John Adams Middle School
Historic Resources Inventory Report
January 2022

HISTORIC RESOURCES GROUP

PREPARED FOR

Santa Monica–Malibu Unified School District
2828 4th Street
Santa Monica, CA 90405

John Adams Middle School
Historic Resources Inventory Report

HISTORIC RESOURCES GROUP

TABLE OF CONTENTS

APPENDICES

John Adams Middle School
Historic Resources Inventory Report

HISTORIC RESOURCES GROUP

1.0 EXECUTIVE SUMMARY

The purpose of this historical resources inventory report is to determine if historic resources as defined by the California Environmental Quality Act (CEQA)[1] are present at John Adams Middle School located at 2425 16th Street in Santa Monica, Los Angeles County, California. This report is intended to inform environmental review of future projects at the school.

In 2021, the Santa Monica-Malibu Unified School District (SMMUSD) adopted several procedures for the identification of historical resources at school facilities and their recordation in historic resources inventory reports. This study was completed to comply with those measures and contains the following:

- A review of the existing buildings, structures, and features located at the school.
- A review of previous evaluations of the school through historic survey, environmental review, or other official actions.
- Identification and evaluation of any potential historic resources within the school, including their character-defining features.
- Review of the required consideration of historic resources within the school under the California Environmental Quality Act (CEQA).

Based on visual observation of the property, research of primary and secondary sources, and an analysis of the eligibility criteria for listing at the federal, state, and local levels, HRG has identified a potential historic district at John Adams Middle School that is eligible for listing in the California Register and for designation at the local level. The potential historic district consists of eight (8) contributing buildings, five (5) site features, and three (3) additional features with a period of significance from 1935 to 1948. Contributors to the potential historic district are as follows:

Buildings

- Building N South, 1935
- Building Q, 1935
- Building T, 1935
- Building U, 1935
- Building C, 1938/1948
- Building N North, 1938
- Building P, 1938
- Building S, 1938

[1] California PRC, Section 21084.1.

Site Features

- 16th Street Quad, 1935
- Southwest Courtyard, 1935
- Northwest Courtyard, 1935
- Southeast Courtyard, 1935
- Northeast Courtyard, 1935

Additional Features

- "John Adams Middle School" Sign, 1935
- "Boys" Sign, 1938
- PWA Bronze Plaque, 1939

All other buildings and features on site were determined ineligible for listing at the federal, state, and local levels.

2.0 INTRODUCTION

2.1 Purpose

In 2021, the Santa Monica-Malibu Unified School District (SMMUSD) adopted two policies to establish procedures for the treatment of historical resources on district campuses (BP and AR 7113). SMMUSD committed to create an inventory of historical resources on its school campuses prior to approval of a master plan or school facilities project. This historic resources inventory report serves to identify potential historical resources as defined by the California Environmental Quality Act (CEQA)[2] on the John Adams Middle School campus.

2.2 Project Team

Research, field inspection, and analysis were performed by Paul Travis, AICP, Principal and Senior Preservation Planner; Alexandra Madsen, Senior Architectural Historian; and Robby Aranguen, Planning Associate. Additional assistance was provided by Krista Nicholds, Architectural Historian and Ani Mnatsakanyan, Intern. All preparers are qualified professionals who meet or exceed the *Secretary of the Interior's Professional Qualification Standards* in their respective fields.

2.3 Methodology

This report was prepared using primary and secondary sources related to the history and development of the City of Santa Monica, the Santa Monica-Malibu Unified School District (SMMUSD), and John Adams Middle School.

Documents that were consulted include: historical photographs and aerial images; historical building plans; Sanborn Fire Insurance maps; previous surveys and environmental reviews; historic context statements; local histories; Santa Monica Historic Resources Inventory; and the California State Historic Resources Inventory, Los Angeles County.

On June 24, 2021, a site visit was conducted by Paul Travis and Robby Aranguen. The site visit included all permanent buildings, structures, and objects that are 45+ years of age (constructed through the year 1976). Temporary buildings and structures, including portable buildings, were not included in the survey or evaluation. Existing conditions, character-defining features, and alterations were documented using digital photography.

2.4 Site Location and Description

John Adams Middle School is located at 2425 16th Street in Santa Monica, Los Angeles County, California. The John Adams Middle School campus occupies a rectangular 16.5-acre site on a single parcel (Assessor's Parcel Number [APN] 4273-024-900). The site is relatively flat. The location of the campus is shown below in Figure 1.

[2] California PRC, Section 21084.1.

Figure 1. Location Map

John Adams Middle School
Historic Resources Inventory Report

HISTORIC RESOURCES GROUP

3.0 EXISTING CONDITIONS

Overview

John Adams Middle School is located in the southcentral region of the city of Santa Monica, across 16th Street from Will Rogers Learning Community. The current campus was first developed in the mid-1930s following the 1933 Long Beach Earthquake. Additional development occurred shortly thereafter from the late 1930s to early 1940s under the auspices of the Public Works Administration (PWA). Most subsequent development in the post-World War II years was piecemealed and occurred as the student body population increased. This section provides an overview of the current campus.

Originally located at 6th Street and Ocean Park Boulevard, the first John Adams Middle School campus (1914) was severely damaged by the Long Beach Earthquake of 1933. That campus was demolished, and in 1935, the school was rebuilt at its current location. Designed by master Los Angeles architectural firm Marsh, Smith & Powell, the new campus displayed the smooth surfaces, curved corners, and horizontal banding emblematic of the new "Santa Monica Plan" and buildings constructed under the auspices of the Works Progress Administration (WPA) and Public Works Administration (PWA), and commonly known as PWA Moderne. Development of the school continued from 1938 to the early 1940s. Additional architects involved from this period include Edward Cray Taylor and Ellis Wing Taylor. This early phase of construction centered the campus in the northwestern region of the parcel with PWA Moderne-style buildings on a finger-plan school plant.

Several planned buildings were put on hold as construction was halted during the World War II years. Despite this brief interruption in expansion, development of the campus resumed in 1948, completing earlier (c. 1938) planned additions and growing to meet increased demand. Besides these earlier planned buildings, subsequent post-war development from the 1950s onward exhibited a mix of permanent buildings, temporary buildings, and support structures added in an ad hoc manner to accommodate additional needs.

3.1 Existing Buildings

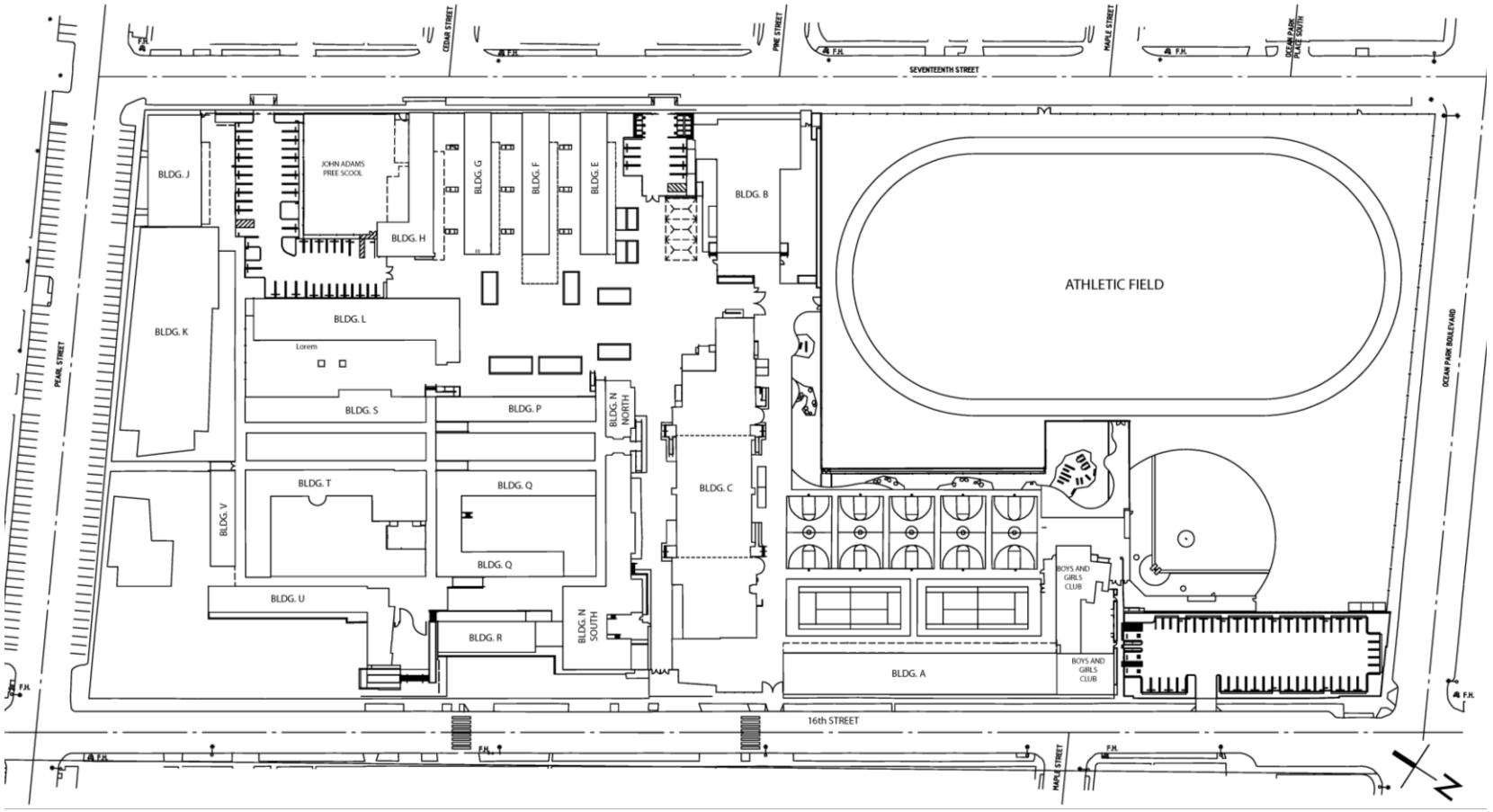
At the time of this report the campus contains eighteen (18) permanent buildings, as well as athletic facilities, open spaces, and artworks. Existing buildings and features are listed below and are summarized in Table 1 ("Existing Conditions").

The function of some campus buildings has changed and evolved over the years. To avoid confusion, whenever possible, the buildings discussed in this report have been keyed to the official building naming system of John Adams Middle School as shown on the campus site plan and derived from the campus map and inventory documents provided by the school district (Figure 2). Following this figure is an architectural description of each building and feature. Current site photographs can be found in Appendix A.

Table 1. Existing Conditions

Year Built	Current Name	Building Use	Architectural Style/Description	Map Key
Buildings				
1968/ 2009	Building A	Grounds Building	Utilitarian/ Contemporary	A
1954	Building B	Cafeteria/Kitchen	Late Moderne	B
1938/ 1948	Building C	Gymnasium	PWA Moderne	C
2012	Building E	Classrooms	Contemporary	E
2012	Building F	Classrooms	Contemporary	F
2012	Building G	Classrooms	Contemporary	G
1953	Building H	Child Development Center	Mid-Century Modern	H
1968	Building J	Music Building	Utilitarian	J
2021	Building K	Auditorium	Contemporary	K
1948	Building L	Shop Building	Late Moderne	L
1938	Building N (North)	Student Council Building	PWA Moderne	N (N)
1935	Building N (South)	Computer Center	PWA Moderne	N (S)
1938	Building P	Classrooms	PWA Moderne	P
1935	Building Q	Classrooms/Principal's Office	PWA Moderne	Q
1958	Building R	Classrooms	Late Moderne	R
1938	Building S	Classrooms	PWA Moderne	S
1935	Building T	Classrooms/Attendance Office	PWA Moderne	T
1935/ 2012	Building U	Classroom	PWA Moderne/ Contemporary	U
Site Features				
c.1958	Palm Courtyard	--	--	--
1935	Southwest Courtyard	--	--	--
1935	Northwest Courtyard	--	--	--
1935	Southeast Courtyard	--	--	--
1935	Northeast Courtyard	--	--	--
1962	Class of 1962 Planters	--	--	--
2010	Garden	--	--	--
2009	Baseball/Soccer/ Football Field	--	--	--
2009	Tennis Courts	--	--	--
2009	Basketball Courts	--	--	--
Additional Features				
1939	"John Adams Middle School" Sign	--	(metal sign)	--
1939	"Boys" Sign	--	(metal sign)	--
1939	PWA Bronze Plaque	--	(bronze sign)	--
1997	"Biome" Mural	--	(painted mural)	--
1999	"Ocean Mural"	--	(painted mural)	--
2004	"90th Anniversary" Mural	--	(painted mural)	--
2019	"Why Fit In" Mural	--	(painted mural)	--
N.d.	"Dos Culturas" Mural	--	(painted mural)	--

Figure 2. Existing Site Plan



John Adams Middle School
Historic Resources Inventory Report

HISTORIC RESOURCES GROUP

3.2 Buildings

Building A (Grounds Building)

Building A was constructed in 1968.[3] A contemporary addition for the Boys and Girls Club was added to the south façade of the building in 2009.

Sited along 16th Street at the southwestern region of the campus, Building A is rectangular in plan. The two-story building is clad in smooth stucco and capped by a flat roof with metal coping. The building has a slightly recessed first story with evenly placed pilasters. The second story slightly projects and is characterized by a horizontal fluted stringcourse and bands of windows. Fenestration is composed of grouped aluminum-frame fixed, awning, and hopper windows. Entrances display single and double metal slab doors. The primary (east) façade features a canopy with flat roof and wide eaves upheld by steel pipe columns. Additional features include a metal wall vents and wall-mounted lights.

Building B (Cafeteria/Kitchen)

Building B was constructed in 1954 as the Cafeteria/Kitchen and designed by architect Joe M. Estep.

Located in the eastern region of the campus along 17th Street and immediately north of the athletic fields, Building B is irregular in plan. The one-story building is clad in smooth stucco and capped by a slightly pitched gable roof with metal eaves. Fenestration is composed of grouped fixed and awning aluminum and vinyl-frame windows and two concession windows with aluminum surrounds. Entrances display metal slab doors occasionally flanked by fixed sidelight windows set beneath canopies with flat roofs upheld by thin metal posts. Six square breezeway openings are sited along the upper recesses of the entrance wing wall. Concrete steps with metal balustrades featuring curved railings provide entrance to the building. Additional features include metal circular wall vents and wall-mounted lights.

Building C (Gymnasium)

The southern portion of Building C was constructed in 1938 as the boy's locker room and designed by architects Edward Cray Taylor and Ellis Wing Taylor. At that time, expansion of the building to include a Gymnasium was already planned but put on hold due to the war. In 1948, the building was significantly expanded by architect Joe M. Estep.

Situated west of Building B, Building C is irregular in plan, clad in smooth stucco, and one- and two- stories in height. It features several distinct volumes; the building is mostly a single story with a flat roof, broken in the center by the two-story vaulted roof of the gymnasium. Fenestration is composed of grouped steel, wood and vinyl-frame fixed and

[3] HRG was unable to identify and architect or builder for this building.

awning windows. Entrances display single and double metal slab doors often set beneath transom lights.

The primary (south) façade features the central volume of the two-story gymnasium with a slightly projecting fluted stringcourse, a projecting pilaster, and two recessed walls with clerestory awning windows, some of which are covered with metal grilles. The two single-story wings that flank the auditorium are similar in design and feature several rounded bays with ribbons of three-light awning windows. Entrances are mostly recessed with tiered openings set beneath "speed line" horizontal bands of metal that bridge the gaps between volumes. Entrances are accessible via concrete steps or ramps with metal balustrades featuring curved railings. Sunshades above windows and doors feature horizontal scoring. Additional features include louvered metal wall vents, and roof- and wall-mounted lights.

Building E (Classrooms)

Building E was constructed in 2012 and designed by Koning Eizenberg architects.

Situated north of Building B, Building E is a one-story building with a rectangular plan. It is clad in smooth stucco and capped by a flat roof with several projecting trapezoidal volumes with louvered vents and skylights ("solar chimneys"). Fenestration is composed of grouped aluminum-frame awning windows with slanted metal sunshades along the north façade. Entrances display single and double metal slab doors, some with rectangular lights. Horizontal, diagonal, and butterfly canopies provide shelter from the elements along the south façade. Additional features include metal wall vents and wall-mounted lights. It is separated from Building F by a communal courtyard.

Building F (Classrooms)

Building F was constructed in 2012 and designed by Koning Eizenberg architects.

Situated north of Building E, Building F is similar in design. It is a one-story building with a rectangular plan. It is clad in smooth stucco and capped by a flat roof with several projecting trapezoidal volumes with louvered vents and skylights ("solar chimneys"). Fenestration is composed of grouped aluminum-frame awning windows with slanted metal sunshades along the north façade. Entrances display single and double metal slab doors, some with rectangular lights. Horizontal, diagonal, and butterfly canopies provide shelter from the elements along the south façade. A flat-roofed projection upheld by paired metal posts provides shelter along the west façade. A single concession window is located beneath the projection. Additional features include metal wall vents and wall-mounted lights. It is separated from Buildings E and G by communal courtyards.

Building G (Classrooms)

Building G was constructed in 2012 and designed by Koning Eizenberg architects.

Situated north of Building F, Building G is a one-story building with a rectangular plan. It is clad in smooth stucco and capped by a flat roof with several projecting trapezoidal

volumes with louvered vents and skylights ("solar chimneys"). Fenestration is composed of grouped aluminum-frame awning windows with slanted metal sunshades along the north façade. Entrances display single and double metal slab doors, some with rectangular lights. Horizontal, diagonal, and butterfly canopies provide shelter from the elements along the south façade. Additional features include metal wall vents and wall-mounted lights. It is separated from Buildings F and H by communal courtyards.

Building H (Child Development Center)

Building H was constructed in 1953 as the childcare center and designed by architect Joe M. Estep.

Situated north of Building G, Building H is a one-story building with a rectangular plan. It is clad in smooth stucco and capped by a flat roof with metal coping. Fenestration is composed of grouped steel-frame fixed and awning windows. Entrances display single metal slab doors. The primary (south) façade features a canopied outdoor corridor with flat roof and wide eaves upheld by steel pipe columns. Some clerestory windows appear to have been infilled above the canopy. Entrances are accessible via concrete steps or ramps with metal balustrades featuring curved railings. Additional features include metal wall vents and wall-mounted lights. It is separated from Building G by a communal courtyard.

Building J (Child Development Center)

Building J was constructed in 1968.[4]

Situated east of Building K, Building J is rectangular in plan and two stories in height. It is clad in textured stucco and capped by a flat roof. The building has a slightly recessed first story with evenly-placed pilasters. The second story slightly projects and is characterized by its horizontal scoring. Fenestration is minimal. Entrances display single and double metal slab doors. The primary (south) façade features a steel balcony with horizontal louvered sides. Additional features include a metal wall vents and wall-mounted lights.

Building K (Auditorium)

Building K was constructed in 2021 and designed by the architectural firm HGA.

Situated in the northernmost region of the campus immediately west of Building K, Building K is a two- to three-story building with an irregular plan. It is clad in smooth stucco and capped by a flat roof with metal coping. The building is composed of several multi-high volumes with large window expanses and sliding doors. Fenestration is composed of grouped fixed windows. Entrances are mostly sliding glass doors.

[4] HRG was unable to identify and architect or builder for this building.

Building L (Shop Building)

Building L was planned as early as 1938 but was put on hold due to World War II. It was ultimately constructed in 1948 with a different footprint than originally designed.[5]

Situated west of Building H, Building L is a one-story building with a generally 'L'-shaped footprint. It is clad in smooth stucco and capped by a flat roof with metal coping. The building is composed of several volumes of slightly varying heights. Fenestration is comprised of grouped steel and vinyl-frame multi-light awning windows and fixed clerestory windows. Entrances display single metal slab doors, some with rectangular lights. Additional features include metal wall vents and wall-mounted lights.

Building N North (Student Council)

Building N North was constructed in 1938 and designed by architects Edward Cray Taylor and Ellis Wing Taylor.

Situated east of Building N South and west of Building E, Building N North is irregular in plan and one story in height. It is clad in smooth stucco and capped by a flat roof with metal coping. Fenestration is composed of single and grouped aluminum-frame fixed and awning windows. Entrances display double metal slab doors often set beneath transom lights. The primary (east) façade features a recessed entrance set beneath a slightly projecting canopy with scored horizontal lines. Several "speed line" horizontal bands of metal bridge the gaps between volumes. The interior circulation space of the building features a projecting rounded volume inset with a glass trophy case. A bronze PWA plaque from 1939 is located adjacent to the trophy case. Additional features include louvered metal wall vents, and roof- and wall-mounted lights.

Building N South (Computer Center)

Building N South was constructed in 1935 and designed by architects Marsh, Smith & Powell. It was expanded with a southern addition sometime between 1952 and 1960.[6]

Situated west of Building N South along 16th Street, Building N South is irregular in plan and one story in height. It is clad in smooth stucco and capped by a flat roof with metal coping. Fenestration is composed of single and grouped aluminum-frame fixed and awning windows. Entrances display single double metal slab doors often set beneath louvered vents with fixed sidelights. The primary (north) façade features a canopied outdoor corridor with flat roof and wide eaves upheld by steel pipe columns; this canopy connects the building with Building R to create a sheltered outdoor corridor. The south façade has an enclosed courtyard with a wood fence and herringbone-pattern brick patio. Additional features include louvered metal wall vents, and roof- and wall-mounted lights.

[5] The architect was possibly Joe M. Estep who was active on the campus at the time, although this is unsubstantiated.
[6] HRG was unable to identify and architect or builder for this building.

Building P (Classrooms)

Building P was constructed in 1938 and designed by architects Edward Cray Taylor and Ellis Wing Taylor.

Situated north of Building N North and east of Building Q, Building P is rectangular in plan and one story in height. The exterior is clad in smooth stucco. The building is capped by a flat roof with metal coping. Fenestration is composed of single and grouped aluminum-frame fixed and awning windows. Entrances display single and double metal slab doors set beneath louvered vents or transom lights. The primary (west) façade features a canopied outdoor corridor with flat roof and wide eaves upheld by steel pipe columns; this canopy connects the building with Buildings Q and S to create a sheltered outdoor corridor. Several "speed line" horizontal bands of metal bridge the gaps between Building P and nearby buildings. The east façade features large groupings of awning windows. Additional features include louvered metal wall vents, and roof- and wall-mounted lights. The building faces onto the southeast courtyard.

Building Q (Classrooms/Principal's Office)

Building Q was constructed in 1935 and designed by architects Marsh, Smith & Powell.

Situated north of Building N South and west of Building P, Building Q is irregular in plan with a roughly 'U'-shaped footprint and is one story in height. The exterior is clad in smooth stucco. The building is capped by a flat roof with metal coping. Fenestration is composed of single and grouped aluminum-frame fixed and awning windows. Entrances display single and double metal slab doors set beneath louvered vents or transom lights. The building's north and south façades both feature canopied outdoor corridors with flat roofs and wide eaves upheld by steel pipe columns; these canopies connect the building with Buildings P, R, S, and T to create a sheltered outdoor corridor. Several "speed line" horizontal bands of metal bridge the gaps between Building Q and nearby buildings. Curved wall detailing further reinforces the building's PWA Moderne style. Additional features include louvered metal wall vents, and roof- and wall-mounted lights. The building faces onto the southeast, southwest, and palm courtyards.

Building R (Classrooms)

Building R was constructed in 1958.[7]

Situated west of Building Q, Building R is rectangular in plan and one story in height. The exterior is clad in smooth stucco. The building is capped by a flat roof with metal coping. Fenestration is composed of single and grouped aluminum-frame fixed and awning windows. Entrances display single and double metal slab doors. The primary (east) façade features a canopied outdoor corridor with flat roof and wide eaves upheld by steel pipe columns; this canopy connects the building with Buildings Q and S to create a sheltered outdoor corridor. Several "speed line" horizontal bands of metal

[7] HRG was unable to identify and architect or builder for this building.

bridge the gaps between Building R and nearby buildings. The west façade features large groupings of awning windows. Additional features include louvered metal wall vents, and roof- and wall-mounted lights.

Building S (Classrooms)

Building S was constructed in 1938 and designed by architects Edward Cray Taylor and Ellis Wing Taylor.

Situated north of Building P, Building S is generally rectangular in plan and one story in height. The exterior is clad in smooth stucco. The building is capped by a flat roof with metal coping. Fenestration is composed of single and grouped steel and vinyl-frame fixed and awning windows. Entrances display single and double metal slab doors set beneath louvered vents or transom lights. The primary (west) façade features a canopied outdoor corridor with flat roof and wide eaves upheld by steel pipe columns; this canopy connects the building with Buildings P, Q, and T to create a sheltered outdoor corridor. Several "speed line" horizontal bands of metal bridge the gaps between Building S and nearby buildings. The east façade features large groupings of vinyl awning windows and a rear entrance set beneath a metal canopy. Additional features include louvered metal wall vents, and roof- and wall-mounted lights. The building faces onto the northeast courtyard.

Building T (Classrooms)

Building T was constructed in 1935 and designed by architects Marsh, Smith & Powell. Sometime in the 1970s, a Neo-Formalist style addition was completed on the southern façade.[8]

Situated north of Building Q and west of Building S, Building T is irregular in plan and is one story in height. The exterior is clad in smooth stucco. The building is capped by a flat roof with metal coping. Fenestration is composed of single and grouped steel and vinyl-frame fixed and awning windows. Entrances display single and double metal slab or glazed doors set beneath louvered vents or transom lights.

The building primary (west) façade features a central cylindrical volume flanked on both sides by wings, all featuring generous expanses of multi-light vinyl-frame awning windows. A later addition at the southwestern corner of the building features a metal canopy with flat roof upheld by tall, thin squared columns that are Neo-formalist in style.

The building's east façade features a canopied outdoor corridor with flat roof and wide eaves upheld by steel pipe columns; this canopy connects the building with Buildings P, Q, and S to create a sheltered outdoor corridor. Several "speed line" horizontal bands of metal bridge the gaps between Building T and nearby buildings. Curved wall detailing further reinforces the building's streamline style. Additional features include louvered

[8] HRG was unable to identify and architect or builder for this building.

metal wall vents, and roof- and wall-mounted lights. The building faces onto the northwest courtyard.

Building U (Classrooms)

Building U was constructed in 1935 and designed by architects Marsh, Smith & Powell. It was altered in 2012 when an addition and entry canopy were added to the south façade.

Situated west of Building T, Building U has a generally 'L'-shaped footprint and is one story in height. The exterior is clad in smooth stucco. The building is capped by a flat roof with metal coping. Fenestration is composed of single and grouped steel and vinyl-frame fixed and awning windows. Entrances display single and double metal slab doors. A later western addition at 16th Street creates a pedestrian entrance to the campus. This addition also features an entry canopy with new signage upheld by metal posts.

The primary (east) façade features a canopied outdoor corridor with flat roof and wide eaves upheld by steel pipe columns; this canopy connects the building with Buildings Q, R, and T to create a sheltered outdoor corridor. Several "speed line" horizontal bands of metal bridge the gaps between Building U and nearby buildings. The east façade features large groupings of vinyl-frame awning windows. Additional features include louvered metal wall vents, and roof- and wall-mounted lights.

3.3 Features

16th Street Quad

This open space dates to the beginnings of the campus (circa 1935) and has been modified over time. Situated west of Buildings U and R, the open space flanks the main pedestrian entry from 16th Street. The setback is generally consistent and is landscaped with grassy lawns and mature trees of various species. The northern grassy lawn has reverted to dirt due to the drought and nearby construction.

Palm Courtyard

This open space dates to the construction of Building R circa 1968 and has been modified over time. Situated Between Building R and Building Q, this area is surrounded by the canopied corridors of the two buildings. It is landscaped with a row of four mature California palm trees (*Washingtonia filifera*). Additional features include concrete curbs and a patch of smaller shrubs.

Southwest Courtyard

This open space dates to the early development of the campus (circa 1935). The Southwest Courtyard is created by the 'U'-shaped footprint of Building Q on three sides and the canopied corridor on the fourth. This area is landscaped with a grassy lawn and several mature trees. A diagonal concrete walkway traverses the southern corner of the courtyard.

Northwest Courtyard

This open space dates to the early development of the campus (circa 1935). The Northwest Courtyard is bordered by Building T to the north and east, Building U to the west, and the canopied corridor to the south. The courtyard is landscaped with grassy lawns and is traversed by decorative concrete paving to create geometric areas. Two Jacaranda trees (*Jacadanda mimosifolia*) are planted in between concrete paving. Additional features include concrete patios interspersed with lawn, lunch tables, lampposts, and trash receptacles.

Northeast Courtyard

This paved open space dates to circa 1935 and has been modified over time. Along with the Southeast Courtyard, the courtyard was originally named the "central mall" and is bounded by Buildings S and T and the canopied courtyard. It has several concrete planters with various species of palms and shrubs. Additional features include trash receptacles.

Southeast Courtyard

This paved open space dates to circa 1935 and has been modified over time. Along with the Northeast Courtyard, the courtyard was originally named the "central mall" and is bounded by Buildings P and Q and the canopied courtyard. It has several palm trees directly cut into the ground, versus the planters in the Northeast Courtyard. Additional features include trash receptacles.

Class of 1962 Planters

These planters were dedicated by the Class of 1962. Situated between Buildings L and S, they are constructed of brick and concrete and have small bronze plaques commemorating their dedication.

Garden

This garden dates to 2010. Situated south of Building B, it includes several raised wood planting beds surrounded by gravel.

Baseball/Softball/Soccer/Football Field

Also known as the Athletic Field, this athletic facility dates to 2009. Situated at the southeastern corner of the campus, the facility includes a large grassy field with dirt for the baseball/softball infield and soccer nets. Additional features include two floodlights, metal chain link fences, and bleachers.

Tennis Courts

This athletic facility dates to 2009. Situated west of the Basketball Courts, the facility includes two outdoor hard courts, surrounded by metal chain-link fencing.

Basketball Courts

This athletic facility dates to 2009. Situated between the Baseball/ Softball/Soccer/Football Field and the Tennis Courts, the facility includes five asphalt-paved outdoor courts, each with two baskets composed of metal backboards and support poles.

3.4 Additional Features

"John Adams Middle School" Sign

A metal sign reading "John Adams Middle School" is situated on a canopy over the original main entrance of the Building U. This sign dates from the school's 1930s construction following the Long Beach Earthquake and appears to have been retained during subsequent building alterations.

"Boys" Sign

A metal sign reading "Boys" is situated on "speed lines" bands of metal that bridge the gaps of building volumes on Building C. This sign dates from the school's 1938-1939 expansion following the Long Beach Earthquake and appears to have been retained during subsequent building alterations.

PWA Bronze Plaque

Completed by the Federal Emergency Administration of Public Works (also known as Public Works Administration or "PWA"), the bronze plaque was installed in the school's 1930s construction following the Long Beach Earthquake. The Plaque lists Franklin D. Roosevelt as the President of the United States and Harold L. Ickes as the Administrator of Public Works. It reads "John Adams Junior High School, 1939."

PWA Trophy Case

The PWA Trophy Case is situated on Building N North and was installed at the time of the building's construction following the Long Beach Earthquake. It has a metal surround and three glass lights. It is set within a projecting curved wall feature and dates to 1939.

"Biome" Mural

Designed in 1997, the "Biome" mural was made possible by Common Ground, Gardening Angels, the University of California Cooperative Extension, and the City of Santa Monica. The mural and associated plants are native to the area and were dedicated to the students and staff at the school. The plants were donated by the Mildred E. Mathias Botanical Garden at the University of California, Los Angeles.

"Ocean" Mural

Designed in 1999 by artist Daniel Alonzo, this painted mural depicts an underwater scene. It is dedicated to Annette Hansen Zambas and is located on Building L.

"90th Anniversary" Mural

This painted wall mural adorns the east façade of Building C. It was completed in 2004 to commemorate the 90th anniversary of the founding of the school. It depicts various periods and personages from history, including John Adams, founding of the school, and its relocation to the current site.

"Why Fit In" Mural

This painted wall mural adorns the east façade of Building L and reads "Why Fit In When You Were Born to Stand Out." It was completed in 2019 by Sel, Ella, Ariana & Denise of Beautify Earth. It shows several umbrellas on the beach.

"Dos Culturas" Mural

This painted wall mural adorns the north façade of Building U. Research suggests the mural was created in the 2000s.

4.0 REGULATORY REVIEW

4.1 Historic Resources under CEQA

CEQA requires that environmental protection be given significant consideration in the decision-making process. Historic resources are included under environmental protection. Thus, any project or action which constitutes a substantial adverse change on a historic resource also has a significant effect on the environment and shall comply with the State CEQA Guidelines.

When the California Register of Historical Resources was established in 1992, the Legislature amended CEQA to clarify which cultural resources are significant, as well as which project impacts are considered to be significantly adverse. A "substantial adverse change" means "demolition, destruction, relocation, or alteration such that the significance of a historical resource would be impaired."

CEQA defines a historic resource as a resource listed in, or determined eligible for listing, in the California Register of Historical Resources. All properties on the California Register are to be considered under CEQA. However, because a property does not appear on the California Register does not mean it is not significant and therefore exempt from CEQA consideration. All resources determined eligible for the California Register are also to be considered under CEQA.

The courts have interpreted CEQA to create three categories of historic resources:

- *Mandatory historical resources* are resources "listed in, or determined to be eligible for listing in, the California Register of Historical Resources."
- *Presumptive historical resources* are resources "included in a local register of historical resources, as defined in subdivision (k) of Section 5020.1, or deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1" of the Public Resources Code, unless the preponderance of the evidence demonstrates that the resource is not historically or culturally significant.
- *Discretionary historical resources* are those resources that are not listed but determined to be eligible under the criteria for the California Register of Historical Resources.[9]

To simplify the first three definitions provided in the CEQA statute, an historic resource is a resource that is:

- Listed in the California Register of Historical Resources;
- Determined eligible for the California Register by the State Historical Resources Commission; or

[9] *League for the Protection of Oakland's Architectural and Historic Resources vs. City of Oakland,* 52 Cal. App. 4th 896, 906-7 (1997).

- Included in a local register of historic resources.

Section 15064.5 of the CEQA Guidelines (California Code of Regulations, Title 14, Chapter 3) supplements the statute by providing two additional definitions of historical resources, which may be simplified in the following manner. An historic resource is a resource that is:

- Identified as significant in an historical resource survey meeting the requirements of Public Resources Code 5024.1 (g);
- Determined by a Lead Agency to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California. Generally, this category includes resources that meet the criteria for listing on the California Register (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4852).

The fact that a resource is not listed in, or determined eligible for listing in, the California Register, not included in a local register of historic resources, or not deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1, does not preclude a lead agency from determining that the resource may be an "historic resource" for purposes of CEQA.

Properties formally determined eligible for listing in the National Register of Historic Places are automatically listed in the California Register. Properties designated by local municipalities can also be considered historic resources. A review of properties that are potentially affected by a project for historic eligibility is also required under CEQA.

4.2 Historic Designations

A property may be designated as historic by National, State, and local authorities. In order for a building to qualify for listing in the National Register, the California Register, or designation at the local level, it must meet one or more identified criteria of significance. The property must also retain sufficient architectural integrity to continue to evoke the sense of place and time with which it is historically associated.

National Register of Historic Places

The National Register of Historic Places is an authoritative guide to be used by Federal, State, and local governments, private groups and citizens to identify the Nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment.[10] The National Park Service administers the National Register program. Listing in the National Register assists in preservation of historic properties in several ways including: recognition that a property is of significance to the nation, the state, or the community; consideration in the planning for federal or federally assisted

[10] 36CFR60, Section 60.2.

projects; eligibility for federal tax benefits; and qualification for Federal assistance for historic preservation, when funds are available.

To be eligible for listing and/or listed in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. Listing in the National Register is primarily honorary and does not in and of itself provide protection of an historic resource. The primary effect of listing in the National Register on private owners of historic buildings is the availability of financial and tax incentives. In addition, for projects that receive Federal funding, a clearance process must be completed in accordance with Section 106 of the National Historic Preservation Act. Furthermore, state and local regulations may apply to properties listed in the National Register.

The criteria for listing in the National Register follow established guidelines for determining the significance of properties. The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects:

A. That are associated with events that have made a significant contribution to the broad patterns of our history; or

B. That are associated with the lives of persons significant in our past; or

C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. That have yielded, or may be likely to yield, information important in prehistory or history.[11]

In addition to meeting any or all of the criteria listed above, properties nominated must also possess integrity of *location, design, setting, materials, workmanship, feeling,* and *association.*

California Register of Historical Resources

The California Register is an authoritative guide in California used by State and local agencies, private groups, and citizens to identify the State's historic resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.[12]

The criteria for eligibility for listing in the California Register are based upon National Register criteria. These criteria are:

[11] 36CFR60, Section 60.3.
[12] California PRC, Section 5023.1(a).

1. Associated with 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.
2. Associated with the lives of persons important to local, California or national history.
3. 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.
4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

The California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register includes the following:

- California properties formally determined eligible for (Category 2 in the State Inventory of Historical Resources), or listed in (Category 1 in the State Inventory), the National Register of Historic Places.
- State Historical Landmarks No. 770 and all consecutively numbered state historical landmarks following No. 770. For state historical landmarks preceding No. 770, the Office of Historic Preservation (OHP) shall review their eligibility for the California Register in accordance with procedures to be adopted by the State Historical Resources Commission (commission).
- Points of historical interest which have been reviewed by the OHP and recommended for listing by the commission for inclusion in the California Register in accordance with criteria adopted by the commission.[13]

Other resources which may be nominated for listing in the California Register include:

- Individual historic resources.
- Historic resources contributing to the significance of an historic district.
- Historic resources identified as significant in historic resources surveys, if the survey meets the criteria listed in subdivision (g).
- Historic resources and historic districts designated or listed as city or county landmarks or historic properties or districts pursuant to any city or county ordinance, if the criteria for designation or listing under the ordinance have been determined by the office to be consistent with California Register criteria.
- Local landmarks or historic properties designated under any municipal or county ordinance.[14]

[13] California PRC, Section 5023.1(d).
[14] California PRC, Section 5023.1(e).

City of Santa Monica

In 1976, the City of Santa Monica (City) adopted the Landmarks and Historic District Ordinance.[15] The ordinance includes criteria and procedures for designating City of Santa Monica Landmarks, Structures of Merit, and Historic Districts. Landmarks may include structures, natural features, or any type of improvement to a property that is found to have particular architectural or historical significance to the City. Landmarks are considered to have the highest level of individual historical or architectural significance locally. Structures of Merit are historic resources with a more limited degree of individual significance. In 1992, the City became a Certified Local Government (CLG) and has continued its involvement in the state's program under the Office of Historic Preservation.

The Landmarks Commission may approve the landmark designation of a structure, improvement, natural feature or an object if it finds that it meets one or more of the following criteria, outlined in Section 9.56.100(A):

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.

The Landmarks Commission may approve the designation of a Structure of Merit if it has one of the following characteristics, outlined in Section 9.56.080:

1. The structure has been identified in the City's Historic Resources Inventory.
2. The structure is a minimum of 50 years of age and meets one of the following criteria:
    1. The structure is a unique or rare example of an architectural design, detail or historical type.
    2. The structure is representative of a style in the City that is no longer prevalent.

[15] City of Santa Monica, "Landmarks and Historic District Ordinance, Section 9.36.100," March 24, 1974.

3. The structure contributes to a potential Historic District. (Added by Ord. No. 2486CCS §§ 1, 2, adopted June 23, 2015).

A historic district is defined by the City of Santa Monica as: "Any geographic area or noncontiguous grouping of thematically related properties which the City Council has designated as and determined to be appropriate for historical preservation pursuant to the provisions of this [ordinance]." In order to be designated a historic district, an area must meet one of the following criteria, outlined in Section 9.35.100(B):

1. Any of the criteria identified in Section 9.56.100(A)(1) through (6).
2. It is a noncontiguous grouping of thematically related properties or a definable area possessing a concentration of historic, scenic, or thematic sites, which contribute to each other and are unified aesthetically by plan, physical development, or architectural quality.
3. It reflects significant geographic patterns, including those associated with different eras of settlement and growth, particular transportation modes, or distinctive examples of park or community planning.
4. It has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community, or the City.

4.3 Historic Significance

The definition of *historic significance* used by the California Office of Historic Preservation (OHP) in its administration of the California Register is based upon the definition used by the National Park Service for the National Register:

Historic significance is defined as the importance of a property to the history, architecture, archaeology, engineering, or culture of a community, state, or the nation.[16] *It is achieved in several ways:*

- *Association with important events, activities or patterns*
- *Association with important persons*
- *Distinctive physical characteristics of design, construction, or form*
- *Potential to yield important information*

A property may be significant individually or as part of a grouping of properties.

4.4 Historic Integrity

Historic integrity is the ability of a property to convey its significance. It is defined as the "authenticity of a property's historic identity, evidenced by the survival of physical

[16] *National Register Bulletin 16A: How to Complete the National Register Registration Form.* Washington D.C.: National Park Service, U.S. Department of the Interior, 1997. (3)

characteristics that existed during the property's historic period."[17] The National Park Service defines seven aspects of integrity: *location, design, setting, materials, workmanship, feeling,* and *association*. These qualities are defined as follows:

- *Location* is the place where the historic property was constructed or the place where the historic event occurred.
- *Design* is the combination of elements that create the form, plan, space, structure, and style of a property.
- *Setting* is the physical environment of a historic property.
- *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.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time.
- *Association* is the direct link between an important historic event or person and a historic property.[18]

4.5 Period of Significance

The National Park Service defines *period of significance* as "the length of time when a property was associated with important events, activities or persons, or attained the characteristics which qualify it for… listing" in National, State or local registers. A period of significance can be "as brief as a single year… [or] span many years." It is based on "specific events directly related to the significance of the property," for example the date of construction, years of ownership, or length of operation as a particular entity.[19]

4.6 Historic Districts

Standard preservation practice evaluates collections of buildings from similar time periods, places, and historic contexts as *historic districts*. The National Park Service defines a historic district as "a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development."[20] A historic district derives its significance as a single unified entity.

[17] Ibid.
[18] *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.* Washington D.C.: National Park Service, U.S. Department of Interior, 1995. (44-45)
[19] *National Register Bulletin 16A: How to Complete the National Register Registration Form.* Washington D.C.: National Park Service, U. S. Department of the Interior, 1997. (42)
[20] *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.* Washington D.C.: National Park Service, U. S. Department of the Interior, 1997. (5)

According to the National Park Service, "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. In either case, the majority of the components that add to the district's historic character, even if they are individually undistinguished, must possess integrity, as must the district as a whole."[21]

Resources that have been found to contribute to the historic identity of a district are referred to as *district contributors*. Properties located within the district boundaries that do not contribute to its significance are identified as *non-contributors*.

As identified by the National Park Service, school campuses, which are often geographically concentrated and purpose-built, are often evaluated as historic districts. Schools in the United States, especially those built in the 20th century, often exhibit definable campuses and unified site plans which reflect individual building's interconnectedness and functionality as a larger grouping. Although historic districts can contain resources built during distinct periods of development, many school campus historic districts reflect a specific era of development and are contained within a common period of significance.

In Los Angeles, many historically significant school campuses have been identified as eligible for listing as historic districts. *The Los Angeles Unified School District (LAUSD) Historic Context Statement* provides a framework for evaluating school plants in Los Angeles. The context statement's themes identify character-defining features for districts. The designation for group, rather than individual, eligibility can also reflect the building programs of specific eras. For example, the context statement's theme "Post-1933 Long Beach Earthquake School Plants," notes that "eligible properties under [the] theme may be a single building … or a grouping (campus) of buildings constructed during the period of significance." The context statement also identifies the theme "Educating the Baby Boom: The Postwar Modern, Functionalist School Plant," as "most often apply[ing] to a campus evaluated as a historic district."[22]

SurveyLA, Los Angeles' citywide survey of historical resources, also identified several school resources as potential historic districts. The SurveyLA field surveys cumulatively covered broad periods of significance, from approximately 1850 to 1980 depending on the location, and included individual resources such as buildings, structures, objects, natural features and cultural landscapes as well as areas and historic districts. SurveyLA typically identified the significance, boundary, and period of significance for school campuses. District boundaries could encompass a portion of the school or its entire campus. Examples of eligible schools identified by SurveyLA geographically and

[21] Ibid.
[22] Sapphos Environmental, Inc., *Los Angeles Unified School District Historic Context Statement, 1870 to 1969,* Prepared for the Los Angeles Unified School District, 2014, 136 and 143.

thematically span from the Rafu Chuo Gakuen Japanese Language School in Boyle Heights, eligible for its association with the Japanese American community, to Venice High School, eligible for its post-1933 Long Beach Earthquake construction.[23]

4.7 Future Project Guidance

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."[24]

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."[25]

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

[23] City of Los Angeles Department of City Planning, Office of Historic Resources, "SurveyLA Findings and Reports, Boyle Heights Community Plan Area." Prepared by Architectural Resources Group. December 2014; City of Los Angeles Department of City Planning, Office of Historic Resources, "SurveyLA Findings and Reports, Venice Community Plan Area." Prepared by Historic Resources Group. March 2015.
[24] CEQA Guidelines, section 15064.5(b).
[25] CEQA Guidelines, section 15064.5(b)(2).

regulatory presumption that they would have a less than significant adverse impact on a historic resource.[26]

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

> *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.*[27]

The statutory 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.[28] 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 districts, the Rehabilitation Standards provide a framework for conservative impact analysis for future projects. A discussion of the Rehabilitation Standards as they may apply to future projects within the district is included below.

Secretary of the Interior's *Standards & Guidelines for Rehabilitation*

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.

[26] *CEQA Guidelines*, section 15064(b)(3).
[27] *CEQA Guidelines*, section 15064(b)(3).
[28] 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).

Following are quotations from the National Park Service guidance.

"…a modern addition should be readily distinguishable from the older work; however, the new work should be harmonious with the old in scale, proportion, materials, and color."

"Plan the new addition in a manner that provides some differentiation in material, color, and detailing so that the new work does not appear to be part of the historic building. The character of the historic resource should be identifiable after the addition is constructed."[29]

Rehabilitation Standards for Historic Districts

Future projects that involve new infill construction and/or demolition of contributing features to a historic district have the potential to impact the historic district. However, for potential impacts to be considered a "substantial adverse change" to a historic district under CEQA, it must be shown that the new construction and/or removal of the contributing buildings associated with a project would result in the physical alteration of the historic district such that its ability to convey its historical significance and eligibility for historic listing would be threatened.

Typically, if new buildings are designed to be compatible and differentiated from the historic district using the Rehabilitation Standards, future projects will not result in a "substantial adverse change." Similarly, if a historic district retains a majority of its contributing features and integrity, and continues to convey its significance, future projects will not result in a "substantial adverse change." Analysis should be conducted on a case-by-case basis to consider all potential impacts that a project may have on a historic district, including the percentage of resources retained and lost, historic spatial and circulation patterns, scale and massing, and visibility from the public right-of-way. As such, the Rehabilitation Standards provide a certain level of flexibility for future projects planned within or adjacent to historic districts.

[29] U. S. Department of the Interior, National Park Service, *Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns*, by Anne E. Grimmer and Kay D. Weeks (Washington, DC: August 2010), https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm (accessed December 2021).

5.0 HISTORIC CONTEXT

5.1 History of Santa Monica[30]

Early History

Human occupation of the Los Angeles Basin dates to approximately 12,000 to 13,000 years ago.[31] Native American groups including the Chumash and Tongva occupied the Santa Monica and Malibu region of the basin.[32] 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."[33]

Colonial Period

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."[34]

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."[35] 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

[30] 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.
[31] 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 (Plymoth, 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.
[32] The Tongva are also referred to as "Kizh" and "Gabrielino."
[33] Bean and Smith, 538.
[34] *Malibu Complete, edited by Chuck Chriss, 2005-2008: http://www.malibucomplete.com/mc_history.php.*
[35] Basten, Fred E. Paradise by the Sea: Santa Monica Bay. General Publishing Group, Inc., 1997. (8)

Topanga Canyon. (The Alvarado-Machado lands later 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.[36] The area was slowly populated and developed with an adobe by Ysidro Reyes in 1839. The rancho had herds of grazing 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."[37]

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.[38] 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.[39] 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 commence 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.[40]

[36] Ibid. (8-10)
[37] Basten, Fred E. Paradise by the Sea: Santa Monica Bay. General Publishing Group, Inc., 1997. (10)
[38] Cleland, Donald M. A History of the Santa Monica Schools 1876-1951. Unpublished doctoral dissertation, University of California, Los Angeles, February 1952. (11)
[39] McFadden, Patricia Marie. "A History of Santa Monica Schools." Master Thesis, University of Southern California, August 1961. (11-12)
[40] Water and Power Associates website, http://waterandpower.org/. Accessed August 2021.

The official founding of Santa Monica dates to July 15th, 1875, when the first town lots were sold via auction.[41] The town's immediate growth was rapid; in less than nine months it had 160 homes and over one thousand inhabitants.[42] However, hopes to establish Santa Monica as the region's primary 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.[43] 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.[44]

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.[45] 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.[46] 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

[41] *Souvenir Program, Laying of Cornerstone and Dedication of Grounds, Santa Monica High School.* April 11, 1912.
[42] Cleland, Donald M. A History of the Santa Monica Schools 1876-1951. Unpublished doctoral dissertation, University of California, Los Angeles, February 1952. (14)
[43] McFadden, Patricia Marie. "A History of Santa Monica Schools." Master Thesis, University of Southern California, August 1961. (14)
[44] Cleland, Donald M. A History of the Santa Monica Schools 1876-1951. Unpublished doctoral dissertation, University of California, Los Angeles, February 1952. (20)
[45] "Santa Monica Bay New Scene of Great Activity," *Los Angeles Times*, July 16, 1911, IV11.
[46] Dave Berman, "Founders' Dreams Dashed – City Finds its Own Identity," *Santa Monica Outlook, Centennial Edition, 1875-1975,* 5A.

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.

Despite economic struggles, the years between the Great Depression and World War II were busy years in Santa Monica. Several arms of Roosevelt's "New Deal" program, including the Public Works Administration (1933; PWA) and Works Progress Administration (1935; WPA), were heavily involved in Santa Monica during this period. After the Long Beach Earthquake of 1933 devastated the City, public aid helped the City rebuild.[47] The PWA/WPA helped to build several structures and buildings throughout in the city, including the Santa Monica Post Office (1938), Colorado Avenue Viaduct (1939), Olympic Boulevard Storm Drain (1940), and the Santa Monica Municipal Airport (1941). The WPA and Federal Art Project (FAP) were also responsible for various public art projects, including a mural in the Santa Monica Public Library (1935) and sculptures installed in Pacific Palisades Park (1934) and Santa Monica High School (1937). The Art Deco-style City Hall (1938), designed by Donald Parkinson with terrazzo mosaics by local artist Stanton Macdonald-Wright, was also constructed using WPA funds.

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 intense need for housing. In 1940, the population of Santa Monica was 53,500.[48] 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.[49] 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.[50]

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

[47] David Kipen, "How the New Deal Continues to Shape L.A. 90 Years On," *KCET,* August 18, 2021, https://www.kcet.org/shows/artbound/how-the-new-deal-continues-to-shape-l-a-90-years-on (accessed October 29, 2021).
[48] California Department of Finance, "Historical Census Populations of Places, Towns and Cities in California, 1850-2000."
[49] Basten, *Santa Monica Bay,* 181.
[50] Les Storrs, *Santa Monica Portrait of a City: Yesterday and Today* (Santa Monica, CA: Santa Monica Bank, 1974), 38.

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,"[51] 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 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.[52]

[51] "Two Research Firms Lease Office Space," *Los Angeles Times*, Jan 13, 1963, I6.
[52] 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.

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

5.2 History of the Santa Monica-Malibu Unified School District (SMMUSD)[53]

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 held 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.[54] 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.[55]

Early Development

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 a two-story, wood-framed schoolhouse located at 6th Street near Arizona Avenue. The building was opened on September 11th, 1876.

[53] 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.
[54] Cleland, Donald Milton. "A Historical Study of the Santa Monica City Schools." *History of Education Journal,* Vol. 5, No. 1, Autumn, 1953. (7)
[55] "Century of History in Santa Monica, 1875-1975," *Santa Monica Evening Outlook,* May 17, 1975, 22D.

6th Street School, n.d. Source: Santa Monica Public Library.

In 1890, the South Side School was built in the southern reached 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 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 Santa Monica School District sold the fire damaged building, which was moved to 2001 Fourth Street and repurposed as the Phillips Chapel Christian Methodist Episcopal (CME) Church, the first African American church in the Ocean Park district.[56]

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.[57] 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.[58] 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

[56] Alison Rose Jefferson, "African American Leisure Space in Santa Monica: The Beach Sometimes Known As the 'Inkwell,' 14900s-1960s," *Southern California Quarterly* 91, no. 2 (Summer 2009): 161-162.
[57] 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)
[58] Cleland, Donald M. A History of the Santa Monica Schools 1876-1951. Unpublished doctoral dissertation, University of California, Los Angeles, February 1952. (54)

building boom that would erect eight schools in eighteen years. Lincoln High School contained five classrooms, an assembly hall, and physical laboratories.[59]

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 in Santa Monica 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.[60] 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.[61] The following year, the city expanded further by annexing the community of Ocean Park to the south.[62]

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.[63] 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.*[64]

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

[59] "Santa Monica," *Los Angeles Times*, Jun 11, 1898, 15.
[60] McFadden, Patricia Marie. "A History of Santa Monica Schools." Master Thesis, University of Southern California, August 1961. (26)
[61] Ibid. (15)
[62] Holliday, Bob. "Queen of the Setting Sun: A History of Santa Monica High School 1891-1991." Samohi Alumni Association, 1991. (35)
[63] 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.
[64] Milton, "A Historical Study of the Santa Monica City Schools," *7.*

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.[65]

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 Elementary School (1906) was constructed on 6th Street between Montana and Idaho avenues. John Adams Middle School (1913-1914) was built 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.[66] 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."[67] "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 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."[68] 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 constructed and existing schools were expanded. The 1920s also brought a new design vocabulary to many schools, with several schools employing the wildly popular period-revival styles that came to characterize Southern California architecture. Attention to design and detail was

[65] 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).
[66] Louise Gabriel, "History of Santa Monica, Part IV," *Los Angeles Times*, August 8, 1985, K8.
[67] "Stately Buildings in Santa Monica's Magnificent New Polytechnic High School," *Los Angeles Times*, May 21, 1911, V1.
[68] "New Polytechnic High School," *Los Angeles Times*.

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.[69] 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 School (1923) at 725 Ocean Park Boulevard; the new McKinley School (1923, Allison & Allison)[70] at 24th Street and Santa Monica Boulevard; Madison Elementary School (1926, Francis David Rutherford) on the site of the old Lincoln High School at 10th Street and Arizona Avenue; Lincoln Junior High School (1923-1924) at 1425 California Avenue; the Garfield School at 1740 7th Street, and Franklin Elementary School (reportedly built with beach sand) at 2400 Montana Avenue. Additions to the Grant School were made in 1924 by local architect Francis David Rutherford.[71] A six-room addition by Allison & Allison was made to John Adams School in 1920.[72]

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

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.

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

[69] Osman R. Hull and Willard S. Ford, *School Housing Survey of the Santa Monica City Schools,* second Series, No. 4. 1927.
[70] The old McKinley School was sold to a Methodist church.
[71] "Santa Monica Will Add to Grant School," *Los Angeles Times*, April 22, 1924, 5.
[72] *Southwest Builder and Contractor*, January 2, 1920, 17.

single event has affected Santa Monica schools as much [as the earthquake]."[73] 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. A study of the damage to school buildings resulting from the Long Beach Earthquake showed that the main elements of weakness in school buildings were a failure to provide for lateral thrust; a heterogeneity of construction materials; weak roof construction; lack of proper anchorage between floors and walls; and masonry ornamentation.[74]

Tents on the Santa Monica High School campus after the 1933 Long Beach Earthquake. Source: Santa Monica Public Library.

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.[75] 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.[76] 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.

In the fall of 1933, a bond issue of $400,000 for the rehabilitation of schools in the district was defeated. In April of 1934, the entire school population of the district

[73] "A Century of History," *Santa Monica Evening Outlook,* 23D.
[74] Victor L. Martins, "A Study of Public Schools in Southern California Damaged by the Earthquake of March 10, 1933," unpublished master's thesis, University of Southern California, Los Angeles, California, 1933 as cited in: George Edward Des Rochers, "The Construction of Earthquake Resistant School Buildings, Master's thesis, University of Southern California, Los Angeles, CA: 1936.
[75] Alquist, Alfred E. "The Field Act and Public School Construction: A 2007 Perspective." California Seismic Safety Commission, February 2007. (7)
[76] Los Angeles Unified School District Historic Context Statement, 1870 to 1969. Sapphos Environmental, Inc., March 2014. (63)

(approximately 6,000 students) were moved from their regular buildings into "tents" – temporary structures with wood floors with canvas tops and sides that could be rolled up for light and ventilation.[77]

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.[78] 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."[79] Brick construction was largely replaced in lieu of reinforced concrete and wood buildings, which could better withstand lateral forces.[80]

The Santa Monica schools that were able to be reconstructed were completed under the State Emergency Relief Act (SERA), which furnished the funds for all labor gratis to the district as a work relief provision during the depression. Schools that were able to be rehabilitated often had their second stories removed.[81]

In 1934, the school district hired the architectural firm of Marsh, Smith, and Powell to prepare plans and specifications for new school buildings.[82] 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."[83] Brick construction was largely replaced in lieu of reinforced concrete and wood buildings, which could better withstand lateral forces.[84]

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

[77] Holliday, Bob. "Queen of the Setting Sun: A History of Santa Monica High School 1891-1991." Samohi Alumni Association, 1991, 20; Des Rochers, 110.4e3
[78] C. H. Kromer, "Earthquake Resistant Construction Applied to California Schools," *Engineering News-Record* 115 no. 25, December 19, 1935, 856-860.
[79] "Safety, Simplicity, and Old-California Beauty Combined in Mission-Type Schools of Reconstruction Program," *Los Angeles Times,* January 9, 1934, page 17.
[80] Ralph C. Flewelling, "Schools, Earthquakes, and Progress," *California Arts and Architecture,* September 1935, 20-21 and 29-31.
[81] Des Rochers, 47; 109.
[82] Des Rochers, 111.
[83] "Safety, Simplicity, and Old-California Beauty Combined in Mission-Type Schools of Reconstruction Program," *Los Angeles Times,* January 9, 1934, page 17.
[84] Ralph C. Flewelling, "Schools, Earthquakes, and Progress," *California Arts and Architecture,* September 1935, 20-21 and 29-31.

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.[85] The resulting 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.

In August of 1935, funds for the SERA were suddenly discontinued and all construction work at Santa Monica schools ceased. New construction was completed under the auspices of the Public Works Administration (PWA) and Works Progress Administration (WPA).

Works Progress Administration (WPA)/Public Works Administration (PWA)

Much of the reconstruction activity that took place between 1935 and 1940 was accomplished with the assistance of the federal Public Works Administration (PWA) and Works Progress Administration (WPA) and supplemented by local funds. 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.[86] 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 WPA, an auditorium (1937, Marsh, Smith & Powell; City of Santa Monica Landmark #47) was constructed for Samohi students and as a

[85] Los Angeles Unified School District Historic Context Statement, 1870 to 1969. Sapphos Environmental, Inc., March 2014. (63)
[86] Des Rochers, 112.

municipal hall for the community. The hall's elegant Streamline Moderne style design represents some of the best architecture of the WPA program. 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 separate 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.[87]

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.[88] 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, Parkinson & Parkinson, Henry L. Gogerty, and Joe M. Estep, 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. New school buildings and the expansion of existing campuses was the result of these pressures.

[87] "A Century of History," *Santa Monica Evening Outlook*, 23D.
[88] Santa Monica Conservancy website, http://www.smconservancy.org/. Accessed December 2016.

Modernism and Functional School Plants

By the postwar years, the child-centered school plant first championed in the 1930s was adopted as standard design. Architecture reflected new humanist teaching theories, and schools were standardized to function for children's needs. 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."[89] Specifically, many schools were designed to have one-story massing, ample lighting and ventilation, and an indoor-outdoor spatial feeling. These design elements, which were ubiquitous in the post-war era, were developed in the 1930s with the creation of the "Santa Monica Plan." Typical construction materials in post-war development 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 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.[90]

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.[91]

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.[92] 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.

During this period, the segregation and racial makeup of schools was a subject of study at the Santa Monica school district. In 1969, the State Department of Education recognized that nine out of seventeen schools in the Santa Monica Unified School

[89] Sapphos Environmental, Inc., *Los Angeles Unified School District Historic Context Statement, 1870 to 1969,* 78.
[90] Sapphos Environmental, Inc., *Los Angeles Unified School District Historic Context Statement, 1870 to 1969,* 80-84.
[91] Cleland, Donald Milton. "A Historical Study of the Santa Monica City Schools." History of Education Journal, Vol. 5, No. 1, Autumn, 1953. (8)
[92] The district was later renamed the Santa Monica-Malibu Unified School District (SMMUSD).

District were racially imbalanced.[93] These schools were Cabrillo, Edison, Franklin, Muir, Point Dume, Roosevelt, Webster, Will Rogers, and Malibu Park Junior High School. Madison and John Adams schools were also added to the list shortly thereafter. Rather than redrawing boundary lines or busing students to achieve racial balance, the Board of Education first decided to concentrate on helping disadvantaged students. The schools with the highest number of economically and educationally disadvantaged students -- Edison, Washington, and Muir -- received additional help from the district.[94]

Additionally, the School District's Racial and Advisory Committee organized a 126-member committee to find "community solutions" for the imbalance of five Santa Monica's Elementary Schools, including Edison, Franklin, Muir, Will Rogers, and Roosevelt. The *Report of the Citizen's Advisory Committee on Ethnic and Racial Balance,* published in 1972, identified five areas for improvement: transportation, increase the number of minority group faculty and staff, increase community involvement, in-service training for current teachers, and integration of students from various racial and ethnic backgrounds in schools.[95] The school district eventually enacted some busing and hired more teachers of varied racial and ethnic backgrounds.[96]

From to late 1940s to the 1960s, new schools were typically designed in the Mid-Century Modern or International style of architecture and landscape designs were Modern. 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 Pierre Claeyssens, Frederic Barienbrock & Andrew F. Murray; Garret Eckbo; Henry L. Gogerty; John C. Lindsay, and J. Harold Melstrom & Joe M. Estep, among others.

5.3 John Adams Middle School

Development Narrative

Named after the second U.S. President John Adams Jr., the first John Adams Middle School (also known as John Adams Junior High School) was built in 1914 and was located on Sixth Street and Ocean Park Boulevard, a mile south of the current school. It was the first intermediate school established on the south side of Santa Monica Boulevard. Before John Adams Middle School was built, Lincoln Middle School was the only junior high school in Santa Monica.

[93] The state guidelines state that if the percentage of students of one or more minority group in a school differs by over 15% from that of all the schools in a district, then the school is racially and ethnically imbalanced; "State Tells S.M. to Correct School Racial Imbalance," *The Los Angeles Times,* December 21, 1969.
[94] "S.M. Schools Will Concentrate on Aid for Disadvantaged," *The Los Angeles Times,* November 16, 1969.
[95] Santa Monica Unified School District, *Report of the Citizen's Advisory Committee on Ethnic and Racial Balance,* (Santa Monica: 1972), 2.
[96] Ken Fanucchi, "Voluntary Busing Plan Attracting Few Pupils," *The Los Angeles Times,* September 2, 1973.

The oldest school buildings on the original school campus were damaged during the Long Beach Earthquake in 1933 and were eventually demolished. Although some newer structures remained intact, the site had already been inadequate for the needs of the student population for many years prior to the earthquake. Therefore, in 1934, the district decided to relocate the school to a larger site.[97]

In 1934, the school district acquired lots 1 to 18 on block 43 of the East Santa Monica Tract for the new John Adams Middle School. The block was sold to the district by Burkhard Investment Company of Los Angeles. Joseph Burkhard founded Occidental Life Insurance Company.[98] He and his sons were real estate investors and owned several blocks in the East Santa Monica tract.[99]

The East Santa Monica Tract was a large, irregularly-shaped tract, first subdivided in 1887.[100] It was one of the earliest tracts to be established in Santa Monica, yet, like the rest of this southeast corner of Santa Monica known as Sunset Park, it developed slowly until the late 1930s. Even in 1940 there were still large areas of vacant property near John Adams Middle School. The neighborhood growth in Sunset Park by the late 1930s made the construction of a new school in the city's southeast a necessity. A child development center was also added to the school to assist working mothers in the neighborhood.[101]

"The Santa Monica Plan"

Like Roosevelt Elementary School, John Adams Middle School also adopted Marsh, Smith & Powell's new "Santa Monica Plan," a school plant design engineered to meet the requirements of the new state construction code and reflect modern design. The plan for the modern school was created by means of several seminars between the architects and educators of the Santa Monica district, in which buildings were planned and designed for safety, future expansion, and activity programs in rooms adaptable to such procedures.[102] In 1934, the firm established several underlying principles of the new plan:

1. In an earthquake area, schools should be designed to protect their occupants as completely as possible.
2. In a California school, even more recognition of outdoor life should be given than heretofore.

[97] The property on Sixth Street became an army camp in 1942 and in 1954 it was leased by the school district to the City and became Los Amigos Park; "Army Men's Recreation Camp at Santa Monica Dedicated," *Los Angeles Times,* January 10, 1942, 17.
[98] "Burkhard Services Today," *Los Angeles Times*, Tuesday, March 27, 1928, page 10.
[99] East Santa Monica Tract, Assessor Books, 1932- 1935, Santa Monica History Museum, accessed …
[100] Historic Resources Group and Architectural Resources Group, *City of Santa Monica Historic Resources Inventory Update Historic Context Statement,* March 2018, 80.
[101] Docia Zavitkovsky, "The Effective Use of the John Adams Child Development Center as an Observation-Participation Center," Master's thesis, University of Southern California, June 1957.
[102] Herbert J. Powell, "Assessing Design Factors for Modern Elementary Schools in Southern California," *Los Angeles School Journal* XIX, no. 5, October 14, 1935: 20-22.

3. In order that progress in educational methods may be made effective, the plan arrangement of the classroom should help, rather than hamper.
4. In recognition of new uses and of new materials available, the architectural appearance should be a direct expression, instead of a compliment to tradition.
5. Expansion is recognized from the outset as a requirement of a growing population.[103]

In this way, the "Santa Monica Plan" from the very start recognized the need for Modern, functional school plants that were seismically sound. According to architects Marsh, Smith & Powell the "Santa Monica Plan" was designed for indoor-outdoor learning:

> *It is in the relation to outdoor living in California that this plan makes an important contribution. A paved brick terrace, using bricks salvaged from the existing Class C construction buildings, adjoins each classroom. Broad steps lead down to the lawn, and a sense of privacy is obtained by inserting a fifteen-foot-wide planted area between each terrace.*
>
> *A maximum of light and air reaches each unit of the plan from all sides. Lawns between the wings of the school form a protected special play space for the younger children. It is this factor, perhaps, more than the others, which has caused this plan to be rather widely known as the "Santa Monica Plan."*
>
> *The Roosevelt School is located off the center axis of the plot, and space for future auditorium, cafeteria, and other special rooms is allowed. Its strength in expansibility lies in the fact that the school is composed of self-contained units tied together by shelters, and as the community grows additional units of classrooms are built.*[104]

The "Santa Monica Plan" was quickly hailed by critics as a "new trend in educational procedure" that provided functional teaching spaces, child-centered buildings, and plentiful outdoor play areas.[105] It was precedent-setting for school design not only in Los Angeles but also nationwide. The first campus designed using the plan, Roosevelt Elementary School was publicized as a "model" school in national, regional, and local publications including *Architect and Engineer, California Arts and Architecture, Southwest Builder and Contractor,* and *The Architectural Record.*[106] In fact, the school's design was so influential that it was highlighted as a model school in *The Progressive Elementary School: A Handbook for Principals, Teachers, and Parents,* an influential book published in 1938 by Robert Hill Lane, superintendent of schools in Los Angeles and vice president of the Progressive Education Association. The book featured

[103] "Santa Monica Plan as Developed in New School Building at Beach City," *Southwest Builder and Contractor,* December 28, 1934: 17-18.
[104] "Roosevelt School: Santa Monica, California, Marsh, Smith & Powell, Architects," *The Architectural Record,* June 1936: 440.
[105] Frederick W. Jones, "Schools," *Architect and Engineer,* February 1935: 20.
[106] See: *Architect and Engineer,* February 1935: 20; *California Arts and Architecture,* September 1935: 21; *Southwest Builder and Contractor,* December 28, 1934: 17-18; and *The Architectural Record,* June 1936: 440.

numerous photographs and diagrams of the school, as well as an interview with a teacher at the school, who lauded the fresh air permitted by large glass doors and the sunny patios.[107]

New schools in other states began to adopt the intimate, modern, and functional design elements employed by the "Santa Monica Plan." By the postwar building boom, the new building program had decisively shaped the character of schools across the United States.[108] The "Santa Monica Plan" and Marsh, Smith & Powell's oeuvre is discussed in greater detail in Section 5.5 below.

Construction History

The Los Angeles architecture firm of Marsh, Smith & Powell designed the campus of the new John Adams Middle School between 1935 and 1936. The school originally had fifteen regular classrooms, art and home economics rooms, a library, cafeteria, and administrative offices. At the time of its dedication, the school had 600 students and 26 full-time teachers.

The new school was constructed of stucco on wood framing and was designed very differently from the first John Adams Middle School, which had been a two story, brick building.[109] The flat roof and wall planes, single story layout, horizontal orientation, and lack of ornamentation of the new John Adams Middle was a response to earthquake prevention and the economics of the time. Firm architect and partner, Herbert J. Powell, wrote of the school design:

> *At the outset, in discussion with the school board, a one-story* parti *was selected because of the low land cost and the ample size of site, and because it was easy to install the required lateral bracing to conform to the requirements of the Field Bill.*[110]

The original buildings of John Adams Middle School, referred to today as N South, Q, T, U and V (demolished), also exhibited the tenants of Modern school design codified in the firm's "Santa Monica Plan." School buildings were designed around two outdoor courtyards with rooms opening to sheltered corridors. Marsh, Smith & Powell's building design featured multi-paned windows that were arranged vertically in single file in banks of two, three or four windows. They were framed in steel and had hopper openings. The asymmetrical façades of the buildings as well as other features such as curved end

[107] Robert Hill Lane, *The Progressive Elementary School: A Handbook for Principals, Teachers, and Parents,* Camden, MA: Houghton Miffling Company, 1938. https://archive.org/details/progressiveeleme028136mbp/page/n7/mode/2up (accessed October 22, 2021).
[108] Sapphos Environmental, Inc., *Los Angeles Unified School District Historic Context Statement, 1870 to 1969,* Prepared for the Los Angeles Unified School District, 2014, 59-61.
[109] Santa Monica City School District, "Application for Building Permit for John Adams Junior High School," Building Department, City of Santa Monica, June 3, 1935. The permit is for frame and stucco walls, a composite roof, and five buildings on same lot. The permit does not mention an architect.
[110] Herbert J. Powell, "John Adams Junior High School," *The Architectural Record,* April 1937, 33.

walls and corners, and pipe railing and columns placed the John Adams school design firmly in the PWA Moderne style of the 1930s.

Architect Herbert J. Powell described John Adams Middle School as a "modern one-story solution, typically Californian with its patios and courts, and its open-air communicating corridors and shelters."[111] This new design was also apparent to local historians and teachers, including Donald M. Cleland, who wrote:

> *The new John Adams plant, both in structure and design, follows the modern trend, expressing simple beauty through line and color. Its buildings are of the rambling one-story type of construction, providing safety from fire and earthquake, and are connected by outside, covered corridors that surround two grass-covered patios.*[112]

The architects also painted the building's surfaces with a variety of carefully-considered paint colors. Architect Powell listed his firm's color choices: "exterior trim, dull red violet brown; sash, pale blue green; doors, deep dull blue; pipe columns, dull red orange; fascias and parapet caps, medium green blue."[113] To break up the horizontal planes of flat wall surface, the exterior stucco walls transitioned from warm colors to cooler colors, and a yellow-green paint was used under the sheltered corridors.

Two years later, from 1938-1939, the architecture and engineering firm headed by brothers Edward Gray Taylor and Ellis Wing Taylor (Taylor and Taylor) planned several additional buildings on the John Adams campus.[114] Based on plot plans and elevation drawings from the period, it appears that Buildings N North, P, S, and southern portion of C were designed by Taylor and Taylor. The new rectangular buildings were arranged parallel to the original Buildings T and Q, adjacent to their eastern façades, and a new pattern of outdoor corridors separated the 1935-1936 buildings from the 1938-1939 buildings. The expansion of the school in 1938-1939, both actual and planned, was conveyed in a 1943 article in *Architecture and Engineer* (emphasis added):

> *The John Adams Junior High School in Santa Monica,* ***due to the close proximity to the Douglas Aircraft factory, has been enlarged several times subsequent to its initial construction.*** *… The original building was one of the first of the California open style school plans arranged around patios with open corridors supported on slender steel columns and plain, simple masses for the various plan elements.*
>
> *The southern patio is surrounded by commercial department, domestic science, school cafeteria, and general science wings. Opening out from the administrative offices is a paved brick terrace arranged around decorative*

[111] Herbert J. Powell, "Trends in Present Day School Design," *Architect and Engineer,* November 1938: 23-36.
[112] Donald M, Cleland, A History of the Santa Monica Schools 1876-1951, unpublished doctoral dissertation, University of California, Los Angeles, February 1952.
[113] Ibid.
[114] Edward Gray Taylor and Ellis Wing Taylor, architectural plans, dated 1938. Collection of SMMUSD.

> *planning spaces and a small reflecting pool. A generous lawn in front of the building gives it a setting, the set-back being approximately 80 feet to the main line of the structure.*[115]

Building plans by Taylor & Taylor from 1938 also show that the northern addition to Building C (girl's locker room; gymnasium) and construction of Building L (shop building), Building K (auditorium) and a Music/Arts Building (never constructed) were also planned for future construction at that time. In 1940, the WPA approved and provided funds for the construction of Building K (auditorium) at the school.[116]

However, all three projects were put on hold following American entry into World War II. In the early 1940s, a significant amount of non-war related construction was delayed as construction materials and manpower were redirected towards the war effort. As a result, the plans to expand Building C (boy's locker room; gymnasium) and construct Building L (shop building) and Building K (auditorium) were postponed.

After World War II, the school system in Santa Monica was heavily overburdened. With pressure from parents and civic organizations, a bond election took place in 1946 that authorized a $3,500,000 expansion of the local school system.[117] Sunset Park residents benefited enormously: John Adams Middle School gained a new auditorium (Building K), gymnasium (Building C), and shop building (Building L).

In 1948, the expansion of Building C and construction of Building L and Building K (demolished) were completed in fulfillment of the school's original plan. The additions were completed by Santa Monica architect Joe M. Estep.[118]

Buildings C and K were built to almost the exact dimensions drawn on the 1938 plot plan by Taylor & Taylor, down to the corridor that segments Building C. The design and form of the southern region of the Building C, which was constructed in 1938 by Taylor & Taylor as the boy's locker room, was mirrored in the northern girl's locker room which was constructed in 1948. Both wings feature rounded bays with ribbons of three-light awning windows and recessed entrances set beneath "speed line" horizontal bands of metal. The auditorium, Building K, was designed in the PWA Moderne style of architecture in the northern region of the campus. These buildings were foundational parts of the campus, serving key functions for a middle school.

Building L, which was similarly planned in 1938 and built in 1948, differed from the other two buildings in that it was redesigned at the time of construction, and did not follow the original footprint as envisioned in 1938. For this reason, Building L more closely reflects a post-war design aesthetic than the other two buildings.

[115] "Open Type School Near Aircraft Factory," *Architect and Engineer,* August 1943: 33-36.
[116] "Santa Monica School Improvements Due," *Los Angeles Times,* November 6, 1940, 36.
[117] Donald M. Cleland, *A History of the Santa Monica City Schools,* February 1952, 122.
[118] *West Los Angeles Independent,* March 3, 1949, 24; Cleland, *History,* 127.

By 1952, the school had an enrollment of just under 1,000 students. Between 1953 and 1954, Joe M. Estep made additional alterations to the campus, including the cafeteria (Building B).[119] Estep also designed Buildings E, F, G, and H, with contractor Herbert Goldsworthy. As recorded in *Architect and Engineer*, the additions included an 8-room classroom, arts-crafts building, electric shop building, and childcare-home making building, The buildings were of frame and stucco construction with composition roofing and concrete and asphalt tile floors.[120]

In 1958, Architect Thomas C. Anthony of West Los Angeles designed three new classrooms (likely including Building R) and an addition of 1,000 square feet to an existing building (likely the west wing of Building N South). He planned to convert the library to counseling offices at a cost of $162,150.[121]

In 1960, construction and equipping of electric and graphic art shops were completed at the school; it is unclear if these buildings are extant.[122]

The Board of Education approved preliminary plans for a new $192,700 music building and a $250,000 industrial arts facility at the school in 1967. The plans were completed by the architectural firm of James Mount.[123] This work references Building A in the southwestern region and Building J in the northwestern region of the campus.

Several alterations and modernization projects were completed on the campus in the 1990s and early 2000s. These projects included removing asbestos tiles, replacement of windows and doors, and landscaping.

In 2011, the original Buildings E, F, and G were demolished at the campus. In 2012, Koning Eizenberg architects designed new Buildings E, F, and G and altered the main entrance and Building U with an addition and entry canopy.

The original Estep-designed 1949 auditorium was demolished circa 2019. The new auditorium (Building K) was constructed in 2021 by HGA architects.[124]

[119] "Simpson Awarded School Contracts," *Valley News,* July 11, 1954.
[120] "School Building, Santa Monica," *Architect and Engineer,* June 1953: 46.
[121] "Plans to Alter Beach School," *Los Angeles Examiner,* March 30, 1958.
[122] "Santa Monica School Board Will Study $1 Million Expansion Plan," *Los Angeles Times,* February 21, 1960.
[123] "Plans Approved," *Los Angeles Times,* September 14, 1967.
[124] "Community Performing Arts Hub," *HGA,* accessed on September 9, 2021: https://hga.com/projects/john-adams-middle-school-performing-arts-center/

Pre-History

The area that would become Santa Monica is inhabited by the Tongva people.

Colonial Period

1542 Portuguese navigator Juan Rodriguez Cabrillo drops anchor in Santa Monica Bay on October 9th.

1769 Gaspar de Portolà arrives in Santa Monica on August 3rd.

1822 California becomes Mexican territory.

1827 Xavier Alvarado and Antonio Machado receive a grant to "a place called Santa Monica," from Santa Monica Canyon north to Topanga Canyon.

1828 Don Francisco Sepulveda acquires "a place called San Vicente," from Santa Monica Canyon south to Pico Boulevard, including the land that would become the original Santa Monica townsite.

1848 California is ceded to the United States by the Treaty of Guadalupe Hidalgo.

1850 California is admitted to the Union as its 31st state.

1851 Sepulveda is deeded the 30,000 acres known as "Rancho San Vicente y Santa Monica."

Early Development & Establishment of the Schools

1872 Colonel Robert S. Baker purchases some 38,409 acres of Sepulveda's rancho.

1874 Nevada Senator John P. Jones acquires a three-fourths interest in Baker's property.

1875 Baker and Jones plat the town of "Santa Monica," extending from Montana Avenue to Railroad Avenue (now Colorado Avenue), and from the coast inland to 26th Street. The first lots go up for sale on July 15th.

The Santa Monica School District is established.

1876 Santa Monica's first public school opens on March 6th in a Presbyterian church.

1876	On September 11th, Santa Monica opens its first dedicated school building.
1884	A two-year extension to the 6th Street School marks the unofficial founding of a high school in Santa Monica.
1886	Santa Monica incorporates as an independent city on November 30th.
1891	The enactment of the Union High School Law formally provides for the establishment of high schools in California.
1898	Lincoln High School at 10th Street and Oregon Avenue (now Santa Monica Boulevard) is dedicated as Santa Monica's first official high school.
1903	The Santa Monica School District becomes the Santa Monica City School District.
1908	Ocean Park is annexed to the City of Santa Monica.

Development of John Adams Middle School

1887	East Santa Monica Tract is established.
1922	The first John Adams School is built at 6th and Ocean Park Boulevard.
1930s	Douglas Aircraft Company of Santa Monica expands operations at Clover Field, in southeast Santa Monica

Post-Earthquake Reconstruction

1934	Block 43, lots 1-18 are acquired by the school district from Burkhard Investment Company of Los Angeles.
1935-1936	Architects Marsh, Smith & Powell design the new John Adams school. Buildings N South, Q, T, U, and V (demolished) are built on the west side of the site.
	Building permit cites construction cost of $196,630 for stucco on wood frame building with dimensions 150 ft wide x 255 ft long
1938	Buildings N North, P, S, and part of Building C are designed by Edward Gray Taylor and Ellis Wing Taylor.
1948	Building L is added.
1949	Architect Joe M. Estep, designs Building K, a new auditorium building.

Postwar Expansion

1953	Buildings E, F, G, and H are designed by Joe M. Estep.
1954	Building B, the cafeteria building, is designed by Joe M. Estep.
1958	Architect Thomas C. Anthony of West Los Angeles designed three new classrooms and an addition of 1,000 square feet to an existing building. Planned to convert the library to counseling offices at a cost of $162,150.
	Building R is built on western perimeter of site.
1968	Buildings A and J are built.

Later Development

1990s-2000s	Several alterations, including removing asbestos tiles, replacing windows and doors, and landscaping.
2011	Original (1953) Buildings E, F, and G are demolished.
2012	New Buildings E, F, and G, addition to Building U, and entry canopy are built by Koning Eizenberg architects.
2019	Original 1949 Estep-designed auditorium is demolished.
2012	New auditorium (Building K) is built by HGA architects.

Historic Images

Original John Adams Middle School Campus, c. 1920s.

Source: Los Angeles Public Library Photo Collection.

Front Entrance of John Adams Middle School Campus, c. 1938.

Source: Santa Monica Conservancy.

Front Entrance of John Adams Middle School (Buildings U, Q, and T), c. 1938.

Source: Los Angeles Public Library Photo Collection.

Students at John Adams Middle School, Building T in background, c. 1938.

Source: Los Angeles Public Library Photo Collection.

Corridor of John Adams Middle School (Possibly Building Q), c. 1938.

Source: Los Angeles Public Library Photo Collection.

Building T at John Adams Middle School, c. 1938.

Source: Santa Monica Public Library Image Archives.

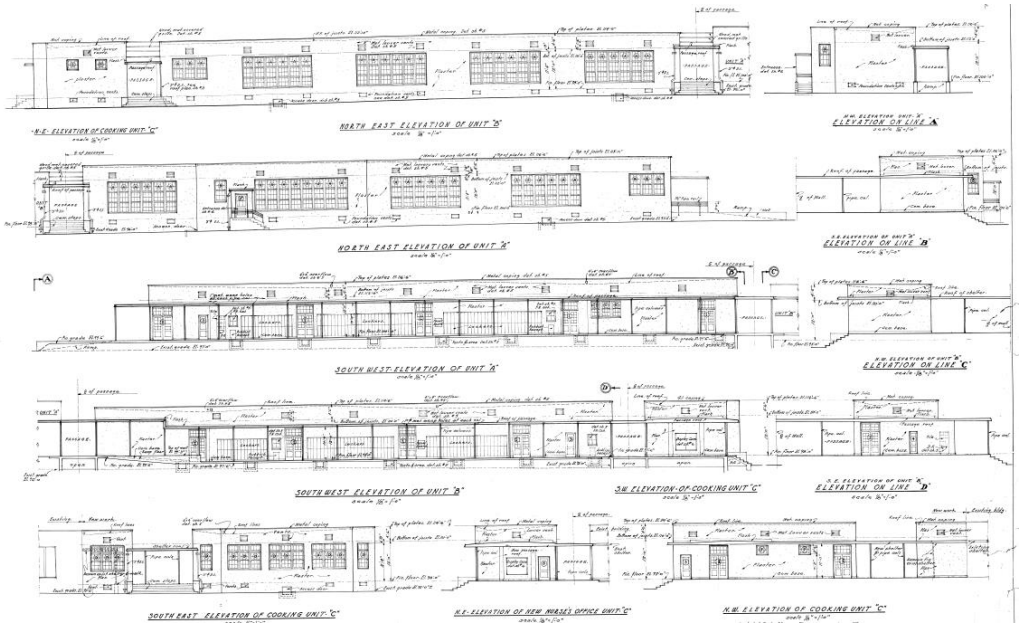
Front Entrance of John Adams Middle School, 1938.

Source: *Architect and Engineer.*

Interior Courtyard at John Adams Middle School, 1938.

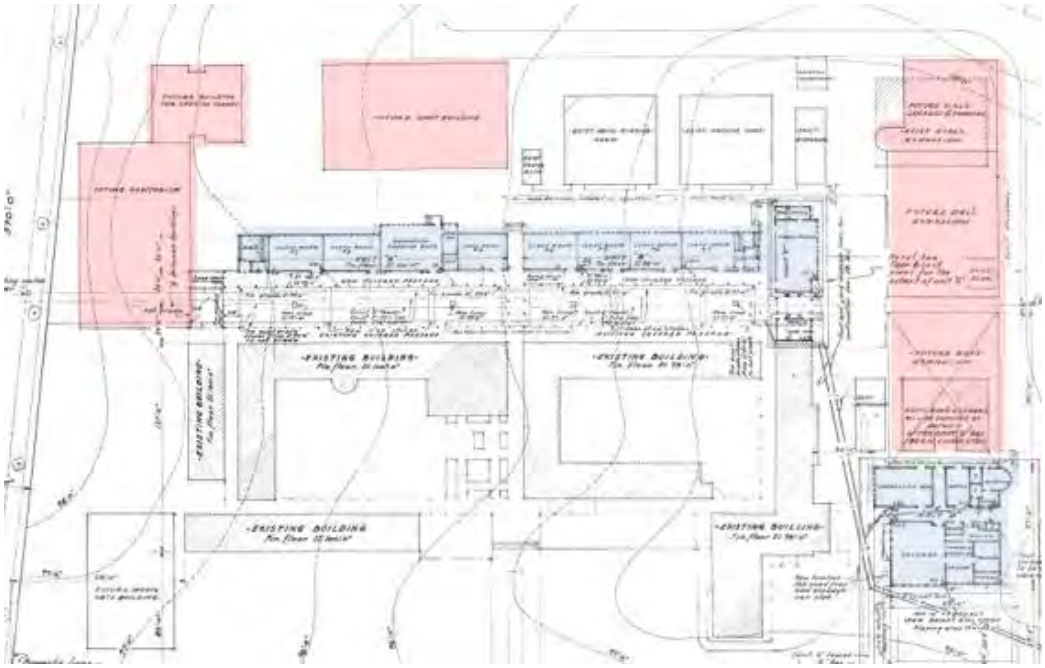
Source: *Architect and Engineer.*

Buildings A and B, Building Plans by Taylor and Taylor, 1938.



Source: Santa Monica-Malibu Unified School District.

Plot Plans by Taylor and Taylor (1938) Showing: New buildings (Buildings N North, P, S, and southern portion of Building C) in blue and "Future" buildings (Buildings L, K, and northern portion of Building C) in red. The "Future Music/Arts Building" in the lower left corner was never built.



Source: Santa Monica-Malibu Unified School District.

Street view of John Adams Middle School, 1943.

Source: *Architect and Engineer.*

Corridor at John Adams Middle School, 1943.

Source: *Architect and Engineer.*

Reflecting Pool at John Adams Middle School, 1943.

Small reflecting pool as seen from the administration offices.

Source: *Architect and Engineer.*

Open Corridor at John Adams Middle School, 1943.

Wide open corridors and generous lawn space with tropical planting, create a cheerful atmosphere for the students attending the John Adams Junior High School, Santa Monica, California.

Source: *Architect and Engineer.*

Front Entrance of John Adams Middle School, 1953.

Source: Santa Monica Conservancy.

Students at John Adams Middle School, c. 1965.

Source: Los Angeles Public Library Photo Collection.

Multi-lingual Classroom at John Adams Middle School, 1968.

Source: *Los Angeles Times,* October 3, 1968.

Entry Pavilion Prior to 2021 Addition, 2007.

Source: Jones & Stokes.

5.4 Architectural Styles[125]

PWA Moderne/Streamline Moderne

The constraints of the Great Depression cut short the development of Art Deco architecture, but replaced it with a purer expression of modernity, the Streamline Moderne style. Characterized by smooth surfaces, curved corners, and sweeping horizontal lines, Streamline Moderne is considered to be the first thoroughly Modern architectural style to achieve wide acceptance among the American public. Inspired by the industrial designs of the period, the style was popular throughout the United States in the late 1930s. Unlike the equally modern but highly-ornamental Art Deco style of the late 1920s, Streamline Moderne was perceived as expressing an austerity more appropriate for Depression-era architecture.

The origins of the Streamline Moderne are rooted in transportation design, which took the curved form of the teardrop, because it was the most efficient shape in lowering the wind resistance of an object. Product designers and architects who wanted to express efficiency borrowed the streamlined shape of cars, planes, trains, and ocean liners. Streamline Moderne architecture looked efficient in its clean lines. It was in fact relatively inexpensive to build because there was little labor-intensive ornament like terra cotta; exteriors tended to be concrete or stucco. The Streamline Moderne's finest hour was the New York World's Fair of 1939-40. Here, the "World of Tomorrow" showcased the cars and cities of the future, a robot, a microwave oven, and a television, all in streamlined pavilions. While the style was popular throughout Southern California during the 1930s, there are relatively few examples.

Art Deco and Streamline Moderne were not necessarily opposites. A Streamline Moderne building incorporating some Art Deco elements was not uncommon, particularly in the Federally-funded projects of the Works Progress Administration (WPA) and Public Works Administration (PWA). The buildings executed under those programs are often referred to as PWA Moderne. They incorporate the clean lines of Streamline Moderne with simplified decorative elements of Art Deco to create an appropriately monumental but restrained architectural language for post offices, courthouses, schools, libraries, city halls, bridges, and other institutional and infrastructure projects across the country.

Character-defining features include:

- Horizontal emphasis
- Asymmetrical façade
- Flat roof with coping
- Smooth stucco wall surfaces
- Curved end walls and corners

[125] The architectural styles presented here are 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.

- Glass block and porthole windows
- Flat canopy over entrances
- Fluted or reeded moldings or stringcourses
- Pipe railings along exterior staircases and balconies
- Steel sash windows

Late Moderne

The Late Moderne style incorporates elements of both the Streamline Moderne and International styles. While the earliest examples appeared in the late 1930s, the style reached its greatest popularity in large-scale commercial and civic buildings of the late 1950s and 1960s. The Late Moderne style is frequently identified by the use of the bezeled window, where horizontal groupings of windows are outlined in a protruding, bezel-like flange, often in a material and color that contrasts with the surrounding wall surface.

Character-defining features include:

- Horizontal emphasis
- Exposed concrete or cement stucco veneer
- Flat roofs
- Horizontal bands of bezeled windows, sometimes with aluminum louvers
- Operable steel sash windows (casement, awning, or hopper)
- Projecting window frames

Mid-Century Modern

Mid-century Modern is a term used to describe the post-World War II iteration of the International Style in both residential and commercial design. The International Style was characterized by geometric forms, smooth wall surfaces, and an absence of exterior decoration. Mid-century Modern represents the adaptation of these elements to the local climate and topography, as well as to the postwar need for efficiently-built, moderately-priced homes. In Southern California, this often meant the use of wood post-and-beam construction. Mid-century Modernism is often characterized by a clear expression of structure and materials, large expanses of glass, and open interior plans.

The roots of the style can be traced to early Modernists like Richard Neutra and Rudolph Schindler, whose local work inspired "second generation" Modern architects like Gregory Ain, Craig Ellwood, Harwell Hamilton Harris, Pierre Koenig, Raphael Soriano, and many more. These post-war architects developed an indigenous Modernism that was born from the International Style but matured into a fundamentally regional style, fostered in part by Art and Architecture magazine's pivotal Case Study Program (1945-1966). The style gained popularity because its use of standardized, prefabricated materials permitted quick and economical construction. It became the predominant architectural style in the postwar years and is represented in almost every property type, from single-family residences to commercial buildings to gas stations.

Character-defining features include:

- One or two-story configuration
- Horizontal massing (for small-scale buildings)
- Simple geometric forms
- Expressed 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, stucco, 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
- Expressionistic/Organic subtype:
    - sculptural forms and geometric shapes, including:
        - butterfly roof
        - A-frame roof
        - folded plate roof
        - barrel vault roof

5.5 Architects and Design Professionals

Marsh, Smith & Powell

The Los Angeles architecture firm of Marsh, Smith & Powell designed the campus and first buildings of the Roosevelt Elementary School in 1935.

Consisting of master architect Norman F. Marsh (1871-1955), engineer David D. Smith (1886-1964), and designer Herbert J. Powell (1898-1996), the firm was founded in 1928.[126]

Norman F. Marsh was born in Upper Alton, Illinois in 1871. Marsh studied architecture at the University of Illinois before working as a lucical engineer for the Luxfer Prism Glass Company in Chicago, New York, and Philadelphia. In 1900, he relocated to Los Angeles where he entered into an architectural partnership with Jasper Newton Preston for a year, before joining with Clarence H. Russell from 1902 to 1907. Marsh & Russell planned the Venice Canals (1904-1905) in Venice, California. 127 Marsh worked on his own for several years, before joining with Smith & Powell.[128]

David D. Smith was born in Versailles, Kentucky in 1886 before relocating with his family to Los Angeles in 1901 at the age of 15. Smith graduated from Stanford

[126] Alan Michelson, "Norman Foote Marsh," Pacific Coast Architecture Database (PCAD).
[127] "Hollywood High School Historic District," National Register Nomination, Prepared by students of Hollywood High School and Historic Resources Group, 2011.
[128] "Norman Foote Marsh," Pacific Coast Architecture Database (PCAD http://pcad.lib.washington.edu/person/332/ (accessed October 2021).

University's school of engineering. During World War I, he served as the office engineer in charge of military works at Brest, France.[129]

Herbert J. Powell was born in Chicago, Illinois in 1898. Powell briefly attended the University of California from 1916 to 1917, obtained a bachelor's degree from the University of Redlands in 1920, and earned a master's degree in architecture from Harvard University in 1924. Powell worked briefly as a draftsman for architects McKim, Mead & White in New York and Kilham, Hopkins & Greely of Boston before joining with Marsh and Smith in Los Angeles.[130]

During the firm's tenure from 1928 to 1955, Marsh, Smith & Powell was recognized throughout the Southwest and greater United States as one of the top firms for school design. Within its first years of forming, the firm designed the South Pasadena Junior High School (1928/1937), Lynwood Junior High School (1929); Newport Harbor Union High School (1930); George S. Stoneman School (1934); Hollywood High School (1935-1938); and completed several buildings at Redlands University (1928). The firm and was lauded for planning "many beautiful buildings in Southern California."[131] Although the firm began designing schools from the first days of its formation, Marsh, Smith & Powell gained mastership of the type following the 1933 Long Beach Earthquake, when hundreds of schools across the Los Angeles Basin were damaged. It was noted in a 1934 edition of *Architect and Engineer,* that one of the firm's most recent commissions prior to the earthquake, the design of the George S. Stoneman School in San Marino, had survived the earthquake intact. When examined by the State Department of Architecture following the earthquake in 1933, they found the reinforced concrete buildings to comply almost completely with the legal requirements for strength and resistance to horizontal forced. The school has "been well built at the outset so it did not have to be built all over again or be expensively repaired."[132] The firm was thus well poised for earthquake resistant school design.

Marsh, Smith & Powell rehabilitated and designed numerous schools following the earthquake. Some of the most notable of these school are located in Santa Monica, where the firm devised their "Santa Monica Plan." The firm advised the Santa Monica board of education in its selection of schools to fund new construction or to rehabilitate in order to comply with seismic safety standards following the earthquake.[133] Much of the November 1938 edition of *Architect and Engineer* was dedicated to the firm's new work in school design. In an article titled "Progress in School Design as Evidenced by the Work of Marsh, Smith & Powell, Architects," the author writes:

[129] "Rites Set Today for Architect," *Los Angeles Evening Citizen News,* August 6, 1964, page 9; "Architects of Junior High Widely Known," *Foothill Review,* October 19, 1928.
[130] "Powell, Herbert (AIA)," *1962 American Architects Directory,* R.R. Bowker LLC, 1962 (562), AIA Historical Directory of American Architects, https://aiahistoricaldirectory.atlassian.net (accessed October 2021).
[131] "Architects of Junior High Widely Known," *Foothill Review,* October 19, 1928, page 11.
[132] Homer M. Hadley, "School," *Architect and Engineer* 118 no. 1, July 1934.
[133] Cleland, 109.

> *The architects of California can well take pride in that which has been accomplished during the last twenty-five years. Their school buildings are beautiful—they are practical, they are utilitarian, and they are economical in cost and in administration. Their achievements reflect the spiritual values of the people. It is indeed a pleasure to pay tribute to the firm [Marsh, Smith & Powell] whose work is featured within the covers of this issue, for it has contributed greatly to the excellent school buildings in California.*

Following the earthquake, the firm designed the Henry E. Huntington School (1936); Ivy Avenue School (1937); Hollywood High School (1939); Corona Del Mar School (1945); El Camino College (1950); Life Science Building at UCLA (1952); and K. L. Carver Elementary School (1954). Other notable post-1933 works in Santa Monica by the firm include John Adams Middle School (1935); Madison Elementary School (c. 1936); Santa Monica High School (1938); and Santa Monica City College (1951).

The firm also served as architects for the University of Southern California and hired other well-known master architects, including Thornton M. Abell, William F. Cody, and Whitney R. Smith.[134] The firm received numerous awards for their work, including certificate of honors and a 1st honorary award from the American Institute of Architects (AIA).[135]

Edward Gray Taylor and Ellis Wing Taylor

The architecture and engineering firm headed by brothers Edward Gray and Ellis Wing Taylor (Taylor and Taylor) were active from 1912 to 1940.[136] Edward Gray Taylor studied architecture at Columbia University and Ellis Wing Taylor was a structural engineer with a degree from the University of California in Berkeley.[137] Edward G. Taylor served as the material trades committee of the Southern California Chapter of the AIA.

The firm's most noteworthy achievements were in the field of large commercial and industrial building design and in school rehabilitation and expansion, although they also completed some smaller residential projects. Taylor and Taylor designed all of the buildings and structures erected between 1932 and 1937 at the Douglas Aircraft Co. in Santa Monica and its 1936 expansion at Clover Field.[138] They also designed additions for the Consolidated Aircraft Co. of San Diego. Other projects included the Gardena Branch Los Angeles Public Library (1928) and the Los Angeles Gas and Electric Hollywood Office (1936).[139]

[134] "Marsh, Smith & Powell, Architects (Partnership), *PCAD,* http://pcad.lib.washington.edu/firm/126/ (accessed October 2021).
[135] "Powell, Herbert (AIA)," *1962 American Architects Directory.*
[136] "Taylor and Taylor Architects," *Los Angeles Evening Citizen News,* February 12, 1937, page 18.
[137] "Taylor and Taylor," *Los Angeles Evening Citizen News,* February 12, 1937, page 18.

[138] "Huge Plant Expansion: Work Begun on New Units," *Los Angeles Times,* January 12, 1936, 1.
[139] "New branch of Co. Library Thrown Open at Garden," *Los Angeles Evening Express,* January 3, 1928, page 2; "Construction Scheduled to Get Under Way in Next Few Days," *Los Angeles Evening Express,* July 6, 1936.

Following the Long Beach Earthquake of 1933, the firm became active in school stabilization in Beverly Hills and Los Angeles. Taylor and Taylor designed several schools, including the Glassell Park School; the Berendo Junior High School; and Cabrillo Avenue School in San Pedro.[140] The firm also built the auditorium at the Horace Mann School in Beverly Hills.[141]

Joe M. Estep

Santa Monica architect, Joe M. Estep (1888-1959) expanded John Adams Middle School. Estep was born in 1888 in Ohio. After moving to Los Angeles circa 1910, Estep joined with architect Arthur R. Kelly to form Estep and Kelly in 1923. The firm mostly specialized in building single-family residences, including the Arthur Letts Jr. Residence (1927) and the W. B. Cline Residence (1930).[142] The firm dissolved circa 1938.

In 1938, Estep briefly joined with Donald B. Parkinson to design the Santa Monica City Hall (1938). After this project it appears that Estep began practicing architecture on his own. In 1948, he designed the Elks Temple Lodge in Santa Monica.[143]

In the mid-1950s, Estep was hired by the Culver City Board of Education to design several school buildings in the district. Estep designed the multi-use room and cafeteria at the Betsy Ross School (1953/1954); additions at Culver City High School (1956); and the campus of the Baldwin Hills Elementary School (1957).[144]

Joe M. Estep's early career was mostly focused on residential commissions. In the 1940s and 1950s, he pivoted his career to focus on school construction. Most of his commissions during this time were for minor additions, alterations, and infill construction for existing campuses. It appears that he only designed one school campus, that of Baldwin Hills Elementary School in Culver City. As a result, Joe M. Estep was not known for his school commissions. For these reasons, buildings at John Adams Middle School are not significant examples of his work.

On the John Adams Middle School campus, the buildings ascribed to Estep from 1948-1949 include the gymnasium (C), auditorium (K), and shop building (L). Additional work in Santa Monica includes his additions to the campuses of Roosevelt Elementary School and Grant Elementary School.

[140] "54.837 Voted to Fix School," *San Pedro News Pilot,* February 7, 1934; "Schools Jobs Authorized," *Los Angeles Times,* July 8, 1934, page 23; "School Structural Program Advanced $2,781,523," *Los Angeles Times,* September 27, 1936; "School Architects Named," *Architect and Engineer,* March 1934: 66.
[141] "Handsome New Beverly Hills School Auditorium," *Los Angeles Times,* October 31, 1937.
[142] "H-Shape Idea Used in Plan," *Los Angeles Times,* May 15, 1938, page 76; "Joseph Morgan Estep (Architect), *PCAD,* http://pcad.lib.washington.edu/person/2191/ (accessed October 2021).
[143] "Ground Broken for Elks Lodge," *Evening Vanguard,* November 4, 1948, page 1.
[144] "Local School Board Calls for Plans on El Rincon, El Marino Classrooms," *Evening Vanguard,* December 10, 1953, page 1; "Shape of Things to Come," *Evening Vanguard,* August 2, 1954, page 2; "Estep to Design School Buildings," *Evening Vanguard,* March 7, 1957, page 1.

James Mount

James Mount was born in Portland, Oregon in 1924. Mount graduated from the University of Southern California School of Architecture with a bachelor's degree in 1950 and established his own practice in 1958. Mount designed several office buildings including the Hydraulic Research and Manufacturing Company in Burbank (1959); Wilkinson Co. (1968); and Walt McNally & Associates (1969).[145] He was active across Southern California.[146]

Mount's work in Santa Monica included the Googie-style Norm's (1965, demolished), American Red Cross building (1965), Memorial Park gymnasium (circa 1972), and YMCA building (1989).[147] James Mount designed Buildings A and J at John Adams Middle School.

[145] "Architect's Rendering," *Valley News,* January 28, 1959, page 8; "New Industrial Parks to be Built," *Los Angeles Times,* May 4, 1969, page 177.
[146] "James Mount," *1970 American Architects Directory.*
[147] Historic Resources Group et al, *Inventory Update,* 175, 231; and, Kevin Herrera, "James Mount: Architect, civic leader dies at 88," *Santa Monica Daily Press,* June 13, 2013.

6.0 IDENTIFICATION OF HISTORIC RESOURCES

Individual buildings, site features, and other features of the John Adams Middle School campus are examined below for the purposes of identifying potential historic resources. As a framework for this assessment, HRG examined the entire campus, inclusive of all buildings and features that are within the campus boundary.

6.1 Previous Historic Evaluations

In 1993, an evaluation by Leslie Heumann & Associates identified a potential Santa Monica Public Schools Thematic District. This potential thematic district identified six school campuses citywide as potential contributors; the John Adams Middle School was identified as a contributing campus to this potential district. The evaluation noted that five of the schools, including John Adams Middle School, reflect the influence of the PWA Moderne style popular in the 1930s. As a result, John Adams Middle School was found eligible for listing in the National Register of Historic Places under Criteria A and C. The significance statement reads:

> *John Adams Junior High School is significant for its architectural associations and for its contribution to a thematic district of historic public schools in Santa Monica. It was built with WPA assistance in 1935 following the Long Beach Earthquake. Architects Marsh, Smith, and Powell were accordingly concerned with producing an earthquake resistant design… the decision to construct the entire complex of wood frame was made in the expectation that the homogeneity of the building would produce uniform action of the mass under the influence of an earthquake. Access to open air and sunshine governed the patio plan and the placement of windows.*[148]

The significance statement goes on to state that the buildings were deliberately designed without ornamentation, and that the school is significant for its association with architects Marsh, Smith, and Powell who were "among the most successful architects of school buildings in the larger Los Angeles region."[149]

Current historic preservation practice no longer recognizes thematic districts as a resource type. Neither the National Register of Historic Places nor the California Register of Historical Resources include thematic districts. Similarly, the City of Santa Monica's local preservation ordinance does not provide for the designation of thematic districts. Additionally, the potential Santa Monica Public Schools Thematic District is not on the City's list of locally designated districts, and it does not appear in the City's Historic Resources Inventory. Thus, the John Adams Middle School is being considered as having been previously identified as an individual resource.

[148] State of California Department of Parks and Recreation Historic Resources Inventory form, Santa Monica Public Schools Potential Thematic District. Leslie Heumann & Associates, 1992.
[149] Leslie Heumann & Associates, 1992.

In 2007, an evaluation by Jones & Stokes noted that the school had not been significantly altered since it was evaluated in 1993. As such, the evaluation found that the property was eligible under Criteria A.2 "contributes to a district has aesthetic or artistic interest or value, or other noteworthy interest or value."[150]

In 2008, PCR Services Corporation completed a draft historic resources evaluation for the school. PCR found John Adams Middle School eligible for individual listing in the California Register and at the local level. The findings of the report were not adopted by the school district.[151]

In 2018, the City of Santa Monica completed a Citywide Historic Resources Inventory Update.[152] This update determined that John Adams Middle School appeared eligible for listing as a Santa Monica Landmark. According to the update:

> *The property is an excellent example of PWA Moderne architecture as applied to an institutional building. Constructed circa 1940, it exhibits distinctive characteristics that are associated with the style as expressed by its form, massing, composition, and architectural details. The property is also significant for representing broad patterns of institutional history in Santa Monica after World War II. John Adams Junior High School was constructed in 1935 following damage to the original school by the 1933 Long Beach earthquake. In 1940, the Works Progress Administration awarded the city additional funds for the construction of an auditorium on the John Adams campus. While the remainder of the school property was previously identified as eligible for listing as a Santa Monica Landmark, it has been extensively altered and does not retain sufficient integrity for listing.*[153]

The school was ascribed a current status code of 5S3, "appears to be individually eligible for local listing or designation through survey evaluation."[154]

6.2 Historic District Assessment

The buildings and features of the John Adams Middle School campus have been considered collectively for their potential eligibility for listing in the National Register of Historic Places (NRHP), the California Register of Historical Resources (CRHR), and/or listing at the local level as a historic district.

As noted in Section 4.6 of this report, the National Park Service defines a *historic district* as "a significant concentration, linkage, or continuity of sites, buildings, structures, or

[150] State of California Department of Parks and Recreation Historic Resources Inventory form, 2425 16th Street; John Adams Middle School. Jones & Stokes, 2007.
[151] "Draft Historic Resources Evaluation Report for the Santa Monica-Malibu Unified School District Measure BB Program," Prepared for the Santa Monica-Malibu Unified School District by PCR Services Corporation, July 2008.
[152] "City of Santa Monica Citywide Historic Resources Inventory Update Survey Report," Prepared for the City of Santa Monica by Architectural Resources Group and Historic Resources Group, August 2018.
[153] Individual Resources, "City of Santa Monica Citywide Historic Resources Inventory Update Survey Report," Prepared for the City of Santa Monica by Architectural Resources Group and Historic Resources Group, August 2018.
[154] "California Historical Resource Status Codes," Office of Historic Preservation, September 1, 2021.

objects united historically or aesthetically by plan or physical development."[155] Additionally, school campuses are noted as a potential example of a historic district. School campuses in the United States, especially those built in the 20th century often have definable spaces and unified site plans that were constructed as institutional complexes for educational purposes. The combination of space and purpose reflects individual school buildings' interconnectedness and functionality as a larger grouping. Because the John Adams Middle School campus contains a grouping of related buildings and features, and was originally developed as a junior high school, consideration of this property as a potential historic district is an appropriate analytical framework for its evaluation.[156]

Historic Significance

Criteria A/1/1

John Adams Middle School is significant under NRHP Criterion A, CRHR Criterion 1, and City of Santa Monica Criterion 1 within the context of the PWA development of school campuses in the post-Long Beach Earthquake years of the 1930s. The Long Beach Earthquake of 1933 and PWA program left indelible marks on Santa Monica in the form of John Adams Middle School. The school represents broad patterns of institutional history in Santa Monica when school campuses were substantially transformed throughout the City. Following the Long Beach Earthquake, scores of schools in Santa Monica and the greater Los Angeles region were demolished or rehabilitated after sustaining major damage to the then-mostly masonry buildings.

Unlike other schools that were rehabilitated or upgraded in the post-Long Beach Earthquake years, John Adams Middle School was cohesively designed as a new campus using Marsh, Smith & Powell's new "Santa Monica Plan." This school thereby reflects the change in building design away from larger, masonry buildings to sleek, wood-frame school plants specifically meant to withstand seismic activity. The campus directly reflected a design shift resulting from this major natural disaster, when school plants were reimagined for longevity in a specifically Southern California environment. Additionally, the PWA, which was created by the Federal government to alleviate mass unemployment during the Great Depression, was heavily involved in the school's expansion.

Although the construction of some buildings planned as early as 1938/1940 were postponed by World War II, when constructed after the war, they were designed to be compatible and harmonious with the earlier construction. If anything, the delay of these buildings' construction during the war period serves as a significant example of Santa Monica's heavy involvement in World War II and the City's growing industries.

[155] *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.* Washington D.C.: National Park Service, U. S. Department of the Interior, 1997. (5)
[156] Ibid.

In 1948, the additions were completed in fulfillment of the school's original plan. The buildings completed during this time included an expansion of Building C, Building L, and Building K (demolished). Buildings C and K were built to their 1938 specifications, and provided foundational roles on the campus. The 1948 expansion of Building C therefore reflects earlier building programs, the role of World War II on development in Santa Monica, and the continued need for school expansion as the population of Santa Monica grew in the post-war years. The significant growth of John Adams Middle School under Criteria A/1/1 spans from its first development in 1935 to its expansion in 1948.

Criteria C/3/4-5

John Adams Middle School is also significant under NRHP Criterion C, CRHR Criterion 3 and City of Santa Monica Criteria 4 and 5 for its design. The school campus embodies the distinctive characteristics of a type, period, and method of construction, notably that of PWA Moderne-style buildings with wood framing. Buildings on the campus were designed with modern design elements and specifically engineered to withstand seismic activity. Early buildings at the campus dating to 1935 were designed by the master architectural firm of Marsh, Smith & Powell, who incorporated the clean lines of the Streamline Moderne style with a new intimate and functional school plant that emphasized indoor-outdoor spaces and plenty of natural light and fresh air. The school's classroom wings, outdoor patios, and landscaping all reflect the architectural elements of the new "Santa Monica Plan" established by the firm at Roosevelt Elementary School. John Adams Middle School was one of the first campuses to adopt this innovative school design and subsequently came to influence school design across the country, which increasingly eschewed monumental and ornamented buildings for the modern and functional school plants championed by Marsh, Smith & Powell. Buildings N South, Q, T, and U, 16th Street Quad, southwest, northwest, southeast, and northeast courtyards were all designed by Marsh, Smith & Powell. Regarding the eligible quads and courtyards, it is the spatial organization, rather than the landscaping, that is significant and continues to convey Marsh, Smith & Powell's design.

In 1938, Edward Cray Taylor and Ellis Wing Taylor expanded the campus with the construction of Buildings C, N North, P, and S. Early signage is extant from this period of PWA development, including the original "John Adams Middle School," "boys," and PWA bronze plaque.

The early campus design dating to the 1930s is architecturally significant as precedent-setting with its functional teaching spaces, child-centered buildings, and plentiful outdoor play areas. Although initially planned during this time, by the time Buildings C and L were completed in 1948, their architectural design was not of the significant period of development. Instead, these buildings adopted architectural elements of earlier buildings and were designed for compatibility. As such, Building C is not significant for its architecture. The period of significance for John Adams Middle School under Criteria C/3/4-5 spans from 1935 to 1938. This timeframe includes the original period of

development for the campus following the Long Beach Earthquake, the impact of the Works Progress Administration on the campus.

Buildings & Features Dating from the Period of Significance

The following table identifies buildings and features dating from the period of significance (1935-1948) that are extant on the John Adams Middle School campus today:

Table 2: Features Included in the Potential Historic District

Current Feature Name	Year Built	Integrity	Status
Buildings			
Building N South	1935	Good	Contributor
Building Q	1935	Good	Contributor
Building T	1935	Fair	Contributor
Building U	1935	Good	Contributor
Building C	1938/1948	Good	Contributor
Building N North	1938	Good	Contributor
Building P	1938	Good	Contributor
Building S	1938	Good	Contributor
Site Features			
16th Street Quad	1935	Fair	Contributor
Southwest Courtyard	1935	Very Good	Contributor
Northwest Courtyard	1935	Good	Contributor
Southeast Courtyard	1935	Fair	Contributor
Northeast Courtyard	1935	Fair	Contributor
Additional Features			
"John Adams Middle School" Sign	1935	Very Good	Contributor
"Boys" Sign	1938	Very Good	Contributor
PWA Bronze Plaque	1939	Very Good	Contributor

The location of contributing buildings, site features, and additional features to the potential historic district as well as the district boundary is shown below in Figure 3.

Figure 3. Potential Historic District Map

John Adams Middle School
Historic Resources Inventory Report

HISTORIC RESOURCES GROUP

Assessment of Integrity

John Adams Middle School contains a cohesive concentration of eight contributing buildings, five contributing site features, and three contributing additional features that dates from the period of significance and has been identified as the potential historic district. These contributing resources within the boundaries of the potential historic district remain in their original locations in the northwestern region of the site, retaining spatial relationships and circulation patterns that have remained unchanged since the late 1930s. Although the campus was incrementally developed in the post-World War II years, development did not interrupt the generally cohesive grouping of early buildings. Instead, post-war development occurred on the outskirts of this grouping, mostly in the eastern and southern extents of the campus.

Integrity of the property's individual buildings is varied, and all buildings and features have been subject to varying levels of alteration. However, despite some degree of alteration, the property retains much of the circulation pattern and spatial relationships established during the period of significance that characterize the potential historic district as a whole. A detailed assessment of the integrity of the potential historic district is discussed below.

- **Location:** The buildings constructed during the period of significance remain in their original locations in the northwestern region of the campus. Therefore, the potential historic district retains integrity of *location*.
- **Design:** The potential historic district retains most of the character-defining features of its original construction and subsequent development during the period of significance. Buildings constructed during the period of significance include PWA Moderne style buildings that are representative property types typical of design in the years following the Long Beach Earthquake of 1933. In addition, the five open spaces that contributing buildings face onto are also important features of the site, and reflect the importance given to natural light and ventilation in school design from that period. Despite some alterations, a majority of the essential physical features reflecting the original design and organization of the property as a school from the 1930s to 1940s remain intact within the potential historic district. Therefore, the potential historic district retains integrity of *design*.
- **Setting:** The potential historic district is located in the northwestern region of the school property. Since the period of significance, the school has undergone somewhat continuous development, with many new buildings dating from the mid-20th century to present. However, the property continues to function as a school and newer buildings have been constructed for similar uses and functions; as a result, the potential historic district's immediate surroundings have retained the historic character and identity of a public middle school. The surrounding area of Santa Monica has a whole has experienced consistent development since the school's establishment in the area in 1935. However, the school's surrounding property uses of residential, educational, and commercial

development remains intact. Thus, the potential historic district retains integrity of *setting*.

- **Materials:** The potential historic district retains most of its original materials. Contributors typically retain some physical elements from the period of significance, including original cladding, some original windows and doors, and detailing such as curved walls, "speed lines," and outdoor corridors. However, all contributors have been altered to some degree. Common alterations include infill additions and replacement of some original doors and windows. Therefore, the potential historic district's integrity of *materials* has been compromised.
- **Workmanship:** The potential historic district retains the physical evidence of workmanship. This includes the contributors' general massing, construction methods, and aesthetic principals. Moreover, most exterior cladding and even detail work have been retained. The buildings were constructed using wood framing for seismic stability. Overall, the buildings continue to retain substantial physical evidence of period construction techniques, including original finishes and design elements that reflect the character and identity of the potential historic district as the work of master architectural firms and architects. Therefore, the potential historic district retains integrity of *workmanship*.
- **Feeling:** The potential historic district retains most of the character-defining features of its original construction, including representative building types as well as spatial relationships and circulation patterns that are typical of campuses from this time. These essential physical features continue to convey the original aesthetic and historic sense of a small public school completed in the late 1930s. Thus, the potential historic district retains integrity of *feeling*.
- **Association:** Because the potential historic district retains integrity of *location, design, setting, workmanship,* and *feeling*, it retains sufficient integrity to convey its significance as public school built following the 1933 Long Beach Earthquake utilizing new design principals and constructed by the PWA in Santa Monica. Therefore, the potential historic district retains integrity of *association*.

The potential historic district has retained integrity of *location, design, setting, workmanship, feeling*, and *association*. The potential historic district has retained sufficient integrity to convey its significance at the state and local levels.

Integrity of Contributing and Non-Contributing Resources

The integrity of each contributing resource was evaluated and given an assessment of *Very Good, Good,* or *Fair*. Integrity assessments and associated thresholds are described in greater detail below. Table 2 includes an assessment of historic integrity for each building on the site.

Very Good

Buildings which have been given an assessment of *Very Good* possess the following characteristics:

- Retain most or all of the seven aspects of integrity
- Exhibit the character-defining features of a distinct architectural style or type
- May exhibit minor alterations, including the replacement of some windows and/or entrance doors or the replacement of roofing material

Good

Buildings which have been given an assessment of *Good* possess the following characteristics:

- Retain most or all of the relevant aspects of integrity; likely retains integrity of design and/or workmanship[157]
- May exhibit some character-defining features of a distinct architectural style or type
- May exhibit some degree of alteration, including the replacement of windows, entrance doors, railings, cladding, and/or roofing material, with generally compatible substitutes
- May include subsequent additions that do not disrupt the overall building form

Fair

Buildings which have been given an integrity assessment of *Fair* possess the following characteristics:

- Retain some of the relevant aspects of integrity, but may not retain integrity of design and/or workmanship
- Retain original building form, massing, and scale
- Exhibit multiple alterations, including the replacement of windows, entrance doors, cladding, and/or roofing material, possibly with incompatible substitutes
- May exhibit infill of some original windows and/or entrance doors and/or resizing of original window and door openings
- May include subsequent additions to primary and/or secondary facades, but the original building form is still discernible

Non-contributing buildings are those which were constructed outside the period of significance, or which date from the period of significance but lack sufficient integrity due to extensive alterations. These buildings may have retained the majority of their original massing and may remain in their original locations, and as such, they continue

[157] For properties significant under Criterion A for association with events that have made a significant contribution to the broad patterns of our history, the National Park Service has stated that properties "ideally might retain *some* features of all seven aspects of integrity…Integrity of design and workmanship, however, might not be as important to the significance."

to convey the original plan and spatial relationships associated with the early school period, but ultimately lack the integrity to be considered contributors.

Non-contributing resources that were constructed during the period of significance but no longer convey their historic identity due to substantial alteration are given an assessment of ***Poor.***

Evaluation of Eligibility

Evaluation of the Potential Historic District for the National Register

The potential historic district does not appear to be eligible for listing in the National Register due to integrity considerations. The integrity of *materials* has been compromised by alterations, which include infill additions and the replacement of original doors and windows. For these reasons, the potential historic district does not appear to meet the criteria for listing on the National Register of Historical Places.

Evaluation of the Potential Historic District for the California Register

The potential historic district appears to be significant under California Register Criteria 1 and 3 for its association with the development of PWA Moderne-style buildings by master architects following the 1933 Long Beach Earthquake in Santa Monica. It is important as a group of resources that dates from the school's early development by the PWA and reflects the construction and design ethos of the mid-1930s to 1940s.

The potential historic district has retained integrity of *location, design, setting, feeling, workmanship,* and *association*. While integrity of *materials* has been somewhat compromised by alterations, the California Register does not require the same level of integrity as required for the National Register. Therefore, the potential historic district retains sufficient integrity to convey its significance at the state level. For these reasons, the potential historic district appears to meet the criteria for listing on the California Register of Historical Resources.

Evaluation of the Potential Historic District in the City of Santa Monica

The potential historic district appears to be significant for local listing under Criteria 1, 2, 3, 4, and for its association with the development of PWA Moderne-style buildings by master architects following the 1933 Long Beach Earthquake in Santa Monica. It is important as a group of resources that dates from the school's early development by the PWA and reflects the construction and design ethos of the mid-1930s to 1940s.

The potential historic district has retained integrity of *location, design, setting, feeling, workmanship,* and *association*. While integrity of *materials* has been somewhat compromised by alterations, local designation does not require the same level of integrity as required for the National Register. Therefore, the potential historic district retains sufficient integrity to convey its significance at the local level. For these reasons, the potential historic district appears to meet the criteria for listing as a historic district in the City of Santa Monica.

6.3 Character-Defining Features

Character-defining features are distinctive elements and physical features that convey the historical appearance of a property and are required for it to convey its historical significance. According to Preservation Brief 17, there is a stepped process to identifying character-defining features.[158] The first step involves assessing the distinguishing physical aspects of the building as a whole. This second step involves examining the building more closely. While on their own each of the elements above may not convey historical significance, in combination they define the property and convey the associations for which it is significant. Table 3 is included below to provide the character-defining features of each contributing resource to the potential historic district.

[158] Lee Nelson, *Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character,* Preservation Brief No. 17, U.S. Department of the Interior, National Park Service, Technical Preservation Services.

Table 3: Character-Defining Features

Contributing Feature	Shape/Form	Roof	Openings	Projections	Trim and Secondary Features	Materials	Setting
Building N South	• Irregular plan • 1-story height • Curved interior walls and detailing	• Flat roof with metal coping • Metal flat roof of canopied corridor	• Tiered door openings • Original door and window openings; single and grouped	• Canopied outdoor corridor • Curved awning	• "Boys" metal sign • "Speed line" horizontal bands of metal	• Smooth stucco exterior • Metal detailing	• Setback from 16th Street • Location and proximity to other contributing buildings
Building Q	• 'U'-shaped footprint • 1-story height • Curved interior walls and detailing	• Flat roof with metal coping • Metal flat roof of canopied corridor	• Original door and window openings; single and grouped	• Canopied outdoor corridor • Curved awning	• "Speed line" horizontal bands of metal	• Smooth stucco exterior • Metal detailing	• Setback from southeast and southwest courtyards • Location and proximity to other contributing buildings
Building T	• Irregular plan • 1-story height • Curved interior walls and detailing • Several distinct volumes, including cylindrical	• Flat roof with metal coping • Metal flat roof of canopied corridor	• Original door and window openings; single and grouped	• Canopied outdoor corridor	• "Speed line" horizontal bands of metal	• Smooth stucco exterior • Metal detailing	• Setback from northwest courtyard • Location and proximity to other contributing buildings

Contributing Feature	Shape/Form	Roof	Openings	Projections	Trim and Secondary Features	Materials	Setting
Building U	• 'L'-shaped footprint • 1-story height • Curved interior walls and detailing	• Flat roof with metal coping • Metal flat roof of canopied corridor	• Original door and window openings; single and grouped	• Canopied outdoor corridor	• "Speed line" horizontal bands of metal • "John Adams Middle School" sign	• Smooth stucco exterior • Metal detailing	• Setback from 16th Street • Location and proximity to other contributing buildings
Building C	• Irregular plan • 1- to 2-story height • Several distinct volumes, including cylindrical • Recessed walls set between pilaster along south façade	• Central vault flanked by flat roofs with metal coping	• Tiered door openings • Original door and window openings; single and grouped	• Flat awnings with horizontal scoring	• "Speed line" horizontal bands of metal • Vertical detailing along vault sides • Original metal curved railings	• Smooth stucco exterior • Metal detailing	• Location and proximity to other contributing buildings
Building N North	• Irregular plan • 1-story height	• Flat roof with metal coping	• Recessed entrance along east façade • PWA trophy case	• Awning with scored horizontal lines above recessed entrance	• "Speed line" horizontal bands of metal • PWA bronze plaque	• Smooth stucco exterior • Metal detailing	• Location and proximity to other contributing buildings
Building P	• Regular plan • 1-story height • Curved interior walls and detailing	• Flat roof with metal coping • Metal flat roof of canopied corridor	• Original door and window openings; single and grouped	• Canopied outdoor corridor	• "Speed line" horizontal bands of metal	• Smooth stucco exterior • Metal detailing	• Setback from southeast courtyard • Location and proximity to

Contributing Feature	Shape/Form	Roof	Openings	Projections	Trim and Secondary Features	Materials	Setting
							other contributing buildings
Building S	• Regular plan • 1-story height • Curved interior walls and detailing	• Flat roof with metal coping • Metal flat roof of canopied corridor	• Original door and window openings; single and grouped	• Canopied outdoor corridor • Awning with scored horizontal lines	• "Speed line" horizontal bands of metal	• Smooth stucco exterior • Metal detailing	• Setback from northeast courtyard • Location and proximity to other contributing buildings
16th Street Quad	• Irregular shape	--	--	--	--	• Lawn landscaping	• Setback from 16th Street • Proximity to Buildings U, R and N South
Southwest Courtyard	• Irregular shape	--	--	--	--	• Lawn landscaping • Mature trees	• Proximity to Buildings Q and N South
Northwest Courtyard	• Irregular shape	--	--	--	--	• Lawn landscaping	• Proximity to Buildings T and U
Southeast Courtyard	• Rectangular, regular shape	--	--	--	--	--	• Proximity to Buildings P, Q, N North
Northeast Courtyard	• Rectangular, regular shape	--	--	--	--	--	• Proximity to Buildings S and T

6.4 Assessment of Individual Resources

In addition to considering the campus as a historic district, the buildings and features of the John Adams Middle School campus have also been considered separately for their potential eligibility for listing in the National Register of Historic Places (NRHP), the California Register of Historical Resources (CRHR), and/or listing at the local level as a historic district

As noted in Section 4.3 of this report, the National Park Service defines *historic significance* as "the importance of a property to the history, architecture, archaeology, engineering, or culture of a community, state, or the nation."[159] Historic significance can be achieved through a property's association with important events, activities or patterns; association with important persons; distinctive physical characteristics of design, construction, or form; or potential to yield important information.

For a building or feature of the John Adams Middle School campus to be historically significant as an individual resource, it must possess historic significance separate and apart from the other buildings and features on the campus. That is, the individual building or feature must itself have individual significance.

This is not the case at John Adams Middle School, where significant buildings are collectively associated, and significance is connected to other buildings and features on the campus. For this reason, no buildings were found eligible for listing in the National Register, California Register, or for local designation.

[159] *National Register Bulletin 16A: How to Complete the National Register Registration Form.* Washington D.C.: National Park Service, U.S. Department of the Interior, 1997. (3)

7.0 CONCLUSIONS

Based on visual observation of the property, research of primary and secondary sources, and an analysis of the eligibility criteria for listing at the federal, state, and local levels, HRG has identified a potential historic district at John Adams Middle School that is eligible for listing in the California Register and for designation at the local level. The potential historic district consists of eight (8) contributing buildings, five (5) site features, and three (3) additional features with a period of significance from 1935 to 1948. Contributors to the potential historic district are as follows:

Buildings

- Building N South, 1935
- Building Q, 1935
- Building T, 1935
- Building U, 1935
- Building C, 1938/1948
- Building N North, 1938
- Building P, 1938
- Building S, 1938

Site Features

- 16th Street Quad, 1935
- Southwest Courtyard, 1935
- Northwest Courtyard, 1935
- Southeast Courtyard, 1935
- Northeast Courtyard, 1935

Additional Features

- "John Adams Middle School" Sign, 1935
- "Boys" Sign, 1938
- PWA Bronze Plaque, 1939

All other buildings and features on site were determined ineligible for listing at the federal, state, and local levels.

SELECTED BIBLIOGRAPHY

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

Basten, Fred E. Paradise by the Sea: Santa Monica Bay. General Publishing Group, Inc., 1997.

Basten, Fred E. Santa Monica Bay: The First 100 Years. Douglas-West Publishers, Inc., 1974.

California Public Resources Code, Sections 21000-21177.

California Code of Regulations, Title 14, Division 6, Chapter 3, Sections 15000-15387.

California Environmental Quality Act (CEQA) Statute and Guidelines, 2011. California Association of Environmental Professionals website, www.califaep.org. Accessed November 2016.

"Citizens' Report on Santa Monica Schools." The Citizens' Advisory Committee for the Study of School Needs, Santa Monica, 1963.

"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.

City of Santa Monica. PublicDocs Santa Monica. Building Permit Document Archive. https://publicdocs.smgov.net/WebLink/Welcome.aspx?cr=1.

City of Santa Monica Historic Preservation Element. Prepared by PCR Services Corporation and Historic Resources Group, September 2002.

City of Santa Monica website, https://www.smgov.net/. Accessed November-December 2016.

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

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

Code of Federal Regulations, Title 36, Part 60.

Designated City Landmarks, City of Santa Monica, 2018.

Digital Archive, USC.

Santa Monica Citywide Survey. Historic Resources Group, 2018.

Herrera, Kevin. "James Mount: Architect, civic leader dies at 88," *Santa Monica Daily Press*, June 13, 2013.

Historic Aerials website, http://www.historicaerials.com/. Accessed September 2021.

Historic Resources Inventory, California State Office of Historic Preservation, August 2011.

Huntington Digital Library website, http://hdl.huntington.org/. Accessed September 2021.

Living New Deal website, https://livingnewdeal.org/. Accessed September 2021.

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

Machat, Mike. "History of Douglas Aviation." C-SPAN.org video, 13:37. November 5, 2018. https://www.c-span.org/video/?455931-1/history-douglas-aviation.

McFadden, Patricia Marie. "A History of Santa Monica Schools." Master Thesis, University of Southern California, August 1961.

Michelson, Alan. "Norman Foote Marsh," Pacific Coast Architecture Database, 2005-2021, pcad.lib.washington.edu. Accessed August 11, 2021.

National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation. Washington D.C.: National Park Service, U.S. Department of Interior, 1995.

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

"Open Type School Near Aircraft Factory." *Architect and Engineer,* August 1943. usmodernist.org.

Powell, Herbert J. "John Adams Junior High School." *The Architectural Record,* April 1937. usmodernist.org.

___. "Trends in Present Day School Design." *The Architect and Engineer*. November 1938. usmodernist.org.

"Portfolio of Recent Schools: Roosevelt School, Santa Monica, California." *The Architectural Record,* June 1936. usmodernist.org.

Sanborn Fire Insurance maps. Sanborn Map Company, Los Angeles, California. http://sanborn.umi.com.ezproxy.lapl.org/. September 2021.

Santa Monica Citywide Historic Resources Inventory Update Final Report, prepared by ICF Jones & Stokes, November 2010.

Santa Monica Conservancy website, http://www.smconservancy.org/. Accessed September 2021.

"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.

Santa Monica–Malibu Unified School District website, http://www.smmusd.org/. Accessed August 2021.

Santa Monica Municipal Code, Article 9, Division 6, Chapter 9.56.

Santa Monica Public Library Image Archives.

"School Building, Santa Monica," *Architect and Engineer,* June 1953.

Scott, Paula A. Santa Monica: A History on the Edge. Arcadia Publishing, 2004.

Secretary of the Interior's Standards for Rehabilitation. National Park Service website, https://www.nps.gov/tps/standards.htm. Accessed November 2016.

State of California Department of Parks and Recreation Historic Resources Inventory form, 2425 16th Street; John Adams Middle School. Jones & Stokes, 2007.

State of California Department of Parks and Recreation Historic Resources Inventory form, Santa Monica Public Schools Potential Thematic District. Leslie Heumann & Associates, 1992.

Storrs, Les. "Santa Monica: Portrait of a City." Santa Monica: Santa Monica Bank, 1974.

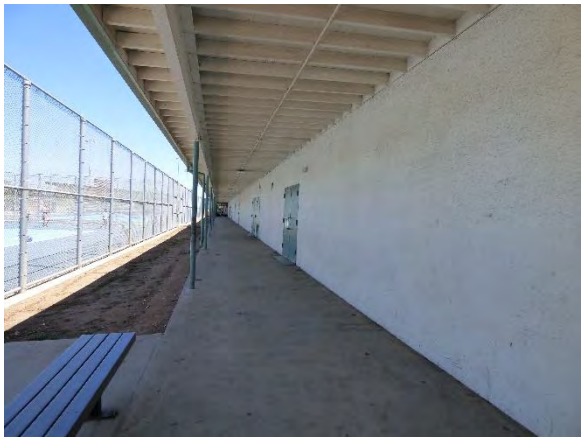
Water and Power Associates website, http://waterandpower.org/. Accessed August 2021.

APPENDIX A. SITE PHOTOGRAPHS

Buildings

Building A.
West view.

Building A.
Southeast view.



Building A.
Southeast view.

Building A.
East view.

Building B.
Southeast view.

Building B.
Northeast view.

Building B.
East view.

Building B.
North view.

Building C.
West view.

Building C.
Northwest view.

Building C.
Northeast view.

Building C.
Northeast view.

Building C.
South view.

Building C.
South view.

Building E.
Northwest view.

Building F.
South view.

Building F.
North view.

Buildings F and G.
East view.

Building G.
Northeast view.

Building H.
North view.

Building K.
East view.

Building K Courtyard and Building L.
West view.

Building L.
East view.

Building L.
Northeast view.

Building L.
West view.

Building N North.
South view.

Building N South and N North.
Northwest view.

Building N South.
Northeast view.

Building N South, Courtyard.
North view.

Building N South, Courtyard.
Northwest view.

Building P.
East view.

Building P.
Southeast view.

Building Q.
North view.

Building Q.
West view.

Building Q.
Southwest view.

Building Q.
Northwest view.

Building R.
Southeast view.

Building R.
East view.

Building R.
Southwest view.

Buildings N South and R.
West view.

Building S.
Southwest view.

Building S.
West view.

Building T.
Northwest view.

Building T.
Southwest view.

Building T.
Northeast view.

Building T.
North view.

Building T.
East view.

Building T and addition.
Northeast view.

Building U and entry canopy.
Northeast view.

Building U.
Northeast view.

Building U.
East view.

Building U.
West view.

Boys and Girls Club Addition.
East view.

Boys and Girls Club Addition.
West view.

Features

Outdoor circulation entry and sign.
Northeast view.

16th Street Quad.
North view.

Palm Courtyard.
Southeast view.

Southwest Courtyard
North view.

Northwest Courtyard.
North view.

Northwest Courtyard.
South view.

Northeast Courtyard.
Southwest view.

Southeast Courtyard.
Southeast view.

Class of 1962 Planters.
East view.

Garden.
South view.

Baseball Field
East view.

Soccer and football field.
Northwest view.

Tennis courts.
West view.

Basketball Court.
Northwest view.

Additional Features

John Adams Middle School signage, 1939.

Speed lines and signage on Building N South, 1939.

Speed lines between Buildings T and U.

Trophy case, PWA sign, and curved features, 1939.

PWA bronze plaque on Building N North, 1939.

"Biome" Mural by Common Ground, Gardening Angels, and City of Santa Monica, 1997.

"Ocean" Mural by Daniel Alonzo, dedicated to Annette Hansen Zambas, 1999.

"90th Anniversary" Mural on Building C, 2004.

"Why Fit In" Mural by Sel, Olivia, Ella, Ariana & Denise of Beautify Earth, 2019.

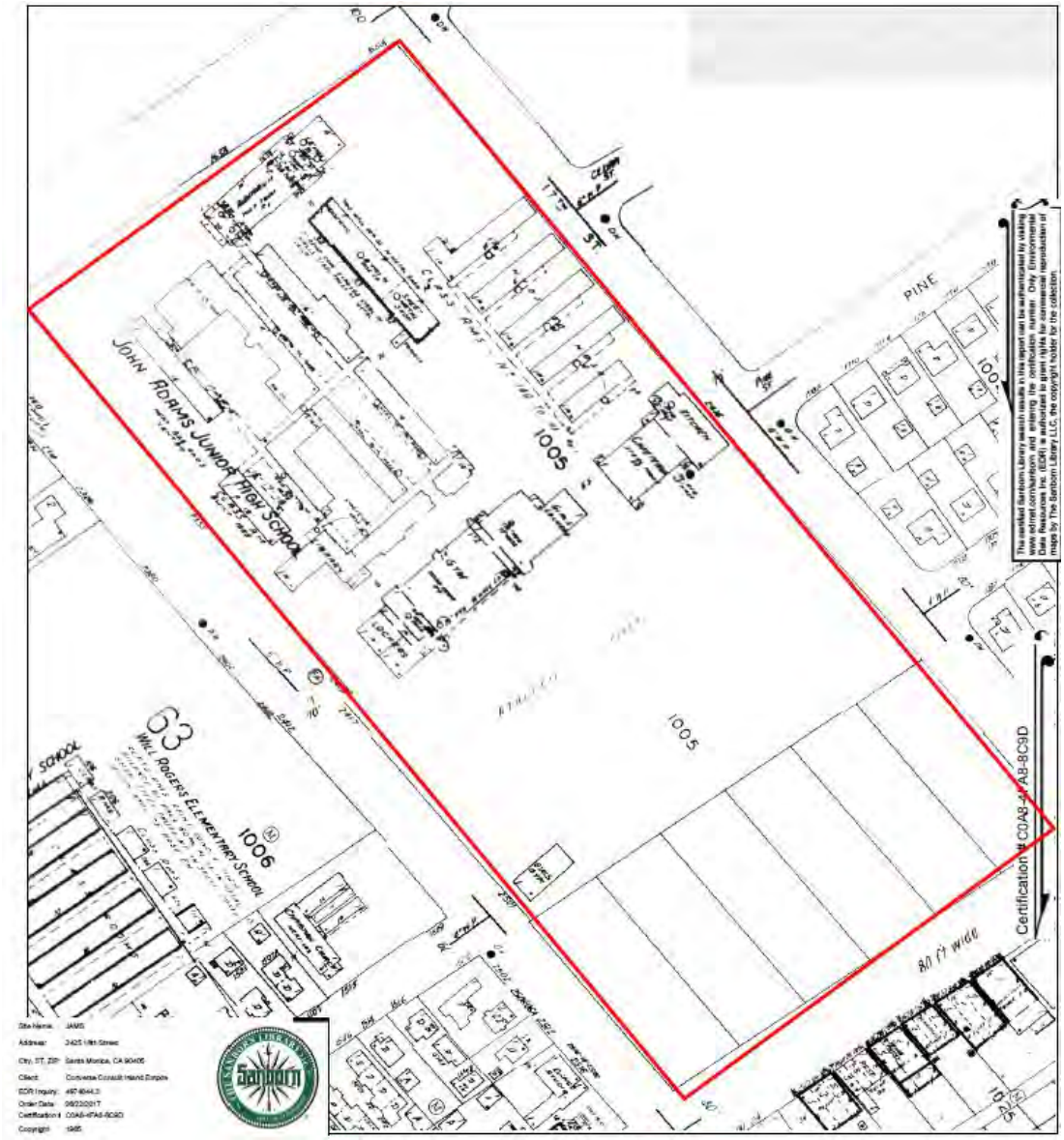
"Dos Culturas" Mural, n.d.

APPENDIX B. SANBORN MAPS

Sanborn map, 1950.

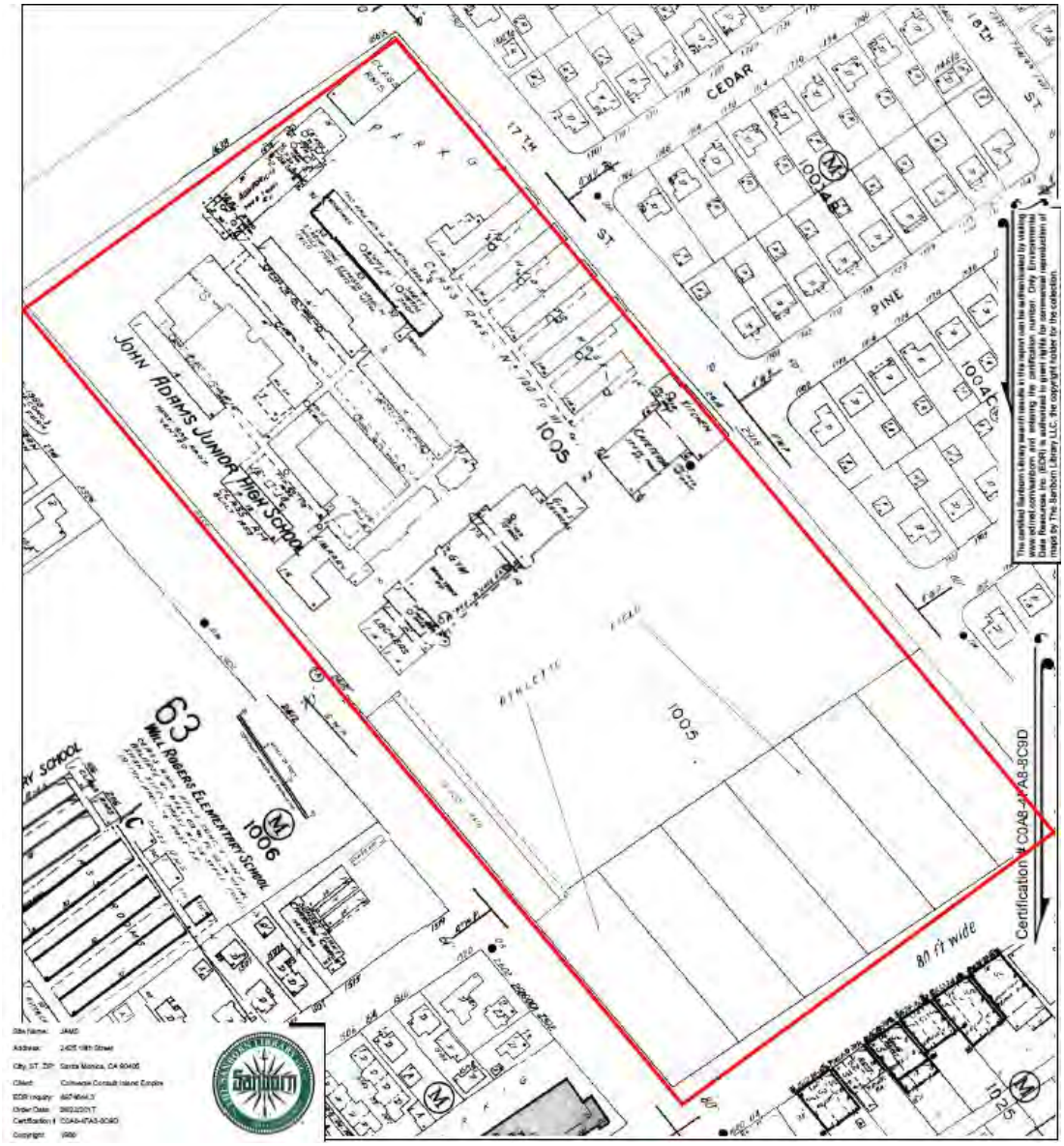
Source: EDR, 2021.

Sanborn map, 1965.



Source: EDR, 2021.

Sanborn map, 1986.



Source: EDR, 2021.

John Adams Middle School
Historic Resources Inventory Report

HISTORIC RESOURCES GROUP

APPENDIX C. HISTORIC AERIALS

Historic aerial, 1928.

Source: EDR, 2021.

Historic aerial, 1938.

Source: EDR, 2021.

Historic aerial, 1947.

Source: EDR, 2021.

Historic aerial, 1952.

Source: EDR, 2021.

Historic aerial, 1964.

Source: EDR, 2021.

Historic aerial, 1970.

Source: EDR, 2021.

Historic aerial, 1979.

Source: EDR, 2021.

Historic aerial, 1989.

Source: EDR, 2021.

Historic aerial, 2002.

Source: EDR, 2021.

Historic aerial, 2010.

Source: EDR, 2021.