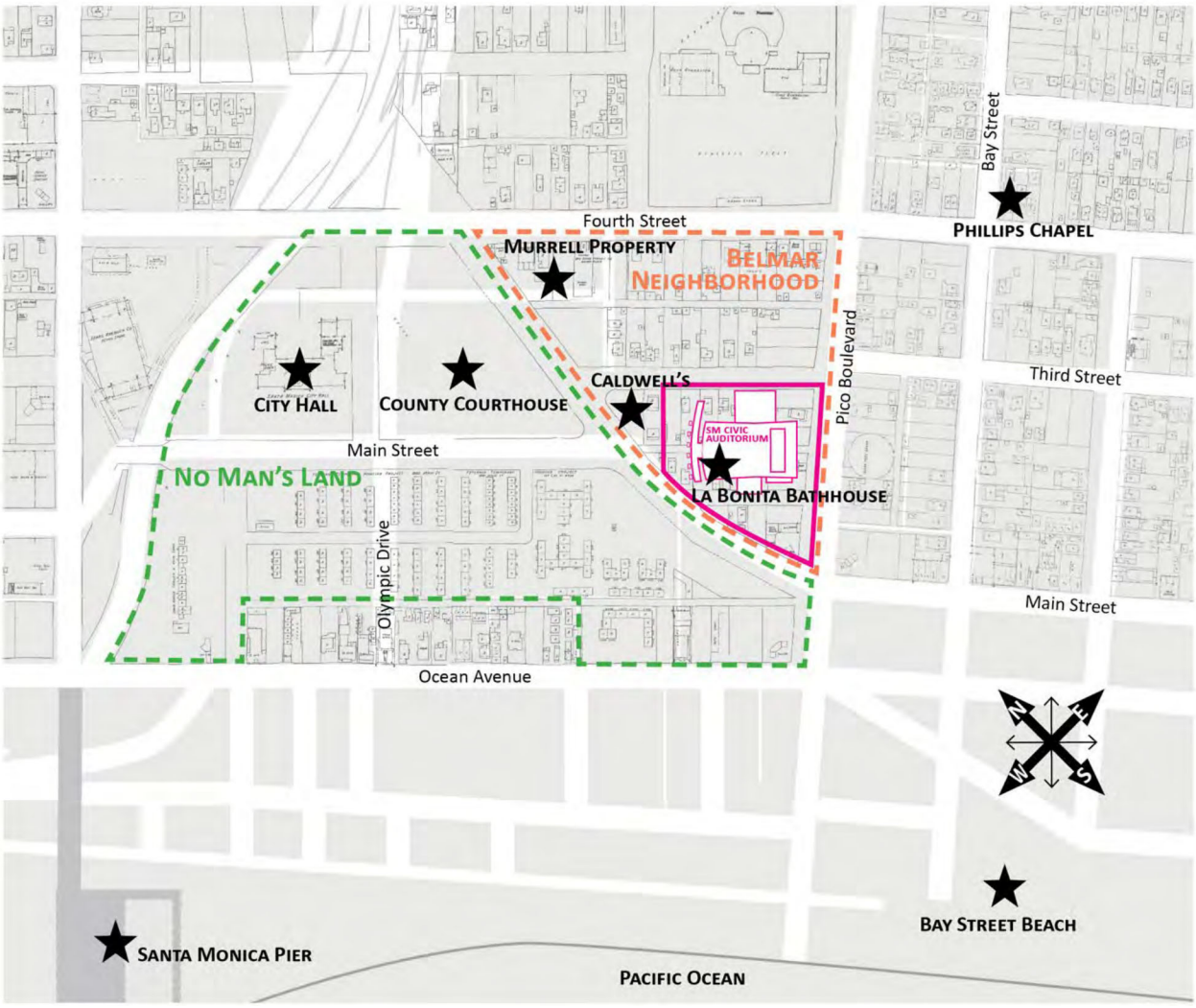


FIGURE D: SITE MAP

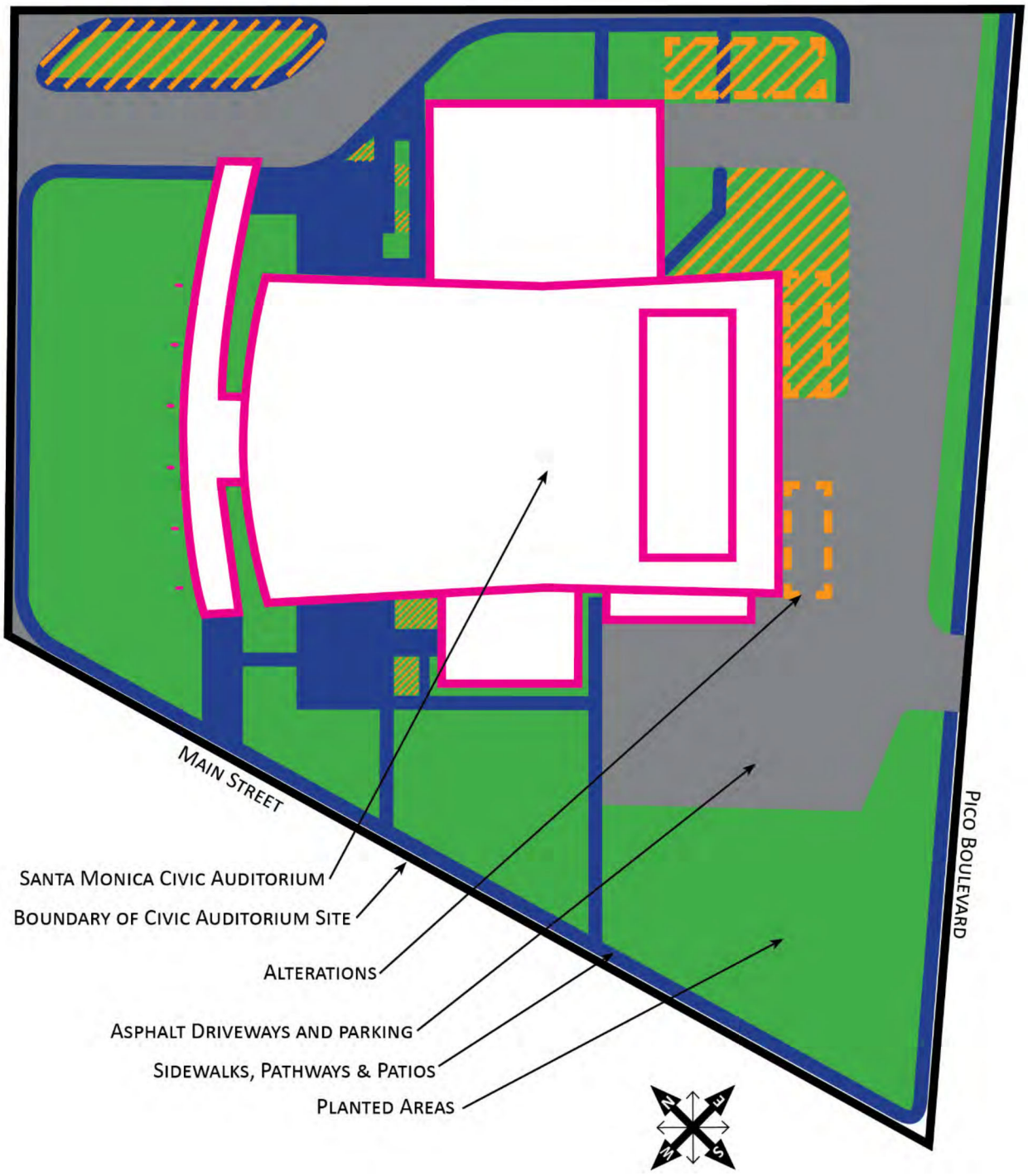


Figure E. Aerial View Belmar Neighborhood, 1937



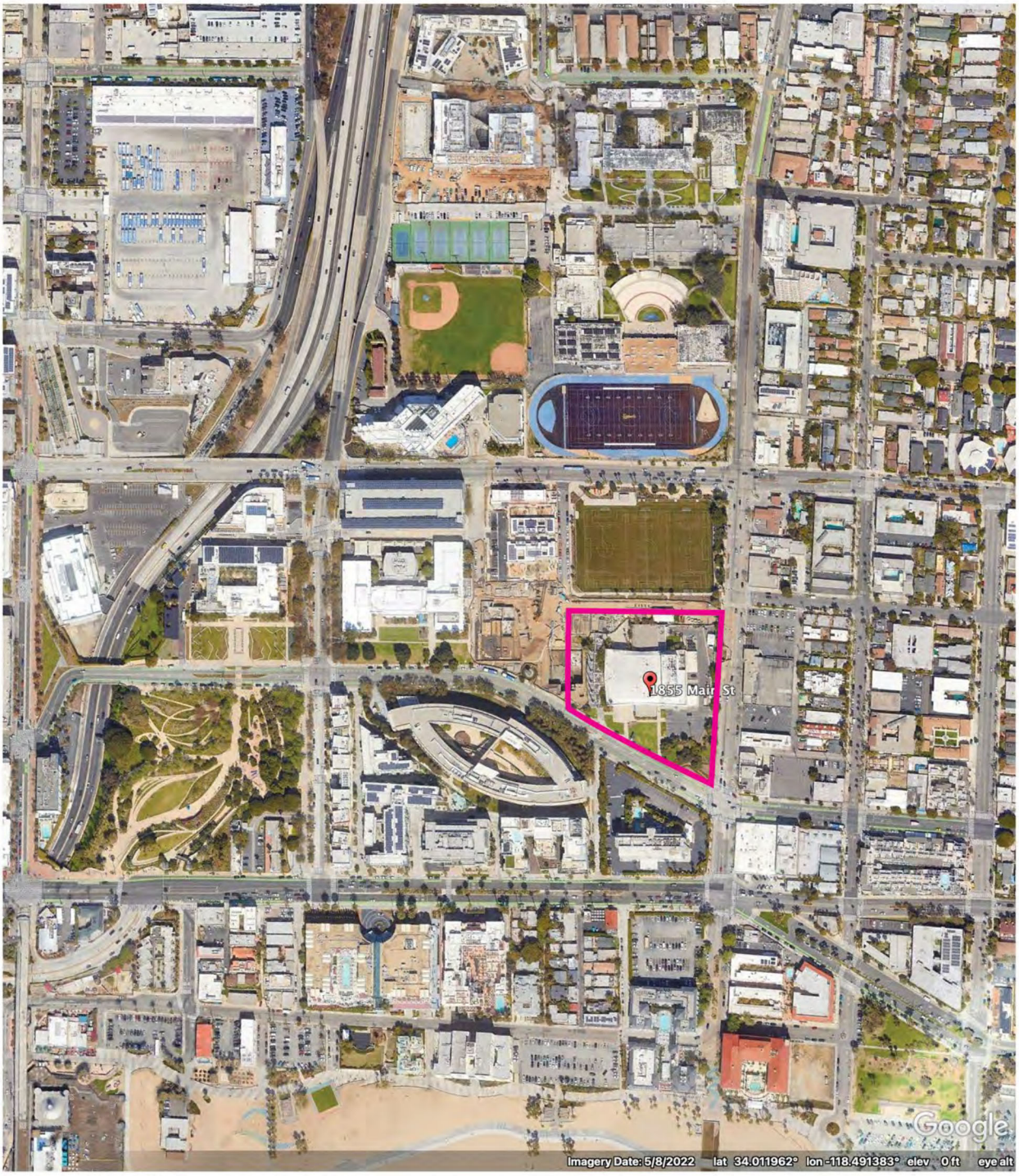
Aerial view, February 20, 1937. (Image Courtesy: University of California Santa Barbara Library Geospacial Collection, flights c-4354_2 [below Ocean Ave.] and c-4354_3 [above Ocean Ave.])

Figure F. Aerial View Santa Monica Civic Center, 1981



Aerial view, January 24, 1981. (Image Courtesy: University of California Santa Barbara Library Geospacial Collection, flight ami-la-81_10910b)

Figure G. Aerial View Santa Monica Civic Center, 2022



Aerial view, May 8, 2022. (Image: Google Earth Pro)

FIGURE H: PHOTO KEY: FULL SITE AND BASEMENT

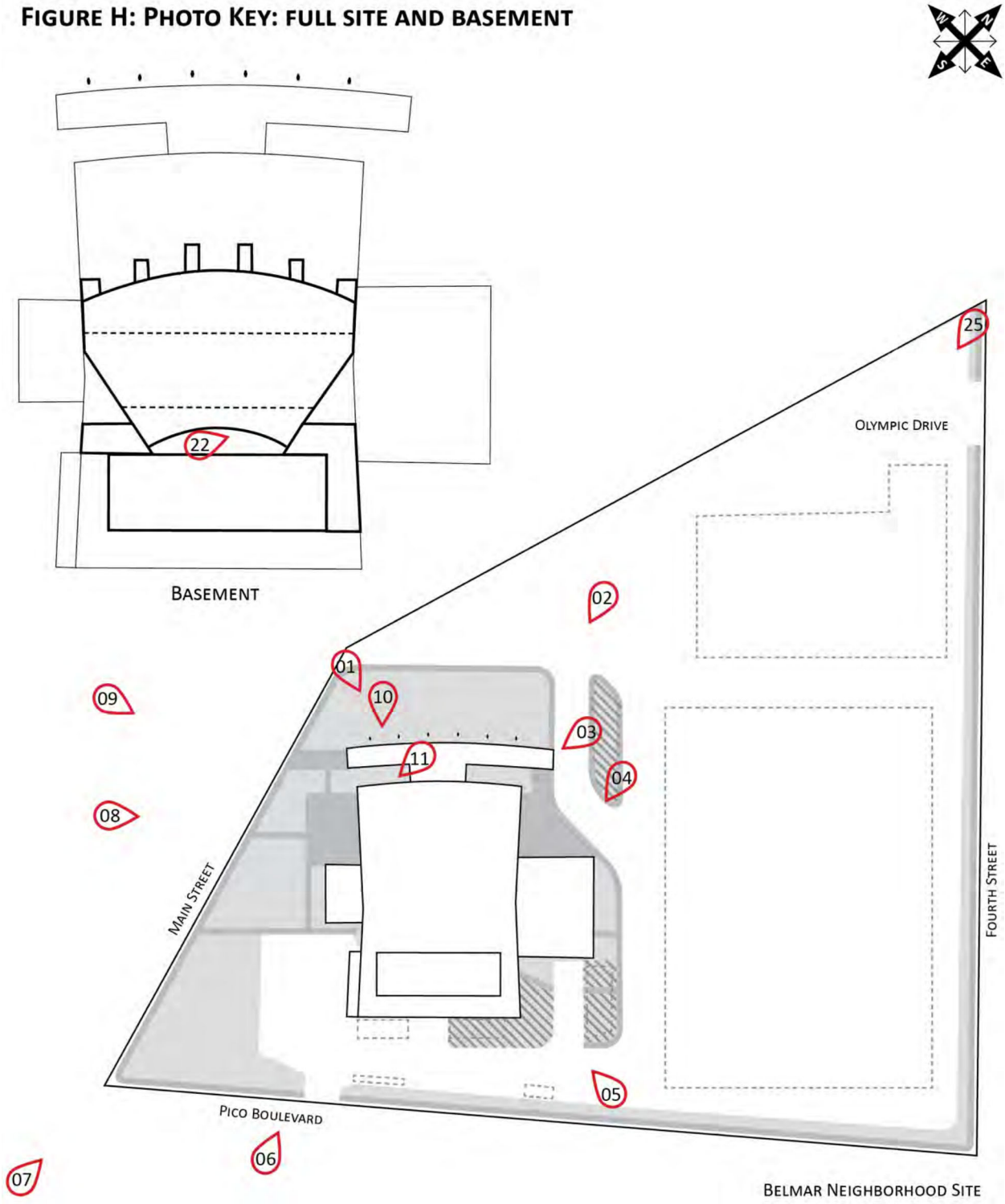


FIGURE I: PHOTO KEY: INTERIOR, FLOORS 1 THROUGH 4

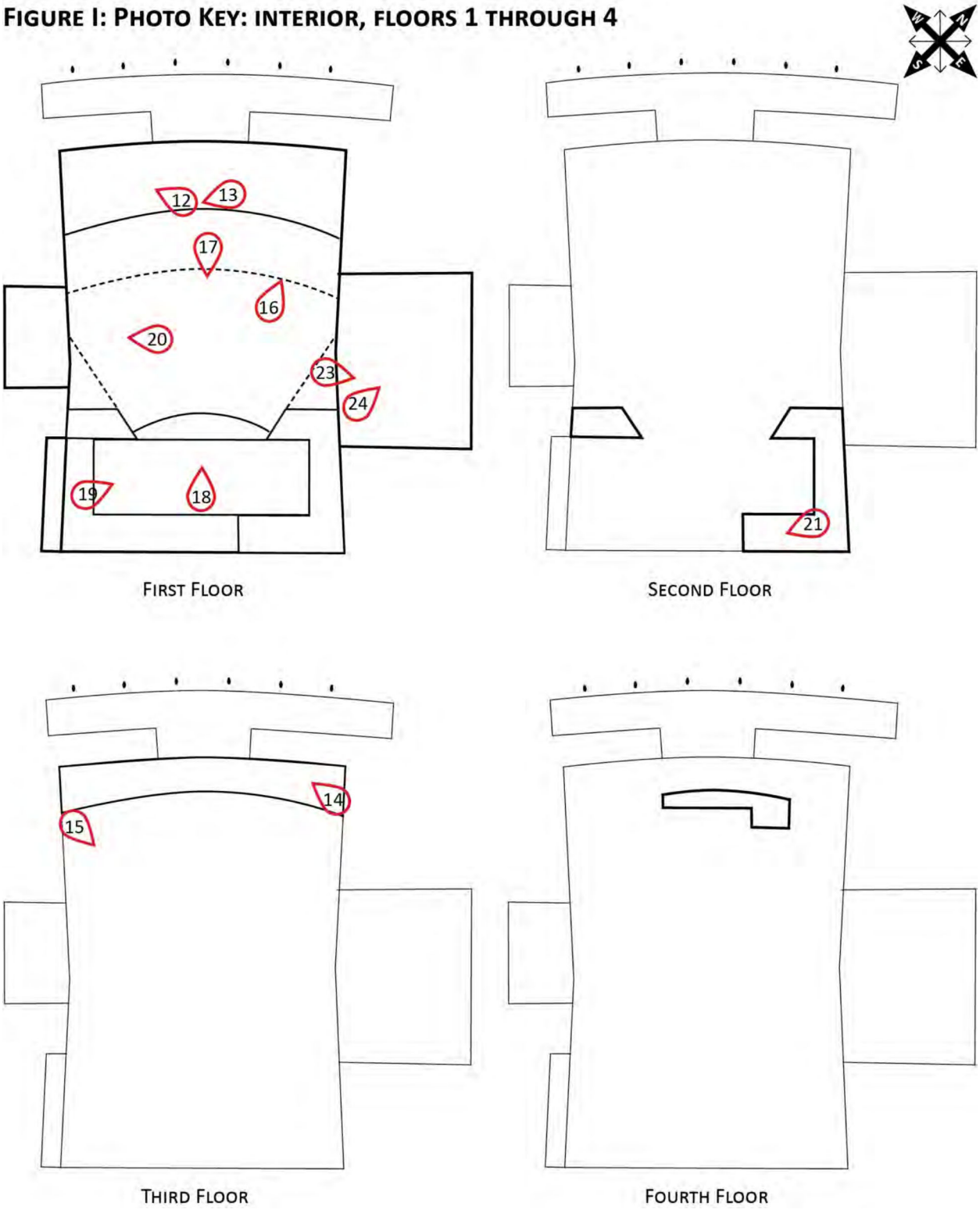


Figure 1: Historic Image - Belmar



Figure 1. Belmar Neighborhood, abandoned cottage (view north, 1953). Image courtesy of Santa Monica Public Library Imagine Santa Monica Collection (donated to the library from city collections)

Figure 2: Historic Image - Belmar



Figure 2. Belmar Neighborhood owners were given an extra $200 for parcels if they demolished any improvements and cleared their properties before the sale closed. Cottages not removed were used for firefighter training (view north, 1953). Image courtesy of Santa Monica Public Library Imagine Santa Monica Collection (donated to the library from city collections)

Figure 3: Historic Image – Civic Auditorium



Figure 3. Civic Auditorium facade (view east, 1958) showing original plantings, ornamental pool, and pool railing. Image courtesy of Santa Monica Public Library Imagine Santa Monica Collection (donated to the library from city collections)

Figure 4: Historic Image – Civic Auditorium



Figure 4. Postcard view of Civic Auditorium, signage, and pool extant (view south, June 1958). Image courtesy of Santa Monica Public Library Imagine Santa Monica Collection (donated to the library from city collections)

Figure 5: Historic Image – Civic Auditorium

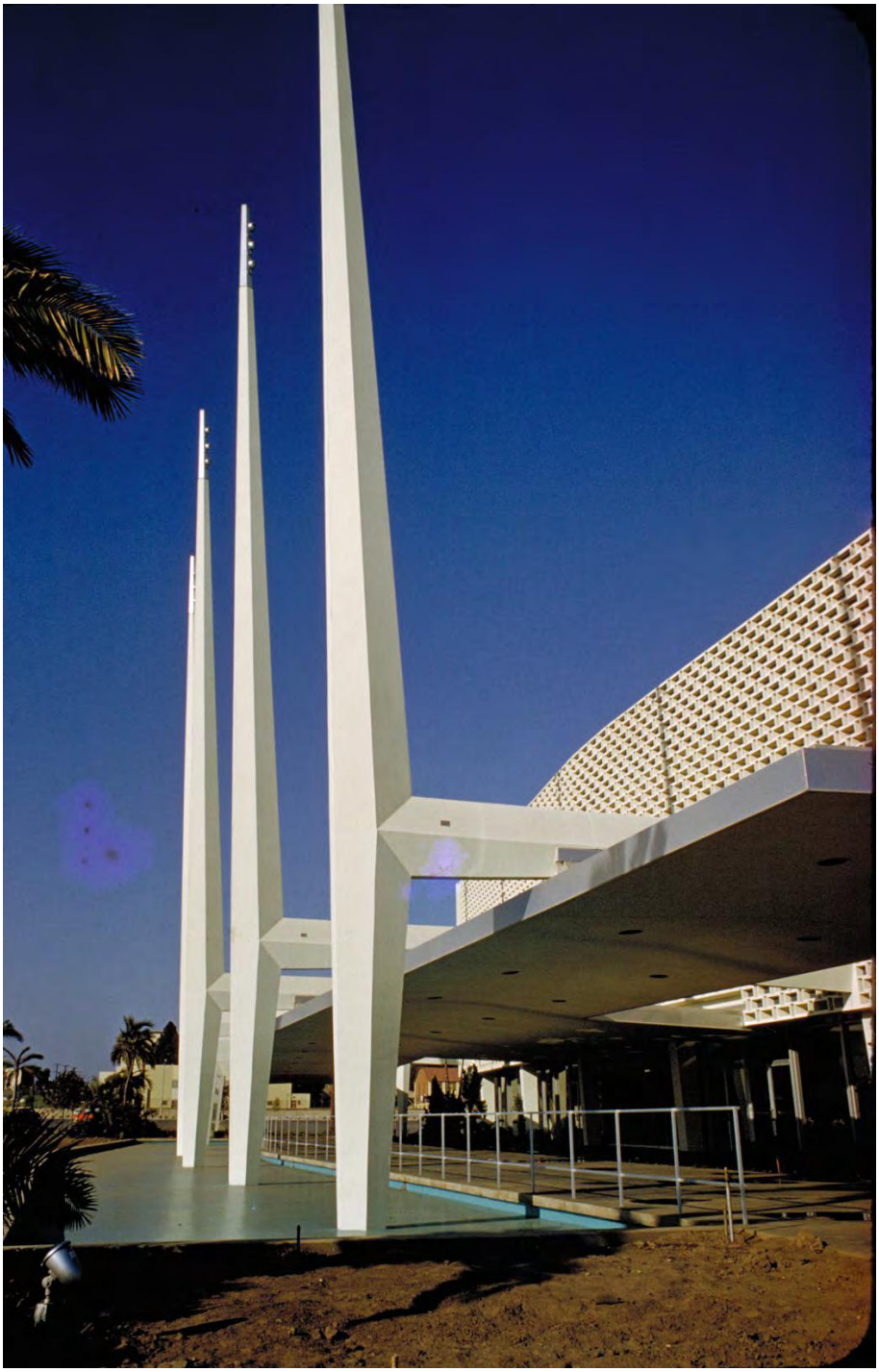


Figure 5. Pylons originally rose from a shallow pool, which was removed soon after construction (view east, 1958). Image courtesy of Santa Monica Public Library Imagine Santa Monica Collection (donated to the library from city collections)

Figure 6: Historic Image – Civic Auditorium

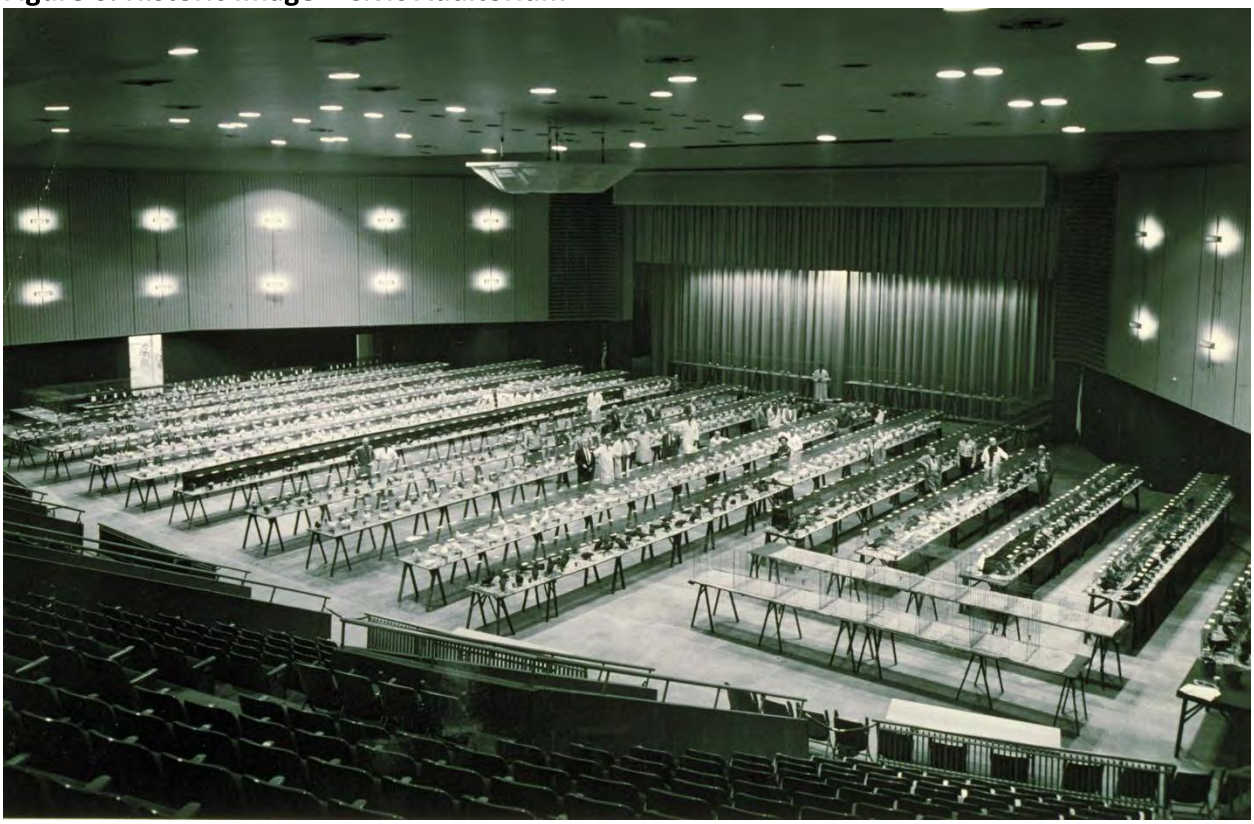


Figure 6. Auditorium set up for flat-floor use (view east, 1960s). Image courtesy of Santa Monica Public Library Imagine Santa Monica Collection (donated to the library from city collections)

Figure 7: Historic Image – Civic Auditorium



Figure 7. Auditorium set up for the "Live Better Electrically" show, flat floor is level with stage (view south, 1960s). Image courtesy of Santa Monica Public Library Imagine Santa Monica Collection (donated to the library from city collections)

Figure 8: Historic Image – Civic Auditorium



Figure 8. 34th Academy Awards, red carpet (view southeast, 1962). Image courtesy of Santa Monica Public Library Imagine Santa Monica Collection (donated to the library from city collections)

Figure 9: Historic Image – Civic Auditorium



Figure 9. 37th Academy Awards, setting up planks that were the foundation for the red carpet (view southeast, 1965). Image courtesy of Santa Monica Public Library Imagine Santa Monica Collection (donated to the library from city collections)

Figure 10: Historic Image – Civic Auditorium



Figure 10. Auditorium set up with raked-floor seating using custom folding chairs, elevated stage, and lowered orchestra pit (view southeast, date unknown). Image courtesy of Santa Monica Public Library Imagine Santa Monica Collection (donated to the library from city collections)

FIGURE 11: ARCHITECTURAL DETAIL - EXTERIOR



Figure 11. Geometric pylon, floating canopy, brise-soleil (view east). Image: Nina Fresco, 2023

FIGURE 12: ARCHITECTURAL DETAIL - EXTERIOR



Figure 12. West Patio, scored concrete volume over glass-enclosed lobby (view north). Image: Nina Fresco, 2014

FIGURE 13: ARCHITECTURAL DETAIL - EXTERIOR



Figure 13. East Wing & patio (view south). Image: Nina Fresco, 2014

FIGURE 14: ARCHITECTURAL DETAIL - EXTERIOR



Figure 14. East Wing, framing and hardware of typical entry door (view northeast, from interior hallway, east wing). Image: Nina Fresco, 2023

FIGURE 15: ARCHITECTURAL DETAIL - EXTERIOR



Figure 15. East Wing canopy finish and lighting - front canopy was built using these finishes (view southwest). Image: Nina Fresco, 2023

FIGURE 16: ARCHITECTURAL DETAIL - EXTERIOR



Figure 16. East Wing, canopy, main entrance to site (view west). Image: Nina Fresco, 2014

FIGURE 17: ARCHITECTURAL DETAIL - EXTERIOR



Figure 17. East Wing viewed through landscaping (view southeast). Image: Nina Fresco, 2014

FIGURE 18: ARCHITECTURAL DETAIL - EXTERIOR



Figure 18. Stage door in small alcove at the rear of the East Wing (view west). Image: Nina Fresco, 2023

Figure 19. West Wing louvered windows (view east). Image: Nina Fresco, 2014