



Lincoln Middle School | Santa Monica, CA Historic Resources Inventory Report **DRAFT**

Prepared for:

Santa Monica-Malibu Unified School District

Prepared by:



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Attachments

- A. Department of Parks and Recreation (DPR) 523 Series Forms
- B. Preparer Qualifications

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1. Introduction

1.1. Project Overview

At the request of the Santa Monica-Malibu Unified School District (SMMUSD), Architectural Resources Group, Inc. (ARG) has prepared this Historic Resources Inventory Report for the campus of Lincoln Middle School, 1501 California Avenue, Santa Monica. This project commenced in May 2021 and is scheduled for completion in 2022.

The subject property is developed with a middle school (Grades 6-8) campus comprising multiple permanent buildings, multiple portable and modular buildings, and associated site and landscape features. The permanent buildings on the campus were constructed between 1924 and 2013, with a majority of buildings dating to the post-World War II period. The campus was originally constructed in the 1920s, was substantially rehabilitated following the 1933 Long Beach Earthquake, and was expanded during the 1950s and '60s, a period of extraordinary growth in Santa Monica. A new, contemporary style library and classroom building was added to the campus in 2013.

Lincoln Middle School has not previously been identified as a potential historic resource. It has not been identified as potentially eligible for designation through the City of Santa Monica's Historic Resources Inventory (HRI) process. In 2008, a draft Historic Resources Evaluation Report (HRER) was prepared in conjunction with Measure BB, a bond measure that allocated funds for the repair and renovation of District facilities. The HRER was prepared independent of the City's HRI, and evaluated all schools within the District. Lincoln Middle School was identified as ineligible for designation in the HRER because of extensive alterations. However, the HRER was not finalized, and its draft findings were not adopted.

In February 2021, the District adopted Board Policy 7113 and the accompanying Administrative Regulation 7113, which were developed to identify and clarify treatment of historical resources present on properties within the District's jurisdiction. The Board Policy and Administrative Regulation require completion of a Historic Resources Inventory (HRI) of a school campus prior to approval of either a master plan or design of a school facilities project at that campus. This campus HRI was prepared in conformance with Board Policy 7113 and Administrative Regulation 7113 as they relate to Lincoln Middle School. The purpose of this document is to determine whether there are historical resources present at Lincoln Middle School, and if so, to identify character-defining features and spaces to aid in matters related to site planning and facilities management at the campus moving forward.

This Historic Resources Inventory Report for Lincoln Middle School includes a description of project scope and methodology, contextual information related to the developmental history of both the district and school, evaluations of eligibility, and identification of character-defining features and spaces.

1.2. Field and Research Methods

Preparation of this report included the following tasks related to research, documentation, and analysis:

- Site visit in June 2021 to assess existing conditions and document improvements with digital photographs;
- Review of pertinent federal and state technical bulletins, local ordinances, and other reference materials related to the evaluation of historical resources;
- Review of previous evaluations of the Lincoln Middle School campus, including the City of Santa Monica’s HRI and the draft Historic Resources Evaluation Report (HRER) prepared in 2008;
- Review of other applicable background materials including archival drawings and construction documents, historical building permits (to the extent that they were available), and the State of California’s Built Environment Resource Directory (BERD) database;
- Supplemental research related to the campus’s development history, physical design, social and cultural history, and potential historical significance;
- Identification of applicable historic contexts and themes;
- Evaluation of campus resources against eligibility criteria for the National Register of Historic Places, the California Register of Historical Resources, and local (Santa Monica Landmark) designation;
- Evaluation of integrity; and
- Identification of character-defining features and spaces.

Research materials were obtained from the following sources: the Los Angeles Public Library; the Santa Monica Public Library, including its local history collection; archival drawings and construction documents provided by the District; building permit records obtained from the City of Santa Monica Community Development Department; technical assistance bulletins published by the National Park Service (NPS) and the California Office of Historic Preservation (OHP); online repositories; and ARG’s in-house collection of architectural books and reference materials. Additional materials, including historic photos and documents related to the history of the District, were provided courtesy of the Santa Monica Conservancy. A complete list of sources is included in *Section 7: Selected Bibliography* of this report.

To conform with public health directives and safety protocols associated with the COVID-19 pandemic, most research was conducted remotely using online repositories.

1.3. Outreach

In addition to the above-listed field and research tasks, ARG and the District participated in public outreach with community members, local history groups, and other key stakeholders. A community

meeting specific to the Lincoln Middle School campus was held in June 2021, at which ARG and the District explained the purpose and objectives of the project and solicited public input. To comply with social distancing protocols associated with the COVID-19 pandemic, the community meeting was conducted virtually. In July 2021, ARG and the District participated in a meeting with the Santa Monica Conservancy to solicit additional input. The findings of this HRI are scheduled to be presented to the community and stakeholders at an additional public meeting, expected to be held in early 2022.

1.4. Preparer Qualifications

The following ARG staff contributed to this report: Katie E. Horak, Principal; Andrew Goodrich, AICP, Senior Associate; Elysha Paluszek; and Rosa Fry, all Architectural Historians and Historic Preservation Planners. All ARG staff who contributed to this project meet the *Secretary of the Interior's Professional Qualification Standards*, 36 CFR Part 61, in the discipline of Architectural History.¹

¹ Staff resumes are included as an appendix to this report.

2. Physical Description

2.1. General Setting

Lincoln Middle School is located at 1501 California Avenue, in the Wilshire-Montana neighborhood of Santa Monica. The surrounding neighborhood is residential in character. Its blocks contain a combination of one- and two-story single-family houses and appropriately scaled multi-family properties. Most of these adjacent residential buildings appear to have been built between the 1920s and the early postwar period. The subject campus is located one block north of Wilshire Boulevard, a densely developed vehicular corridor containing a variety of common commercial and institutional uses.

This area of Santa Monica is generally flat with no discernible variation in topography. As they are throughout most of the city, streets in the area adhere to an orthogonal grid that conforms to the contour of the shore and is askew of the cardinal directions.



General location map. The location of Lincoln Middle School is marked in yellow (Google Maps, annotations by ARG)

The campus occupies a large, rectangular site that occupies a full city block. Its boundaries are defined by Washington Avenue (north), California Avenue (south), 14th Street (west), and 16th Street (east).



Site Map. The boundaries of Lincoln Middle School are marked in yellow (Google Maps, annotations by ARG)

2.2. Campus Orientation and Layout

The campus is oriented to the south, toward California Avenue. From the south, the campus is approached by a semi-circular driveway that is accessed via California Avenue. The driveway leads to a surface parking lot and is bounded by a low stucco wall with a concrete cap. Beyond (to the north of) the parking lot is a landscaped courtyard that contains a broad lawn, perimeter shrubs, and mature jacaranda trees. The courtyard is framed by three buildings: Building 100/200 (north), the Auditorium (west), and the Cafeteria (east). The courtyard is enclosed by metal fencing and a concrete block wall that spans its southern edge, and is accessed by two metal gates that are incorporated into the perimeter fence/wall. It is transected by walkways that are rendered in concrete and brick pavers.

There are ten permanent buildings on the campus. One building – Building 100/200, which is the campus’s oldest extant building – is set far back from the street and is located near the center of the campus. Public view of this building is obscured by the subsequent construction of additional buildings and site features in its foreground. Generally speaking, other campus buildings are concentrated along

the south, east, and west perimeters of the campus. Buildings along the south and west perimeters house classrooms and the auditorium, cafeteria, and library; buildings along the east perimeter house athletic facilities. Consistent with the eras in which they were constructed, these buildings are generally designed in the PWA Moderne and Mid-Century Modern styles of architecture, though some – like the contemporarily-style library building that was constructed in 2013 – deviate from this trend. A detailed physical description of each building is included below in *Section 2.3: Architectural Descriptions*.

The north section of the campus is devoid of buildings and contains open space. This space is dominated by a large athletic field rendered in synthetic turf, which is encircled by a six-lane synthetic running track. Trees and groundcover are planted along the outer perimeter of the track, resulting in a modest landscaped buffer between athletic facilities and adjacent buildings. The southeast quadrant of the campus contains a large, paved asphalt surface that is used as basketball courts. At the far northeast corner of the campus is a surface parking lot that doubles as basketball courts. The northeast parking lot is accessed via 16th Street, and is enclosed by chain link fencing and a low concrete perimeter wall.

Generally speaking, landscaping is confined to the courtyard to the south of Building 100/200, around the outer edge of the athletic field/track, and at various points along the perimeter of the campus. Perimeter plantings consist of mature trees, shrubs, and groundcover that frame the buildings along the edges of campus, softening these buildings' massing and appearance when viewed from the street. In addition, the campus is flanked by landscaped parkways that ascribe to the prevailing street tree scheme of the surrounding neighborhood. The north parkway, along Washington Avenue, is planted with deodar cedars; the south and west parkways, along California Avenue and 14th Street, respectively, are planted with ficus; and the east parkway, along 16th Street, is planted with Canary Island pines.

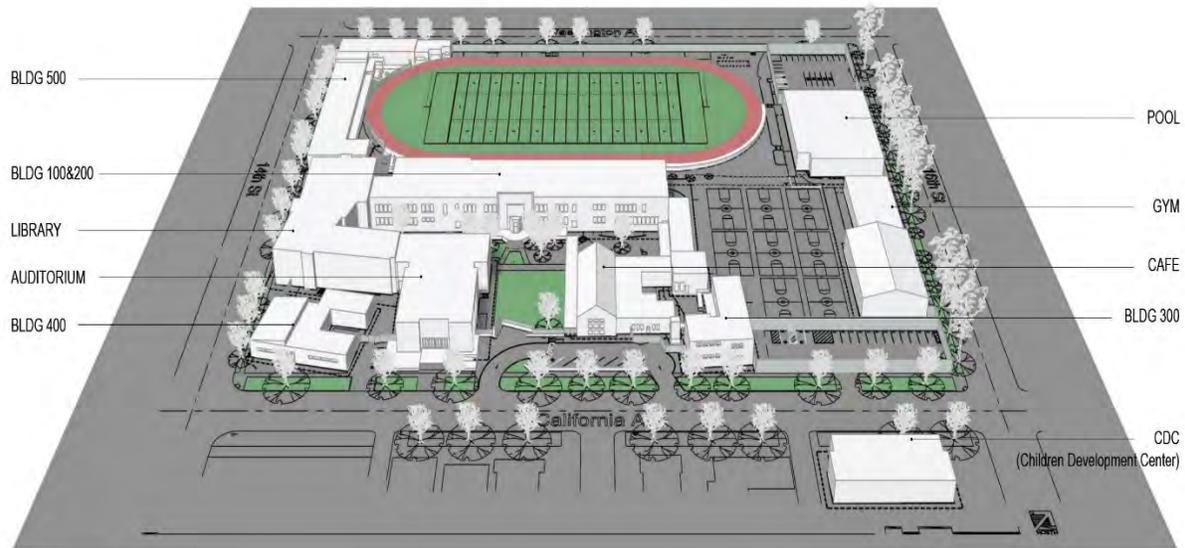
Access to the campus is restricted from the public-right-of-way via a combination of chain link fencing and the footprints of campus buildings, several of which extend to the far outer edges of the site.

2.3. Architectural Descriptions

As noted, there are ten permanent buildings on the campus. Most of these buildings exhibit characteristics of either the PWA Moderne or Mid-Century Modern styles, though some are designed in other modes of architecture that are reflective of the respective era in which they were built.

The following sections include an architectural description of each building. Since there is not a consistent naming convention for campus buildings, buildings are ordered first by numerical assignment (100-500), then by primary function of the building if there is no numerical assignment.

The location of each building described herein is keyed on the site plan below.



Site plan, depicting the location of buildings and features on the subject campus (Architecture for Education)

Building 100/200 (Administration/Classrooms)

Located near the center of the campus, Building 100/200 is used as administrative offices and classrooms. It was constructed in 1924, substantially rehabilitated in 1936 following the 1933 Long Beach Earthquake, and expanded in 1958. This building is two stories tall and has a long, narrow rectangular plan. It is capped by a flat roof with rolled asphalt sheathing and a parapet. Exterior walls are clad in stucco. At the center of the primary (south) façade is a canted volume containing the main building entrance, which consists of a single, glazed metal door with a glazed transom. This entrance is approached by concrete steps with a metal rail, and opens onto a patio that is finished in brick pavers and framed by a low stucco wall. There are several other points of ingress at various points on the building, most of which consist of glazed, flush-mounted metal doors. The primary/south façade is extensively fenestrated with multi-light fixed and hopper steel windows that are set in tall, narrow vertical channels. The north façade is also fenestrated, though patterns vary based on construction date; the center volume of this façade contains the same pattern of steel windows that are found on the south façade, but the two flanking volumes (west, east sides of rear/north façade), which both date to 1958, have continuous bands of fixed and hopper steel windows that evocative of the Mid-Century Modern style. The south façade also has a contemporary, full-height elevator shaft.

The building has been extensively altered. Originally built in 1924 and designed in the Italian Renaissance Revival style, this building was extensively modified in 1936, following an extensive rehabilitation catalyzed by the Long Beach Earthquake. The 1936 renovation left almost no evidence of the building's original style. Stucco was applied over the brick cladding, and extensive modifications to all façades entailing the removal of almost all original decorative features. Additions were subsequently

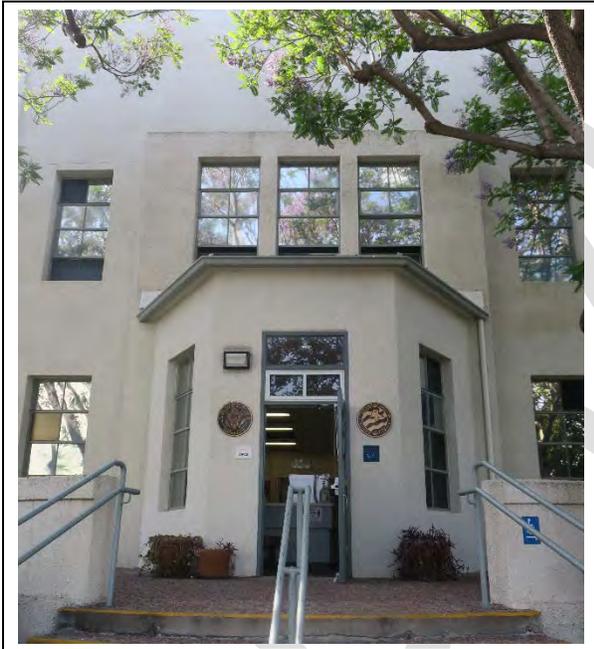
appended to the rear of the building in 1958. Other exterior alterations include the replacement of original doors, and the installation of a full-height elevator shaft to the building's primary (south) façade.



Building 100/200, south façade, view northwest (ARG, 2021)



Building 100/200, north façade, view southeast (ARG, 2021)



Building 100/200, detail of primary entrance on south façade, view northwest (ARG, 2021)



Building 100/200, detail of elevator shaft on south façade, view west (ARG, 2021)

Building 300 (Classrooms)

Building 300 abuts the southern edge of the campus. It is connected to Buildings 100/200 and the Cafeteria by a network of covered breezeways, and is used as classrooms. This building was constructed in 1958, is two stories tall, and has a roughly-L-shaped plan that is oriented around a small central courtyard. Its design loosely embodies the Mid-Century Modern style. The building is capped by a flat roof with rolled asphalt sheathing and wide eaves. Exterior walls are clad in stucco. Façades are delineated into multiple bays by full-height stucco pilasters. There are multiple points of ingress, which

are accessed from the central courtyard and consist of single, flush-mounted metal doors. Upper-story entrances are accessed via exterior corridors with slender wood posts and metal rails. The corridors are accessed by concrete stairs with metal rails. Fenestration is varied; it consists of original fixed and hopper steel windows, contemporary fixed and hopper aluminum windows, and sliding wood windows.

Noted exterior alterations to this building include replacement of original doors, replacement of some original windows, and replacement of original rails at the upper-story corridors.



Building 300 from interior courtyard, view southeast (ARG, 2021)



Building 300, east façade, view southwest (ARG, 2021)

Building 400 (Classrooms)

Building 400 is located at the far southwest corner of the campus. This building was constructed in 1958 and is used as classrooms. It is one story tall, irregular in plan, designed in the Mid-Century Modern style, and oriented at an angle that is slightly askew of the adjacent streets. The west façade is divided into multiple bays by full-height pilasters. The building is capped by a low-pitched shed roof with rolled asphalt sheathing, closed eaves, and wood fascia boards. Exterior walls are rendered in stucco. The primary point of ingress is located on the south façade and set within a recessed bay. It consists of paired glazed metal doors with a glazed sidelight and transom. Another entrance is located on the north façade and consists of glazed metal doors. Fenestration consists of continuous bands of multi-light fixed and metal hopper windows; those on the south façade are set within bezeled frames.

Noted exterior alterations to this building include replacement of secondary entrance doors.



Building 300, south façade, view north (ARG, 2021)



Building 300, west façade, view northeast (ARG, 2021)

Building 500 (Classrooms)

Building 500 is located at the far northwest corner of the campus. This building was constructed in 1958 and is used as classrooms. It is one story tall, U-shaped in plan, and designed in the Mid-Century Modern style. The building is capped by a flat roof with rolled asphalt sheathing and closed eaves. Exterior walls are clad in stucco. There are various points of ingress, which are located on the building's inward-facing (south and east) walls and consist of single, flush-mounted metal doors. The east-facing doors open onto a covered breezeway with slender metal post supports. Fenestration consists of continuous bands of multi-light fixed and hopper steel windows. Score lines are incised into the stucco wall at the south end of the west façade. The northeast corner of the building features a low-clung projecting volume occupied by restrooms. This volume has narrow metal hopper windows on its north and south façades.

Noted exterior alterations to this building include replacement of original doors and some original windows.



Building 500, north and west façades, view southeast (ARG, 2021)



Building 500, west façade, view northeast. Note incised score lines in stucco wall (ARG, 2021)



Building 500, south and east façades, view northwest (ARG, 2021)



Building 500, east façade, view west (ARG, 2021)

Auditorium

The Auditorium flanks the southern edge of the campus, and is located to the immediate south of Building 100/200 and to the immediate east of Building 400. It was constructed in 1968. The building is one story tall with double-height interior spaces, is irregular in plan, and loosely exhibits some characteristics of the Mid-Century Modern style. It is capped by a flat roof with rolled asphalt sheathing and a parapet. Exterior walls are clad in stucco. The primary entrance is located on the south façade and is accessed by concrete steps with metal rails and an ADA ramp with metal rails. Concrete planters flank either side of the entrance. Ingress is provided by four sets of paired, glazed metal doors with narrow sidelights. Above the entrance is wall-mounted signage that reads “LINCOLN MIDDLE SCHOOL/ NATIONAL BLUE RIBBON SCHOOL OF EXCELLENCE/ CALIFORNIA STATE DISTINGUISHED SCHOOL.” To the east of the entrance is wall-mounted signage that reads “AUDITORIUM.” Additional entrances are located on other façades and consist of flush-mounted metal doors. A covered breezeway with slender metal supports connects the north façade of this building to the south façade of the adjacent Building 100/200. A painted mural adorns the east façade of the subject building. The building has no windows.

Noted exterior alterations to this building include the addition of signage above the south entrance.



Auditorium, south façade, view north (ARG, 2021)



Auditorium, east façade, view northwest (ARG, 2021)

Cafeteria

The Cafeteria building is located to the south and east of Building 100/200 and also flanks the southern edge of campus. It is connected to Buildings 100/200 and 300 by a network of covered breezeways, and is used as a cafeteria and classrooms. This building was constructed in 1924 and substantially rehabilitated in 1936, is one story tall, and has an irregular footprint. Its design is vernacular but most closely resembles the PWA Moderne style. The building is capped by gabled and flat roofs with rolled asphalt sheathing; the flat volumes have slight eaves. There are multiple points of ingress to the building, which generally consist of single, flush-mounted metal doors. Entrances on the north, west, and east façades open onto continuous breezeways with angled metal post supports. Fenestration consists of groups of multi-light steel hopper windows that are set in narrow openings. The south façade has a group of multi-light fixed and hopper steel windows that are set in recessed bays.

Like Building 200/300, this building was originally built in 1924 and designed in the Italian Renaissance Revival style, but was extensively modified in 1936, following an extensive rehabilitation catalyzed by the Long Beach Earthquake. This rehabilitation resulted in replacement of the brick cladding with stucco, and extensive modifications to all façades entailing the removal of original decorative features. Notably, original cloisters spanning the west façade were removed and later replaced with a metal breezeway. Other exterior alterations include the replacement of original doors and windows.



Cafeteria, south façade, view northwest (ARG, 2021)



Cafeteria, north façade, view southeast (ARG, 2021)

Gymnasium

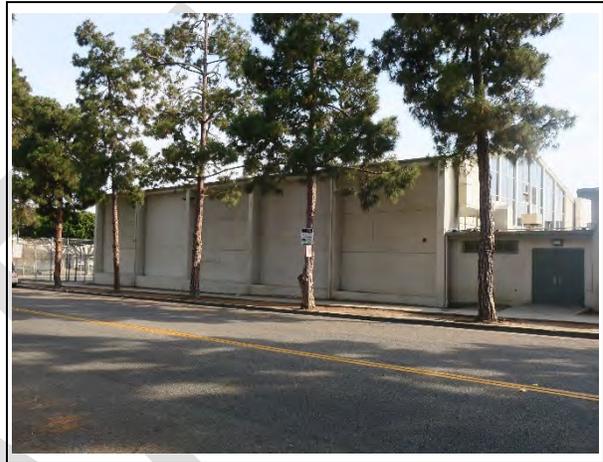
The Gymnasium building is located at the far southeast corner of the campus. The building was constructed in 1958, and houses a gymnasium and locker room facilities. It is one story tall with double-height interior spaces, is roughly rectangular in plan, and is designed in the Mid-Century Modern style. Its mass is divided into two volumes: the gymnasium volume constitutes the south portion of the building, and the locker room volume constitutes the north portion of the building. These volumes are connected via a small hyphen at the center of the building. The south volume is capped by a low-pitched gabled roof; the north volume is capped by low-pitched shed roofs. Both volumes have rolled asphalt sheathing and slight eaves. Exterior walls are clad in stucco. The west- and east-facing stucco walls have

full-height pilasters and incised score lines. There are multiple points of ingress to the building, most of which comprise paired, flush-mounted metal doors. The south-facing doors are approached by concrete steps; the west-facing doors open onto a covered breezeway with slender metal post supports. Fenestration on the south volume consists of a group of fixed metal windows in the north and south gable ends; the east and west façades consist of solid walls. Fenestration on the north volume consists of grouped fixed and hopper steel windows, most of which are arranged in a clerestory configuration.

Noted exterior alterations to this building include the replacement of some original doors and windows.



Gymnasium, south façade, view north (ARG, 2021)



Gymnasium, east façade, view northeast (ARG, 2021)



Gymnasium, west façade, view southeast. The locker room volume is in the foreground; the gymnasium volume is in the background (ARG, 2021)



Gymnasium, west façade, view north (ARG, 2021)

Library

The Library building is located along the west perimeter of the campus. It is connected to Building 100/200 and the Auditorium. This building was constructed in 2013 and replaced an earlier classroom building at this site. It is two stories tall, has a roughly L-shaped footprint, and is designed in a contemporary style. The building is oriented at an angle slightly askew of the street and other campus

buildings. It is capped by a flat roof with a parapet and multiple intersecting planes. Exterior walls are clad in horizontal metal siding and stucco. The primary entrance is approached from the west, via 14th Street, and consists of paired, glazed metal doors that are set in a continuous wall of fenestration. This entrance is approached by concrete steps and a concrete access ramp, both of which have metal rails. Surmounting this entrance are canopy letters that spell “LINCOLN MIDDLE SCHOOL.” There are other entrances at various points along the building. The building is extensively fenestrated with continuous bands of fixed aluminum windows, most of which are set in recessed bays. The north and south façades each have a squared projecting bay with a projecting eave and floor-to-ceiling fixed aluminum windows.

No exterior alterations were noted to this building.



Library, west façade, view northeast (ARG, 2021)



Library, west and south façades, view north (ARG, 2021)

Pool

The Pool building abuts the eastern perimeter of the campus, and is located to the north of the Gymnasium building. This building was constructed in 1953, and houses an indoor swimming pool and locker room facilities. It is designed in the Mid-Century Modern style, is one story tall with double-height interior spaces, and is rectangular in plan. The building is capped by a slightly pitched gable roof with rolled asphalt sheathing and projecting eaves. Full-height pilasters divide the east and west façades into multiple bays of equal width. Exterior walls are rendered in stucco. There are multiple points of ingress, most of which consist of flush-mounted metal doors that are approached by concrete steps and surmounted by shallow slab canopies. Doors on the west façade open onto a continuous breezeway with slender metal post supports. Fenestration consists of bands of multi-light fixed and hopper steel windows. The east façade has wall-mounted metal sign letters that spell “LINCOLN SWIMMING POOL.”

No exterior alterations were noted to this building.



Pool building, east façade, view northwest (ARG, 2021)



Pool building, west façade as seen from running track, view northeast (ARG, 2021)

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3. Development Chronology and Alterations

3.1. Development Chronology

The following development chronology summarizes key events in the campus’s development history between its original construction and the present day. The information was amalgamated from various sources including previous historic resource surveys and evaluations, construction documents and building records provided by the District, and archival building permit records obtained from the City of Santa Monica’s Community Development Department, and was augmented by additional sources of information including historic photos and aerial images, parcel data from the Los Angeles County Office of the Assessor, Sanborn Fire Insurance Maps, historic newspaper articles, and other source materials.

1922	Architects Allison and Allison prepared plans for a new junior high school campus on California Avenue, between 14 th and 16 th streets.
1924	The original complex of buildings at Lincoln Junior High School was constructed. The campus consisted of a main building set back from the street (now Building 100/200) and a projecting wing on each side of the main building, including an auditorium to the west (demolished) and a cafeteria to the east (now the Cafeteria). A gymnasium (demolished) was located to the east of the main complex of buildings. Campus buildings were originally designed in the Italian Renaissance Revival style. Historic photos show that they had brick exterior walls, arches and applied decoration, and cloisters at the ground story.
1933-1934	Like most public schools in Santa Monica, Lincoln Junior High School sustained extensive damage during the 1933 Long Beach Earthquake. Initial earthquake stabilization was completed by the architectural firm of Marsh, Smith and Powell.
1935-1936	Lincoln Junior High School was extensively rehabilitated and remodeled by architects Parkinson and Parkinson. Specifically, the main building (now Building 100/200), the original auditorium, and the cafeteria (now Cafeteria) were rehabilitated to conform to seismic safety standards. Their original Italian Renaissance Revival style facades were extensively remodeled in the PWA Moderne style that was commonly applied to public schools and other institutional buildings at this time. Funding was procured in part by a grant awarded to the District by the federal Works Progress Administration (WPA).
1953	Architect Frederic Barienbrock designed a new boys’ gymnasium and indoor swimming pool near the northeast corner of the campus (now the Pool building).
1958	Using bond money that was approved by Santa Monica voters in 1957, the District embarked upon a major expansion of Lincoln Junior High School, which resulted in the construction of new buildings and renovation of some existing buildings.

1958	<p>Architects Oscar Joseph and Graeme Joseph designed several new buildings including an additional classroom building (now Building 300), an arts and music building (now Building 400), an industrial arts building (now Building 500), and a new gymnasium (now the Gymnasium building). All were designed in the Mid-Century Modern style.</p> <p>Existing campus buildings were also renovated and expanded at this time. Architects Oscar and Graeme Joseph remodeled the main building and designed additions to its rear (north) façade; remodeled the Cafeteria building; and remodeled the west wing of the main building (not extant – demolished to accommodate construction of the Library).</p>
1968	The original (1924) auditorium wing was demolished and replaced with the current auditorium building. The new auditorium was financed by bonds and was designed by architect Robert H. Thomas.
2013	The west wing of the main building was demolished and replaced with a new library and classroom building facing 14 th Street.
2018	The track and field facilities at the north of the campus were rehabilitated. The rehabilitation project included installation of a new synthetic running track and turf field, enlargement and renovation of restrooms, and the installation of new field lighting.

3.2. Summary Table of Buildings

The following table includes an inventory of buildings on the subject campus including building name, current use, construction date, architectural style, and architect.

NAME	CURRENT USE	YEAR BUILT	STYLE	ARCHITECT
100/200	Admin/Classrooms	1924; 1936; 1958	PWA Moderne	Allison and Allison; Parkinson and Parkinson; Oscar Joseph and Graeme Joseph
300	Classrooms	1958	Mid-Century Modern	Oscar Joseph, Graeme Joseph
400	Classrooms	1958	Mid-Century Modern	Oscar Joseph, Graeme Joseph
500	Classrooms	1958	Mid-Century Modern	Oscar Joseph, Graeme Joseph
Auditorium	Auditorium	1968	Mid-Century Modern	Robert H. Thomas
Cafeteria	Cafeteria/Classrooms	1924; 1936; 1960	PWA Moderne	Allison and Allison; Parkinson and Parkinson
Gymnasium	Athletics	1958	Mid-Century Modern	Oscar Joseph, Graeme Joseph
Library	Library/Classrooms	2013	Contemporary	
Pool	Athletics	1953	Mid-Century Modern	Frederic Barienbrock

4. Historic Contexts

4.1. History of Santa Monica²

Early History

Human occupation of the Los Angeles Basin dates to approximately 12,000 to 13,000 years ago.³ Indigenous groups including the Chumash and Tongva occupied the Santa Monica and Malibu region of the basin.⁴ These Shoshonean-speaking groups occupied a vast territory and established numerous villages throughout the area along local rivers and near the coast, including in and around Santa Monica Canyon. The Tongva and Chumash were the “wealthiest, most populous, and most powerful ethnic nationality in aboriginal Southern California, their influence spreading as far north as the San Joaquin Valley Yokuts, as far east as the Colorado River, and south into Baja California.”⁵

Spanish Colonial and Mexican Periods

Juan Rodriguez Cabrillo led the first Spanish expedition into California in 1542. Cabrillo named various features along the coast of Southern California, including San Pedro Bay and the Channel Islands. On October 8th of that year, Cabrillo is believed to have dropped anchor in what is now Santa Monica Bay. He anchored in the bay of Malibu Lagoon later that month, naming it the "Pueblo de las Canoas" (Town of the Canoes), after the many Chumash canoes (*tomols*) in the area.

Despite this early exploration, the area was not further colonized until the arrival of the first land expedition in 1769, led by Gaspar de Portolá. Portolá traveled across Alta California from San Diego to Monterey, establishing a system of missions one day’s journey apart throughout the territory. He is said to have arrived in present-day Santa Monica on August 3rd. A few years later, on February 22, 1776, explorer Juan Bautista de Anza made camp “on a fine stream under the oak trees in the vicinity of today’s Malibu Creek State Park.”⁶

At the time of California’s annexation as Mexican territory in 1822, the Santa Monica area was still unoccupied, an “unclaimed mesa covered with wild grass.”⁷ In 1827, Xavier Alvarado and Antonio Machado were given a provisional grant to “a place called Santa Monica,” referring to the land stretching from Santa Monica Canyon north to Topanga Canyon. (The Alvarado-Machado lands later

² This section has been excerpted and adapted from the “City of Santa Monica Historic Resources Inventory Update Historic Context Statement,” prepared for the City of Santa Monica by Architectural Resources Group and Historic Resources Group, March 2018, and the “Santa Monica High School Campus Plan Historic Resources Technical Report,” Prepared for the Santa Monica-Malibu Unified School District by Historic Resources Group, July 2018.

³ John M. Erlandson, Torben C. Rick, Terry L. Jones, and Judith F. Porcasi, “One If by Land, Two If by Sea: Who Were the First Californians?” in *California Prehistory: Colonization, Culture, and Complexity* ed. Terry J. Jones and Kathryn A. Klar (Plymouth, UK: AltaMira Press 2007), 81; Lynn H. Gamble, “Thirteen Thousand Years on the Coast,” in *First Coastal Californians* ed. Lynn H. Gamble (Santa Fe, NM: School for Advanced Research Press, 2015), 1-2.

⁴ The Tongva are also referred to as “Kizh” and “Gabrielino.”

⁵ Bean and Smith, 538.

⁶ *Malibu Complete*, edited by Chuck Chriss, 2005-2008: http://www.malibucomplete.com/mc_history.php.

⁷ Basten, Fred E. *Paradise by the Sea: Santa Monica Bay*. General Publishing Group, Inc., 1997. (8)

passed into the hands of Ysidro Reyes and Francisco Marquez.) In 1828, Don Francisco Sepulveda received possession of “a place called San Vicente,” which stretched from Santa Monica Canyon south to present-day Pico Boulevard, and from the coast inland to what is now Westwood and including all of the land that would become the original townsite of Santa Monica.⁸ The area was slowly populated and developed with an adobe by Ysidro Reyes in 1839. The rancho had herds of cattle, horses, and sheep.

The 1840s brought several land disputes in Santa Monica between Sepulveda and the Reyes and Marquez families. The argument was not settled until 1851, the year after California achieved statehood. At that time, the Board of Land Commissioners deeded Sepulveda the 30,000 acres known as “Rancho San Vicente y Santa Monica.” The Reyes and Marquez families received approximately 6,600 acres known as the “Boca de Santa Monica.”⁹

American Period

The original rancho lands remained intact and were used primarily for grazing purposes into the 1870s. Santa Monica’s local history really began in September of 1872, when some 38,409 acres of Sepulveda’s rancho was sold for \$54,000 to Colonel Robert S. Baker.¹⁰ Baker, a cattleman from Rhode Island, acquired the flat expanse of the mesa to operate a sheep ranch. However, just two years later, Nevada Senator John P. Jones purchased a three-fourths interest in Baker’s property for \$162,500. Together, the two men subdivided a portion of their joint holdings and platted the town of Santa Monica recorded in the office of the County Recorder at Los Angeles on July 10th, 1875. The townsite fronted the ocean and was bounded by Montana Avenue on the northwest, by Railroad Avenue (now Colorado Avenue) on the southeast, and by 26th Street on the northeast.¹¹ The streets were numbered, and the avenues were named for the Western states.

Baker and Jones envisioned Santa Monica as a prosperous industrial port, with a dedicated rail line linking the mines of Colorado and Nevada to a long wharf in Santa Monica Bay. Construction of the wharf and the rail line commenced in early 1875. Jones and Baker organized the Los Angeles & Independence Railroad (LA&I), a steam-powered rail line that extended sixteen miles along a private right-of-way between the Santa Monica waterfront to 5th and San Pedro streets in downtown Los Angeles. The railroad was completed in a little over ten months, opening on October 17th.¹²

The official founding of Santa Monica dates to July 15th, 1875, when the first town lots were sold via auction.¹³ The town’s immediate growth was rapid; in less than nine months it had 160 homes and over one thousand inhabitants.¹⁴ However, hopes to establish Santa Monica as the region’s primary

⁸ Ibid. (8-10)

⁹ Basten, Fred E. *Paradise by the Sea: Santa Monica Bay*. General Publishing Group, Inc., 1997. (10)

¹⁰ Cleland, Donald M. *A History of the Santa Monica Schools 1876-1951*. Unpublished doctoral dissertation, University of California, Los Angeles, February 1952. (11)

¹¹ McFadden, Patricia Marie. “A History of Santa Monica Schools.” Master Thesis, University of Southern California, August 1961. (11-12)

¹² Water and Power Associates website, <http://waterandpower.org/>. Accessed January 2017.

¹³ *Souvenir Program, Laying of Cornerstone and Dedication of Grounds, Santa Monica High School*. April 11, 1912.

¹⁴ Cleland, Donald M. *A History of the Santa Monica Schools 1876-1951*. Unpublished doctoral dissertation, University of California, Los Angeles, February 1952. (14)

commercial shipping center were short-lived. In the early 1880s, Southern Pacific undermined the LA&I railroad by cutting their passenger and freight rates so drastically that both the local railroad and wharf were forced to operate at a loss from the moment they began operations. Eventually, both enterprises were acquired by Southern Pacific, who later abandoned the port project in favor of a site in San Pedro.¹⁵ Thus, the wharf was demolished, and Santa Monica was forced to reinvent itself as a seaside resort town. As it turned out, this was an easy transition, as new residents and tourists alike were already flocking to the coastal community, lured by its scenic views and temperate climate.¹⁶

On November 30th, 1886, residents of Santa Monica voted to incorporate as an independent city. By 1887, a rate war between the Southern Pacific and Santa Fe Railroads brought floods of people to Southern California, setting off a real estate boom in the still largely agricultural community. At that time, Santa Monica was home to a host of agricultural enterprises: carnations, lima beans, and produce were grown with great success.

The arrival of the first electric streetcar on April 1, 1896, and the later establishment of the “Balloon Route” from downtown Los Angeles, spurred further investment in Santa Monica real estate. A number of new subdivisions were opened during the first five years of the 20th century, and between 1900 and 1903 the resident population jumped from 3,057 to 7,208. By 1911, five electrical railway lines served Santa Monica with travel times of 30 to 50 minutes from downtown Los Angeles.¹⁷ The completion of major roadways to the area only increased its popularity as the automobile became a factor in Southern California growth.

Santa Monica experienced continued growth and development following World War I. In the 1920s, Santa Monica’s population jumped from 15,000 to 37,000, the largest increase in the city’s history.¹⁸ Commercial activity increased apace, and buildings were constructed to accommodate Santa Monica’s new or expanding businesses and increased tourist activity. Commercial trends that began in the early 20th century continued in the 1920s, with the establishment of numerous prominent commercial buildings downtown, including the city’s first skyscrapers, along with the continued development of resort- and tourist-related resources. The downtown commercial core continued to expand along with the growing population. However, the Great Depression and World War II slowed commercial development in Santa Monica. Building activity declined, and new commercial construction was rare. Santa Monica’s tourist attractions struggled throughout the Great Depression.

In the years leading up to the United States entry into the war in December 1941, a series of dramatic shifts began. Thousands of people migrated to Southern California from other parts of the country. The rapid influx of Douglas Aircraft and other defense workers exacerbated Southern California’s already

¹⁵ McFadden, Patricia Marie. “A History of Santa Monica Schools.” Master Thesis, University of Southern California, August 1961. (14)

¹⁶ Cleland, Donald M. A History of the Santa Monica Schools 1876-1951. Unpublished doctoral dissertation, University of California, Los Angeles, February 1952. (20)

¹⁷ “Santa Monica Bay New Scene of Great Activity,” *Los Angeles Times*, July 16, 1911, IV11.

¹⁸ Dave Berman, “Founders’ Dreams Dashed – City Finds its Own Identity,” *Santa Monica Outlook, Centennial Edition, 1875-1975*, 5A.

intense need for housing. In 1940, the population of Santa Monica was 53,500.¹⁹ During the war, Douglas aircraft had 44,000 people (mostly women) on its payroll at the Santa Monica Cloverfield facility, nearly doubling Santa Monica's population.²⁰ Unlike other cities, Santa Monica had little open land on which to construct defense worker housing, even if the money and materials had been available. Instead, density increased in an already built-out city. The federal government converted newly-built public housing complexes to "defense housing," and constructed additional "war worker" housing complexes. These investments provided temporary relief, but housing was a problem that persisted for many years after the war's end.²¹

Like so many Southern California communities, Santa Monica's population density increased during the postwar period as returning G.I.s sought to live in Southern California. Educational institutions, libraries and civic buildings all expanded to meet the growing demand. However, housing continued to be a problem. So dire was the postwar housing situation in Santa Monica, in 1945 the Santa Monica Housing Authority repaired army barracks across from City Hall between Main Street and Ocean Avenue for use as residential quarters. Only discharged service men and women and their families were considered for housing in the restored barracks.

Southern California's postwar population boom and rise in consumer culture spurred retail and commercial development throughout the region. Santa Monica was no exception. During the post-war years, Santa Monica continued to expand as a residential community, as a resort and hub of "space age technological development,"²² and in the provision of healthcare and financial services for Los Angeles' westside. Large-scale commercial development in the postwar era was largely concentrated along Wilshire and Santa Monica Boulevards.

Southern California's aerospace industry gained momentum following World War II. Many existing aviation firms, such as Santa Monica's Douglas Aircraft Company, repositioned themselves for a new wave of defense manufacturing: missiles and spacecraft. This theme explores the industrial development associated with Santa Monica's innovation and leadership in the defense industry in Cold War America and beyond. Santa Monica was a hub of technology and innovation during the postwar period. It was home to some of the most important and cutting-edge aerospace, electronics, and computer systems companies in the country. In many ways, these companies are the natural ancestors of the technological firms that dominated the industrial area of Santa Monica at the beginning of the 21st century. Industries from the previous decades such as agriculture, motion pictures and transportation and shipping took a backseat to the aerospace industry.

Transportation also changed in the post-war years. Named the Olympic Freeway while still in the planning stages, the portion of Interstate 10 in Santa Monica between Bundy and the McClure Tunnel opened to traffic January 29, 1965. As a part of the National System of Interstate and Defense Highways (now known as the Eisenhower Interstate System), route planning was done at a Federal level, with less concern for existing neighborhoods and buildings. By 1958, Interstate 10's present configuration had

¹⁹ California Department of Finance, "Historical Census Populations of Places, Towns and Cities in California, 1850-2000," / (accessed January 2016).

²⁰ Basten, *Santa Monica Bay*, 181.

²¹ Les Storrs, *Santa Monica Portrait of a City: Yesterday and Today* (Santa Monica, CA: Santa Monica Bank, 1974), 38.

²² "Two Research Firms Lease Office Space," *Los Angeles Times*, Jan 13, 1963, I6.

been determined, generally following the old Los Angeles & Independence Railroad right-of-way from the eastern city limit to about 20th Street and running between Olympic and Michigan Avenues to the McClure Tunnel, cutting through established, less affluent residential neighborhoods. Construction began in downtown Los Angeles and progressed westward.²³

Today, the City of Santa Monica has over 90,000 residents and its largest industries are professional, scientific and technical services.

4.2. History of the Santa Monica-Malibu Unified School District²⁴

Early Schools, 1875-1902

The first school to serve Santa Monica and Malibu was established within months of the recording of the subdivision of Santa Monica and the first sale of lots in 1875. The school district originally served the entire region from La Ballona Rancho on the southwest and the Malibu rancho to the northwest, but overtime was limited to the geographical boundaries of present-day Santa Monica and Malibu.

The district's first public school was located in the Presbyterian Church located at 3rd Street and Arizona Avenue. The school opened on March 6, 1876, with fifty-two students in attendance, and an administrative staff consisting of one teacher, one principal, and one janitor.²⁵ So swift was the settlement of Santa Monica in the early days that the student population jumped to 77 one month after the school opened, and there were over 100 students by the time the term ended.²⁶

The first dedicated school building was constructed on property donated by Senator Jones and Colonel Baker. Opened on September 11, 1876, the 6th Street School was a two-story wood-frame building located on 6th Street between Santa Monica Boulevard and Arizona Avenue. By 1884, the school hired a third teacher, and in 1887, a fourth. High school courses were added to the 6th Street School in 1891 in accordance with a law passed by the state legislature establishing high schools. Additions were made to the school in 1887.

The first dedicated school building was a relatively modest two-story, wood-framed schoolhouse located at 6th Street near Arizona Avenue. The building was opened on September 11th, 1876, on two lots donated by town founders Colonel Baker and Senator Jones.

In 1890, the South Side School, was built in the southern reaches of Santa Monica at 4th and Ashland Streets. A continuous growth of population by the turn of the century led to the demolition of the

²³ The highway finally connected to the Pacific Coast Highway on January 5, 1965. Officially named the Santa Monica Freeway by the State Highway Commission on April 25, 1957, it has also been known as the Christopher Columbus Transcontinental Highway since 1976.

²⁴ This section has been excerpted and adapted from the "City of Santa Monica Historic Resources Inventory Update Historic Context Statement," prepared for the City of Santa Monica by Architectural Resources Group and Historic Resources Group, March 2018, and the "Santa Monica High School Campus Plan Historic Resources Technical Report," Prepared for the Santa Monica-Malibu Unified School District by Historic Resources Group, July 2018. It has been informed by additional research as referenced.

²⁵ Cleland, Donald Milton. "A Historical Study of the Santa Monica City Schools." *History of Education Journal*, Vol. 5, No. 1, Autumn, 1953. (7)

²⁶ "Century of History in Santa Monica, 1875-1975," *Santa Monica Evening Outlook*, May 17, 1975, 22D.

school in 1902 and its replacement with a larger, 8-room building. A fire destroyed the school in 1908, although it was quickly rebuilt as a brick building and named the Washington School (1908, Robert Farquhar).

The origins of a high school in Santa Monica date to 1884, when 6th Street School principal W.W. Seaman began teaching high school subjects as a two-year extension of the grammar school. This extension of the elementary school was a common practice throughout California at the time, as trustees were authorized to organize high schools under an act of 1866, and under the State Constitution of 1879.²⁷ However, the founding of the high school was not official until the enactment of the Union High School Law of 1891, which formally provided for the establishment of high schools in the state. Therefore, although students receiving diplomas in 1887 might be regarded as the first graduates of Santa Monica High School, it was not until 1894 – when the school was accredited with a four-year course of study – that it had its first official graduating class.²⁸ In 1895, there were approximately 500 students in the school system.

That year, residents approved a \$15,000 bond to erect a dedicated high school at 10th Street and Oregon Avenue (now Santa Monica Boulevard). The construction of that school, known as Lincoln High School (1898, H.X. Goetz, contractor) signaled a school building boom that would erect eight schools in eighteen years. Lincoln High School contained five classrooms, an assembly hall, and physical laboratories.²⁹

Unification and Expansion, 1903-1933

The early years of the twentieth century ushered in dramatic changes to schools in the area. From approximately 1903 to 1933, schools increased in number, grew in populations served, and changed in design and orientation.

In 1903, Santa Monica became a city of the fourth class, thereby entitling it to maintain its own schools. Thus, the school district became the Santa Monica City School District.³⁰ Increasingly, schools were expected to serve community needs in Santa Monica. In 1905, the newly established Woman’s Club of Santa Monica championed the building of schools and a bond issue in 1906 provided funding for additional schools. By 1907, the population of Santa Monica had jumped to 7,200 residents.³¹ The following year, the city expanded further by annexing the community of Ocean Park to the south.³²

²⁷ Cleland, Donald M. A History of the Santa Monica Schools 1876-1951. Unpublished doctoral dissertation, University of California, Los Angeles, February 1952. (17, 36, 54) Cleland, Donald Milton. “A Historical Study of the Santa Monica City Schools.” *History of Education Journal*, Vol. 5, No. 1, Autumn, 1953. (7)

²⁸ Cleland, Donald M. A History of the Santa Monica Schools 1876-1951. Unpublished doctoral dissertation, University of California, Los Angeles, February 1952. (54)

²⁹ “Santa Monica,” *Los Angeles Times*, Jun 11, 1898, 15.

³⁰ McFadden, Patricia Marie. “A History of Santa Monica Schools.” Master Thesis, University of Southern California, August 1961. (26)

³¹ Ibid. (15)

³² Holliday, Bob. “Queen of the Setting Sun: A History of Santa Monica High School 1891-1991.” Samohi Alumni Association, 1991. (35)

In the early twentieth century, the Progressive Education Movement came to influence education in Santa Monica. Shunning traditional teaching philosophies, the Progressive Education Movement emphasized hands-on methods of teaching that allowed children to explore and learn to the best of their own individual abilities.³³ This influenced school programming, which increasingly emphasized individualized curriculum. As populations increased and space became scarce at schools, the Progressive Education Movement philosophies also provided a method for economizing space. As recorded by Historian Donald M. Cleland, during the early twentieth century, great strides were made in the Santa Monica school system:

The phenomenal growth of enrollment which the Santa Monica schools experienced during the early part of the twentieth century focused the attention of the board of education upon the problem of providing adequate physical facilities. It was during this time that...changes in curriculum were observed at all levels of instruction. At the elementary level, the platoon system of organization was adopted and put into effect in the four new elementary schools designed for this program. The platoon schools, as such, continued in operation until the early 1930s.³⁴

Platoon school systems divided larger student populations into two groups, one of which would study academic subjects in the classrooms in the morning while the second utilized the rest of the school facility for specialized subjects. Then, halfway through the day, the two groups would switch places and study subjects. The system was praised by leaders of the Progressive Education Movement including John Dewey and Evelyn Dewey and was thought to achieve a more humanistic and democratic education while also providing administrative efficiency.³⁵

During this period of development, one of the biggest projects was the construction of Jefferson School (1907; demolished) at 1333 6th Street to replace the 6th Street School. A new, three-story high school of wood frame construction (1910) also replaced Lincoln High School at 10th Street and Arizona Avenue. Roosevelt School (1906) was constructed on 6th Street between Montana and Idaho avenues. John Adams School was built in 1913 on Ocean Park Boulevard between 5th and 6th streets.

By 1910, Lincoln High School was overcrowded, and plans were drafted for a new high school.³⁶ Because Ocean Park residents were clamoring for a new institution closer to their community, thirteen acres on what was known as Prospect Hill were selected for the new high school site. Santa Monica High School (1912, Allison & Allison), almost immediately nicknamed Samohi, cost \$200,000 to build and was regarded as one of the finest school buildings around. The large brick building featured a polychromatic tower and an open colonnade of arches. It was heralded by the *Los Angeles Times* as an "Architectural Marvel."³⁷ "Red tapestry bricks with wide cement joints" were a featured component of the design. Composed of three buildings, the Academic (or main) building, the Science Household and Fine Arts Building facing Fremont Avenue, and the Manual Arts building along Michigan Avenue, the intent was to

³³ Sapphos Environmental, Inc., *Los Angeles Unified School District Historic Context Statement, 1870 to 1969*, Prepared for the Los Angeles Unified School District, 2014, 29-30.

³⁴ Milton, "A Historical Study of the Santa Monica City Schools," 7.

³⁵ Raymond A. Mohl, "Alice Barrows and the Platoon School, 1920-1940," presented at the Annual Meeting of the American Education Research Association (Washington, D.C.: April 1975).

³⁶ Louise Gabriel, "History of Santa Monica, Part IV," *Los Angeles Times*, August 8, 1985, K8.

³⁷ "Stately Buildings in Santa Monica's Magnificent New Polytechnic High School," *Los Angeles Times*, May 21, 1911, V1.

have all rooms facing the south or east to have “disappearing windows” to maximize ventilation and light. The original design also called for “outdoor school rooms.”³⁸ Landscaping featured lush plantings and tropical palm trees that lent an exotic air to the campus. Subsequent additions to the campus included a gymnasium and a health unit (c. 1913) and a printing plant (1918). On May 20, 1921, an open-air theater (a.k.a., the Memorial Bowl) was dedicated to honor the dead of World War I.

1920s Expansion

During the 1920s, several new schools were built and existing schools were expanded. The 1920s also brought a new design vocabulary to many schools, with several employing the wildly popular period-revival styles that came to characterize Southern California architecture. Attention to design and detail was conferred on buildings from the 1920s, and campuses as a whole served a more unified role with grand entrances and a greater degree of spatial differentiation.

During this period, Santa Monica was first in spending on high school education among cities in Southern California.³⁹ A 1927 study found that half of the possible residential areas were already improved and that, in less than ten years, the population of the city would double. Recommendations included building a new junior high school in the southeast part of the city and renovating the existing high school and elementary schools. The study proposed an “Americanization School” with separate facilities from the general school population, perhaps a reflection of the multiethnic and multilingual nature of the population streaming into the area in the 1920s. The study also recommended that new school sites be spread evenly throughout the city, with little overlap.

The newly constructed schools featured two-story brick edifices. They included John Muir Elementary (1923) at 725 Ocean Park Boulevard; the new McKinley School (1923, Allison & Allison and John D. Parkinson)⁴⁰ at 24th Street and Santa Monica Boulevard; Madison Elementary (1926, Francis David Rutherford) on the site of the old Lincoln High School at 10th Street and Arizona Avenue; Lincoln Junior High (1923-1924) at 1425 California Avenue; the Garfield School at 1740 7th Street, and Franklin Elementary (reportedly built with beach sand) at 2400 Montana Avenue. Additions to the Grant School were made in 1924 by local architect Francis David Rutherford.⁴¹ A six-room addition by Allison & Allison was made to John Adams School in 1920.⁴²

Innovation and Reform, 1933-1945

The 1930s and 1940s brought about major changes for schools serving Santa Monica and Malibu. The Long Beach Earthquake of 1933, Works Progress Administration program, and advent of World War II all left indelible marks on the cities of Santa Monica and Malibu and the schools therein.

³⁸ “New Polytechnic High School,” *Los Angeles Times*.

³⁹ Osman R. Hull and Willard S. Ford, *School Housing Survey of the Santa Monica City Schools*, second Series, No. 4. 1927.

⁴⁰ The old McKinley School was sold to a Methodist church.

⁴¹ “Santa Monica Will Add to Grant School,” *Los Angeles Times*, April 22, 1924, 5.

⁴² *Southwest Builder and Contractor*, January 2, 1920, 17.

Long Beach Earthquake of 1933

In 1933, the Long Beach earthquake struck. Damage was widespread, and much of it focused on the schools in the greater Los Angeles area whose multi-story brick construction was adapted from east coast designs. Suddenly, they appeared ill-fit for Southern California's children. According to the *Santa Monica Evening Outlook*, "No single event has affected Santa Monica schools as much [as the earthquake]." ⁴³ Although a cursory inspection had Santa Monica students returning to classrooms immediately, inspections by architects and engineers suggested otherwise. On March 13, 1934, the state commission inspected the city's schools and called for their immediate closure. For the next several years, classes were held in "tents" – temporary structures with wood floors with canvas tops and sides that could be rolled up for light and ventilation. ⁴⁴

Within thirty days of the Long Beach Earthquake, the California State Legislature passed the Field Act, one of the first pieces of legislation that mandated earthquake-resistant construction in the United States. ⁴⁵ The Field Act required a statewide overhaul of building codes and practices, particularly for school buildings, and mandated state oversight to ensure proper implementation and enforcement of regulations. ⁴⁶ Thus, the Long Beach Earthquake ushered in a period of widespread school renovation and reconstruction that would transform many area schools, including those in Santa Monica.

Beginning in 1934, local, state, and federal funds were made available to reconstruct, modernize, and expand area schools, not only to meet new seismic requirements, but also to address the changing school needs. As reported in the Los Angeles Times at the time, new and repaired buildings would be designed for "absolute safety with simplicity and beauty of architecture in harmony with the atmosphere and traditions of Southern California."

Instead of the imposing, monumental buildings of the early twentieth century, new school design championed the use of one-story buildings with a more differentiated, expansive school plant design. Modern school design was concerned with the infiltration of natural light and increasing air circulation in the classroom. California's moderate climate lent itself to passive heating and cooling designs that employed full-length sliding doors and operable windows at varying heights from different directions to draw in cool breezes and release warmer air.

New buildings would be "free of needless ornamentation," since applied decoration often failed and fell to the ground during earthquakes. Thus, early-20th century schools that were substantially repaired or rebuilt after the earthquake commonly reflect the architectural trends of the 1930s, as decorative period revival designs were replaced with a more simplified, modernist aesthetic. ⁴⁷ The resulting

⁴³ "A Century of History," *Santa Monica Evening Outlook*, 23D.

⁴⁴ Holliday, Bob. "Queen of the Setting Sun: A History of Santa Monica High School 1891-1991." Samohi Alumni Association, 1991. (20)

⁴⁵ Alquist, Alfred E. "The Field Act and Public School Construction: A 2007 Perspective." California Seismic Safety Commission, February 2007. (7)

⁴⁶ Los Angeles Unified School District Historic Context Statement, 1870 to 1969. Sapphos Environmental, Inc., March 2014. (63)

⁴⁷ Los Angeles Unified School District Historic Context Statement, 1870 to 1969. Sapphos Environmental, Inc., March 2014. (63)

remodels displayed smooth concrete or stucco exteriors, flat roofs, recessed windows, rounded corners or other curved elements, as well as shallow relief panels and interior murals.

Works Progress Administration

Much of the reconstruction activity that took place between 1934 and 1938 was accomplished with the assistance of the federal Works Progress Administration (WPA) and supplemented by local funds. In Santa Monica, the WPA helped to build several buildings throughout in the city, most notably City Hall, a 1938 Art Deco structure designed by Donald Parkinson with terrazzo mosaics by local artist Stanton Macdonald-Wright. In 1935, the Santa Monica City School District received \$1,500,000 in federal funds, along with \$290,000 in local school bonds, to repair or rebuild ten elementary, junior high and high school campuses. By far, the largest project was the complete rehabilitation and modernization of Santa Monica High School. By 1936, it was clear that existing funds would not be sufficient to complete the project at the high school, so an additional \$250,000 in bond money was approved by voters for this purpose. When the high school campus was finally complete, the WPA and Board of Education had spent more than \$1,225,000.

The net result was a \$3 million project wherein four schools, Adams, Roosevelt, Washington, and Grant, were all demolished and rebuilt. The second stories of Muir and Franklin Schools were removed. The brick facing at Santa Monica High School was removed, and the building was re-clad in stucco. The newly constructed schools eschewed period revival designs for more contemporary, pared-back, Streamline Moderne-style buildings with steel reinforcement. John Adams Junior High School (1935, Marsh, Smith & Powell) was located at 2355-2417 16th Street. Grant School at 2368 Pearl Street (1936, Parkinson and Estep) was constructed in the Streamline Moderne style and featured rows of steel sash hopper windows. Washington School was located at 2850 4th Street. Roosevelt School (1935, Marsh, Smith & Powell) at Lincoln and Montana was the most restrained in design, evoking the PWA Moderne style. The design for Franklin Elementary (c. 1934, H.L. Gogerty) was two stories in height and horizontal in orientation, with steel sash hopper windows.

In 1937, with funding from the Works Progress Administration (WPA), an auditorium (1937, Marsh, Smith & Powell; City of Santa Monica Landmark #47) was constructed for Samohi students and to act as a municipal hall for the community. The hall's elegant Streamline Moderne design represents some of the best architecture of the WPA program in Santa Monica. Its curved lines, horizontal massing, and decorative bands were emblematic of the style. Renamed Barnum Hall in 1944, the auditorium foyer houses tile murals of "The Vikings" by Stanton Macdonald-Wright, designed as part of a Federal Art Project for the WPA. Additionally, Wright designed the stage fire curtain mural, "Entrance of the Gods into Valhalla." Santa Monica funded two bond issues to complete the theater, but budgetary problems plagued the project.

In 1937, the Santa Monica Technical School opened on the old Grant School site. In a move toward a more specialized, vocational education that would help ease the problems created by the Depression, the school initially offered courses in cosmetology, carpentry and industrial sheet metal. SaMo Tech, as the school became known, expanded during the war when the defense industry needed additional manpower; new classes were offered in aircraft manufacturing, shipbuilding and other industrial fields.

At the peak of the war effort, classes were offered in three shifts, 24-hours a day, seven days per week. Between 1940 and 1945, over 40,000 students passed through SaMo Tech.⁴⁸

World War II

Beginning in the early 1940s with the advent of World War II, Santa Monica experienced a massive surge in population as military personnel and workers at Douglas Aircraft worked around the clock manufacturing military aircraft.⁴⁹ This infusion of new residents led not only to a housing crisis and subsequent building boom, but also to steep increases in enrollment in the city's schools. With a shortage of building supplies and resources, schools were forced to operate on double shifts to accommodate all of Santa Monica's children. After the war, returning GIs married and started families, thus increasing the pressure on Santa Monica's already overcrowded public school system. In addition to starting families, many returning GIs took advantage of the GI bill to help pay for their college educations.

Associated architects, firms, and design professionals from this period include Marsh, Smith & Powell; Allison and Allison; and Francis D. Rutherford, among others.

Postwar Modernism, 1946-1970

Like elsewhere in Southern California, a growing population in Santa Monica put pressure on the limited resources in the city. After the war, returning GIs married and started families, thus increasing the pressure on Santa Monica's already overcrowded public school system. In addition to starting families, many returning GIs took advantage of the GI bill to help pay for their college educations. New school buildings and the expansion of existing campuses was the result of these pressures.

Modernism and Functional School Plants

By the postwar years, the child-centered school plant first championed in the 1930s were adopted as standard design. Architecture reflected the humanist teaching theories championed, and schools were standardized to function for children. As a result, schools became increasingly modern, eschewing the period revival and historical design vocabularies of earlier decades. Postwar schools in Southern California were designed to "feel decentralized, nonhierarchical, approachable, informal, and child-centered."⁵⁰ Specifically, many schools were designed to have one-story massing, ample lighting and ventilation, and an indoor-outdoor spatial feeling. Typical construction materials included plywood, glass, and steel.

In addition to style and material, schools from this period also underwent a revolution in site plan, design, and layout. One new design principal in the postwar years was the finger-plan school. The finger-plan design featured a central corridor from which wings projected; this maximized the amount of fresh

⁴⁸ "A Century of History," *Santa Monica Evening Outlook*, 23D.

⁴⁹ Santa Monica Conservancy website, <http://www.smconservancy.org/>. Accessed December 2016.

⁵⁰ Sapphos Environmental, Inc., *Los Angeles Unified School District Historic Context Statement, 1870 to 1969*, 78.

air and light for each wing. Over time, the simple finger-plan school adopted several variations including double-loaded hallways and zigzag building plans. In the 1950s, contrastingly, school plants increasingly adopted the cluster-plan style. The cluster-plan emphasized low massing and indoor-outdoor accessibility but grouped wings as modular units surrounding a common courtyard. This helped compact the campus and provided cost savings in construction.⁵¹

In Santa Monica during the postwar period, large increases in enrollment presented major problems. As a result, the school district developed new plans for the operation, maintenance, and modernization of the schools, including the expansion of Santa Monica High School. Voters approved two large bond measures, in 1946 and 1950, to fund a large-scale building program that would address not only the immediate issue of overcrowding but the long-term needs of the rapidly growing city.⁵²

In order to improve efficiencies in the management of the schools, on July 1st, 1953, the City School District (elementary schools) and the High School District were consolidated into the Santa Monica Unified School District.⁵³ The area served by the new district included 8.3 square miles within the city limits, as well as 65 square miles in the then-unincorporated community of Malibu.

From 1951 to 1960, new schools were typically designed in the Mid-Century Modern or International style of architecture and landscape designs were modernized. The new schools in the school system included Will Rogers School (1948) at 2401 14th Street, a late example of the pared-back Streamline Moderne style, and Edison Elementary (1950) at 24th Street and Kansas Avenue. Many existing schools embarked on additions, including John Adams School (1969, James Mount).

Associated architects, firms, and design professionals from this period include Frederic Barienbrock & Andrew F. Murray; Garret Eckbo; John C. Lindsay, and J. Harold Melstrom & Joe M. Estep, among others.

Today, there are sixteen school sites within the Santa Monica-Malibu Unified School District (SMMUSD).

4.3. History of Lincoln Junior High (now Middle) School

Lincoln Middle School (originally called Lincoln Junior High School) was one of several new public school campuses in Santa Monica that were constructed in response to the rapid population growth of the prosperous 1920s, which placed considerable strain on existing public school facilities within the city.

Confronted with an extraordinary rise in student enrollment, the Santa Monica Board of Education commissioned the construction of a new junior high school campus in 1922. The nine-acre site selected for the new campus was bounded by California and Washington avenues and 14th and 16th streets, in the Wilshire-Montana neighborhood. The site was completely undeveloped at the time – though it was becoming surrounded by new residential neighborhoods – and occupied lots that had been set aside by

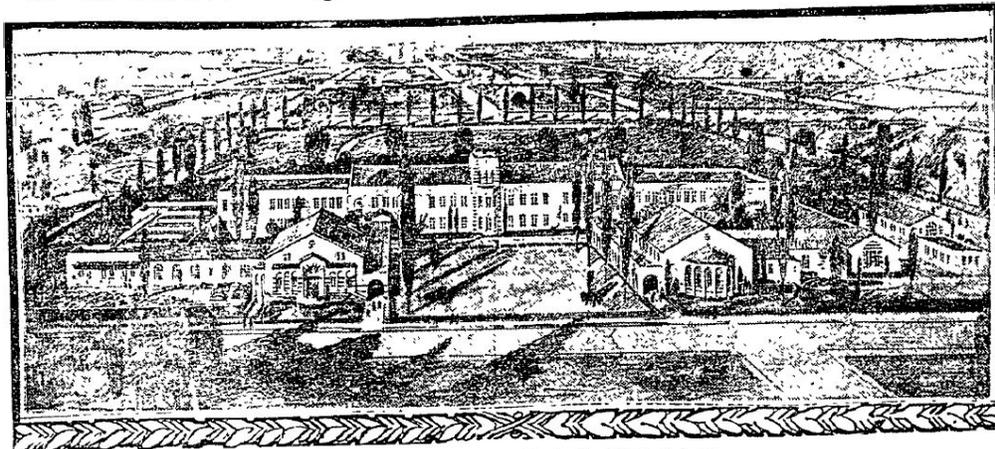
⁵¹ Sapphos Environmental, Inc., *Los Angeles Unified School District Historic Context Statement, 1870 to 1969*, 80-84.

⁵² Cleland, Donald Milton. "A Historical Study of the Santa Monica City Schools." *History of Education Journal*, Vol. 5, No. 1, Autumn, 1953. (8)

⁵³ The district was later renamed the Santa Monica-Malibu Unified School District (SMMUSD).

Santa Monica founders Colonel Robert Baker and Senator John P. Jones for a never-built seminary.⁵⁴ The Los Angeles-based architectural firm Allison and Allison was selected to design the new campus.

Will Erect Large School Building at Santa Monica



The Proposed New Lincoln Junior High School
The institution when complete will represent an expenditure of approximately \$350,000. The central wing of the school will be erected at once, the other units to be built afterward. Allison & Allison are the architects.

Rendering of Allison and Allison's design for Lincoln Junior High School, 1922 (Los Angeles Times)

Allison and Allison's design reflected prevailing attitudes toward school design at this time, in which school facilities were housed in large, imposing buildings that exuded a formal presence and were awash in historically derived details. Per Allison and Allison's plan, the school was anchored by a symmetrical, two-story main building that was set far back from the street (California Avenue) and spanned the width of the site. Capping each end of this building was a one-story wing that projected toward the street and was connected to the main building by arcaded cloisters. The west wing housed an auditorium, with capacity for 600 and "a stage 24 by 44 feet in size, having adjacent to it the separate rooms for instruction in vocal music and instrumental music."⁵⁵ The east wing housed a cafeteria with capacity for 350, as well as a kitchen and classrooms for the domestic sciences. Separate boys' and girls' gymnasium facilities and athletic fields were sited on the campus's north and east peripheries.

The various volumes and wings comprising the school were oriented around a series of open spaces including a large quadrangle at the front (south) of the campus. Allison and Allison's plan for the campus called for the quadrangle to "be landscaped with shade trees, low-growing shrubbery, and lawn."⁵⁶

Also reflective of prevailing attitudes toward school design – as well as Allison and Allison's own predilection for historically derived architectural idioms – the campus was designed in the Italian Renaissance Revival style. Its buildings were well articulated and stood as bold architectural statements.

⁵⁴ DISSERTATION 33

⁵⁵ Ibid.

⁵⁶ Ibid.

They featured red clay tile roofs, façades that were rendered in variegated brick, and an abundance of Classically derived decorative details that contributed to their sense of grandeur. The main building featured a rounded central bay capped by an elaborate tower. Each projecting wing had arcaded cloisters that spanned its length and exuded “a quality that will be conducive to a healthy school life.”⁵⁷ Reporting on the new campus in 1922 as planned by Allison and Allison, the *Los Angeles Times* lauded it as “one of the most up-to-date and completely equipped junior high schools in the State.”⁵⁸

Like most schools within the District, the buildings comprising Lincoln Junior High School were constructed of unreinforced brick masonry, which was commended for its fireproofing qualities but ran the risk of sustaining damage in an earthquake – a fact that was underestimated by architects and planners at the time. Bricks and hollow tiles for the school were supplied by the L.A. Pressed Brick Company, a major purveyor of structural bricks and other construction materials during the 1920s.⁵⁹



Lincoln Junior High School campus, ca. 1920s (UCLA Islandora Repository, C.C. Pierce Photographic Collection)



Auditorium (left, not extant) and cafeteria (right, extant but altered), ca. 1920s (David Kaplan, provided courtesy of Nina Fresco)

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Display Ad for the L.A. Pressed Brick Company, *Los Angeles Times*, Sept. 16, 1923.

Construction of the original campus was completed in 1924. The campus represented a substantial investment on the part of the District; upon completion, the campus “had a total worth of more than \$600,000. The property had cost \$50,000 and the buildings (exclusive of equipment), \$443,000.”⁶⁰



Details of the cloisters (left) and interior (right) of the original auditorium building, ca. 1920s (Santa Monica Public Library)

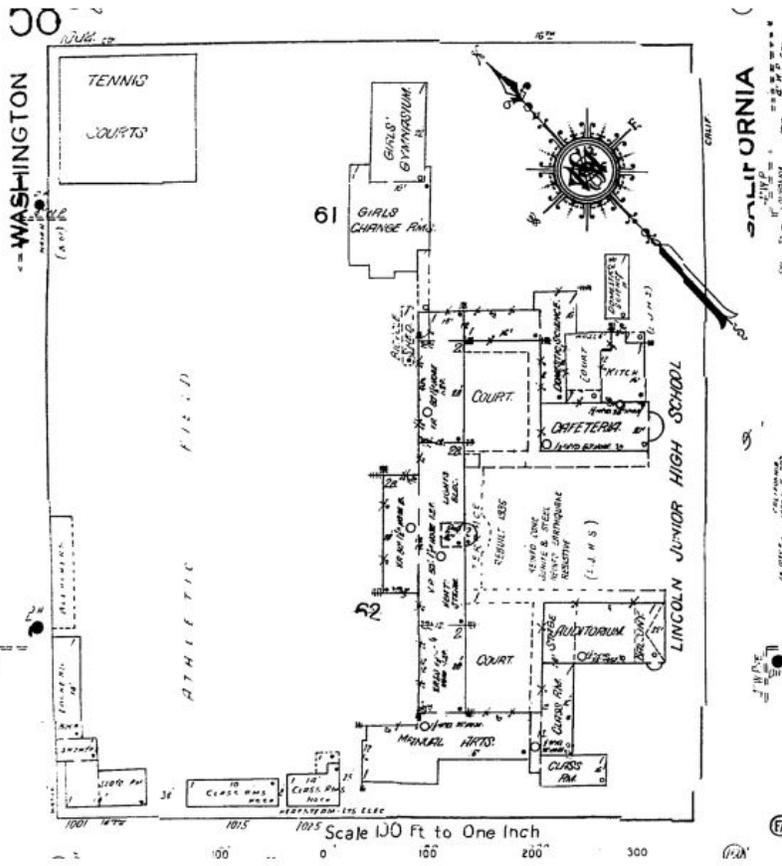
Less than a decade after it opened, Lincoln Junior High School – like most public schools in Santa Monica and elsewhere in Southern California – sustained extensive structural damage as a result of the 1933 Long Beach Earthquake. The architectural firm of Marsh, Smith and Powell completed some initial earthquake repairs to the campus in 1933 and 1934, but a more robust rehabilitation of the campus and its unreinforced brick buildings was needed to render them safe for future use. In 1935, the District was given 1.5 million dollars from the federal Works Progress Administration (WPA) to repair its earthquake-damaged campuses; in November 1935 voters approved \$290,000 in bonds to supplement the money allocated by the WPA.⁶¹

In 1936, the buildings at Lincoln Junior High School were completely rehabilitated to conform to the seismic safety standards prescribed by the Field Act. The architectural firm of Parkinson and Parkinson completed the project, which involved the extensive rehabilitation of the existing buildings.⁶² Parkinson and Parkinson also modernized the buildings, in which their Italian Renaissance Revival style details were removed and replaced with a PWA Moderne aesthetic that exuded modernity and also aligned with other campuses within the District, most of which were built (or rebuilt) in the Moderne styles of architecture at this time.

⁶⁰ Patricia Marie McFadden, “A History of Santa Monica Schools,” Master’s thesis (University of Southern California, 1961), 34.

⁶¹ *Ibid.*, 37.

⁶² Historic Resources Evaluation Report for the Santa Monica-Malibu Unified School District Measure BB Program” (unpublished draft), prepared by PCR Services Corporation for the Santa Monica-Malibu Unified School District, Jul. 2008, 75; “Santa Monica to Ballot on Bond Issuance,” *Los Angeles Times*, Nov. 3, 1935.



1950 Sanborn Fire Insurance Map showing the Lincoln Junior High School Campus as it appeared at that time (Los Angeles Public Library)

By the end of World War II, the District was once again confronted with rising enrollment at its campuses, spurred by the surge of newcomers who came to Santa Monica in the wartime years to work at defense employers like Douglas Aircraft and exacerbated by a population boom after the war. Schools were modernized and expanded to accommodate a rapidly increasing student body, including a number of improvements to the Lincoln campus that were completed in the 1950s. The first of these improvements commenced in 1953, when architect Frederic Barienbrock was retained to design a new Boys' Physical Education building and indoor swimming pool (the present-day Pool building). Construction of the Mid-Century Modern style building was completed in 1954. The swimming pool was intended to be publicly accessible and shared between the school and members of the community.⁶³

⁶³ McFadden, "A History of Santa Monica Schools" (1961), 42.



Main building (Building 100/200) of Lincoln Junior High School, 1964. Note the Moderne style façade (Facebook – Lincoln Junior High School, Santa Monica, CA)

The next round of improvements consisted of several new buildings that were constructed in the late 1950s. These improvements were financed in large part by bonds, which were approved by Santa Monica voters in 1957 and provided more than \$3.5 million for construction projects at sites throughout the District.⁶⁴ New construction projects at Lincoln included a new arts and music building at the southwest corner of campus (present-day Building 400); a new industrial arts building at the northwest corner of campus (present-day Building 500); and a new classroom building (present-day Building 300) and a second gymnasium (present-day Gymnasium building) on the south and east perimeters of campus. The Moderne-style main building and adjoining cafeteria were also renovated at this time.⁶⁵

Deviating from the more traditional modes of architecture that had defined the Lincoln campus in years past, the postwar additions to the site were designed in the Mid-Century Modern style that had emerged as the dominant mode of architecture for District facilities by this time. The new buildings at Lincoln were lower in scale than their forebears and were defined by features including flat roofs,

⁶⁴ "School Construction in Santa Monica Speeded," *Los Angeles Times*, Jan. 10, 1960.

⁶⁵ *Ibid*; renovations to these buildings were further substantiated in facility records provided by the District.

unadorned stucco walls, horizontal bands of windows, and an emphasis on simplicity and utility. The late-1950s additions to the Lincoln campus were all designed by architects Oscar and Graeme Joseph.⁶⁶

The next major addition to the campus came in the late 1960s, when the District announced plans to demolish the existing auditorium building (constructed 1924) and construct a new, modern auditorium building in its place. This project, too, was financed by bonds approved by local voters. Plans for the replacement auditorium were drawn in 1968 by architect Robert H. Thomas, who designed a number of buildings and additions for the District at this time.⁶⁷ Construction was completed in 1969. The replacement building was designed in the Mid-Century Modern style, and its simple form and massing, unadorned exterior wall, and dearth of ornamentation contrasted with the building that it supplanted.

Subsequent improvements to the campus consisted primarily of minor renovations and upgrades. However, another major construction project, financed by bonds approved by voters as part of Measure BB, broke ground in 2013.⁶⁸ It entailed the demolition of a single-story wing of classrooms along the campus's west perimeter and construction of a new, two-story library and classroom building in its place. Construction of the new building (the present-day Library building) was completed in 2014. The building is rendered in a contemporary style that reflects current trends in institutional architecture. In 2018, the District rehabilitated and improved the track and field facilities at the north end of the campus, which entailed installation of a new running track and turf field, improvements to restrooms, and installation of new lighting.⁶⁹

4.4. Architecture and Design

Consistent with the eras in which they were constructed, most of the permanent buildings comprising the subject campus are designed in the PWA Moderne and Mid-Century Modern styles, which were often applied to public schools in Santa Monica and elsewhere in Southern California. A number of architects have contributed to the planning and design of the campus. Its original buildings (100/200 Building and Cafeteria) were designed by the firm of Allison and Allison, and subsequently modified by the firm of Parkinson and Parkinson; early postwar additions to the campus were designed by architects Frederic Barienbrock (Pool building) and Oscar and Graeme Joseph (300, 400, 500 buildings and the Gymnasium); and architect Robert H. Thomas designed the Auditorium building in the 1960s. Contextual information about key architectural styles and architects associated with the campus is included below.

⁶⁶ Historic Resources Evaluation Report for the Santa Monica-Malibu Unified School District Measure BB Program" (unpublished draft), prepared by PCR Services Corporation for the Santa Monica-Malibu Unified School District, Jul. 2008, 75; substantiated in facility records provided by the District.

⁶⁷ "Board Selects 2 Architects," *Los Angeles Times*, Jul. 25, 1968.

⁶⁸ Jason Islas, "Santa Monica Officials Break Ground on Middle School Library Project," *Santa Monica Lookout*, Mar. 15, 2013.

⁶⁹ "Lincoln Middle School Field and Track Will Be Open to the Public," *Santa Monica Mirror*, Aug. 10, 2017.

PWA Moderne Architecture

The main building (100/200 Building) and adjoining Cafeteria building were originally designed in the Italian Renaissance Revival style, but were extensively remodeled in the PWA Moderne style upon their rehabilitation in the mid-1930s in the aftermath of the 1933 Long Beach Earthquake.

Moderne style architecture is associated with the restrained aesthetic of the Depression era. It has its roots in the Art Deco movement, and loosely incorporates some decorative elements that are characteristic of the Art Deco style. The aesthetic that was eventually coined “Art Deco” was formally introduced in 1925 at the International Exposition of Modern Decorative and Industrial Arts in Paris and became a popular choice for commercial and institutional architecture in the late 1920s.⁷⁰ The style broke from past architectural traditions and incorporated elements that were seen as “modern.” It took traditional building forms and reinterpreted them by incorporating clean shapes, rigid geometries, and a bevy of ornament and architectural flourishes that exuded the optimistic spirit of the 1920s.⁷¹

However, the zenith of Art Deco was short lived. With the onset of the Great Depression and the economic devastation that ensued, the lavish and exuberant aesthetic of the Art Deco style was perceived as far too ostentatious for a society reeling from the worst financial crisis in its history.⁷² Architects and the American public alike sought out new forms of architectural expression that exhibited greater restraint and were more appropriately suited to the austerity of the Depression era. This, in turn, gave rise to a variety of related architectural styles that were popular in the 1930s and ‘40s and are collectively referred to as Moderne. The various iterations of Moderne architecture exhibited stylistic differences that rendered them distinct, but shared the common aspiration of appearing modern.

The PWA Moderne style was among these alternative interpretations of modernity that became popular during the Depression era. Reaching its apex between the mid-1930s and mid-1940s, the style referenced the myriad federal assistance and relief programs – such as the Public Works Administration (PWA), Works Progress Administration (WPA), Civilian Conservation Corps (CCC), and others – that were associated with the New Deal and funneled federal dollars into capital improvements.⁷³ The litany of projects that were executed under these New Deal programs exhibited a common visual vocabulary that eventually came to be known as PWA Moderne. Buildings designed in the PWA Moderne style were defined by their clean lines, rigid geometries, and a strict sense of symmetry, but also incorporated simplified and abstracted elements of the Art Deco style to provide a degree of articulation and architectural interest. What resulted was an aesthetic that was equal parts monumental and restrained.

PWA Moderne architecture struck a balance between the rigid formality of the Beaux Arts tradition and the sleeker aesthetic of the Art Deco and Moderne styles. It was an idiom that was seen as both familiar and innovative, as described by architectural historian Elizabeth McMillian:

[PWA Moderne] buildings were formal and fundamentally Classical with enough Moderne details to convey a contemporary feeling. Their characteristics include balanced and

⁷⁰ Suzanne Tarbell Cooper, et al., *Images of America: Los Angeles Art Deco* (Charleston, SC: Arcadia Publishing, 2005), 7.

⁷¹ Ibid.

⁷² Leon Whiteson, “The Graceful Lines of Streamline Moderne,” *Los Angeles Times*, Feb. 11, 1990.

⁷³ Ibid.

symmetrical form and classical horizontal proportions. Rather than columns, they used piers, which were occasionally fluted, but usually had no capitals or bases. Surfaces were smooth and often sheathed in sturdy materials like stone, polished marble, granite and terrazzo with terracotta detail. Ornament was frequently a program of traditional-style relief sculpture. Windows were rhythmically arranged as vertical, recessed panels... [on buildings'] interiors, rich materials, relief work and murals adorned the lobbies and major spaces.⁷⁴

The aesthetic of the PWA Moderne style was an accurate reflection of the economic woes afflicting the nation, but it also signified confidence in the ability of civic institutions to overcome these challenges by symbolizing “solidity, solvency, and optimism.”⁷⁵ It also stood as a symbol of the government’s largesse, and its commitment to improving the lives of its citizens during these tumultuous times. Appropriately, the style was most commonly applied to civic and government buildings such as post offices, courthouses, schools, libraries, and city halls. Often, characteristics of the style were also incorporated into the design of bridges and other types of infrastructure projects.

Common character-defining features of the PWA Moderne style include:

- Flat roofs
- Formal symmetry and massing
- Smooth wall surfaces, such as stucco, marble, terrazzo, polished stone and brick, although rare)
- Pier supports (rather than columns)
- Windows arranged in vertical recessed bays
- Stripped appearance with minimal ornamentation, including some zigzags or plaster reliefs
- May incorporate rounded corners, speedlines, and other elements of the Streamline Moderne style

Mid-Century Modern Architecture

Postwar additions to the Lincoln Middle School campus that were completed in the 1950s and ‘60s are designed in the Mid-Century Modern style.

Prior to World War II, Modernism was considered to be a fringe movement that was often associated with nontraditional schools of thought and the avant-garde. However, the onset of World War II had a profound impact on architects and American society’s approach to architecture. During the war, architects and engineers were tasked with devising new building methods that were efficient and utilized innovative building materials. Following the war, architects applied these new methods and materials in an effort to accommodate growing residential demand and the expanding U.S. economy. The postwar Modern movement promoted a school of architecture that was rational and economical.

Mid-Century Modern describes a broad classification of Modernism that was popular between the late 1940s and early 1970s. Mid-Century Modern architecture is found in all aspects of design from residential to institutional to commercial. The style rose to prominence in Southern California due in no

⁷⁴ Elizabeth McMillian, *Deco and Streamline Architecture in L.A.: A Moderne City Survey* (Atglen, PA: Schiffer, 2004), 188.

⁷⁵ Susan Vaughn, “Buildings Still Sport Streamline Legacy,” *Los Angeles Times*, Feb. 9, 1992.

small part to publications like *Arts + Architecture* magazine's Case Study House program. Internationally recognized, the program, which ran from 1945 to 1966, famously publicized thirty-six dwellings designed by prominent modernist architects. Of the 36 homes designed for the Case Study program, 25 were constructed. The prevailing goal of the program was to create and promote quality modern single-family dwellings suitable for mass production and attainable to the quickly-expanding American middle-class.

As the Mid-Century Modern style grew in popularity, its aesthetic was adapted to a host of different building types ranging from houses, gas stations, hotels, schools, office buildings, police stations, and industrial plants, among others.

Character-defining features of the Mid-Century Modern style include the following:

- One or two-story configuration
- Horizontal massing (for small-scale buildings)
- Simple geometric forms
- Exposed post-and-beam construction, in wood or steel
- Flat roof or low-pitched gable roof with wide overhanging eaves and cantilevered canopies
- Unadorned wall surfaces
- Wood, plaster, brick or stone used as exterior wall panels or accent materials
- Flush-mounted metal frame fixed windows and sliding doors, and clerestory windows
- Exterior staircases, decks, patios and balconies
- Little or no exterior decorative detailing

Allison and Allison, Architects

The original buildings at Lincoln Middle School were designed by the architectural firm of Allison and Allison. Two of these buildings – Building 100/200 and the Cafeteria– remain, albeit in an altered state.

Allison and Allison was a Los Angeles-based architectural firm headed by brothers James and David Allison, both from Pittsburgh. James Edward Allison (1870-1955) received no formal education in architecture but apprenticed under local contractors and worked as a draftsman, first for the Chicago firm of Adler and Sullivan and then for the Pittsburgh firm of Shepley, Rutan and Coolidge. "Positions with Adler or Shepley were plums to be coveted by novice draftsmen, and Allison's association with these two firms afforded him a readymade architectural lineage of talent and renown."⁷⁶ Allison founded his own practice in Pittsburgh in 1892, designing public buildings and working largely in the then-popular Richardsonian Romanesque style with which he was familiar through his work at Shepley.⁷⁷

David Clark Allison (1881-1962) was the youngest of James's nine siblings. He studied at the University of Pennsylvania and later studied at the École de Beaux Arts in Paris, forging a path that was decidedly more academic than the apprenticed-based path pursued by his older brother. Through his education,

⁷⁶ Sally Sims Stokes, "In a Climate Like Ours – The California Campuses of Allison and Allison," *California History* 84.4 (2007): 26-65.

⁷⁷ Pacific Coast Architecture Database, "Allison and Allison, Architects (Partnership)," accessed Sept. 2021.

especially at the École de Beaux Arts, the younger Allison was exposed to traditional modes of architecture, particularly Greek and Roman traditions that were incorporated into monumental civic improvements and other large-scale projects of the era. Circa 1904, the brothers established an architectural firm, eponymously named Allison and Allison, in their native Pittsburgh. They made a good team: James tapped into his business acumen and knowledge of the local building trade; David was the firm's creative force, applying his formal training and technical prowess to the firm's projects

In 1910, Allison and Allison moved their firm to Southern California, which at the time was amid a period of remarkable growth. The firm established its offices in Downtown Los Angeles and quickly developed a reputation as deft designers of schools, government buildings, and other large-scale civic and institutional projects. Among the firm's notable early commissions in California include the campuses of Monrovia High School (1912), Santa Monica High School (1912-13), the Los Angeles State Normal School (1914 – the forebear to UCLA), and Palo Alto High School (1918). These buildings “were executed in their favored Pennsylvania medium – brick – in red, rose, or tawny hues,” reflecting their preference for formal composition and building materials and David Allison's formal training in Beaux Arts Classicism.⁷⁸

Allison and Allison's career blossomed throughout the prosperous 1920s, a period marked by unprecedented development in Southern California. Drawing on their demonstrated experience in the design of large-scale institutional buildings, the firm designed myriad schools, churches, post offices, social clubhouses, and other prominent civic and institutional projects at this time. Notable commissions of the firm's that were undertaken in the 1920s included the campuses of the East 7th Street School (1921) and Van Nuys High School (1922), both in Los Angeles; the Friday Morning Club in Downtown Los Angeles (1924); the Western Pacific Building in Los Angeles (1925), a height-limit office building in the commercial core; the Southern Seas Beach Club in Newport Beach (1926); and the First Baptist Church (1927) and First Unitarian Church (1928), both in the Westlake neighborhood of Los Angeles.⁷⁹

Given their expertise and extensive experience in the design of public schools, Allison and Allison were commissioned by the Santa Monica Unified School District to design several new school plants. In addition to the campus of Lincoln Junior High School, which was designed by the firm in 1922 and built in 1924, Allison and Allison designed the campus of McKinley Elementary School, as well as buildings at John Muir Elementary School and Santa Monica High School. These Allison and Allison-designed improvements were largely designed in the historically-derived Italian Renaissance Revival style that was popular at the time, reflecting their comfort working with conventional building modes and methods.

Between the late 1920s and early '30s, Allison and Allison were tapped by the University of California to design several buildings at the new UCLA campus in Westwood – which is widely considered to be a high point in the firm's career. The firm designed two landmark campus buildings: Royce Hall (1929) and Kerckhoff Hall (1930). Inspired by the design of churches in northern Italy, Allison and Allison's design for Royce Hall was a near-textbook example of the Romanesque-Italian school of architecture and “set the stage for the adoption of the Lombardian Romanesque style” that defined the campus in its nascence.⁸⁰

⁷⁸ Ibid.

⁷⁹ Pacific Coast Architecture Database, “Allison and Allison, Architects (Partnership),” accessed Sept. 2021.

⁸⁰ David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles, Fully Revised 6th Ed.* (Santa Monica: Angel City Press, 2018), 232.

The firm continued designing prominent civic and institutional buildings through the Depression era. Notable commissions undertaken at this time include the Thirtieth Church of Christ, Scientist in Los Feliz (1930); the Southern California Edison Building in Downtown Los Angeles (1931); Chaffey Junior College (now Chaffey High School) in Ontario (1931); the Beverly Hills Post Office (1933, with Ralph Flewelling); and the Hollywood Branch of the United States Post Office (1937, with Claud Beelman and Louis A. Simon).⁸¹ Early in the Depression era, the firm continued its tendency toward traditional, historicist styles; however, by the mid-1930s their designs veered toward the “modernistic” Art Deco aesthetic.

Allison and Allison ended their partnership in 1942, when James Allison retired from practice. David Allison remained active at the firm until 1944, when he also retired and management of the practice was assumed by his nephew, George Boggs Allison, who subsequently partnered with fellow architect Ulysses Floyd Rible to form the successor firm Allison, Rible, Robinson and Zielger.⁸² Like its forebear, the successor firm specialized in the design of schools, churches, and other prominent public buildings.

Original partners James Allison died in 1955; David Allison died in 1962.

Parkinson and Parkinson, Architects

Parkinson and Parkinson was a Los Angeles-based architectural firm headed by the father-son team of John and Donald Parkinson, both highly prolific and esteemed regional architects. John D. Parkinson (1861-1935) was born in England and came to the United States in the late nineteenth century to pursue a career in architecture, first settling in the San Francisco Bay Area before moving to Los Angeles in 1894.⁸³ Parkinson’s arrival coincided with a period of considerable growth in Los Angeles, and so the architect had ample opportunity to make his mark on the up-and-coming city. In 1897, he designed the Homer Laughlin Building, which was Los Angeles’s first Class A steel-frame structure; in 1902, he designed the Braly Block, which is considered to be Los Angeles’s first skyscraper and, at 175 feet, bore distinction as the city’s tallest building until height restrictions were finally lifted after World War II.

Between 1905 and 1915, Parkinson partnered with architect G. Edwin Bergstrom. Their firm, called Parkinson and Bergstrom, churned out an impressive array of building projects in and around Downtown Los Angeles. Parkinson and Bergstrom’s expansive portfolio included the city’s largest and most opulent hotels (Hotel Alexandria, 1906; Hotel Rosslyn, 1914); department stores (Bullocks, 1906; The Broadway, 1914); banks (Security Trust and Savings Bank, 1907; Citizens National Bank Building, 1914-15); train depots (Southern Pacific Passenger Terminal, 1914); a factory for the Ford Motor Company (1913); the Los Angeles Athletic Club (1911-12); and numerous Class-A office buildings and commercial blocks throughout the central business district.⁸⁴ The firm played a heavy hand in shaping the architectural character of Downtown Los Angeles amid its growth and expansion in the early decades of the twentieth

⁸¹ Pacific Coast Architecture Database, “Allison and Allison, Architects (Partnership),” accessed Sept. 2021.

⁸² Stokes, “In a Climate Like Ours – The California Campuses of Allison and Allison,” 2007, 26-65.

⁸³ Stephen Gee, *Iconic Vision: John Parkinson, Architect of Los Angeles* (Santa Monica: Angel City Press, 2013), 55.

⁸⁴ Pacific Coast Architecture Database, “Parkinson and Bergstrom, Architects (Partnership),” accessed Dec. 2018.

century. Following the dissolution of their partnership in 1915, Parkinson was hired by the University of Southern California (USC) to develop its first-ever master plan and design several of its buildings.⁸⁵

John Parkinson entered into partnership once again in 1920, this time with his son, Donald Berthold Parkinson (1895-1945). The firm was renamed Parkinson and Parkinson. “They made a splendid team,” remarked fellow architect John C. Austin, “one with his ripe experience, and the other with the enthusiasm of youth.”⁸⁶ The formation of their partnership corresponded with a period marked by phenomenal optimism and growth: between 1920 and 1930, the economy was thriving, the population of Los Angeles more than doubled, and the city witnessed a wave of development unprecedented in scale and impact.⁸⁷ It was an exciting time to be practicing architecture and provided ample opportunity for the city’s leading practitioners to dabble in new forms.

Indeed, some of the most iconic and enduring architectural works in Parkinson’s portfolio were completed during the period during which he partnered with his son. Notable commissions include the Los Angeles Memorial Coliseum (1921); a new flagship store for the Bullocks department store company on Wilshire Boulevard (Bullocks Wilshire, 1929); many new office buildings in Downtown Los Angeles (Title Insurance Building, 1928; Title Guarantee and Trust Building, 1929-31); and banks and financial institutions (Federal Reserve Bank of San Francisco’s Los Angeles Branch, 1929; California Bank, Hollywood and Gramercy Branch, 1930). Between 1925 and 1928, Parkinson teamed with fellow architects Albert C. Martin and John C. Austin to design Los Angeles City Hall, a remarkably bold display of architectural prowess that is one of the most, if not the single most iconic building in Los Angeles.⁸⁸

Aesthetically, the work that came out of the Parkinson firm in the 1920s and early 1930s reflects the stylistic shifts in architecture that were taking place at this time. While most of John Parkinson’s earlier work took cues from Classical traditions and the Beaux Arts style that dominated American commercial architecture at the time, his later buildings veered more in the direction of the Art Deco and Moderne styles that were coming into vogue. This stylistic shift is particularly well expressed in the Parkinsons’ design for Bullocks Wilshire, whose vertical recesses, luminous spire, and buff-hued terra cotta cladding render it one of the most resplendent examples of the Art Deco style in Los Angeles.⁸⁹ Donald Parkinson is often credited as the principal force behind the firm’s evolving aesthetic. His youth, creative passion, and artistic inclinations helped to breathe new energy into his father’s already-well established practice.

John Parkinson died in 1935, at age 73, in Santa Monica. The *Los Angeles Times* aptly noted that “future citizens have only to walk through the streets of Los Angeles to be reminded of how much John Parkinson in his lifetime contributed to the city that grew up under his hand.”⁹⁰ Donald Parkinson assumed control of the firm until his death in 1945, presiding over the completion of Los Angeles Union Station (1939) and also designing many other iconic buildings including Santa Monica City Hall (1938).

⁸⁵ “University of Southern California 2010 Master Plan,” report prepared by Historic Resources Group, May 2011.

⁸⁶ Gee (2013), 109.

⁸⁷ *Ibid*, 113.

⁸⁸ Los Angeles Conservancy, “Los Angeles City Hall,” accessed Dec. 2018.

⁸⁹ Los Angeles Conservancy, “Bullocks Wilshire/Southwestern Law School,” accessed Dec. 2018.

⁹⁰ “John Parkinson,” *Los Angeles Times*, Dec. 12, 1935.

In addition to their work at Lincoln Middle School, Parkinson and Parkinson were involved in the rebuilding of McKinley Elementary School and construction of Grant Elementary School in the 1930s.

Frederic Barienbrock, Architect

The Pool Building at Lincoln Middle School, constructed in 1953, was designed by architect Frederic Barienbrock.

Frederic Charles Barienbrock (1904-1978) was born in Massachusetts. Little information is available about his early life and education, but by the 1940s he had settled in Southern California and was practicing architecture. In the 1940s, Barienbrock's office was located at 11759 San Vicente Boulevard, in the Brentwood neighborhood of Los Angeles; by the 1950s, he had moved his office to Santa Monica. Barienbrock does not appear to have been especially prolific, but examples of his work are featured in newspapers and architectural trade journals. Barienbrock's earlier commissions appear to have been largely residential; in 1946, he designed a custom Ranch style house in Arcadia, and in 1952 he designed a floorplan for a prototypical modular house that was featured in *Arts and Architecture* magazine.⁹¹

Beginning in the 1950s, Barienbrock and his business associate, fellow architect Andrew F. Murray, designed various projects for the Santa Monica Unified School District. In 1952, they prepared designs for the library, cafeteria, and Kitchen additions to John Muir Elementary School; in 1953, Barienbrock designed a new Boys' Gymnasium facility (now the Pool Building) at Lincoln Middle School; in 1954, he completed various improvements at Santa Monica High School including modifications to the Dean's Office, the Boy's Athletic Field, and the Science Building; and in 1954, Barienbrock and Murray designed a new cafetorium for Washington Elementary School.⁹² Also in 1954, Barienbrock and fellow architect Robert Kliegman designed new facilities for the campus of Canyon School.⁹³ Barienbrock had worked with Kliegman to design a branch courthouse and County building opposite (to the south of) Santa Monica City Hall, which was built in 1951 and dedicated to "justice and good government."⁹⁴ Designed in the Mid-Century Modern style, it was intended to harmonize with the monumental City Hall building.⁹⁵

Barienbrock died in 1978. His projects appear to reflect his comfort working in the Mid-Century Modern style of architecture, which was popular at the zenith of his career.

Oscar Joseph and Graeme Joseph, Architects

Many of the postwar additions to Lincoln Middle School— including the 300, 400, and 500 buildings and the Gymnasium building — were designed by architects Oscar Joseph and Graeme Joseph.

⁹¹ "A Modular Home By Frederic Barienbrock, Architect, and Eugene Mammler, Designer," *Arts and Architecture* (Apr. 1952), 30-31.

⁹² "\$520,000 High School Building Completed," *Los Angeles Times*, Jun. 17, 1956.

⁹³ "Additional Facilities Will Benefit Students," *Los Angeles Times*, Mar. 7, 1954.

⁹⁴ "Santa Monica Dedicates New County Building," *Los Angeles Times*, Jul. 28, 1951.

⁹⁵ *Ibid.*

Oscar Graeme Joseph, Sr. (1880-1964) was born in Kentucky. His son, Oscar Graeme Joseph, Jr. (1913-1967), was also born in Kentucky. Very little information is available about their education, lives, and careers, but it is known that by the 1950s, the father-son team had relocated from Kentucky to Southern California and was involved in the expansion of the Lincoln Junior High School campus. The Josephs designed new postwar additions to the Lincoln campus including several new classroom buildings and a new gymnasium building. There is minimal information about other contributions made by the Josephs, both within the context of the District and within the broader context of Southern California architecture. The elder Oscar Joseph died in 1964; his son, who went by Graeme Joseph, died a few years later, in 1967.⁹⁶

Robert H. Thomas, Architect

The Auditorium building at Lincoln Middle School, constructed in 1968, was designed by architect Robert H. Thomas.

Robert Hyle Thomas (1900-1996) was born in Los Angeles. Little information is available about his early life or education. In the early 1950s, Thomas was working in partnership with fellow architects Phillip McFarland and Wallace Bonsall. Their firm, known as McFarland, Bonsall and Thomas, designed custom dwellings in the desert communities of Apple Valley, California and Flagstaff, Arizona.⁹⁷ In 1954, the firm won an American Institute of Architects (AIA) award for its design of a bank building in Apple Valley.⁹⁸

By the late 1960s, Thomas appears to have been working in private practice. It was during this time that he developed a relationship with the Santa Monica Unified School District and was retained to design additions at several of its campuses. In 1968, he designed a new auditorium building for Lincoln Junior High School to replace the original (1924), Allison and Allison-designed auditorium. He also designed additions at the Edison (1968) and Will Rogers (1970) campuses, as well as new library buildings for the Grant and Madison campuses (1968).⁹⁹

⁹⁶ Ancestry.com (various databases), accessed Sept. 2021.

⁹⁷ "Home Show and Resort Will Display New Desert Dwelling," *Los Angeles Times*, Apr. 27, 1952; "A New Approach to Desert Living," *Los Angeles Times*, Jan. 31, 1954; "A Wooden House in Flagstaff," *Los Angeles Times*, Dec. 6, 1953.

⁹⁸ "Six L.A. Architect Firms Selected for AIA Awards," *Los Angeles Times*, May 1, 1955.

⁹⁹ "Architect to Plan S.M. School Jobs," *Los Angeles Times*, Aug. 8, 1968.

5. Regulations and Criteria for Evaluation

5.1. National Register of Historic Places

The National Register of Historic Places (National Register) is the nation’s master inventory of known historic resources. Established under the auspices of the National Historic Preservation Act of 1966, the National Register is administered by the National Park Service (NPS) and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. Eligibility for in the National Register is addressed in National Register Bulletin (NRB) 15: *How to Apply the National Register Criteria for Evaluation*. NRB 15 states that in order to be eligible for the National Register, a resource must both: (1) be historically significant, and (2) retain sufficient integrity to adequately convey its significance.

Significance is assessed by evaluating a resource against established eligibility criteria. A resource is considered significant if it satisfies any one of the following four National Register criteria:¹⁰⁰

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

Once significance has been established, it must then be demonstrated that a resource retains enough of its physical and associative qualities – or *integrity* – to convey the reason(s) for its significance. Integrity is best described as a resource’s “authenticity” as expressed through its physical features and extant characteristics. Generally, if a resource is recognizable as such in its present state, it is said to retain integrity, but if it has been extensively altered then it does not. Whether a resource retains sufficient integrity for listing is determined by evaluating the seven aspects of integrity defined by NPS:

- Location (the place where the historic property was constructed or the place where the historic event occurred)
- Setting (the physical environment of a historic property)
- Design (the combination of elements that create the form, plan, space, structure, and style of a property)

¹⁰⁰ Some resources may meet multiple criteria, though only needs to be satisfied for National Register eligibility.

- Materials (the physical elements that were combined or deposited during a particular period of time and in a particular manner or configuration to form a historic property)
- Workmanship (the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory)
- Feeling (a property’s expression of the aesthetic or historic sense of a particular period of time)
- Association (the direct link between an important historic event/person and a historic property)

Integrity is evaluated by weighing all seven of these aspects together and is ultimately a “yes or no” determination – that is, a resource either retains sufficient integrity, or it does not.¹⁰¹ Some aspects of integrity may be weighed more heavily than others depending on the type of resource being evaluated and the reason(s) for the resource’s significance. Since integrity depends on a resource’s placement within a historic context, integrity can be assessed only after it has been concluded that the resource is in fact significant.

5.2. California Register of Historical Resources

The California Register of Historical Resources (California Register) is an authoritative guide used to identify, inventory, and protect historical resources in California. Established by an act of the State Legislature in 1998, the California Register program encourages public recognition and protection of significant architectural, historical, archeological, and cultural resources; identifies these resources for state and local planning purposes; determines eligibility for state historic preservation grant funding; and affords certain protections under the California Environmental Quality Act (CEQA).

The structure of the California Register program is similar to that of the National Register, though the former more heavily emphasizes resources that have contributed specifically to the development of California. To be eligible for the California Register, a resource must first be deemed significant under one of the following four criteria, which are modeled after the National Register criteria listed above:

- Criterion 1 (events): associated with events or patterns of events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States
- Criterion 2 (persons): associated with the lives of persons important to local, California, or national history
- Criterion 3 (architecture): embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values
- Criterion 4 (information potential): has yielded, or has the potential to yield, information important to the prehistory or history of the local area, state, or the nation

¹⁰¹ Derived from NRB 15, Section VIII: “How to Evaluate the Integrity of a Property.”

Mirroring the National Register, the California Register also requires that resources retain sufficient integrity to be eligible for listing. A resource's integrity is assessed using the same seven aspects of integrity used for the National Register. However, since integrity thresholds associated with the California Register are generally less rigid than those associated with the National Register, it is possible that a resource may lack the integrity required for the National Register but still be eligible for listing in the California Register.

Certain properties are automatically listed in the California Register, as follows:¹⁰²

- All California properties that are listed in the National Register
- All California properties that have formally been determined eligible for listing in the National Register (by the State Office of Historic Preservation)
- All California Historical Landmarks numbered 770 and above
- California Points of Historical Interest which have been reviewed by the State Office of Historic Preservation and recommended for listing by the State Historical Resources Commission

Resources may be nominated directly to the California Register. State Historic Landmarks #770 and forward are also automatically listed in the California Register. There is no prescribed age limit for listing in the California Register, although guidelines state that sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with a resource.

5.3. City of Santa Monica Landmarks and Historic Districts Ordinance

Historic preservation in Santa Monica is governed by Chapter 9.56 (Landmarks and Historic Districts Ordinance) of the Santa Monica Municipal Code. The Ordinance was adopted by the Santa Monica City Council on March 24, 1976, and was amended in 1987 and again in 1991.¹⁰³ Its current version was adopted in 2015. Among the primary objectives achieved by the Ordinance was the creation of a local designation program for buildings, structures, sites, objects, districts, and landscapes in the City that are of historical significance.

With respect to individually significant properties, the Ordinance distinguishes between two tiers of designation: Landmarks and Structures of Merit. Landmarks, outlined in §9.56.100, are considered to exhibit "the highest level of individual historical or architectural significance"; Santa Monica's designated landmarks include well-known and highly significant properties like the Rapp Saloon, Santa Monica City Hall, and the John Byers Adobe. Structures of Merit, outlined in §9.56.080, possess a degree

¹⁰² California Public Resources Code, Division 5, Chapter 1, Article 2, § 5024.1.

¹⁰³ City of Santa Monica General Plan, "Historic Preservation Element," prepared by PCR Services Corporation and Historic Resources Group (September 2002), 1-2.

of individual significance that is more limited in scope.¹⁰⁴ Protections against demolition and alterations are commensurate with the tier of individual designation assigned to a particular resource.

Landmarks are sited on Landmark Parcels. §9.56.030 defines a Landmark Parcel as “any portion of real property, the location and boundaries as defined and describes by the Landmarks Commission, upon which a Landmark is situated, which is determined by the Landmarks Commission as requiring control and regulation to preserve, maintain, protect or safeguard the Landmark.”¹⁰⁵

In addition to individual Landmarks and Structures of Merit, the Ordinance establishes statutory criteria and procedures for the designation of Historic Districts, defined in §9.56.030 as a “geographic area or noncontiguous grouping of thematically related properties” that collectively contribute to the historic character of an area within the City. Unlike individual properties, whose designation does not require owner consent and is approved by the City’s Landmarks Commission, Historic Districts must win the support of a majority of property owners within the district and be approved by the City Council.¹⁰⁶

Per §9.56.100(A) of the Ordinance, a property merits consideration as a Landmark if it satisfies one or more of the following six statutory criteria:

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

¹⁰⁴ City of Santa Monica Planning and Community Development Department, “Historic Preservation in Santa Monica,” accessed 8 August 2014, <http://www.smgov.net/departments/PCD/Programs/Historic-Preservation/>.

¹⁰⁵ Santa Monica Municipal Code, Chapter 9.36.030 (Definitions), accessed Jan. 2019.

¹⁰⁶ Ibid.

6. Evaluation of Significance

6.1. Records Search

In lieu of a formal records search, ARG reviewed the California Office of Historic Preservation's Built Environment Resources Directory (BERD) database. The subject property, 1501 California Avenue, is not listed in the BERD database for Los Angeles County.

6.2. Previous Evaluations

Lincoln Junior High (now Middle) School has not previously been identified as a potential historic resource. In 1993, six public schools in Santa Monica were identified as collectively constituting a potential thematic district (called the Santa Monica Schools Thematic District) through the City of Santa Monica's Historic Resources Inventory (HRI) process. The six contributing campuses identified in the HRI were Franklin, Grant, Madison, McKinley, and Roosevelt Elementary Schools and John Adams Junior High (now Middle) School. Lincoln Middle School was not identified as part of the thematic district.

The Department of Parks and Recreation (DPR) series inventory form prepared for the potential thematic district identified in the HRI notes that "individual features of other campuses, including...the additions to Lincoln School (Parkinson, 1936) which may be intact could be added to the District."¹⁰⁷ However, no buildings or features on the Lincoln campus were identified in subsequent updates to the City's HRI that were completed in 2010 and, most recently, in 2018.

In 2008, a draft Historic Resources Evaluation Report (HREER) was prepared in conjunction with the adoption of Measure BB, a bond measure that allocated funds for the repair and improvement of buildings and facilities. Measure BB was approved by voters in November 2006 and was intended "to improve health, safety and class instruction by repairing and renovating outdated facilities" within the District.¹⁰⁸ Seventeen school campuses were evaluated for potential historical significance in the draft HREER, of which eight were found to be potentially eligible for listing. In the draft HREER, Lincoln Middle School was found to be ineligible for federal, state, or local designation because of a loss of integrity:

Lincoln Middle School is associated with several themes including community development in Santa Monica, District History and the Golden Age of Schools in Santa Monica. However, due to the extensive losses and alterations that obscure remaining original building fabric, the school does not appear eligible based upon its architectural merit. Similarly, the extensive changes to the campus by additions and alterations detract significantly from its eligibility as [a] campus for the Golden Age of Schools in Santa Monica. Although Lincoln Middle School remains important for its contributions to District history and local community history, the campus and buildings do

¹⁰⁷ DPR form for the Santa Monica Schools Thematic District, prepared by Leslie Heumann as part of the City of Santa Monica HRI, 1993.

¹⁰⁸ "Historic Resources Evaluation Report for the Santa Monica-Malibu Unified School District Measure BB Program" (unpublished draft), prepared by PCR Services Corporation for the Santa Monica-Malibu Unified School District, Jul. 2008, 1.

not retain sufficient integrity to convey the property's historical associations from its period of significance. Only a minority of identifiable features from the period of significance remain, including the main building, courtyard, brick paving, column footings from the original cloisters, and remnants of the original wings. Thus, although historically important, Lincoln Middle School lacks sufficient integrity to meet thresholds of eligibility under any of the applicable criteria.¹⁰⁹

The 2008 draft HRER assigned the campus the corresponding California Historical Resource Status Code of 6Z ("found ineligible for the National Register, California Register, or local designation through survey evaluation"). However, the HRER was never finalized, and its draft findings were never formally adopted. Its findings remain in draft form.

6.3. Evaluation of Eligibility

Summary of Findings

Based on review of background materials, site investigation, research, public outreach, and development of applicable historic contexts and themes, ARG arrives at the following conclusions:

- Lincoln Middle School does not appear to be eligible for listing in the National Register of Historic Places, the California Register of Historical Resources, or local (Santa Monica) listing as a historic district. The school is composed of buildings and site features that date to various periods in the District's history, and embody various architectural styles and periods of development. Together, the buildings and site features associated with the campus do not converse with one another and do not collectively result in a strong sense of visual cohesion.
- None of the buildings or site/landscape features associated with the Lincoln Middle School campus appear to be individually eligible for federal, state, or local listing on their own merits.

These findings are consistent with previous evaluations of the campus described above, which did not find there to be any historical resources present.

The following sections provided a discussion of how these determinations of eligibility were made.

Evaluation as a Historic District

School campuses and other institutional resources often encompass multiple buildings and site features with common characteristics. In these instances, it is appropriate to evaluate campuses as historic districts, which are defined and described in NRB 15 as follows:

A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development. A district derives its importance from being a unified entity, even though it is often composed of a

¹⁰⁹ DPR form for the Franklin School, prepared by Leslie Heumann as part of the City of Santa Monica HRI, 1993.

wide variety of resources. The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties...A district can comprise both features that lack individual distinction and individually distinctive features that serve as focal points. It may even be considered eligible if all of the components lack individual distinction, provided that the grouping achieves significance as a whole within its historic context.¹¹⁰

As per the above definition, school campuses, which are often geographically concentrated and purpose-built, are often evaluated as historic district. Schools in the United States, especially those built in the twentieth century, often exhibit definable campuses and unified site plans which reflect individual buildings' interconnectedness and functionality as a larger grouping. Although historic districts can contain resources built during distinct periods of development, many school campuses historic districts reflect a specific era of development and are contained within a common period of significance.

Lincoln Middle School does not appear to satisfy the above definition of a district. It contains buildings and other site features that were constructed at various periods over the course of the twentieth century. The campus contains buildings and features that date to its original construction in the 1920s, albeit in highly modified form; several buildings from the postwar period; and a large building that was constructed in 2013. These buildings are designed in architectural styles that were popular at their time of construction and do not bear a particularly strong visual relationship with one another. The placement of buildings also does not adhere to a cogent plan; rather, they appear to have been located at sites that could accommodate their mass. When viewed as a whole, the campus reads as an amalgamation of different parts that do not bear a particularly strong relationship with one another.

In addition, none of the buildings or site features associated with the Lincoln Middle School campus appear to be individually eligible for designation, either because they do not individually meet eligibility criteria for designation or because they have been extensively altered and lack integrity.

National Register of Historic Places

Eligibility criteria for the National Register of Historic Places are almost identical to those for the California Register of Historical Resources. However, integrity thresholds for the National Register are generally understood to be more stringent than those for the California Register. Technical assistance publications maintained by the California Office of Historic Preservation (OHP) make note of this distinction between federal and state registration programs. As noted in OHP's Technical Assistance Series No. 6, "it is possible that historical resources may not retain sufficient integrity to meet the criteria for listing in the National Register, but they still be eligible for listing in the California Register."¹¹¹

¹¹⁰ *National Register Bulletin No. 15, How to Apply the National Register Criteria for Evaluation* (1990, rev. 1995), 5.

¹¹¹ *California Office of Historic Preservation Technical Assistance Series #6: California Register and National Register, a Comparison (for purposes of determining eligibility for the California Register)*, accessed Sept. 2021.

ARG concludes that Lincoln Middle School does not appear to be eligible for listing in the National Register for the same reasons described in the following evaluation against California Register criteria.

California Register of Historical Resources

Lincoln Middle School does not appear to satisfy any of the eligibility criteria for California Register listing, as follows.

California Register Criterion 1: *associated with events or patterns of events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.*

Campus Evaluation

The buildings, landscape features, and site features associated with the Lincoln Middle School campus are associated with multiple patterns of events and periods of development in the history of the District.

Two buildings – Building 100/200 and the Cafeteria, both built in 1924 – are related to patterns of growth and expansion that shaped the District in the prosperous 1920s, and these buildings are also related to reconstruction efforts that transformed and modernized the District after the 1933 Long Beach Earthquake. Five buildings – Buildings 300, 400, and 500, the Gymnasium building, and the Pool building – were all constructed in the 1950s, and are products of an expansion effort that was undertaken by the District after World War II in response to steady population growth. The Auditorium building, constructed in 1968, also falls within the confines of the postwar period, but its construction is associated with different bond measures and growth initiatives and does not convey particularly strong associative qualities with the campus's other postwar buildings. The most recent addition to the campus – the Library building, constructed in 2013 – is associated with contemporary patterns of campus development in which new buildings are inserted into existing campuses to accommodate new growth.

When viewed together, these buildings and their associated site and landscape features do not bear a strong association with any one of the broad patterns of institutional history associated with the District. Many of the buildings and site features associated with the original campus have since been demolished and, in many cases, replaced with new buildings, which has modified and obscured the original campus plan that was designed by Allison and Allison and updated by Parkinson and Parkinson. The property does not retain the look or feel of a 1920s or '30s-era school campus in Santa Monica. The two extant buildings associated with these eras have been extensively modified and are obscured behind buildings and other intrusions that render them secondary features – rather than focal points – of the campus.

Similarly, while the campus has several buildings dating to the post-World War II era of District development, it does not read as a particularly evocative example of campus planning trends that were commonly applied to public school campuses at this time. This largely has to do with the placement and orientation of these buildings on the campus – site planning was an integral component of postwar campus planning to ensure that schools would “feel decentralized, nonhierarchical, approachable,

informal, and child-centered.”¹¹² The seemingly disparate placement of postwar buildings and other site and landscape features on the Lincoln campus suggest that instead of ascribing to a deliberate plan, postwar growth at the campus was accommodated on a piecemeal basis. Buildings and site features constructed during this time appear to have been sited as to not conflict with the existing buildings on site and together, do not express the thoughtful site planning that typified many postwar campuses. The campus, then, also does not read as a particularly strong expression of postwar growth and expansion.

Rather, the campus reads as one that developed over an extended period and whose requisite parts do not converse with each other in a meaningful way. The campus, as a whole, is not associated with patterns of events that are important to a study of broad patterns of history. In addition, research did not produce evidence indicating that the campus was the site of a singular, historically significant event.

For these reasons, the campus does not appear to meet California Register Criterion 1.

Evaluation of Individual Eligibility

None of the buildings associated with the campus appear to be individually significant for their association with historic events. The two original campus buildings – Building 100/200 and the Cafeteria – have both been extensively altered and no longer convey the distinctive look or feel of 1920s educational buildings. They also lack sufficient integrity to convey an association with important events in District history related to the extensive rehabilitation of school facilities in the Depression era. Substantial modifications have been made to both of these buildings in the postwar era and beyond, obfuscating their association with 1930s reconstruction efforts.

Postwar additions to the campus were added as needed and as resources permitted; there is insufficient evidence demonstrating that any one of these buildings played a singularly significant role in the postwar development and expansion of Santa Monica’s schools. They are among numerous buildings and facilities that were added to school campuses across the District to accommodate a rapid increase in enrollment. When viewed individually, they read as typical products of their era. NRB 15 states that “mere association with historic trends or events is not enough, in and of itself, to qualify under Criterion (1); the property’s specific association must be considered as well.”¹¹³ These buildings do not appear to satisfy this condition, nor do subsequent additions to the campus that were made in 1968 and 2013.

For these reasons, none of the campus buildings appear to be individually eligible for listing under California Register Criterion 1.

California Register Criterion 2: associated with the lives of persons important to local, California, or national history.

Campus Evaluation

¹¹² Sapphos Environmental, Inc., *Los Angeles Unified School District Historic Context Statement, 1870 to 1969*, 78.

¹¹³ *National Register Bulletin No. 15, How to Apply the National Register Criteria for Evaluation* (1990, rev. 1995), 12.

National Register Bulletin (NRB) 15: How to Apply the National Register Criteria for Evaluation provides guidance related to properties associated with historic personages, which can be applied to evaluating California Register and local eligibility as well as National Register eligibility. It identifies two benchmarks that should be met for a property to meet this criterion: first, “the persons associated with the property must be individually significant within a historic context,” and second, the property is “associated with a person’s productive life, reflecting the time period when he or she achieved significance.”¹¹⁴

Based on ARG’s research and analysis, there is insufficient evidence to substantiate any such determination. Generations of students, teachers, staff, administrators, and alumni have attended the school and have had a physical presence on its grounds between the campus’s original (1924) construction and the present-day. None of these individuals appear to be historically significant and have a meaningful nexus to the campus in a manner that would merit consideration in the spirit of this criterion. That the school has been frequented by a substantial number of individuals – some of whom may have gone on to lead successful lives and careers independent of their grade-school experience – is an extraordinarily common trait among schools, and among public buildings in general, and is not something that, in and of itself, would typically make an institutional building significant for this reason.

Thus, there is insufficient evidence demonstrating that the campus is associated with the lives of persons significant in our past. The campus does not appear to satisfy California Register Criterion 2.

Evaluation of Individual Eligibility

For the same reasons described above, ARG did not find evidence demonstrating a meaningful nexus between the productive life of a historically significant individual and any one individual building. None of the campus buildings appear to be individually eligible for listing under California Register Criterion 2.

California Register Criterion 3: embodies the distinctive characteristics of a style, type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.

Campus Evaluation

Multiple architectural styles are represented on the campus of Lincoln Middle School. Two buildings (Building 100/200 and the Cafeteria) were originally designed in the Italian Renaissance Revival style, but virtually all physical evidence of their original style has been erased with subsequent alterations. The buildings have been remodeled in the PWA Moderne style (though evidence of this style has been compromised by subsequent alterations to the buildings). Five other buildings – Buildings 300, 400, 500, the Gymnasium building, and the Pool building – are all designed in the Mid-Century Modern style and exhibit some common characteristics of the style including simple building forms, flat and low-pitched roofs, unadorned stucco walls, and horizontal bands of metal windows. The Auditorium is also designed in the Mid-Century Modern style, though it has a more monolithic presence and stripped-back

¹¹⁴ Ibid.

appearance that differentiates it from the other postwar buildings on campus. The Library building, completed in 2013, is designed in a contemporary style that clearly reads as a product of recent vintage.

While these various architectural styles coexist alongside one another, they collectively read as elements that were incrementally added to the campus as demand required and resources permitted, and not as any sort of unified or cohesive architectural statement. There is not any one architectural type or period represented on the campus that would merit consideration in the spirit of this criterion.

There is insufficient evidence demonstrating that the campus is significant for reasons relating to its method of construction. The two 1920s-era campus buildings were constructed of brick and hollow tile – common construction materials for public buildings of that era. Most large-scale institutional and commercial buildings from this period utilized a similar method of construction, including other public schools within the District. Later additions to the campus were constructed of concrete and/or frame construction – also common construction methods in the post-World War II period. There is no evidence indicating that the construction methods that were applied to the campus and its buildings were unique or otherwise noteworthy. The original buildings were featured in a 1923 newspaper ad for the L.A. Pressed Brick Company, but this, in and of itself, is not significant, as the company supplied a common construction material and was a major purveyor of construction materials during this period of history.

The campus, as a whole, does not represent the work of master architects. While master architects are associated with the campus and its buildings – specifically, Allison and Allison and Parkinson and Parkinson – the reasons belying their significance are not adequately expressed in the design of the campus's buildings. Almost all evidence of the original (1924) Allison and Allison, Italian Renaissance Revival style design has been removed or extensively modified, and as a result the fruits of their labor and the exquisite detail that typified their work cannot be easily discerned. The same can be said for the contributions of Parkinson and Parkinson, who rehabilitated the original buildings and gave them a Moderne style facelift in the 1930s. One of the Parkinson buildings, the redesigned Auditorium (1936), has been demolished, and others, like Building 100/200 and the Cafeteria, have been altered to the extent that the contributions of the Parkinsons are difficult to discern. Subsequent architects Frederick Barienbrock, Oscar Joseph and Graeme Joseph, and Robert H. Thomas appear to have completed several projects for the District in the years after World War II, but there is insufficient information indicating that any of these practitioners made contributions to the field that would make them master architects.

For these reasons, the campus does not appear to meet California Register Criterion 3.

Evaluation of Individual Eligibility

In addition, none of the buildings appear to be architecturally significant on their own merits. Most of the buildings are modest examples of their respective architectural style and are not particularly articulated or noteworthy on account of their physical design. This is particularly true of the postwar buildings, which embody some characteristics of the Mid-Century Modern style but are relatively simple and modest examples of that style of architecture. There is insufficient evidence indicating that these buildings are somehow reflective of Mid-Century Modern architecture that is not equally expressed in scores of other school buildings across the District that were constructed at this same general time. Not

enough time has elapsed to adequately understand the architectural significance of the most recent campus building – the Library building (2013) through the lens of history.

The historical focal point of the Lincoln campus – Building 100/200 – has been extensively altered and as a result, does not possess distinguishing characteristics of any particular style that would render it individually eligible under this criterion. Almost all traces of its original, Italian Renaissance Revival style details have been removed or obscured. Some evidence of its 1930s PWA Moderne style remodel is evident, but subsequent alterations – including several large additions and the installation of a contemporary elevator shaft on the primary façade – have obfuscated the design intent of the building as it was conceived during the Depression era. Rather than reading as a strong example of any particular architectural style, this building has a multitude of features associated with different styles and periods.

For these reasons, none of the campus buildings appear to be individually eligible for listing under California Register Criterion 3.

California Register Criterion 4: *has yielded, or has the potential to yield, information important to the prehistory or history of the local area, state, or the nation.*

As an archaeological assessment was not conducted as part of this study, the campus’s potential for containing subsurface archaeological resources is unknown.

Local (City of Santa Monica) Eligibility

Lincoln Middle School does not appear to satisfy any of the eligibility criteria for local (City of Santa Monica) listing, as follows.

9.56.100(A)(1). *[The resource] exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political, or architectural history of the City.*

As discussed in the evaluation against California Register Criterion 1, the built fabric of the Lincoln campus is diverse and includes elements of multiple periods of development, but does not express any one of these periods in a particularly evincing or meaningful way. For these same reasons, the campus does not appear to meet local Criterion 1, nor do any of its individual buildings.

9.56.100(A)(2). *[The resource] has aesthetic or artistic interest or value, or other noteworthy interest or value.*

As discussed in the evaluation against California Register Criterion 3, there is nothing particularly noteworthy about the campus’s physical design, construction methods, or aesthetic features. As noted, its buildings include features that are typical of their respective eras of construction, but are not particularly strong architectural statements. For these same reasons, there is insufficient evidence

indicating that the campus has aesthetic or artistic interest or value, and therefore the campus does not appear to meet local Criterion 2, nor do any of its individual buildings.

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9.56.100(A)(3). *[The resource] is identified with historic personages or with important events in local, state, or national history.*

As discussed in the evaluation against California Register Criterion 2, numerous people have been associated with Lincoln Middle School between its construction in 1924 and the present-day – this includes successions of students, teachers, parents, staff, and other campus affiliates. Many of these individuals have a personal connection with the campus, but as discussed in the evaluation against California Register Criterion 2, there needs to be a clear and justifiable nexus between the contributions of a historically significant individual and a property. Such a nexus does not appear to exist here. Extensive archival research about the campus and its history did not produce information showing that any of the students or other campus affiliates made historically significant contributions that are meaningfully linked to their affiliation with the school. Rather, the school appears to have merely been a place where generations of students and others have attended – a characteristic that is applicable to all schools. For these same reasons, the campus does not appear to meet local Criterion 3, nor do any of its individual buildings.

9.56.100(A)(4). *[The resource] embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or the use of indigenous materials or craftsmanship, or is a unique or rare example of an architectural design, detail, or historical type valuable to such a study.*

As discussed in the evaluation of California Register Criterion 3, the campus contains an assortment of architectural styles and, as a whole, is not a particularly strong expression of any one style or period. Moreover, early buildings associated with the campus and are associated with the Italian Renaissance Revival and PWA Moderne styles have been extensively altered, and those evincing Mid-Century Modernism are typical, but indistinctive examples of that style and period of architecture. Research suggests that the buildings and site features comprising the campus were built using common methods and materials. For these same reasons, the campus does not appear to meet local Criterion 4, nor do any of its individual buildings.

9.56.100(A)(5). *[The resource] is a significant or a representative example of the work or product of a notable builder, designer, or architect.*

As discussed in the evaluation against California Register Criterion 3, the campus is associated with many architects who contributed to its built fabric over time, but the vision of any one architect is not expressed in a particularly strong or cohesive manner. Moreover, there is insufficient evidence demonstrating that the architects who arguably left the most indelible imprint on the campus in the postwar period – Frederic Barienbrock, Oscar Joseph and Graeme Joseph, and Robert H. Thomas – contributed to the architectural profession in a manner that would render them notable in the spirit of this criterion. For these same reasons, the campus does not appear to meet local Criterion 5, nor do any of its individual buildings.

9.56.100(A)(6). *[The resource] has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community, or the City.*

The campus does not possess any singular feature or physical characteristic that stands out as memorable or noteworthy. While it reads as a central feature of the neighborhood, it is not notable for reasons aside from its relative scale and use as a school. It is located on several lesser-traveled streets, and does not occupy an especially prominent location. It may be familiar to those who reside in the neighborhood and pass by on a regular basis, but to the casual passer-by the building does not stand out as an aesthetically distinctive property in the spirit of this criterion. It is compatible with, but not distinguishable from, other properties nearby. The campus does not appear to meet local Criterion 6, nor do any of its individual buildings.

6.4. Period of Significance

Historical resources are assigned one or more periods of significance. According to the National Park Service (NPS), “period of significance refers to the span of time during which significant events and activities occurred. Events and associations with historic properties are finite; most properties have a clearly identifiable period of significance.”¹¹⁵

Because the campus and its associated buildings were not found to be eligible under any federal, state, or local designation criteria, a period of significance was not identified.

6.5. Evaluation of Integrity

Integrity is the ability of a property to convey its significance, and is defined by the NPS as the “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period.”¹¹⁶ The NPS identifies seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

Following is an assessment of Lincoln Middle School against each aspect of integrity.

Location

Location is the place where the historic property was constructed or the place where the historic event occurred.

The campus remains in the same location as it has since 1924. It retains integrity of location.

¹¹⁵ Ibid, 42.

¹¹⁶ U.S. Department of the Interior, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington D.C.: National Park Service, 1997), 4.

Design

Design is the combination of elements that create the form, plan, space, structure, and style of a property.

Numerous changes have been made to the campus and its requisite buildings over time, thereby modifying its original design intent. While two original buildings (Building 100/200 and the Cafeteria) are extant, virtually all traces of their original Italian Renaissance Revival styling have been removed or obfuscated. The placement of these buildings around a central landscaped courtyard was also paramount to understanding the design intent of original campus architects Allison and Allison and, to a lesser extent, architects Parkinson and Parkinson, who retained the original configuration of buildings but updated their façades. Removal of one of the three original buildings and construction of a large, contextually different building in its place has changed the overall configuration of the Lincoln campus and has altered its appearance when viewed from its main vantage point on California Avenue. The addition of multiple buildings in the postwar period further obfuscated the symmetry and formality that once characterized the campus and its site plan. The campus does not retain integrity of design.

Setting

Setting is the physical environment of a historic property constituting topographical features, vegetation, manmade features, and relationships between buildings or open space.

Aerial photographs of the subject campus show that when it was originally built in 1924, the surrounding area was somewhat sporadically developed with single-family residences. These blocks were incrementally filled in with new houses over time, as they were intended to, resulting in the maturation of the surrounding neighborhood, but no substantial changes to the essential land use patterns in the immediate vicinity of the campus. The setting around the campus, then, remains relatively unchanged. However, the removal of original buildings and the subsequent construction of new buildings at various points on the campus has resulted in significant changes to the campus environment. The setting of the campus itself has been modified. When these factors are considered in conjunction, the campus retains integrity of setting, though this aspect has been compromised.

Materials

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

Many of the campus's historic materials have been removed, replaced, or obfuscated. Original brick cladding and decorative terra cotta trim that historically adorned Building 100/200 and the Auditorium and were important to understanding its original architecture are not extant. Contemporary materials including stucco wall cladding, metal breezeways, and metal doors and windows have been introduced at various points where they did not originally exist, thereby changing the materiality of the original campus buildings that remain intact. Postwar buildings on the campus remain largely intact, though as discussed in the eligibility evaluation these buildings are not historically significant. When viewed in its entirety, the campus includes materials from a variety of different periods, and retains very little of its original fabric. For these reasons, the campus does not retain integrity of materials.

Workmanship

Workmanship is the physical evidence of the crafts of a particular culture, people or artisan during any given period in history or pre-history.

As noted, most of the distinguishing characteristics that were associated with the original (1924) campus have been removed or modified to the extent that they are no longer legible. This is particularly true with respect to the two extant original buildings (Building 100/200 and the Cafeteria); historic photographs show that these buildings were once bedecked in intricate details – including variegated brick cladding and terra cotta trim, a large decorative roof tower, and cloisters that demonstrated the skill and mastery of original architects Allison and Allison. However, virtually all traces of this workmanship have been removed with the succession of remodeling projects at these two buildings. As noted, other buildings and elements of the campus are relatively modest examples of their respective style and do not have any details of note. Overall, the campus does not retain integrity of workmanship.

Feeling

Feeling is a property's expression of the aesthetic or historical sense of a particular period of time.

As noted, the Lincoln campus does not read a unified whole, but rather as an agglomeration of buildings and site features from multiple phases of campus development. There is insufficient historic fabric remaining to connote the campus's association with the formal school planning of the 1920s, or with the extensive renovation and reconstruction efforts of the Great Depression and World War II periods. The post-World War II buildings read as products of that period, but do not converse with one another or ascribe to a campus plan that would connote the planning and design principles associated with postwar campus growth. There are also contemporary additions to the campus. For these reasons, the campus does not clearly express the aesthetic or historical sense of any particular time or place, and therefore does not retain integrity of feeling.

Association

Association is the direct link between an important historic event or person and a historic property.

Because the Lincoln campus includes buildings and site features from multiple periods of development, and these buildings and features do not bear a particularly strong relationship with one another, the campus does not clearly evince a sense of time and place from any historical period. It therefore does not retain integrity of association.

Summary of Integrity

To be eligible for listing, a resource must retain enough of its historic character or appearance to be recognizable as a historic resource and convey the reason(s) for its significance.

In summary, Lincoln Middle School retains integrity of location and setting, though the latter aspect has been compromised. It does not retain integrity of design, materials, workmanship, feeling, or association. When these seven aspects are weighed together, the campus does not appear to retain sufficient integrity for federal, state, or local listing.

6.6. Character-Defining Features

Character-defining features are those physical elements of a resource that define its historic character and help to convey its significance. In instances of future change to a historic resource, character-defining features should be retained to the greatest extent feasible in order to ensure that a resource can continue to physically represent its historical period.

Since no historical resources were identified on the Lincoln Middle School campus, there are no character-defining features to document.

6.7. Future Project Considerations

CEQA Thresholds

According to Appendix G, Environmental Checklist of the State CEQA Guidelines, cultural resource impacts resulting from the implementation of a proposed project would be considered significant if the project would cause a substantial adverse change in the significance of a historical resource defined in CEQA Guidelines Section 15064.5.

The State CEQA Guidelines indicate that a project would normally have a significant impact on historical resources if it would result in a substantial adverse change in the significance of a historical resource. A substantial adverse change in significance occurs if the project involves “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.”¹¹⁷

The Guidelines go on to state that “[t]he significance of an historic resource is materially impaired when a project... [d]emolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources... local register of historic resources... or its identification in a historic resources survey.”¹¹⁸

Secretary of the Interior’s Standards

The *Secretary of the Interior’s Standards for the Treatment of Historic Properties* (the “Standards”) provide guidance for reviewing proposed projects that may affect historic resources. The intent of the *Standards* is to assist the long-term preservation of a property’s significance through the preservation, rehabilitation, and maintenance of historic materials and features.

The *Standards* are a tool for understanding and the potential impacts of substantial changes to historic resources. However, under California environmental law, compliance with the *Standards* does not

¹¹⁷ Language derived from the CEQA Guidelines.

¹¹⁸ Ibid.

necessarily determine whether a project would cause a substantial adverse change in the significance of an historic resource. Rather, projects that comply with the *Standards* benefit from a regulatory presumption that they would have a less than significant adverse impact on a historic resource.¹¹⁹

Specifically, Section 15064.5(b)(3) of the CEQA Guidelines states that:

Generally, a project that follows the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995), Weeks and Grimmer, shall be considered as mitigated to a level of less than a significant impact on the historical resource.¹²⁰

The language above references the Secretary of the Interior’s standards and guidelines for four distinct historic “treatments,” including: (1) preservation; (2) rehabilitation; (3) restoration; and (4) reconstruction. The specific standards and guidelines associated with each of these possible treatments are provided on the National Park Service’s website regarding the treatment of historic resources.¹²¹ For analytical purposes, a threshold decision must be made regarding which “treatment” standards should be used to analyze a project’s potential effect on historic resources. According to the National Park Service, the “rehabilitation” standards (the Rehabilitation Standards) are most frequently applied for the majority of historic buildings. The Rehabilitation Standards acknowledge the need to alter or add to a historic property to meet continuing or changing uses while retaining the property’s historic character.

In the case of schools located within the Santa Monica-Malibu School District that contain historic resources, the Rehabilitation Standards provide a framework for conservative impact analysis for future projects.

The Standards are intended as general guidance for work on any historic building. The National Park Service encourages maintaining the integrity of a district through the appropriate design of infill buildings at vacant sites or sites where new buildings replace non-contributing buildings. The Guidelines for Rehabilitation expand the discussion to sites and neighborhoods.

As written in the Guidelines for Rehabilitation, there is a distinction, but not a fundamental difference, between the concerns for additions to historic buildings and new construction, or “infill” adjacent to historic buildings on a property or within a district. As with most matters of design and planning, the differences are defined by the scale, site, setting, and project.

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ U. S. Department of the Interior, National Park Service, “Rehabilitation Standards and Guidelines,” Technical Preservation Services, <https://www.nps.gov/tps/standards/rehabilitation.htm> (accessed December 2021).

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