LANDMARK DESIGNATION REPORT

George Washington High School

600 32nd Avenue

October 18, 2017

City and County of San Francisco
Edwin M. Lee, Mayor

Planning Department
John Rahaim, Director

ACKNOWLEDGEMENTS

This Article 10 Landmark nomination for George Washington High School was made possible by several individuals and organizations. First, Christopher VerPlanck and Donna Graves, the authors of this nomination, would like to acknowledge community member and stalwart supporter of New Deal era murals, Richard Rothman, who originally suggested the nomination of George Washington High School. We would also like to thank former District 1 Supervisor Eric Mar who supported the designation from the early stages and helped secure partial funding towards this effort. Thirdly, we would like to acknowledge the San Francisco Historic Preservation Fund Committee (HPFC), which funded the nomination as part of a larger project to document the legacy of the New Deal in San Francisco. In particular, we would like to acknowledge Dr. Robert Cherny, a historian and a member of the HPFC, whose interest in the New Deal in San Francisco made this entire project possible. Dr. Cherny serves as a technical advisor on this project and his suggested revisions have been very helpful. Finally, we would like to thank Dr. Gray Brechin, the foremost scholar of the New Deal in the United States and the creator of the Living New Deal project.

Cover: George Washington High School, August 2016, by Amanda Law

The Historic Preservation Commission (HPC) is a seven-member body that makes recommendations to the Board of Supervisors regarding the designation of landmark buildings and districts. The regulations governing landmarks and landmark districts are found in Article 10 of the Planning Code. The HPC is staffed by the San Francisco Planning Department.

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June 30, 2017

George Washington High School

600 32nd Avenue

Built: 1935, 1936, 1940, 1952, 1974
Architects: Miller & Pflueger, Timothy L. Pflueger & Associates, Milton Pflueger

OVERVIEW

George Washington High School is eligible for designation as a San Francisco City Landmark as a well-preserved New Deal-era high school designed in the Streamline Moderne style and built under the auspices of the federal Public Works Administration (PWA). Its primary designer, architect Timothy Pflueger, is one of the most talented and influential architects to work in San Francisco during the first half of the twentieth century. A master of the Art Deco and Streamline Moderne styles, Pflueger's work is unparalleled in Northern California. George Washington High School was constructed in three major campaigns, with the academic building and the shop building completed first in 1935–1936, the auditorium and gymnasium finished next in 1940, and the music room addition (designed by Timothy's brother, Milton) built in 1952. Sited atop a prominent rise in the Outer Richmond District, George Washington High School (GWHS) is visible from most of the surrounding neighborhood and beyond. The four-square-block campus, which enjoys views of the Golden Gate Bridge, the Marin Headlands, and downtown San Francisco, is complemented by vast sports fields, a football stadium, landscaping, an esplanade, and various means of internal circulation designed to tie the hilly site together. GWHS is especially significant for its New Deal–sponsored public arts program, which includes murals by Victor Arnautoff, Lucien Labaudt, Ralph Stackpole, Gordon Langdon, and Nelson Poole; a massive frieze by sculptor Sargent Johnson; and bas-relief portraits by Robert Howard. GWHS has undergone very few major changes since it first opened 80 years ago – a testament both to its solid construction and timeless aesthetic that continues to resonate with students and alumni today.

BUILDING DESCRIPTION

Neighborhood Context

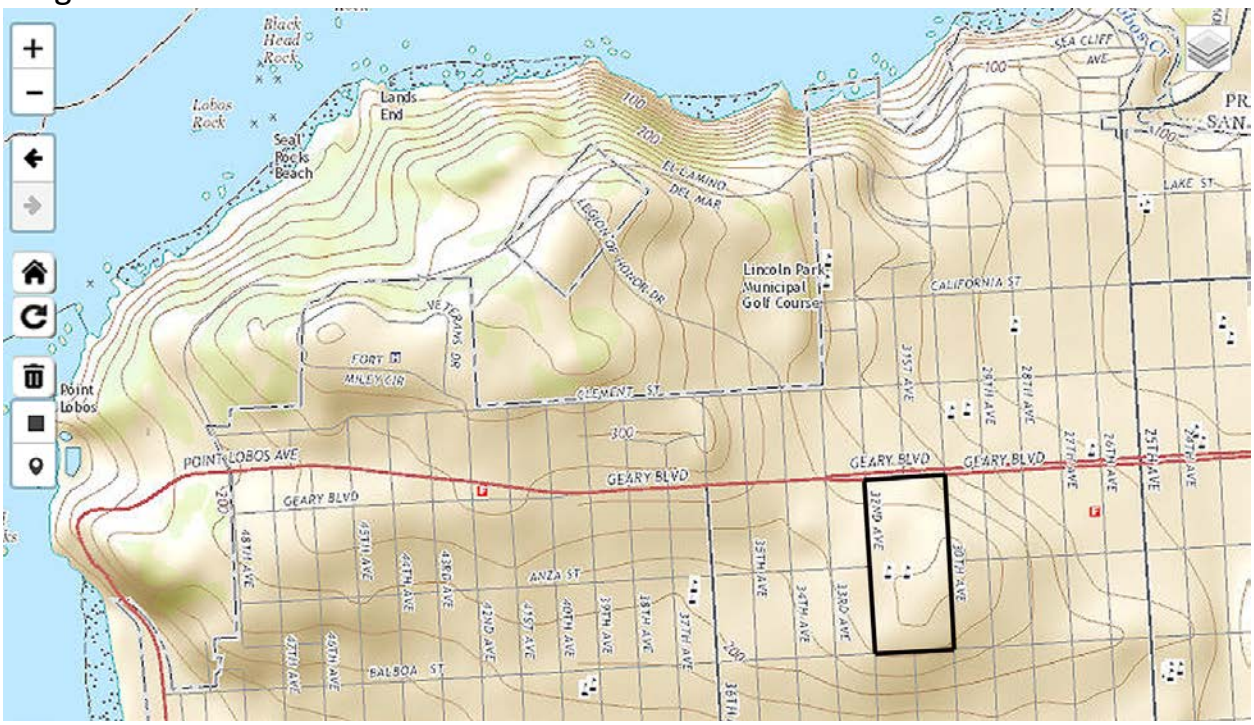

Figure 1. USGS Map showing location of George Washington High School.
Source: Google Maps; annotated by Christopher VerPlanck

GWHS occupies a 691,811-sf parcel bounded by Geary Boulevard to the north, 32nd Avenue to the west, Balboa Street to the south, and 30th Avenue to the east, in San Francisco's Outer Richmond District **(Figure 1)**. The Outer Richmond District was first platted in 1868 as part of the Outside Lands Ordinance, which extended the city's street grid westward from Divisadero Street to the Pacific Ocean. GWHS's massive parcel was created in 1935, a culmination of a decade's worth of property assemblage by the San Francisco Unified School District (SFUSD). The campus is located atop a prominent rise, affording dramatic views of the Golden Gate Bridge and the Marin Headlands to the north, Golden Gate Park and San Bruno Mountain to the south, and the skyline of downtown San Francisco to the east.

The neighborhood surrounding GWHS is characterized by a mixture of pre-and post-World War II residential development. With the exception of a two-story Craftsman-style dwelling at 538-40 30th Avenue, which was built in 1909, the area surrounding the campus reflects a pattern of speculative development present throughout most of the Outer Richmond District: rows and clusters of largely identical, stucco-clad, single-family dwellings built on 25-foot-wide lots, creating nearly unbroken street walls. The surrounding area was developed between 1920 and 1950, and most of the houses are designed in architectural styles popular during these decades, including the Spanish Colonial Revival, Mediterranean, French Provincial, Tudor Revival, and Streamline Moderne.

With the exception of the 1909 dwelling mentioned above, the oldest houses near GWHS include a row of five Mediterranean-style rowhouses on the north side of Balboa Street, just east of 32nd Avenue **(Figure 2).** Non-descript in appearance, this row, which was built in 1920, is the only part of the four-block "superblock" excluded from the campus when SFUSD was assembling the site. Some higher-quality speculative housing in the immediate vicinity of GWHS includes a row of five Storybook Period Revival rowhouses on the west side of 32nd Avenue, just south of Anza Street. Constructed in 1935–36, these dwellings are designed in the Spanish Colonial Revival, Tudor Revival, and French Provincial Storybook styles **(Figure 3)**. Houses constructed during and after World War II typically have less architectural detailing than those built in the 1920s or early 1930s. Reasons include the introduction of Federal Housing Authority (FHA) mortgages in the late 1930s and the adoption of mass-production techniques and pre-fabricated industrial materials during the war. Nine houses built on the east side of 30th Avenue in 1941 just north of Anza Street and four flats built in 1947 on the west side of 32nd Avenue just south of Anza Street illustrate this shift toward utilitarianism **(Figure 4)**.

The area surrounding GWHS was built-out in the decade following World War II. Most 1950s-era construction consisted of infill dwellings built on long-vacant corner lots or large apartment buildings built on the sites of older buildings demolished along Geary Boulevard and its intersecting avenues. On the west side of 32nd Avenue, just south of Geary Boulevard, is a row of four three-story, "Contractor Modern" buildings constructed between 1958 and 1960. The term Contractor Modern refers to post-war buildings that superficially resemble modernist buildings, but only through the omission of ornament as a cost savings method and the use of inexpensive mass-produced building materials. Contractor Modern buildings are also typically designed by either contractors or engineers. One of the largest Contractor Modern-style buildings near GWHS is a five-story apartment building at 524 30th Avenue that was built in 1971 **(Figure 5).**

Figure 2. Mediterranean-style rowhouses at the northeast corner of 32nd Avenue and Balboa Street, constructed 1920; view toward northeast.

Figure 3. Period Revival rowhouses at 639 to 651 32nd Avenue, constructed 1935–36; view toward southwest.

Figure 4. Minimal Traditional-style rowhouses on east side of 30th Avenue, north of Anza Street, constructed 1941; view toward northeast.

Figure 5. Contractor Modern apartment building at 524 30th Avenue, constructed 1971; view toward southeast.

Geary Boulevard, which forms the northern boundary of the GWHS campus, is the Outer Richmond District's main commercial and transit thoroughfare, with six lanes of traffic separated by a narrow median. GWHS marks the transition between the commercial part of Geary Boulevard east of 30th Avenue and the more heavily residential part to the west. Indeed, the buildings on the north side of Geary Boulevard opposite GWHS are uniformly residential, including a two-story, First Bay Region Tradition, single-family dwelling at 6736 Geary Boulevard (built 1912); a two-story Craftsman rowhouse at 6740 Geary Boulevard (built 1921); and several Contractor Modern apartment buildings built between 1961 and 1982 on the western part of the block **(Figure 6)**. Several non-residential buildings are also located within the vicinity of GWHS. The most notable example is Presidio Middle School. Located at the northeast corner of 30th Avenue and Geary Boulevard, this reinforced concrete, Romanesque Revival–style school was built in 1930 **(Figure 7)**. Across the street, at the southeast corner of 30th Avenue and Geary Boulevard, is the Ta Kioh Buddhist Temple (formerly First United Lutheran Church), built in 1949.

Figure 6. Post-World War II–era apartment buildings along north side of Geary Boulevard; view toward northwest.

Figure 7. Presidio Middle School auditorium; view toward southeast.

General Description

George Washington High School is a three-story, reinforced-concrete educational building. It is clad in painted concrete, terra cotta, and cast stone, and capped by a flat roof punctuated by pyramidal skylights. It is designed in the Streamline Moderne style with influences of the International and Hollywood Regency styles. All of the building's windows were originally steel, though SFUSD has replaced most of them with compatible aluminum counterparts. The doors were also originally steel, and most of them have been replaced with compatible aluminum counterparts. Designed by Miller & Pflueger according to a master plan that could be incrementally realized as funding became available, the GWHS campus was indeed built over a period of 17 years in multiple phases. The academic building was completed first in 1935, followed less than a year later by the shop building in 1936. The auditorium and gymnasium were both completed in 1940 and the music room addition was built in 1952. The New Deal murals were all in place by 1936 and Dewey Crumpler's Response murals were painted in 1974.

The complex is massive and quite complicated and to ease the reader's comprehension of the site we have included a cropped site plan that shows the location of each major part of the building **(Figure 8)**. As shown on the site plan, GWHS is divided into five sections that together form an irregular "h-"shaped footprint. The majority of the complex occupies a high knoll at the center of the property, which aligns with Anza Street. This siting strategy serves to provide dramatic views and block onshore winds. A secondary axis running along 32nd Avenue, including the majority of the academic building and the shop building, are also sited to block onshore winds from affecting the football field and play yards clustered in the lower, northeastern part of the campus **(Figure 9)**. A large running track and soccer field occupy the southern third of the property, which was not developed until the late 1950s – the final part of the campus to be developed.

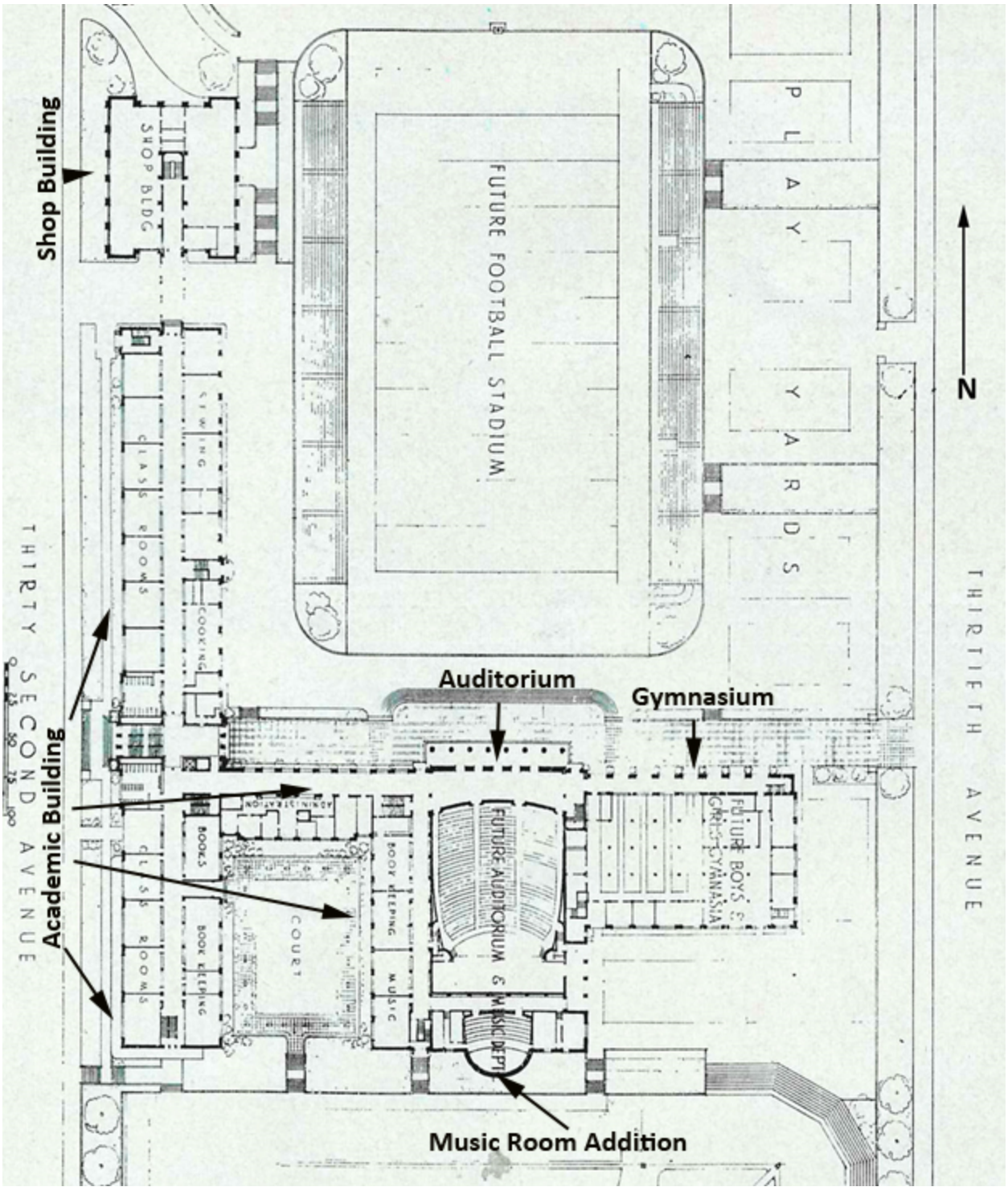

Figure 8. George Washington High School master plan by Miller & Pflueger, 1935.
Source: *The Architect and Engineer* (April 1936)

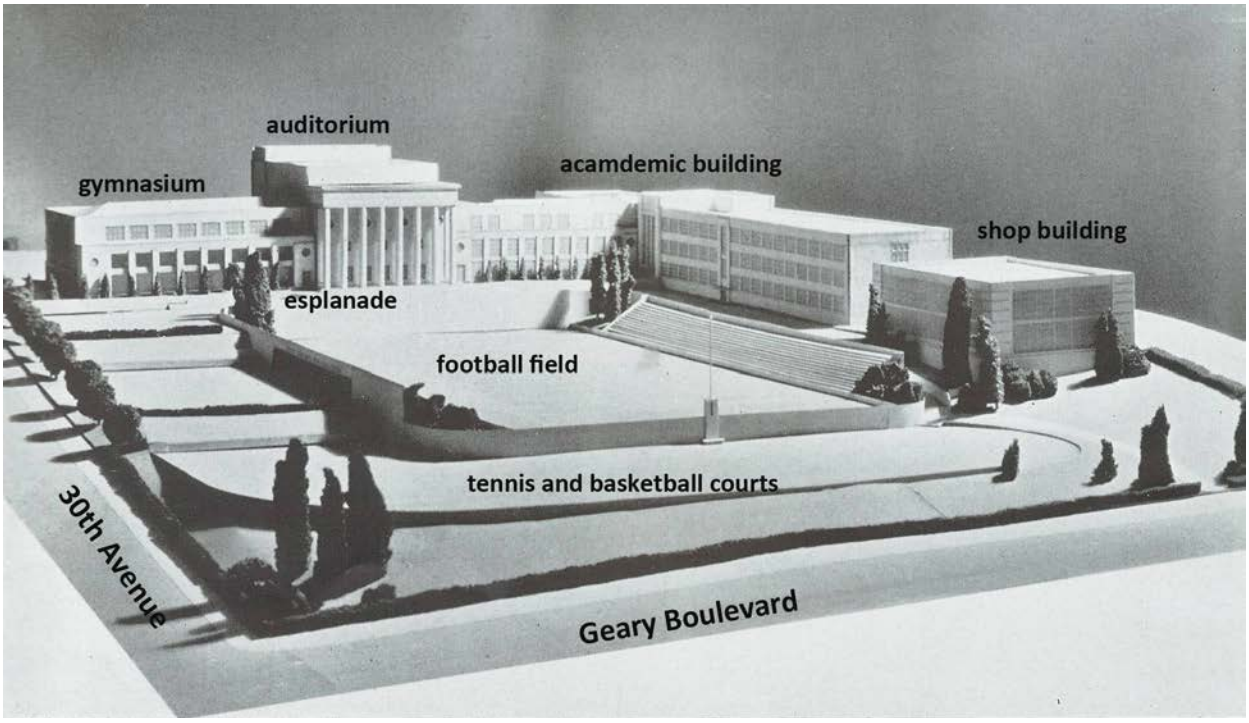

Figure 9. Model of George Washington High School showing each of the major components (note, music room addition is behind the auditorium).
Source: *The Architect and Engineer* (April 1936)

The academic building, the oldest part of the GWHS complex, is its spiritual heart. Organized around an L-shaped, double-loaded corridor, the academic building contains dozens of classrooms and several special-use/ceremonial areas, including the main lobby, the administrative office suite, the library, and the cafeteria. The main lobby, which has terrazzo flooring and Art Deco light fixtures, contains a bronze statue of George Washington and Victor Arnautoff's *Life of George Washington*, one of the best-known New Deal murals in San Francisco. The administrative office suite and the adjoining corridor contains Memorial Clock and other class gifts, display cases, and the "Response" murals by Dewey Crumpler. The library contains three New Deal-era murals by Lucien Labaudt, Ralph Stackpole, and Gordon Langdon. The rest of the academic building's interior is finished in durable and utilitarian materials, including tiled wainscoting, steel lockers, and lath-and-plaster walls and ceilings.[1] The shop building, the auditorium, and the gymnasium are all open-plan buildings composed of double-height volumes. With the exception of the auditorium, which has lath-and-plaster wall finishes, these three buildings are all finished in utilitarian and industrially produced materials. The music room addition, built long after the rest of the complex, is a simple two-level structure containing a small rehearsal space and several utilitarian classrooms and storage areas in the basement. It is also finished in utilitarian materials and contains no public art.

[1] Charles H. Sawyer, "The George Washington High School," *The Architect and Engineer* (April 1936), 16.

Each major component of GWHS is described in the order that it was constructed, beginning with the academic building and concluding with the music room addition. Additional site features are also described, including the football field and bleachers, running track, tennis and basketball courts, esplanade, and several later outbuildings and modular classrooms.

Academic Building

Completed in December 1935, the academic building has an h-shaped footprint consisting of a long horizontal bar oriented parallel to 32nd Avenue and two subsidiary wings at the center of the campus **(Figure 10)**. The main classroom wing runs north-south along 32nd Avenue. Rising three stories, this part of the academic building is visible from many blocks away along Anza Street. Just south of the main entrance, which is on axis with Anza Street, the academic building branches out toward the east as an intersecting wing containing GWHS's administrative office suite at the first floor level. Meanwhile, the classroom wing continues south toward the running track. At the east end of the administrative wing is a secondary classroom wing that extends south toward the running track, forming the right leg of the "h." This wing adjoins the auditorium and the music room addition to the east and between it and the main classroom wing is a hardscaped courtyard. Like the rest of the GWHS complex, the academic building is made of painted concrete, with terra cotta, cement plaster, and cast stone accents. The majority of the original steel windows have been replaced with aluminum counterparts in the last decade or so. Compatible with the building's original design, the replacement windows include fixed and operable awning sashes. Most of the paneled steel doors have also been replaced with aluminum counterparts that largely match the originals. The academic building has a flat roof concealed behind a raised parapet. The roof is punctuated by pyramidal skylights that illuminate the corridors on the third floor level as well as the stairwells.

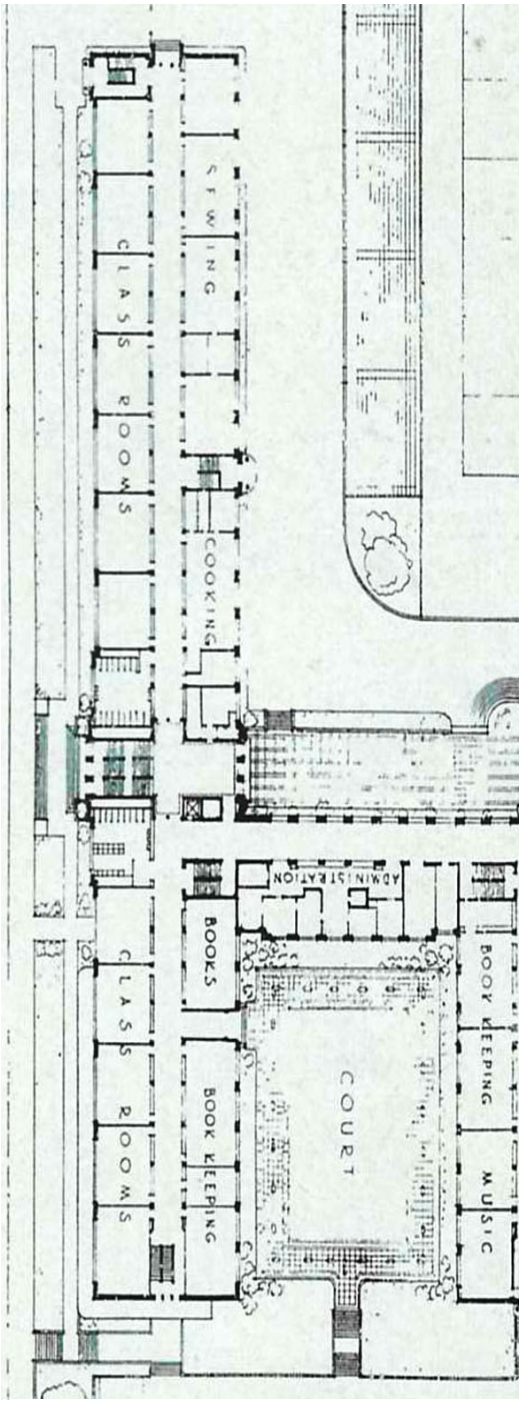

Figure 10. Academic building; north is up.
Source: *Architect and Engineer*
(April 1936)

Academic Building: West (Primary) Façade

The primary façade of the academic building faces west toward 32nd Avenue **(Figure 11)**. It is 487 feet long and consists of 16 bays. Constructed of concrete, the exterior columns are placed in order to permit a largely unbroken expanse of glass in the classrooms. The spandrels were made with monolithic pours, ensuring a continuous expanse of concrete without expansion joints. The primary entrance is marked by a large pavilion located on axis with Anza Street whose tower-like parapet extends above the roofline of the adjoining classroom wings. Due to the sloping site, the basement is concealed from view north of the main entrance pavilion and fully exposed south of it.

Figure 11. Primary façade of academic building; view toward southeast.

Figure 12. Primary façade, first and second bay; view toward east.

Figure 13. Frieze and cornice detail; view toward east.

The first (left) bay of the academic building projects outward from the west façade, forming a narrow entrance pavilion **(Figure 12)**. At the base of this pavilion is a pair of glazed aluminum doors sheltered beneath a curved concrete canopy supported by round columns. Above the canopy, which is capped by metal pipe railings, is a vertical column of 12 two-lite windows and three single-lite windows, all framed with terra cotta moldings. The pavilion terminates with a cement plaster stringcourse, a blank frieze, and a scalloped recessed molding that is painted red and that runs around the entire building **(Figure 13)**. Above the molding is the parapet, which is capped by terra cotta coping.

Figure 14. Primary façade, detail of piers, molding, and "tree and leaf" bas-relief ornament; view toward

The second through the eighth bays of the primary façade are essentially identical, with each bay containing a window containing 24 lites, including fixed and operable awning sashes, at each floor level. The window units are separated by wide terra

cotta piers embellished with dentil moldings at the first floor level and “reeded” moldings at the second and third floor levels **(Figure 14)**. Each floor level is separated by continuous concrete spandrels ornamented with cement plaster “tree and leaf” motifs. These motifs align with the previously described terra cotta piers. The basement is above ground at the fifth through the eighth bays. It is blank with the exception of a hollow-core metal door in the eighth bay.

Figure 15. Primary façade, ninth through eleventh bays; view toward east.

The ninth through the eleventh bays of the west façade correspond to the tower-like entrance pavilion on axis with Anza Street **(Figure 15).** At the center of the entrance pavilion, bracketing the main entrance, are two massive concrete piers that rise from the basement to the roof. The bay to the left of the main entrance contains a multi-lite steel window at the basement level and a 15-lite window on floors one through three. The primary entrance is accessed by a broad cement stair rising. The entrance, which is clad in cast stone paneling with square piers separating the doors, features three pairs of glazed, multi-panel aluminum doors. The door in the right entrance is

slightly different; it contains a single-leaf door to the left and a fixed sidelight to the right. Above each door is a terra cotta panel containing a bas-relief bust with incised inscriptions identifying each figure, including: “Invention” (Thomas Edison), “Statesmanship,” (George Washington), and “Literature” (Walt Whitman). The bas-relief panels were executed from molds made by sculptor Robert Howard in 1935-36 **(Figure 16)**. The entrance is sheltered beneath a curved copper canopy with original extruded metal lettering reading: “George Washington High School.”

Figure 16. Canopy and bas-relief panels above main entrance.

Above the main entrance, the center bay of the entrance pavilion includes three eight-lite windows at each floor level. Nine concrete bas-relief cartouches within the spandrel panels illustrate various academic and vocational themes, including music, art, theater, literature, engineering, woodworking, chemistry, science, and electricity **(Figure 17)**. The entrance pavilion terminates with three shallow scalloped cement plaster moldings and terra cotta coping. The right bay of the entrance pavilion repeats the design of the left bay, except at the basement level, where an original steel industrial window was replaced with an ADA-compliant entrance consisting of two pairs of aluminum doors. This entrance is accessed by a concrete wheelchair ramp protected by metal pipe railings. The entrance, which was added in 1990, is surmounted by a multi-lite transom and a curved canopy resembling the building’s other entrances.

To the right of the entrance pavilion, the twelfth through the sixteenth bays of the academic building’s west façade mirror the bays to the left of the main entrance **(Figure 18)**. The only major difference is that the area to the right of the entrance is higher due to the sloping site and the basement is fully above grade. The basement is the location of the cafeteria, which projects out from the rest of the west façade as a curved profile, wrapping around the southwest corner of the building. The cafeteria is articulated by a continuous band of metal ribbon windows. There is an entrance in the twelfth bay, which contains a pair of glazed aluminum doors. Like the rest of the entrances, it sheltered beneath a curved canopy.

Figure 17. Primary façade, upper floor levels above the main entrance; view toward northeast.

Figure 18. Primary façade, 12th through 16th bays; view toward southeast.

Academic Building: South Façade

The westernmost section of the south façade forms the base of the left leg of the "h." Beginning at the left side, the one-story cafeteria wraps around from the primary façade until it terminates at an open-air service porch accessed through a semi-circular portal. The rear wall of the porch contains three aluminum doors surmounted by a large porthole window **(Figure 19)**. Above the porch, the first through the third floor levels are identical; each has terra cotta piers at the corners and a vertical column of 15 two-lite and three single-lite windows–all framed by terra cotta surrounds–at the center. This section terminates with a cement plaster stringcourse, a blank concrete frieze, a recessed scalloped molding, and a plain parapet capped by terra cotta coping.

Figure 19. South façade of the academic building; view toward northeast.

The central part of the south façade faces a 100' x 138' paved courtyard between the two legs of the "h." The courtyard also has east-and west-facing façades. The south-facing courtyard façade is eight bays wide. Each bay has eight windows at each floor level **(Figure 20).** The second through seventh bays project out slightly from the rest of the façade, with each bay demarcated by wide concrete piers. This section terminates with a plain frieze interrupted by the upper parts of the piers. The sections of the frieze between the piers feature decorative cement plaster panels depicting an abstract vegetal motif. The east and west-facing courtyard façades mirror each other. Both are nine bays wide, with each bay containing a 12-lite window bounded by terra cotta piers. Continuous concrete spandrels embellished with cement plaster "tree and leaf" motifs demarcate the floor levels. An entrance containing three glazed aluminum doors is located at the right side of the east-facing courtyard façade. This entrance, which is surmounted by an abstract cement plaster motif, is accessed by a concrete stair and a wheelchair ramp **(Figure 21**).

Figure 20. Central part of south façade; view toward north.

Figure 21. Entrance onto courtyard; view toward west.

The easternmost part of the south façade of the academic building adjoins the auditorium and the music room addition **(Figure 22)**. It is finished and detailed similarly to its counterpart on the west side of the courtyard but it is narrower, reflecting the fact that its interior contains a single-loaded corridor with one bank of classrooms. The left side of this part of the building features the same decorative terra cotta detailing seen elsewhere on the building. Meanwhile, the right side has an entrance at the basement level that contains aluminum doors sheltered beneath a curved canopy supported by round columns. Above the entrance is a vertical column of fenestration composed of 12 two-lite and three single-lite windows with terra cotta surrounds. This part of the south façade terminates with a cement plaster stringcourse, a blank concrete frieze, a recessed scalloped molding, and a parapet capped by terra cotta coping.

Figure 22. East part of south façade; view toward north.

Academic Building: North Façade

The north façade of the academic building consists of two sections, including a broad east section that faces the football field and a narrow west section that faces the shop building. The east section is 11 bays wide. Its first (left) bay projects slightly outward from the rest of the façade, forming an entrance pavilion. This pavilion contains a contemporary aluminum door with a sidelight and a transom window **(Figure 23)**. The entrance is framed by terra cotta surrounds and surmounted by a cusped terra cotta panel depicting a Masonic motif–a nod to George Washington's involvement in Freemasonry. Above the entrance is a porthole window. The right bay of this section of the north façade features a blind pavilion with an identical porthole window. The area between the pavilions contains nine identical bays articulated by eight-lite aluminum windows demarcated by concrete piers **(Figure 24)**. Terra cotta spandrel panels demarcate the first and second floor levels. The third floor level, which is set back, has a similar fenestration pattern. This part of the north

Figure 23. Main entrance on north façade.

façade terminates with a plain frieze, a recessed scalloped molding, and a parapet capped by terra cotta coping.

Figure 24. East part of north façade facing the GWHS football field; view toward southwest.

The west section of the north façade faces a paved passageway between the academic building and the shop building **(Figure 25)**. At the center of the façade, a low concrete stair provides access to an entrance at the first floor level. The entrance contains three glazed metal doors with aluminum transoms and terra cotta surrounds. It is sheltered beneath an arched, concrete pedestrian bridge that connects the academic building to the shop building. The bridge is accessed from the academic building by three contemporary glazed aluminum doors with operable transoms. The third floor level includes three two-lite windows with operable transoms and terra cotta surrounds. This section of the north façade terminates with a cement plaster stringcourse, a plain frieze, a scalloped molding, and parapet capped by terra cotta coping.

Figure 25. North façade, west section; view toward southeast.

Figure 26. East façade of the academic building; view toward southwest from football field.

Academic Building: East Façade

The east façade of the academic building is 18 bays wide and faces the football field **(Figure 26)**. With the exception of the first and eighth bays, which are entrance pavilions, each bay consists of a nine-lite window bounded by terra cotta piers at each floor level. Similar to the rest of the academic building's exterior, the spandrels between the floor levels are continuous bands of painted concrete embellished with cement plaster "tree and leaf" motifs. The east façade terminates with a cement plaster stringcourse, plain frieze, scalloped molding, and parapet capped by terra cotta coping.

The first bay of the east façade is an entrance pavilion on axis with Anza Street and the main entrance on 32nd Avenue. Similar to the building's other entrance pavilions, it projects out from the rest of the façade and rises above the roof as a tower-like form **(Figure 27)**. The entrance at the first floor level contains three pairs of glazed metal doors, including two original double-leaf doors in the center and right entrances. In the left entrance is a contemporary ADA-compliant door with sidelights added in 1990. The entire entrance is sheltered beneath a curved canopy surmounted by a band of transom windows. Above the entrance, at the second and third floor levels, are three eight-lite windows. Cast stone piers and terra cotta spandrel panels demarcate each window. The flanking piers feature painted profiles of George Washington. They are not historic, and were probably painted in the 1970s. The entrance pavilion terminates with a blank frieze punctuated by a bas-relief bust of George Washington and a parapet capped by terra cotta coping. The artist who created the bust is not known, but it was likely Robert Boardman Howard, who completed the bas reliefs above the main entrance on 32nd Avenue. The eighth bay of the east façade also contains an entrance pavilion **(Figure 28).** The entrance at the first floor level

contains three glazed aluminum doors. It is sheltered beneath a curved canopy supported by round concrete columns and capped by metal pipe railings. Above the entrance is a vertical column of fenestration consisting of large multi-lite aluminum windows separated by terra cotta spandrel panels.

Figure 27. Entrance pavilion in first bay of east façade; view toward west.

Figure 28. Entrance pavilion in eighth bay of east façade; view toward west.

Academic Building: Interior

The academic building contains 88 classrooms, a suite of administrative offices, stairs and corridors, a library, a kitchen, a cafeteria, and mechanical and storage rooms. The academic building retains its original floor plan and most of its historic finishes. Nonetheless, SFUSD has updated the building to comply with contemporary fire, life/safety, and accessibility codes. The 1,400-sf main lobby, the most important interior space, is accessed by a broad terrazzo stair from the primary entrance on 32nd Avenue **(Figure 29)**. This space has a dark terrazzo floor, a coffered concrete ceiling, and large-scale fresco murals painted by Victor Arnautoff in 1936. The murals are described in more detail later in this report. As mentioned, the administrative office suite is located east of the main lobby on the first floor level. Opening off the main lobby are three double-loaded corridors finished with resilient tile flooring, lath and plaster walls, tile wainscoting, metal lockers, and acoustical ceilings. Clerestory windows provide natural light from the classrooms into the corridors **(Figure 30)**. Classrooms on all three floor levels are rectangular and accessed by two doors each–one original wood and the other contemporary metal. Classroom finishes are simple and utilitarian, including original lath and plaster walls, acoustical ceiling tiles, contemporary linoleum flooring, white “dry erase” boards, and contemporary furnishings and fittings.

Figure 29. Stairs accessing main lobby; view toward southwest.

Figure 30. Typical corridor in the academic building; view toward north.

Southeast of the main lobby is the administrative office suite **(Figure 31)**. The corridor north of the suite contains the Memorial Clock, dedicated in 1948 to students killed in World War II **(Figure 32)**, as well as several other class gifts, display cases, and a sculpture of George Washington. The corridor south of the administrative office suite contains the three "Response" murals painted by Dewey Crumpler in 1974, which are described in more depth later in this report.

In terms of its floor plan, the second floor level of the academic building is similar to its first floor level. By far, the most important space on the second floor level is the library, which is above the administrative office suite. Above the entrance to the library is a mural by Gordon Langdon. The library contains two additional murals – one by Lucien Labaudt and the other by Ralph Stackpole, which are all described in more detail later in this report. The third floor level is similar to the second floor, although it is devoted entirely to classrooms. The corridors on the third floor level are naturally illuminated by roof-mounted skylights.

Vertical circulation in the academic building is provided by traditional stairwells and unique double-track stairwells that permit circulation, either up or down, to operate entirely independently **(Figure 33)**. Looking a little bit like an M. C. Escher drawing, the two sections are parallel to each other but have different entrances at opposite corners. The stairs, which are made of painted concrete, are illuminated by recessed lighting. The basement level includes the cafeteria, kitchen, a boiler and mechanical rooms, and several storage rooms. A service elevator is located at the south end of the building.

Figure 31. Administrative office suite and main corridor; view toward east. Note marble statue of George Washington.
Source: Amanda Law, photographer

Figure 32. Memorial Clock.
Source: Donna Graves

Figure 33. Double stair detail.

Shop Building

The shop building is directly north of the academic building and linked to it by a concrete bridge **(Figure 34)**. Designed by Miller & Pflueger, it was completed in 1936, shortly after the academic building. The shop building, which is two stories above a partial daylight basement, has a rectangular footprint and stepped, cubic massing. It is clad in painted concrete with a limited amount of cement plaster ornament, consisting primarily of cement plaster medallions on each pier. It has a flat roof punctuated by a central skylight. The building's exterior retains the majority of its original steel industrial windows. The interior is entirely utilitarian, consisting of a basement shop where auto repair is conducted, and two stories of classrooms and shops above.

Figure 34. West façade of Shop Building; view toward northeast.

Shop Building: East and West Façades

The east and west façades of the shop building are similarly configured. Both are six bays wide, with each bay containing a 12-lite steel industrial window with operable awning sashes at each floor level **(Figure 35)**. The windowsills are made of terra cotta and the spandrel panels are painted concrete without any ornament. The bays are defined by concrete piers that extend from the ground to just above the windows on the second floor level. Terra cotta moldings cap the piers. Due to the sloping terrain, the northernmost section of the west façade includes several basement windows. The basement level at the east façade is completely above ground, with the same window configuration found at the upper floor levels, except for the second bay, which has been reconfigured to contain a pedestrian entrance. At all four façades, the shop building terminates with a terra cotta stringcourse, a plain frieze, and a parapet capped by terra cotta coping.

Figure 35. East façade of shop building; view toward north.

Shop Building: North and South Façades

The north and south façades of the shop building are both five bays wide. In contrast to the east and west façades, which are both entirely fenestrated, the north and south façades have wide concrete piers at the corners **(Figures 36–37)**. The upper portions of these piers are embellished with cement plaster sculptures, including on the north façade, men working with machinery, and on the south façade, a pair of anvils. Signage attached below one of the anvils on the south façade reads "A. E. Lubamersky Industrial Arts Center."[2] At the south façade, the three center bays are articulated by contemporary multi-lite aluminum windows, as well as two contemporary aluminum doors. The windows to the right of the bridge were infilled at an unknown date. Beneath the bridge, the main entrance contains three original metal doors **(Figure 38)**. Like the east and west façades, concrete piers with terra cotta caps define each of the bays. In contrast to the south façade, the basement level is completely above-ground along the north façade. The center three bays of the basement level contain original glazed metal doors. The first and second floor levels each contain steel industrial windows that match the rest of the exterior. The north and south façades both terminate with a terra cotta stringcourse, a plain frieze, and a parapet capped by terra cotta coping.

[2] The shop building was renamed in 1984 in honor of a former coach, shop teacher, and vice-principal of George Washington High School.

Figure 36. North façade of shop building; view toward south.

Figure 37. South façade of shop building; view toward northwest.

Shop Building: Interior

The interior of the shop building accommodates an auto repair facility at the basement level **(Figure 39)**, and 11 classrooms on the upper two floor levels. The auto repair shop is finished in concrete and is entirely utilitarian in character. The classrooms have metal doors, concrete walls, and utilitarian light fixtures. Vertical circulation is provided by a centrally located stairwell illuminated by a large roof-mounted skylight.

Figure 38. South entrance to shop building; view toward north.

Figure 39. Typical interior of shop building.

Gymnasium

Also designed by Miller & Pflueger, the GWHS gymnasium was completed in 1940, five years after the academic building. However, its construction was overseen by the Office of Timothy Pflueger, who had just formed his own firm following J.R. Miller's retirement. The gymnasium forms the easternmost portion of the GWHS complex, just south of Anza Street. Following its completion, the gymnasium was for a very short time a freestanding building. It was soon connected to the academic building by the auditorium, which was completed in the fall of 1940. As a result, the west façade of the gymnasium is not visible because it abuts the auditorium. The gymnasium has a rectangular footprint and massing. It contains the boys' and girls' gymnasiums, locker rooms, and toilet rooms.

Gymnasium: North Façade

The north façade of the gymnasium is ten bays wide **(Figure 40)**. In the first (left) bay of the first floor level, there is a porthole window with a terra cotta surround. A two-level colonnade defines the rest of the north façade. A concrete ramp and two concrete stairs with pipe railings provide access to the colonnade. Fenestration at the first floor level includes two contemporary glazed aluminum doors with multi-lite transoms–one in the second bay and the other in the eighth bay. Other fenestration at the first floor level includes three multi-lite aluminum windows with operable awning sashes and one double-hung aluminum window. At the second floor level, metal pipe railings and wire mesh screen the walkway, while the eighth and ninth bays contain contemporary aluminum windows. The only other fenestration at the second floor level is a pair of metal doors in the third bay. There is also a blind porthole window outlined by a terra cotta surround in the tenth bay. At the third floor level, the second through ninth bays contain fixed and pivot-sash, multi-lite steel windows, which appear to be original. The north façade terminates with a plain concrete frieze, a scalloped molding, and a parapet capped by terra cotta coping.

Figure 40. Gymnasium, north façade; view toward south.

Gymnasium: East Façade

The east façade of the gymnasium is six bays wide and three stories high, though the fenestration pattern makes it appear to be only two stories high **(Figure 41)**. The first (left) and fifth bays contain multi-lite steel industrial windows at both floor levels. In contrast, the second, third, and fourth bays have much larger, multi-lite steel windows. The windows on the upper level are capped by a continuous concrete or cement plaster molding. In contrast, the sills and moldings are terra cotta. Terra cotta moldings extend below the windows to meet the cement plaster stringcourse that demarcates the first and second floor levels. At the far right side of the first floor

level is a gridded concrete vent. The east façade terminates with a blank frieze, a scalloped molding, and a raised parapet capped by terra cotta coping.

Gymnasium: South Façade

The south façade of the gymnasium is nine bays wide and closely resembles the east façade in terms of its fenestration pattern and detailing (See Figure 41). The first (left) bay contains a pedestrian entrance and a gridded concrete vent. The tenth (right) bay has a recessed entrance containing a contemporary aluminum door with sidelights and a transom. The rest of firstM floor level has multi-lite aluminum windows of various sizes. The upper floor levels contain seven double-height, multi-lite aluminum windows. The tenth bay is blind except for a two-lite aluminum window at the second floor level. The south façade terminates with a plain frieze, a scalloped molding, and a parapet capped by terra cotta coping.

Figure 41. Gymnasium, south and east façades; view toward northwest.

Gymnasium: Interior

The interior of the gymnasium contains smaller boys' and girls' gymnasiums and offices at the first floor level and a large gymnasium at the upper floor level that is lit by four large skylights. Vertical circulation is provided by stairwells at each corner of the building. The main gymnasium has a polished maple floor and plywood-covered walls, above which are multi-lite windows along the north and south walls. At the east and west sides, there are locker rooms, offices, and bleachers **(Figure 42)**. The steel roof trusses in this space are exposed, and retractable and fixed basketball hoops are suspended from the underside of the trusses.

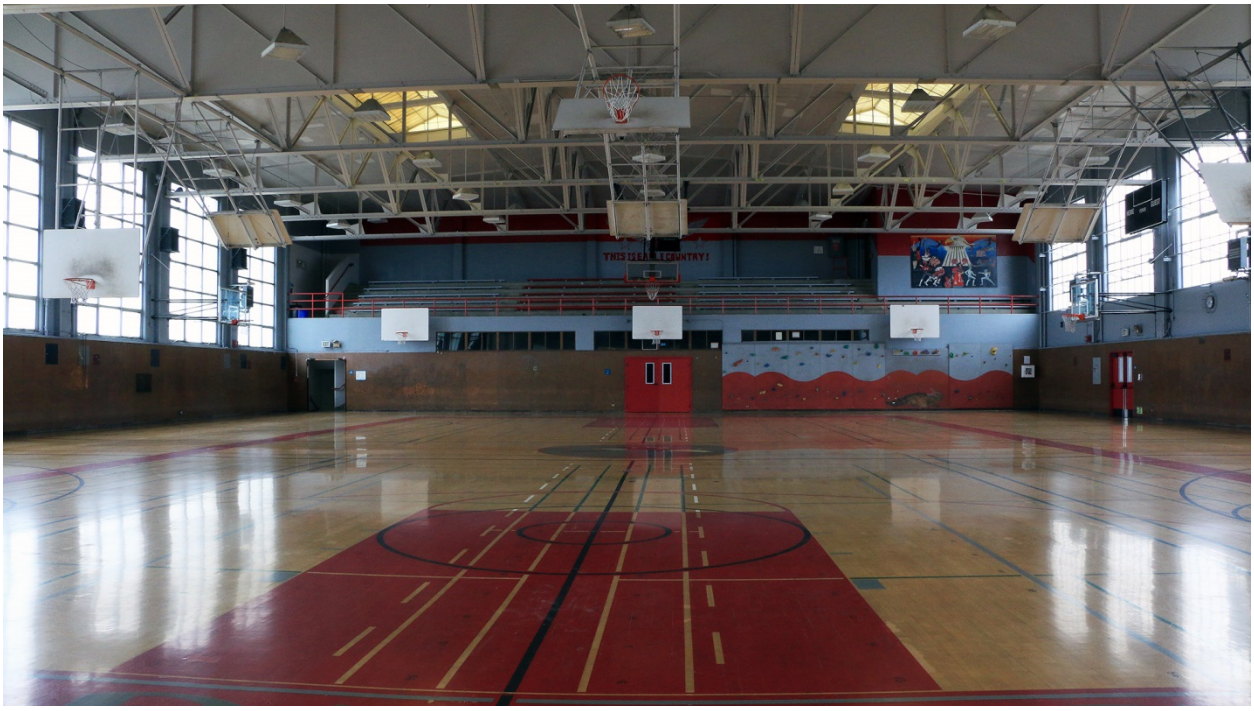

Figure 42. Gymnasium interior, upper floor level; view toward west.

Auditorium

Designed by Miller & Pflueger, the auditorium was constructed not long after the gymnasium was completed, late in 1940. Like the gymnasium, its construction was overseen by the Office of Timothy Pflueger. The three-story auditorium has a rectangular footprint and massing, although the south façade curves outward to enclose the backstage area. It is clad in painted concrete with cement plaster and terra cotta ornament. Its colonnaded north façade, which is designed to resemble the portico of George Washington's plantation, Mount Vernon, is perhaps the most recognizable part of GWHS's exterior. This part of the building displays some Hollywood Regency characteristics, in particular its attenuated columns and semi-abstract interpretation of colonial architectural motifs. The interior of the auditorium contains the auditorium itself, as well as a backstage area, lobbies, toilet rooms, and storage.

Figure 43. North façade of the Auditorium; view toward south.

Auditorium: North Façade

The primary (north) façade of the auditorium is seven bays wide and articulated by a two-story concrete colonnade designed to resemble Mount Vernon **(Figure 43)**. The simplified Tuscan order colonnade supports a coffered ceiling that forms a shallow and very high portico. A broad concrete stair accesses the portico. The primary entrance spans the area between the third and fifth bays, and it contains four contiguous pairs of glazed metal doors set within a double-height window wall divided by metal muntins **(Figure 44)**. Secondary entrances containing contemporary aluminum doors with sidelights are located in the first and seventh bays. Within the sixth bay is a box office/ticket window. All fenestration at the first floor level has terra cotta surrounds. Aside from the window wall, there is no fenestration at the second floor level. At the third floor level, five small louvered openings provide ventilation. The north façade of the auditorium terminates with a scalloped molding and a flared entablature capped by terra cotta coping.

Figure 44. Main entrance to the Auditorium.

Auditorium: East Façade

The majority of the east façade of the auditorium is concealed behind the adjoining gymnasium. However, the exposed portion has two recessed pedestrian entrances at the first floor level **(Figure 45)**. Both entrances contain utilitarian metal doors. The upper portion of the east façade of the auditorium contains no fenestration, although it is embellished with a painted eagle, the GWHS mascot, and the phrase: "Washington High Eagles are #1." The left (south) side of the east façade adjoins the music room addition (described below). The east façade terminates with a scalloped molding and a flared entablature matching the primary façade. Visible above the roof is the top of the flat-roofed fly tower, which steps upward and inward. The fly tower terminates with a raised parapet outlined with terra cotta coping.

Figure 45. East façade of the Auditorium; view toward west. The music room addition is visible to the left and the gymnasium to the right.

Auditorium: South Façade

The south façade of the auditorium is seven bays wide. The bays are blind, and articulated by piers reminiscent of the colonnade on the north façade **(Figure 46).** The first floor level is concealed behind the music room addition (described below). The east façade terminates with a scalloped molding and a flared entablature capped by terra cotta coping. A portion of the auditorium's fly tower is visible above the entablature.

Figure 46. South façade of the Auditorium; view toward north. The academic building is visible to the left and the gymnasium to the right.

Figure 47. Auditorium interior; view toward north.

Auditorium: Interior

The interior of the auditorium contains GWHS's performing arts auditorium **(Figure 47)**, as well as lobbies at the first and second floor levels, a backstage area, toilet rooms, and storage. The auditorium is accessed through the primary entrance on the north side of the building, as well as by doors connecting it to the gymnasium and the academic building. The main lobby at the first floor level contains a ticket booth, several glass display cases, and two quarter-turn stairs that access the lobby at the second floor (balcony) level **(Figure 48)**. Two pairs of paneled wood doors provide access to the auditorium from the first floor lobby. The second floor lobby consists of a narrow corridor with two metal doors that provide access to the balcony. The partial third floor level contains lighting harnesses and other

Figure 48. First floor lobby in the auditorium; view toward east.

equipment. The auditorium itself retains its original varnished plywood seats on the first floor level and on the balcony above. The proscenium walls are finished in lath-and-plaster and stepped in a telescope pattern characteristic of the Streamline Moderne style. The backstage area is flanked by control rooms connected by a crossover behind the stage. Doors at the rear of the backstage area provide access to the music room addition. Above the stage is the fly tower, where rigging equipment for changing scenery is located.

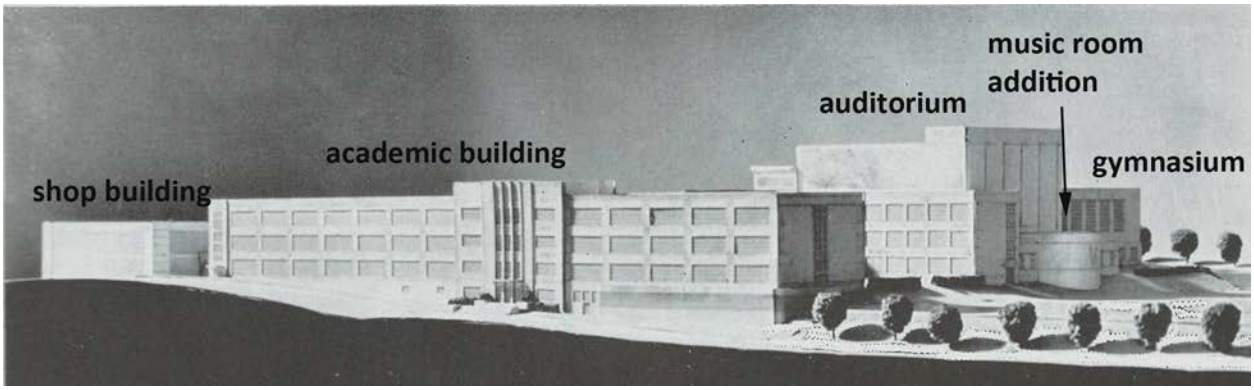

Figure 49. Model of George Washington High School showing the music room addition as it was originally designed.
Source: *The Architect and Engineer* (April 1936)

Music Room Addition

According to the original site plan by Miller & Pflueger, a music room was to have been an integral part of the auditorium **(Figure 49)**. However, due to insufficient funding, the music room was not built in 1940 when the auditorium was completed. Instead, it was built 12 years later as an addition designed by Timothy Pflueger's younger brother, Milton Pflueger. Though it bears some resemblance to Miller & Pflueger's original design, Milton Pflueger's music room addition has a shallower apse and slightly more fenestration. The music room addition is two stories in height with generally rectangular footprint and massing, although the south façade curves outward in a gentle arc **(Figure 50)**. Due to the steeply sloping site, the music room addition is completely concealed from view by the auditorium to the north and it has little exposure along its north and west sides.

Figure 50. South façade of the music room addition; view toward north.

Music Room Addition: South Façade

The south façade of the music room addition is ten bays wide. Within the first bay, there is an entrance and a multi-lite window at the first floor level and a multi-lite window at the second floor level. The central section of the south façade consists of seven multi-lite steel windows at the first floor level. The curved upper part of the south façade is not fenestrated and it terminates with a raised parapet capped by terra cotta coping. In the ninth bay, there are two multi-lite windows at the first floor level and a six-lite aluminum sash window at the second floor level. Within the tenth bay, there is a multi-lite window at the first floor level.

Music Room Addition: East Façade

The east façade of the music room addition is three bays wide and includes a 12-lite aluminum window at the left; a two-lite, double-hung aluminum window at the center; and a pair of double-hung aluminum windows at the right **(Figure 51)**. The right side of the east façade has a curved profile that wraps around to the north façade, where there is a pair of metal doors. Like the south façade, the east façade of the music room addition terminates with a raised parapet capped by terra cotta coping.

Figure 51. East façade of the music room addition; view toward west.

Music Room Addition: Interior

The interior of the music room addition includes several classrooms and offices at the first floor level and classrooms and a small auditorium at the second floor level. It is finished in utilitarian materials such as gypsum board walls and acoustical tile ceilings.

Site Features

The northern half of the GWHS campus was originally set aside from a large football "stadium" consisting of a turf field and grandstands and an L-shaped "play yard" consisting of tennis courts and basketball courts extending in an arc-like formation along Geary Boulevard and 30th Avenue. A retaining wall separates the play yards from the steeply sloping northern and eastern edges of the campus; these areas are all informally landscaped with grass, shrubs, and trees. The original site plan shows another large landscaped area at the northwest corner of the campus. This area, which is today bisected by a paved driveway accessing the shop building, still exists. Semi-natural landscaping is also located on the sloping perimeter of the site along portions of 30th Avenue and Balboa Street. Another concrete retaining wall located roughly midway along the 30th Avenue side of the campus separates the play yards from the esplanade, a hardscaped promenade on axis with Anza Street and the main entrance to the academic building on 30th Avenue.

Tennis and Basketball Courts

Six tennis courts are located along the north side of the campus near Geary Boulevard and three basketball courts are located in the northeastern part of the campus along 30th Avenue **(Figures 52–53)**. The tennis courts, which were in place by 1938, were rebuilt in 1984 and bleachers were installed at the far west side at the same time. The tennis and basketball courts occupy a terraced level below the football field and they are separated from Geary Boulevard and 30th Avenue by a concrete retaining wall and a chain link fence. Beyond the fence, the informally landscaped grounds slope downhill toward both streets.

Figure 52. Tennis courts, view toward northwest.

Figure 53. Basketball courts, view toward northeast.

Football Field and Bleachers

The football field and the bleachers were installed in 1940. The football field, which occupies a natural bowl that was originally a quarry, is on axis with the auditorium colonnade **(Figure 54)**. There is a flagpole at the north end of the field and a broad frieze on the south side of the field. The frieze, *Athletics*, which was designed and executed in 1942 by artist Sargent Johnson, is described in more detail below **(Figure 55)**. Concrete bleachers are located along the east and west sides of the football field. Metal doors and windows along their north walls provide access to locker rooms, restrooms, and offices below the bleachers. On the east side of the bleachers, facing 30th Avenue, painted signage reads: "Of all victories, the first and greatest is for a man to conquer himself," a quote long attributed to Plato **(Figure 56)**. East of the bleachers is a surface parking lot where basketball courts originally stood. At the south side of the parking lot, a multi-legged ramp provides access from the parking lot to the esplanade.

Figure 54. Football field and bleachers; view toward south.

Figure 55. Detail of Sargent Johnson's frieze, south side of football field; view toward southwest.

Figure 56. East wall of eastern bleachers; view toward northwest.

The Esplanade

The esplanade is a U-shaped, hardscaped promenade that runs along the north side of the academic building, the auditorium and the gymnasium, as well as along the east and west sides of the football field. The north section, which is on axis with Anza Street, features low concrete walls punctuated by square balusters, benches, and several mature trees **(Figure 57)**. This part of the esplanade, which has traditionally been the location of many GWHS ceremonies, enjoys sweeping views out over the football field, the Golden Gate Bridge, and the Marin Headlands. The sections of the esplanade on the east and west sides of the football field are more utilitarian in character, with asphalt paving and no landscaping. The west side is used for circulation between the shop building and the academic building and the east side is currently occupied by several modular classrooms **(Figures 58–59)**.

Figure 57. Detail of the esplanade, north of the auditorium; view toward northwest.

Figure 58. Detail of the esplanade, east of the academic building; view toward north.

Figure 59. Detail of the esplanade, north of the gymnasium, with modular classrooms at left; view toward east.

Figure 60. Running track and soccer field at southern part of GWHS campus; view toward southeast.

Running Track and Soccer Field

According to the original GWHS master plan, the southern third of the campus was set aside for a baseball field, but this feature was never built. An aerial photograph taken in 1946 shows the southern part of the site entirely undeveloped, with informal "social" paths leading across it from surrounding streets. A historic aerial photograph taken a decade later shows an oval running track under construction. This running track was completed in 1957 or 1958. A soccer field was installed in the infield area in 1992. The existing running track spans the southern part of the campus between 30th and 32nd Avenues. The track was rebuilt and renamed the Don Barksdale Track in 1992. It is finished in a rubberized surface and the infield area contains an artificial turf soccer field. A pole-mounted scoreboard stands at the east end **(Figure 60)**. Bleachers were installed on the north side of the running track in 1962. Punctuating the bleachers are two concrete towers containing wheelchair lifts that were installed in 2006 **(Figure 61)**. There is a modular classroom building at the northeast side of the track, a one-story equipment storage building at the southeast corner, and a fenced enclosure at the southwest corner **(Figure 62)**. Beyond the fence, the informally landscaped grounds slope downhill to Balboa Street and 30th Avenue.

Figure 61. Bleachers and wheelchair lift tower; view toward west.

Figure 62. Equipment shed southeast of the track; view toward south.

New Deal Artworks

George Washington High School has an extensive collection of public artworks commissioned under the aegis and direction of the Federal Art Project (FAP) of the Works Project Administration (WPA). Major works from the New Deal–era arts program include several fresco murals painted by prominent Bay Area artists, including Ralph Stackpole, Robert Boardman Howard, Victor Arnautoff, Lucien Labaudt, and Gordon Langdon. Architect Timothy Pflueger selected these artists and recommended them to the Board of Education for this project.

Robert Boardman Howard's Bas-reliefs at Main Entrance

Bas-reliefs likely sculpted by Robert Boardman Howard greet students and visitors entering GWHS through the main entrance on 32nd Avenue. Busts of Thomas Edison, George Washington, and Walt Whitman are placed above the doors and underlined by the words "Invention," "Statesman," and "Literature." While these artworks are not usually listed among those commissioned for GWHS, Pflueger described them as being cast from models of Howard's design.[3] Howard may well have also been responsible for the other abstract bas-reliefs that appear on various portions of the exterior of the buildings, but no documentation about them has been found.

Victor Arnautoff's *The Life of George Washington*

Once inside the school, viewers come upon the largest and most prominent of the New Deal–era artworks, a visual history lesson titled *Life of George Washington*. The project was awarded to Victor Arnautoff, an artist born in Imperial Russia who was an assistant to Diego Rivera. The approximately 1,600-square-foot mural cycle spans the north and south walls of the stairway and lobby entrance at 32nd Avenue. Arnautoff described the imagery on the south stairway wall as illustrating the "formation of [Washington's] personality and personality in action."[4] The future president is depicted in his early career as a surveyor, followed by his activities as a scout, messenger, and officer of the revolutionary militia. The scenes are organized chronologically, beginning at the vestibule with Washington standing in the foreground using surveyor's tools; in the background is a scene of African Americans working the fields in front of Washington's Virginia estate, Mount Vernon. Arnautoff used rocks, plants, and two tree trunks reaching from the bottom to the top of this panel to organize the subsequent sections above the stairs. The next scene includes Washington portrayed as a scout and as a messenger wearing a dark coat or buckskins with a coonskin cap, surrounded by elaborately garbed soldiers and Native Americans – many bearing firearms. The tableau at the south wall of the lobby atop the stairs shows Washington standing near a table with Benjamin Franklin and two other figures, pointing with his right hand to a map and with his left hand gesturing toward a group of buckskin-clothed frontiersmen depicted standing over a prone, lifeless Native American **(Figures 63–64)**.

[3] Therese Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger* (Princeton: Princeton Architectural Press, 2008), 143. Timothy Pflueger, Typewritten manuscript of an article sent to Mr. J.E. Jellick of the Portland Cement Association for publication in *Architectural Concrete*, February 24, 1936. Other sources, including the Smithsonian American Art Museums' online Art Inventories Catalog and *A Survey of Art Work in the City and County of San Francisco* (Art Commission of the City and County of San Francisco, 1975), attribute these portraits to Victor Arnautoff. The same sources also misidentify the "Literature" portrait as Shakespeare. Neither Arnautoff nor Howard left a record claiming those bas-relief sculptures as their work.

[4] Victor Arnautoff, "Frescoes of Geo. Washington School," *Architecture and Engineering* (April 1936), 17.

The frontiersmen are the only figures in these colorful murals painted in *grisaille*, or gray monochrome, perhaps to indicate that they are "ghostly figures of the imagination," as contemporary art critic Alfred Frankenstein surmised.[5]

The section on the north side of the vestibule, stair, and lobby portrays Washington's personality in "action" according to Arnautoff. Above the stairs are the scenes of stamps being burned and tea dumped in Boston Harbor, British soldiers opening fire on colonists (the Boston Massacre), and revolutionaries raising a pole with the new national flag. The chaos of these scenes, which the *San Francisco Chronicle* described as "Breughelesque," is organized by diagonal linear elements composed of poles, ropes, and chains.[6] At the top of the stairs, Washington appears on horseback accepting command of the Revolutionary Army. The north wall of the lobby depicts Washington as master of Mount Vernon, standing with riding crop in hand, with a young African American man holding the reins of his horse. Washington is interacting with an overseer who points to African Americans picking cotton, shucking corn, and hauling loads, while three white male workers build wooden casks. An alcove off the north side shows Washington at Valley Forge and the surrender of the Hessians, under a ceiling panel symbolic of war. An alcove on the south side shows Washington greeting Lafayette, Von Steuben, and Pulaski, and Washington as president implementing the new Constitution by mediating between Hamilton and Jefferson, under a ceiling panel symbolic of peace. The other alcove on the south side shows Washington bidding farewell to his aged mother and Washington proposing establishment of a national university, under a ceiling panel showing a bare-breasted representation of liberty placing thirteen new stars in the firmament.[7]

[5] Alfred Frankenstein, "Arnautoff Completes…" *San Francisco Chronicle* (June 21, 1936), D6.
[6] Pieter Brueghel "The Younger" was a Flemish painter noted for his gruesome depictions of Hell. Alfred Frankenstein, "Arnautoff Completes…" *San Francisco Chronicle* (June 21, 1936), D6.
[7] Victor Arnautoff, "Frescoes of Geo. Washington School" (Unpublished manuscript), 17. This article was apparently written well before Arnautoff had completed his work, and the subjects of some of the smaller panels do not correspond with his description of those panels in this article.

Figure 63. North wall of main lobby showing a portion of Victor Arnautoff's *The Life of George Washington.*
Source: Amanda Law, photographer

Figure 64. Detail of Victor Arnautoff's *The Life of George Washington.*
Source: Amanda Law, photographer

In addition to the frescoes, the main lobby contains a bronze statue of George Washington. It is a replica of the sculpture by Jean-Antoine Houdon that was commissioned by the Virginia legislature and installed in 1792 in the rotunda of the Virginia State Capitol in Richmond.[8] Houdon's piece has served as a model for countless other reproductions. Nothing else is known about the statue, or the marble sculpture of Washington in the corridor between the administration office suite and the auditorium, except that the latter was fabricated by the A. Frilli sculpture studio in Florence, Italy.

Historian and Arnautoff biographer, Robert Cherny, describes a "counter-narrative" to the then-standard high school treatment of the founding fathers and westward expansion that places African American, Native American, and working-class revolutionaries at the center of the major compositions of the *Life of George Washington.* High school curricula in the 1940s did not address the inconsistency between the founding fathers' adherence to the concept that "all men are created equal" and the fact that many of them, including George Washington, profited from the ownership of African Americans as chattel slaves. Likewise, the figure of the dead Native American with the ghostly frontiersman moving over him provided students with an image that challenged the common perspective that westward expansion filled territory that had been empty and underutilized.[9]

Library Frescoes by Gordon Langdon, Lucien Labaudt and Nelson Poole

Frescos by Gordon Langdon, Lucien Labaudt, and Nelson Poole are painted on the interior and above the entry to the second-floor library. Like Arnautoff's, these paintings were conceived and implemented in 1936 during the school's first phase of construction. Langdon's *Modern and Ancient Science* (4' x 10') appears above the doors to the library and depicts the experimental physicist Robert Millikan in academic robes on the left and a classically robed figure holding a scroll and compass on the right **(Figure 65)**. Between these large seated figures, stands a smaller figure of Mercury turning to look the viewer in the eye as he manipulates a painted mechanism visually connected to the actual alarm bell and siren horns emerging from the wall.[10]

[8] Tracy L. Kamerer and Scott W. Nolley, "Rediscovering an American Icon: Houdon's Washington," *Colonial Williamsburg Journal* (Autumn 2003).
[9] Electronic communication between authors and Arnautoff biographer, Robert Cherny, February 9, 2017.
[10] Alfred Frankenstein, "Arnautoff Completes…" *San Francisco Chronicle* (June 21, 1936), D6.

Figure 65. Gordon Langdon's *Modern and Ancient Science.*

On the east wall of the library, Lucien Labaudt's *Advancement of Learning through the Printing Press* (5'6" x 27') is an almost surreal collage of large facial portraits and smaller-scaled full figures **(Figure 66)**. The faces depict prominent men in the history of religion, politics, literature, and science, including Junipero Serra, Abraham Lincoln, Edgar Allan Poe, and Thomas Edison floating above people engaged in various activities related to the printed word. At center, a sheaf of papers tumbles out of a press in which the actual wall clock is embedded **(Figure 67)**. Johannes Gutenberg stands reading one of the newly printed sheets just to the right of the press, for which he is credited as the inventor.

Figure 66. Lucien Labaudt's *Advancement of Learning through the Printing Press.*
Source: Amanda Law, photographer

Figure 67. Detail of Lucien Labaudt's *Advancement of Learning through the Printing Press.*
Source: Amanda Law, photographer

Ralph Stackpole's *Contemporary Education* (5'6" x 27') depicts scenes at a contemporary high school, featuring students whose notably varied skin tones presumably represent a racially and ethnically diverse student body **(Figures 68–69)**. The left half of the painting is populated by female students who are reading, typing, sewing, and cooking at the central stove, which incorporates the actual wall clock. The right portion shows male students engaged in shop class, working a ham radio that incorporates an actual speaker, and reading.

Figure 68. Ralph Stackpole's *Contemporary Education.*
Source: Amanda Law, photographer

Figure 69. Detail of Ralph Stackpole's *Contemporary Education.*
Source: Amanda Law, photographer

Sargent Johnson's Athletic Field Frieze

Work on GWHS's athletic fields followed the completion of the gymnasium and auditorium in 1940. Landscaping and other site improvements got underway in 1940-41, and in 1942, following the completion of the football field and bleachers, Sargent Johnson executed a large relief frieze titled *Athletics* at the north end of the playing field. The frieze comprises four panels, each 12 feet high and 185 feet in length **(Figures 70–74)**. Arrayed in a style reminiscent of Greek friezes, figures of physically fit young men and women are engaged in golf, track events, boxing, archery, football, tennis, basketball, diving, and rowing. References to the Olympic Games appear in five interlocking rings and a torch. The artwork was made of cast stone executed in 6-by-14-feet sections.

Figure 70. Sargent Johnson's *Athletics.*

Figure 71. Detail of Sargent Johnson's *Athletics.*

Figure 72. Detail of Sargent Johnson's *Athletics.*

Figure 73. Detail of Sargent Johnson's *Athletics.*

Figure 74. Perspective of Sargent Johnson's *Athletics.*

Dewey Crumpler's Response Murals

Dewey Crumpler's "Response" murals were painted in 1974 in reaction to earlier student protests against Victor Arnautoff's *Life of George Washington*. In 1967-68, African Americans attending GWHS did not see the counter-narrative but rather, found the depictions of enslaved African Americans shucking corn, picking cotton, and loading barges as servile and humiliating. Crumpler's mural series consists of three Masonite panels measuring 6' x 15', 12' x 16', and 6' x 15'. Painted with acrylics, the formal title of the work is *Multi-Ethnic Heritage: Black, Asian, Native/Latin American,* and represents the many ethnicities of the school's student body. Installed near Arnautoff's mural at the west end of the hall leading from the academic building to the auditorium, the three murals depict individuals such as César Chávez, Emiliano Zapata, Frederick Douglass, Harriet Tubman, Ho Chi Minh, and Ruth Asawa, as well as mythical figures and others who represent everyday African Americans, Latinos, Native Americans, and Asian Americans **(Figures 75-77)**. The three murals share a fiery red background and the compositions are visually linked by a sinuous element that begins as a snake held in an eagle's mouth in the Latino/Native American mural, becoming a dragon's tail in the Asian American mural, and then ends as a broken chain link in the African American mural.

Figure 76. Detail of Dewey Crumpler's mural depicting Asian American themes.
Source: Amanda Law, photographer

Figure 77. Detail of Dewey Crumpler's mural depicting African American themes.
Source: Amanda Law, photographer

Figure 75. Dewey Crumpler's mural depicting Latino/Native American themes.
Source: Amanda Law, photographer

HISTORICAL CONTEXTS

Pre-construction History: 1867–1933

In 1867, the San Francisco Board of Supervisors designated a tract consisting of "150 feet on Thirtieth and Thirty-first avenues between A Street and Point Lobos Avenue" as a "school reservation," one of nearly 100 such reservations set aside for future public use by the Outside Lands Committee in areas under its jurisdiction. The future location of George Washington High School is shown on the 1868 Outside Lands Map **(Figure 78)**.[11] However, construction of schools and other public facilities only followed residential development, which did not occur in the Outer Richmond District until the 1920s. For these reasons, more than 65 years passed between the time the area was set aside as a school reservation and when the construction of George Washington High School got underway.

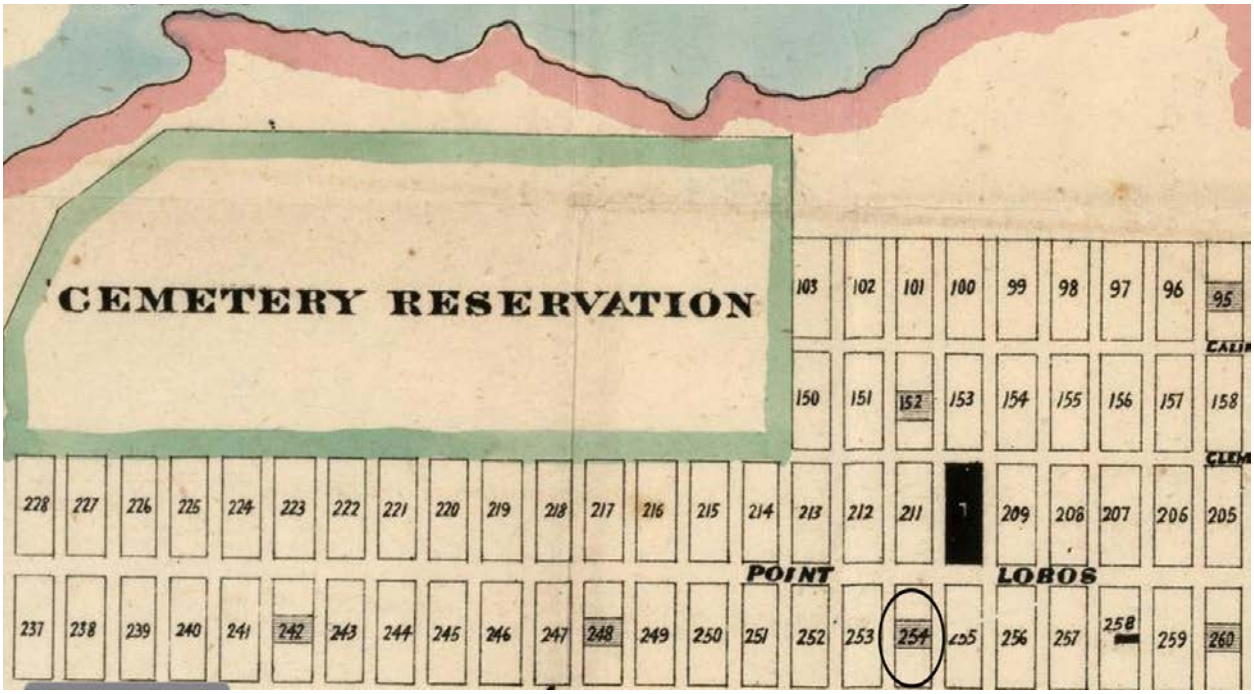

Figure 78. 1868 Outside Lands Map showing the location of the public reservation at 30th Avenue and Point Lobos Road (Geary Boulevard).
Source: Author's Map Collection

[11] San Francisco Board of Supervisors, *General Orders of the Board of Supervisors Providing Regulations for the Government of the City and County Of San Francisco* (San Francisco: The Cosmopolitan Printing Company, 1869), 123. The areas under jurisdiction of the Outside Lands Committee included all of today's Richmond and Sunset Districts, the Haight-Ashbury neighborhood, Presidio Heights, the Panhandle, Buena Vista Heights, and the southern Potrero District.

San Francisco Block Books published in 1901, 1906, and 1910 show that while the 150' x 240' school reservation belonged to the City, the remainder of the lots comprising the four city blocks that would eventually become George Washington High School belonged to over 30 individuals and corporations.[12] Lots located north of A (Anza) Street were more intensively subdivided into small farms and house lots, while south of Anza Street many of the larger parcels belonged to a private landowner named Sarah Sinclair and the real estate development firm of Sol Getz & Sons. Meanwhile, most of the area east of 32nd Avenue belonged to the estate of Adolph Sutro. Until his death in 1898, Adolph Sutro, mayor of the city from 1894 to 1896, was San Francisco's largest private landowner, owning hundreds of acres in the Outer Richmond District.

The earliest Sanborn Fire Insurance Co. Maps (Sanborn Maps) to depict these blocks were drawn in 1913, and they show that development in the still-rural Outer Richmond District remained sparse **(Figure 79)**. There were no buildings south of Anza Street, and all of the numbered avenues were "undefined," meaning that they were ungraded. Only four dwellings and one large barn stood north of Anza Street on the future GWHS campus. These maps indicate that the City had leased the school reservation to the proprietor of a "red rock quarry." Eight small structures associated with the quarry, including barns, two rock bins, a tool shed, and a cabin, were arrayed

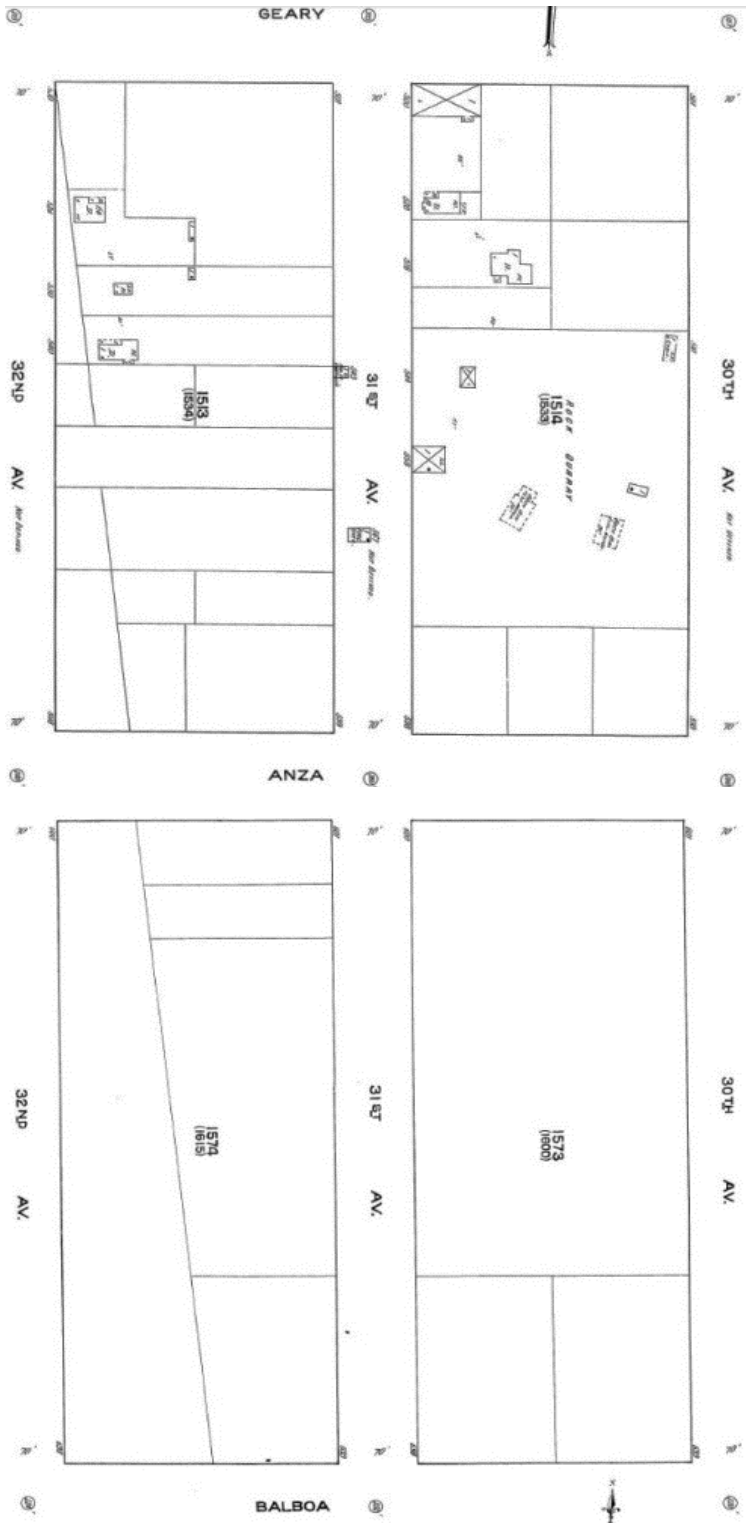

Figure 79. 1913 Sanborn Maps showing future site of George Washington High School.

[12] The San Francisco Original Handy Block Book (San Francisco: Hicks-Judd Company, 1910), 684-85.

around the parcel and in the undefined right-of-way along 31st Avenue. A 1923 Department of Public Works (DPW) photograph shows the quarry in operation **(Figure 80)**.

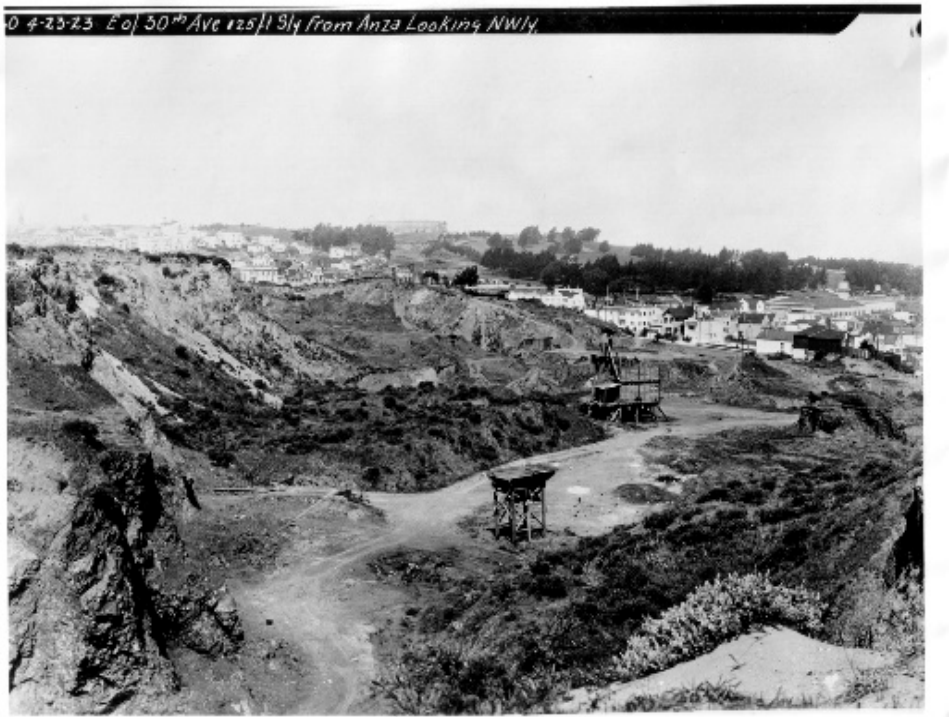

Figure 80. Quarry at 30th Avenue and Anza Street; view toward northwest.
Source: Department of Public Works; provided by Lorri Ungaretti

In 1925, the San Francisco Board of Education began purchasing lots on the four blocks bounded by Geary Boulevard, 30th Avenue, Balboa Street, and 32nd Avenue in anticipation of building a new high school in the fast-growing Outer Richmond District. With the exception of six house lots at the northeast corner of 32nd Avenue and Balboa Street that had been developed before the site acquisition process began, the City eventually acquired the entire four-block tract, purchasing the last lot in 1935, only a few months after construction had begun on the academic building. DPW then vacated a two-block long stretch of 31st Avenue between Geary Boulevard and Balboa Street, as well as two blocks of Anza Street between 30th and 32nd Avenues, merging the rights-of-ways and the four blocks into a "superblock" heretofore known as Assessor's Block 1574.[13]

[13] San Francisco Office of the Assessor-Recorder, Assessor's Maps.

Construction History: 1933–1952

San Francisco voters approved a bond on December 19, 1933 to fund three new schools, including George Washington High School.[14] Design began in late 1933 with Miller & Pflueger in charge of architectural drawings and Walter L. Huber in charge of structural engineering. The building's engineering had to comply with the 1933 Field Act, which passed in the wake of the Long Beach Earthquake. Clearing and grading began in February 1934 and construction began on November 4, 1934.[15] The $734,000 academic building was completed first, in December 1935, and the shop building was completed next, in February 1936. The academic building contained 45 classrooms and 30-special purpose classrooms and laboratories, administrative offices, a library, a cafeteria, and ROTC training rooms.[16] The dedication ceremony for the first unit was held on August 23, 1936. By this time, all of the federally funded murals in the academic building had been completed. Photographs taken in 1936 show the newly completed academic building looking very much as it does now **(Figures 81–84)**.[17]

GWHS's tennis and basketball courts were built next in 1938, followed shortly thereafter by the gymnasium and the football field and 5,000-seat bleachers, which were all were completed in February 1940.[18]

Figure 81. George Washington High School, shortly after construction was completed, 1936.
Source: SFPL, Photo ID# AAD-4913

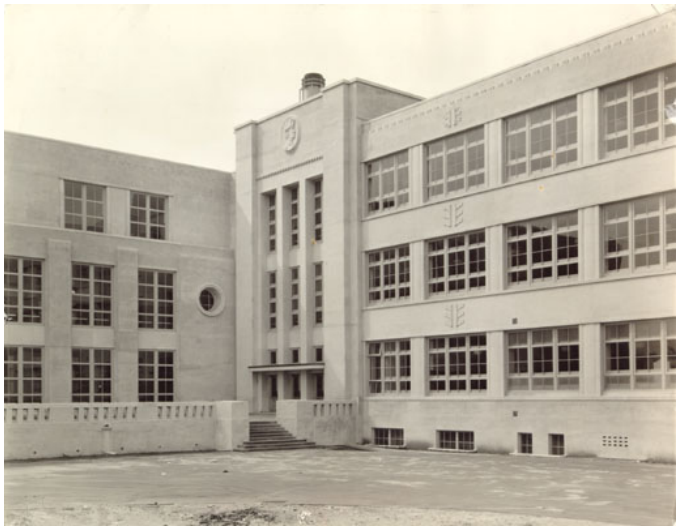

Figure 82. George Washington High School, shortly after construction was completed, 1936.
Source: SFPL, Photo ID# AAD-4911

[14] "Lee Expresses Joy at School Bond Issue," *San Francisco Chronicle* (December 20, 1933), 2.
[15] "Sunset Area High School Needs Show," *San Francisco Chronicle* (February 15, 1934), 19; and "Fete for New S.F. School Set," *San Francisco Chronicle* (October 19, 1934), 32.
[16] Timothy Pflueger, Typewritten manuscript of an article sent to Mr. J.E. Jellick of the Portland Cement Association for publication in *Architectural Concrete*, February 24, 1936.
[17] "Talented San Francisco Artists Complete Fresco Projects," *San Francisco Call-Bulletin* (June 20, 1936).
[18] "Washington High School Opens Gym," *San Francisco Chronicle* (February 18, 1940), 3-H.

The 1,900-seat auditorium, the fourth section of the GWHS complex, was dedicated on November 11, 1940.[19] Sargent Johnson's frieze, *Athletics*, was installed on a retaining wall on the south side of the football field in the summer of 1942.[20] Memorial Clock, donated by the Class of 1946 to honor GWHS students killed in World War II, was installed outside the school's administrative offices in October 1948.[21]

Figure 83. George Washington High School, lobby murals, 1936. Source: SFPL, Photo ID#AAD-4942

A permit for the construction of the music room addition was issued by the State of California in April 1951, and construction was complete in April 1952, marking the last major component of the building.[22] The music room addition was designed by Timothy's brother, Milton, who had taken over the firm after Timothy Pflueger's untimely death on November 20, 1946.

Figure 84. George Washington High School, administrative offices, 1936. Source: SFPL, Photo ID#AAD-4917

On the undeveloped south side of the campus, the Board of Education built a running track and storage shed between 1957 and 1958. Bleachers for the running track were constructed in 1962.[23] Swelling school enrollment required the installation of two modular classrooms in the south courtyard of the academic building in 1962. Three more were added in 1963 in what had been the faculty parking lot, directly south of the gymnasium.[24] The "Response Murals" by Dewey Crumpler were installed at the west end of the main lobby in 1974.[25]

[19] "S.F. School is Dedicated," *San Francisco Chronicle* (November 12, 1940), 12.
[20] George Washington High School Alumni Association, "George Washington High School's History and Traditions" (San Francisco: unpublished manuscript, 2011), 3-4.
[21] George Washington High School Alumni Association.
[22] San Francisco Building Permit #135871, Issued April (date unclear).
[23] George Washington High School Alumni Association.
[24] Ibid.
[25] Ibid.

Public Art Program at George Washington High School: 1935–1974

Federal Art Project

New Deal-era artworks at GWHS were funded through the Federal Art Project (FAP) of the Works Progress Administration. Created through the Emergency Relief Appropriation Act of 1935, FAP operated from summer 1935 to summer 1943; it was one of several government-sponsored art programs of the period. Others included the Public Works of Art Project (PWAP) (1933–34), the Department of the Treasury's Section of Painting and Sculpture (1934–42; renamed the Section of Fine Arts in 1938); and the Treasury Relief Art Project (TRAP) (1935–38). FAP, together with the Federal Music Project, the Federal Theater Project, and the Federal Writers' Project – comprised a set of cultural programs collectively called "Federal One." FAP supported artists in a wide variety of media and brought their work to communities across the nation. The work of FAP fell into three main areas: production of artwork, art education through classes and community centers, and art research through the Index of American Design. During the course of the program, artists created murals and other artwork for many federal construction projects and for non-federal buildings such as schools, hospitals, and libraries.[26]

George Washington High School Murals

Murals were the most plentiful public art form commissioned under New Deal visual art programs. Murals could be planned as part of new construction projects funded by various New Deal construction programs or executed as adornments to existing buildings. In fact, murals created by Mexican artists employed by their own government were a significant inspiration for federal support to American artists.[27]

Murals by four Bay Area artists were completed by the time GWHS opened in August 1936.[28] All of the murals at GWHS were created through the medium of fresco, in which ground pigments are applied to wet plaster laid directly on a wall. The Mexican muralists so admired by many Bay Area artists had revived this ancient technique. In the *San Francisco Chronicle* in 1935, Victor Arnautoff directly credited Diego Rivera for his own interest in fresco: "Rivera is partly responsible for my becoming a mural painter. When I was a student I intended to become a sculptor, but when I touched wet plaster I somehow lost interest in sculpture. I like the big scale of fresco and the technical exactness of the medium."[29]

Frescos must be quickly painted in sections while the plaster is still wet. When dried, the color is integral to the wall and changes can only be made by over-painting or chipping out the original section. At approximately 1,600 square feet, Arnautoff's *Life of George Washington* was a monumental undertaking described at the time as

[26] "Historical Note" Federal Art Project, Photographic Division Finding Aid. Smithsonian Institution. http://www.aaa.si.edu/collections/federal-art-project-photographic-division-collection-5467/more#biohist, accessed 30 August 2016.
[27] Masha Zakheim, *Coit Tower, San Francisco: Its History and Art* (Volcano, CA: Volcano Press, 2009), 12.
[28] "Talented San Francisco Artists Complete Fresco Projects," *San Francisco Call Bulletin* (June 20, 1936).
[29] "San Francisco Artists," *San Francisco Chronicle* (September 1, 1935), D3.

"probably the largest fresco assignment ever executed in this city by a single artist."[30] Two assistants, George Harris and Gordon Langdon, have been noted as working with Arnautoff on this project.[31] Assistants performed tasks such as grinding pigments and spraying water to keep wet plaster moist.[32] They were also allowed to paint smaller landscape details.

Early responses to Arnautoff's murals were celebratory, citing it as a visual history lesson for students and other viewers, and George Washington was lauded as a proud example of what it meant to be an American. More recently, San Francisco historian Robert Cherny has described how Arnautoff's depictions of African Americans and Native Americans challenged their common erasure in school textbooks: "In depicting Mount Vernon, Arnautoff literally marginalized Washington and put enslaved African Americans in the center of one of the scenes." Cherny reads a powerful subtext into the section showing Washington pointing to the frontier. "…Arnautoff's counter-narrative makes it dramatically clear that the way west was over the body of a dead Indian."[33] That perspective was presumably not obvious to students who made it a GWHS tradition to meet under the "Dead Indian," the "sleeping guardian" of the school's main lobby.[34]

In the 1960s, Arnautoff's murals became a source of outspoken anger from African American students who found the depictions of enslaved African Americans shucking corn, picking cotton, and loading barges as servile and humiliating. "Sure we picked cotton," stated Daryl Thomas, President of the Washington Afro-American Club in May 1968. "That's part of our history, but we would also like some recognition of the great contributions of black people to the sciences and history."[35] By October of that year, the focus of student protest had evolved toward the removal of the murals, leading school officials to cover the offending scenes with sheets of paper according to one account.[36] However, a questionnaire returned by nearly half of the student body reportedly showed that less than 20 percent of students voted to have the murals removed while 61 percent agreed that "supplementing them" with additional depictions of African American history was the preferred remedy.[37]

[30] Alfred Frankenstein, "Arnautoff Completes…" *San Francisco Chronicle* (June 21, 1936), D6.
[31] "'When?' Is a Native's Work," *San Francisco Chronicle* (March 29, 1940) describes Harris's involvement. Langdon is described as assisting on the murals in George Washington High School Alumni Association, "George Washington High School's History and Traditions" (2011), 4–5. http://sfgwhsalumni.org.
[32] Zakheim, 19–20.
[33] Robert Cherny, "Victor Mikhail Arnautoff, the House Un-American Activities Committee, and Stanford," *Sandstone & Tile* (Stanford Historical Society, fall 2013), 6–7.
[34] "The Background of George Washington," *The Surveyor,* Vol. XV (June 1947).
[35] Phil Garlington, "Resentment Over High School Mural," *San Francisco Examiner* (May 21, 1968), 3.
[36] Donald Canter, "High School Controversy: Black Students Want Murals Out," *San Francisco Examiner* (October 24, 1968), 3.
[37] Ibid.

In 1968, the Afro-American Club identified a young African American painter named Dewey Crumpler as their preferred candidate to paint murals in response to the *Life of George Washington*. Only 19 years old at the time, Crumpler had just graduated from Balboa High School. According to Crumpler, members of the San Francisco Arts Commission were concerned that Crumpler did not have enough experience and held up the commission for several years. Taking advantage of the lull, Crumpler traveled across the country to look at murals by artists he admired, including several works by Diego Rivera. Crumpler also visited Mexico City, where he met the famed Mexican muralist David Alfaro Siqueiros. Crumpler showed his sketches of the proposed GWHS murals to Siqueiros, who provided valuable guidance on how to paint within an architectural space.[38] In 1974, six years after the controversy erupted, Dewey Crumpler's murals were installed at the west end of the main hall of GWHS. Formally called *Multi-Ethnic Heritage: Black, Asian, Native/Latin American*, the so-called "Response" murals depicted struggles for equality by African Americans, Latinos, Native Americans, and Asian Americans.[39]

Sargent Johnson *Athletics* Frieze

A second phase of bond-funded work began after completion of the academic building in 1936, including the gymnasium and the football field and bleachers. Well-known San Francisco artist Beniamino Bufano was initially selected to produce the accompanying artwork, which was described as a "heroic frieze" to decorate a retaining wall on the south side of the football field. Early in 1940, rumors began circulating that Bufano had included likenesses of union organizer Harry Bridges and Soviet leader Joseph Stalin in his sketches. In response, the local office of the Federal Art Project fired Bufano, ostensibly for taking too much time to complete his work.[40] The Board of Education, whose approval of the final artwork was required alongside that of the Arts Commission, passed a resolution in April 1940 claiming that it was satisfied with Bufano's design and requested that FAP explain why a new design was necessary.[41] However, by June, Sargent Johnson, who had been a protégé of Bufano's, had received final approval from the Board of Education for his new design.[42] The *Athletics* frieze was installed in 1942.

[38] Telephone interview with Dewey Crumpler by Donna Graves, February 16, 2017.
[39] George Washington High School Alumni Association, "George Washington High School's History and Traditions" (2011), 4–5. http://sfgwhsalumni.org
[40] "Project Fires Bufano," *San Francisco Chronicle* (March 16, 1940).
[41] "Education Board Wants Answers to Bufano Ouster," *San Francisco Chronicle* (April 24, 1940).
[42] "School Board Approves Substitute for Bufano," *San Francisco Chronicle* (June 26, 1940), 14. Johnson had studied with Bufano at the California School for the Arts. In 1935, the two artists shared the first sculpture prize of the 55th annual exhibition of the San Francisco Art Association; "12 Sculptors, Painters Share Art Awards," *San Francisco Chronicle* (February 13, 1935), 12. The award jury included William Gaw, Gottardo Piazzoni, and Ralph Stackpole.

Concise History of George Washington High School: 1936–2017

The dedication ceremony for George Washington High School was held on August 23, 1936 and featured remarks by Mayor Antonio Rossi; Superintendent of Schools Joseph P. Nourse; and Elizabeth Morcombe, a representative of the California Congress of Parents and Teachers. The event recognized the completion of the first phase of the campus, which was designed to accommodate 1,500 students, with final plans for accommodating 3,000 pupils once the rest of the buildings were completed.[43] Students arrived for classes two days later.[44] GWHS's inaugural class consisted of entering tenth-graders and students transferred in from Lowell, Galileo, and Polytechnic High Schools, all of which had suffered from overflow enrollment.[45] Pupils faced several challenges: furniture had not been secured, so they reportedly were forced to stand or sit on the floor; gym classes were held in classrooms; and the library was without books except for one set of encyclopedias. The din of construction noise from the new gymnasium and auditorium accompanied the first two years of classes. Ernest J. Cummings served as GWHS's first principal; William Weiland was vice-principal and later dean of boys; Edith Pence was first dean of girls.[46]

GWHS's first commencement took place in December 1936, when 148 students participated in a graduation ceremony at Commerce High School. No formal graduation exercises were scheduled after that until June 1938, when a ceremony for another 233 students was held at the Veterans' Memorial Opera House on June 7.[47] The *San Francisco Chronicle* proudly reported that nearly all students graduating from the "newest and most modern of San Francisco's high schools" were continuing their studies or had found employment (noteworthy, given the ongoing impact the Depression had had on youth employment).[48] Students who went on to further education made up more than half of the graduating class. Most enrolled in universities, secretarial colleges, and business and technical schools; a handful entered schools of art and music.[49]

GWHS was an exemplar of what was then called a "comprehensive high school," a trend begun earlier in the twentieth century to integrate academic curricula with commercial and vocational education. In contrast to the "common school" of the nineteenth century, these new facilities offered a diversified curriculum that attempted "to accommodate the differentiated roles that students would play in their later lives."[50] In addition to traditional classrooms, GWHS in its final form housed learning spaces dedicated to "home economics," with stoves and

[43] "High School Dedication Slated Today," *San Francisco Chronicle* (August 23, 1936), 9.
[44] "School Dedication Set: George Washington High to be Opened Sunday," *San Francisco Chronicle* (August 17, 1936), 28.
[45] "Dr. Lee Replies to Critics of School Plans," *San Francisco Chronicle* (February 7, 1935), 24.
[46] "The Background of George Washington," *The Surveyor*, Vol. XV (June 1947).
[47] "Public School Classes Here to End Tomorrow," *San Francisco Chronicle* (June 17, 1937), 7; "Washington High School to Graduate 233 June 7," *San Francisco Chronicle* (May 26, 1938), 30.
[48] Ibid.
[49] Ibid.
[50] Wayne J. Urban and Jennings L. Wagoner, Jr., *American Education: A History* (New York and London: Routledge, 2009, fourth edition), 271, 234.

sewing machines; training quarters for the Reserve Officers' Training Corps (ROTC); a music unit; and a separate shop building designed to accommodate automobile, machine, electrical, cabinet, and pattern shops.[51]

Some educational reformers worried that the "comprehensive" structure would reinforce separation by social/economic class. In response, they encouraged extracurricular activities that might foster social cohesion such as newspapers, athletics, ROTC, and various other clubs.[52] Within a few years of its founding, GWHS boasted an array of rallies, parties, concerts, "family dinners," and receptions that offered occasions to knit the student body together.[53] By the late 1940s, the GWHS Handbook described several clubs, including the Motion Picture Projectors Club, Floral Arts Club, Camera Club, French Club, and clubs organized by the YMCA and YWCA.[54] Assemblies were another "extracurricular activity to develop social unity," according to Urban and Waggoner's *American Education: A History* (2009).[55] Although the authors do not make this claim, assemblies may well have elevated the importance of auditoriums in school design during this era of school design and construction.

Described as a school that would eventually serve 3,000 students, GWHS's enrollment was only 1,740 in 1946. However, continuing residential development in the Outer Richmond District during the late 1940s and early 1950s caused school enrollment to continue growing. In a 1958 article titled "Three Cheers for George Washington High!" *Readers Digest* described GWHS as a national model that educated 2,676 students. Quoting University of California President Robert Gordon Sproul, who dubbed GWHS "the best academic high school in the state," the article touted the school as a place of "intellectual maturity" and "imaginative teaching," as well as a sports powerhouse.[56] By the early 1960s, the student population grew enough to bring the number of portable classrooms installed on the site to five.[57] In 1978, GWHS joined all of San Francisco's high schools in switching from a 3-year to 4-year curriculum.[58]

When GWHS opened in 1936, it was overwhelmingly white, with small numbers of Asian Americans (predominantly Japanese American), Arab Americans, and Latinos. Journalist Spencer Michels compared his experience of the school in the mid-1950s with what he observed nearly three decades later.[59] As early as 1958, *Readers Digest* described the "vivid heterogeneity" of the student body, made up of "Scandinavian, Chinese, Irish, Slavic, Polish, French, Negro, Japanese, German and Greek—all Americans, but some only second generation."[60] By

[51] Chas. H. Sawyer, "The George Washington High School" *Architect and Engineer* (April 1936), 33.
[52] Urban and Wagoner, 272
[53] "The Background of George Washington, *The Surveyor*, Volume XV, June 1947.
[54] *Washington Eaglet: Handbook* (San Francisco: George Washington High School, n.d.), 55–57.
[55] Ibid, 273
[56] Frances V. Rummell. "Three Cheers for George Washington High!" *National Parent-Teacher Magazine* excerpted in *Reader's Digest* (March 1958), 86.
[57] George Washington High School Alumni Association, "George Washington High School's History and Traditions" (2011), 4–5, http://sfgwhsalumni.org accessed August 20, 2016.
[58] Ibid.
[59] Spencer Michels, "Washington: Alma Mater Revisited," *San Francisco Sunday Examiner and Chronicle* (February 28, 1982), 16, 18–19.
[60] Rummell, 86.

1982, Michels reported that GWHS's student population was more than 50 percent Asian American (predominately Chinese American), 22 percent African American, 16 percent white, and 2 percent Latino. High student turnover and large numbers of students with "limited" English were described as being significant challenges. Honors and advanced placement classes, unknown in the 1950s, created "built-in segregation of serious students" according to Michels.[61] Today, GWHS is 64 percent Asian American, 15 percent Latino, 8 percent white, 4 percent African American, and 9 percent other/decline to state. GWHS is still an academic powerhouse, with 98 percent of its 503 graduates in 2016 going on to post-secondary education.[62]

Alteration History: 1952–2017

Building permits for public school construction are issued by the State of California to the San Francisco Unified School District (SFUSD). These permits were not made available to us by SFUSD. Therefore, the following alteration history is based on a handful of building permits on file at the Department of Building Inspection Records Management Division (DBI), a summary of recent alterations provided by SFUSD staff, and an account of the school's construction and alteration history published by the George Washington Alumni Association. All alterations were verified in the field. In summary, GWHS has undergone comparatively few major alterations over its 80 years of existence, with most of the work centered on general maintenance, mechanical and systems upgrades, life/safety and accessibility compliance, and energy conservation.

There are five alteration permits on file at DBI. These permits, which are presented in chronological order, provide only limited information about changes to the complex and to the site during the first 35 years of GWHS's existence:

- October 3, 1962: Alterations and underpinning to portable classrooms, for temporary use only (Building Permit #271539).
- April 5, 1963: Relocate portable classrooms to George Washington High School (Building Permit #250163).
- June 23, 1964: Alterations to existing classrooms, including carpentry, plumbing, and electrical (Building Permit #268795).
- November 16, 1966: Non-structural alterations to electronics shop (Building Permit #3010000).
- June 8, 1970: Installation of two new portable classroom buildings on the school site (Building Permit #344825).

A summary of alterations provided to us by SFUSD staff focuses on facility improvements completed since 1988 as a result of bonds passed in 1988, 1990, 1994, 2003, 2006, and 2011. This work concentrated on classroom modernization and improvements to life/safety and accessibility, including installing ADA-compliant ramps and doors (1990), exterior door replacement (1988 and 1994), exterior painting (1989, 1990, 1993, and 1996),

[61] Michels, 16.
[62] San Francisco Unified School District, "George Washington High School, 2016–2017 School Year Profile." http://www.gwhs-sfusd-ca.schoolloop.com/schoolprofile, accessed December 12, 2016.

unspecified landscape and site improvements (1992 and 1996), and window sash replacement (1989, 1996, and 1997).

In 2011, the George Washington Alumni Association published a thoroughly researched account of the school's construction and alteration history. Although most of the information in this account is documented in the records described above, we included them because they flesh out the existing data. 1964: Most west-facing windows were replaced and the school was repainted.

- 1972: Boilers were converted to gas.
- 1984: The shop building was renamed the A. E. Lubamersky Industrial Arts Center, and new signage was installed.
- 1984: The tennis courts were resurfaced and bleachers at the west side of the courts were installed.
- 2006–09: Extensive alterations were completed following the passage of Proposition A in 2003, including the removal of prefabricated classrooms installed in 1962, classroom improvements, installation of accessible ramps from the esplanade to the auditorium; construction of two wheelchair lift towers on the north side of the track, and interior and exterior painting.
- 2010: The football field and the south field were converted to artificial turf.

Aerial photographs and Sanborn Maps provide additional information on the evolution of GWHS's campus. Aerial photographs taken in 1938 show the academic building and the shop building just a few years after they were constructed and two years before the gymnasium, auditorium, and football field were completed **(Figure 85)**. Visible at the upper edge of the image are the tennis and basketball courts on the north side of the campus. Remnants of the quarry can be seen where the football field was to be built. Visible south of the academic building and the future auditorium and gymnasium is the undeveloped southern third of the campus, which then consisted of sand dunes and brush marked by informal footpaths. Published 12 years later, the 1950 Sanborn Maps illustrate the entire complex completed except for the music room addition, which was built in 1952, and the running track which was built in 1958 **(Figure 86)**. Published almost 40 years later, the ca. 1990 Sanborn

Figure 85. 1938 Aerial photograph showing George Washington High School; north is up. Source: David

Maps updated by the San Francisco Planning Department show the music room addition and the rest of the site improvements that exist today **(Figure 87)**. The 1990 Sanborn Maps also show the equipment shed on the south side of the campus as well as several modular classrooms on the east side of the campus.

George Washington High School has some very prominent alumni, including Philip Burton, Maya Angelou, Danny Glover, Johnny Mathis, Hal March, and Edwin Newman.

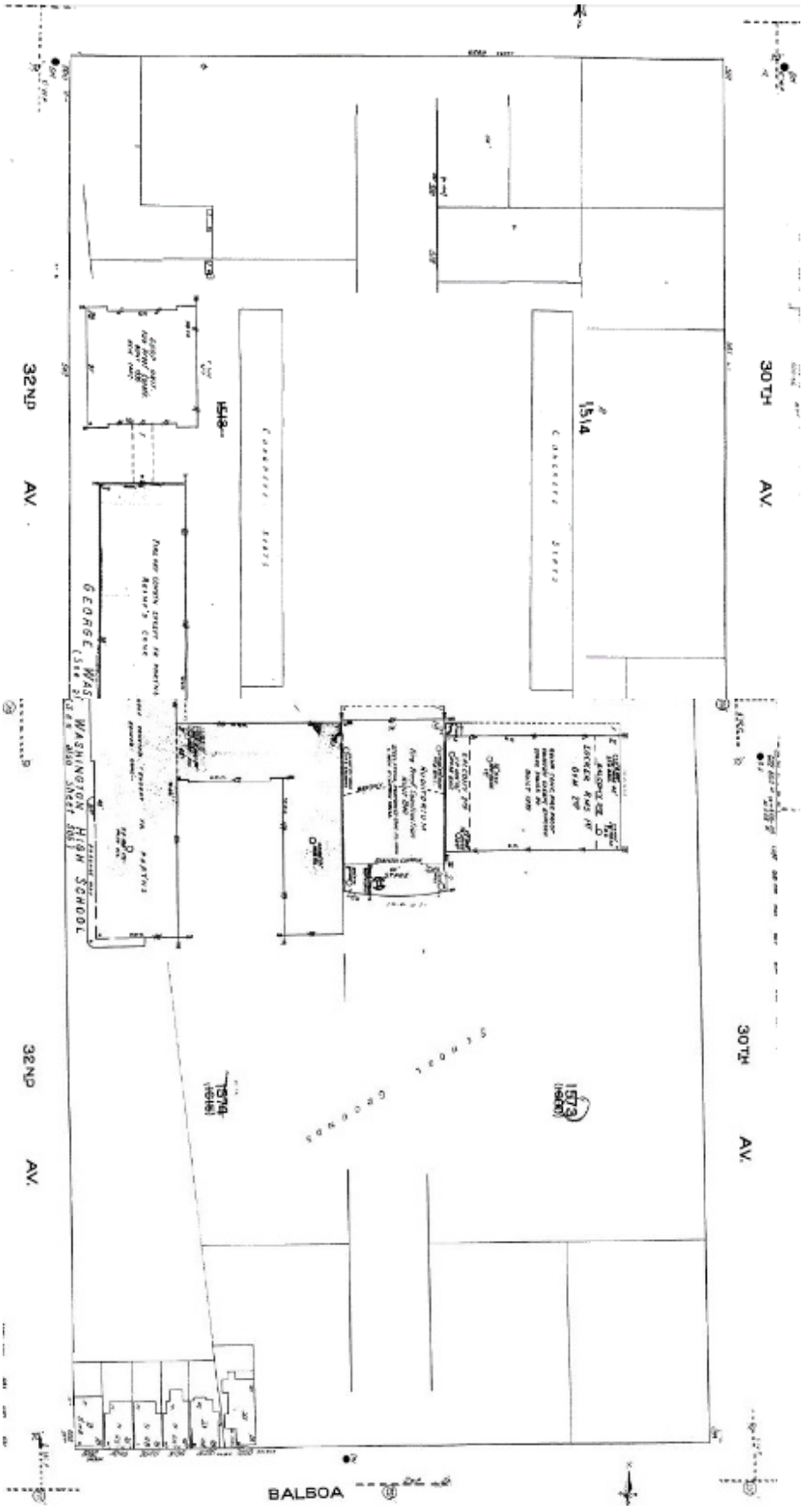

Figure 86. 1950 Sanborn Maps showing George Washington High School.

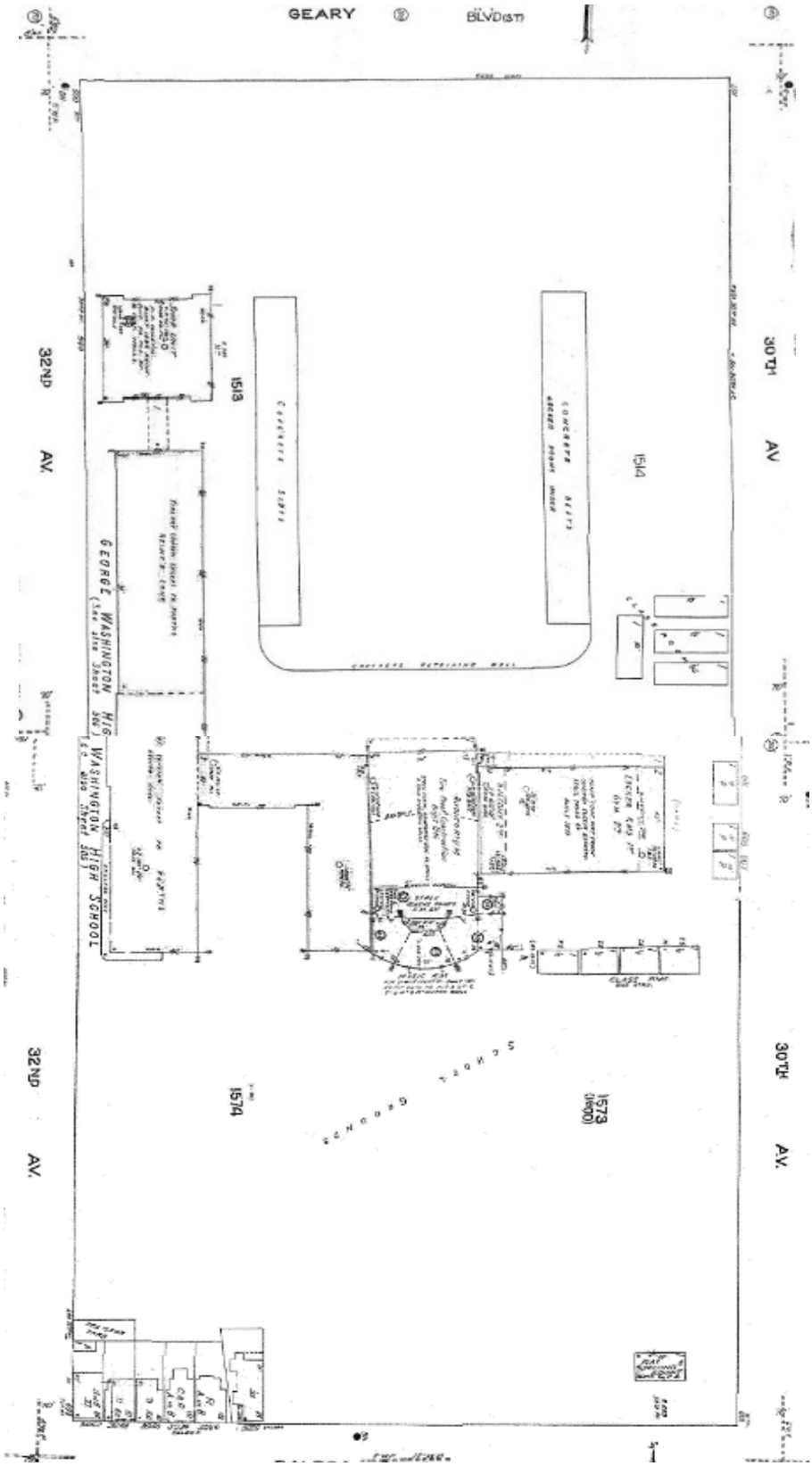

Figure 87. Ca. 1990 Sanborn Maps showing George Washington High School.

Concise History of the SFUSD and School Construction: 1847–1940

Public education in San Francisco dates back to 1847, when the first school opened on Portsmouth Square. Three years later, the Free School Ordinance divided the city into seven school districts and allowed local taxes to be levied to support public schools. San Francisco's first high school was established in 1856, and the first free kindergarten in the western United States opened in San Francisco in 1878.[63] Compulsory education laws, massive immigration from outside the U.S., and internal migration from rural to urban settings led to an explosion in school enrollment in California and across the nation during the late nineteenth century. As the school system became more elaborate and the numbers of students grew, the teaching workforce expanded and teachers' organizations grew as well. By the 1910s, members of San Francisco teachers' associations were active in state and local campaigns affecting schools and child welfare alike.[64]

Educational reform efforts during the late nineteenth and early twentieth centuries were part of the overall Progressive movement to address government corruption, as well as economic dislocation and social turbulence brought about by rapid industrialization and mass immigration. Schools were seen as vehicles for inculcating moral values, especially in foreign-born children. As San Francisco civic leader John Swett argued, "Nothing can Americanize these chaotic elements and breathe into them the spirit of our institutions but the public schools."[65] Statements such as these probably would have offended many members of San Francisco's large Irish, Italian, and German immigrant communities, who found more sympathetic ears in Democratic Party officials who "dominated" the Board of Education for most of the 1870s—1890s.[66]

Progressive campaigns for educational reform included expansion and reorganization of curriculum, improving teacher education, and changes in how schools and school districts were administered.[67] Assessments of San Francisco's school system in 1911 and 1917 found major deficiencies in both educational instruction and facilities.[68] These critiques fueled a "good government" campaign for selecting school board members and the superintendent of schools to be appointed, rather than elected. Amendment 37, a citywide initiative calling for these measures failed in 1918, but was passed with a narrow majority of voters in 1920.[69]

Reorganizing school systems to add junior high schools was another feature of progressive education reform. Junior high schools were adopted in California starting in 1909, and by 1913, three San Francisco grammar schools

[63] "Finding Aid to the San Francisco Unified School District Records 1854–2005, Biographical/Historical Note" (San Francisco History Center, San Francisco Public Library, 2005), 3–4.
[64] Ibid., 3.
[65] William Issel and Robert W. Cherny, *San Francisco, 1865–1932: Power, Politics and Urban Development* (Berkeley: University of California Press, 1986), 102.
[66] Issel and Cherny, 104.
[67] Wayne J. Urban and Jennings L. Wagoner, Jr., *American Education: A History* (New York and London: Routledge, 2009, fourth edition), 227.
[68] Sonnier Francisco, *Historic Context Statement: Golden Age of School Construction, San Francisco, California* (San Francisco Planning Department, 2009), 29.
[69] Francisco, 30.

had been converted to serve seventh through ninth grades with modified schedules and curriculum designed for children in early adolescence. Dr. Joseph A. Gwinn, the first superintendent hired by the newly appointed Board of Education, championed the transformation from an "8-4" system (eight years in elementary school then four in high school) to a "6-3-3" program that placed seventh through ninth graders in junior high and tenth through twelfth graders in high school.[70] By 1929, the city had nine operating junior high schools and more planned.[71]

The proliferation of schools in San Francisco's western neighborhoods followed logically as residential and commercial development increased in those parts of the city. San Francisco's "Outside Lands" – most of which would eventually became the Sunset and Richmond Districts, as well as Golden Gate Park and parts of the Potrero and Mission Districts – consisted of thousands of acres of sand dunes, thickets of willows and oaks, and coastal sage scrub.[72] San Francisco experienced major building booms in these areas after the 1906 Earthquake and Fire, and again during the 1920s. Infrastructure developments, such as graded streets and streetcar tunnels, as well as the mass adoption of private automobiles, spurred residential development in what had previously been the city's outlying wilderness and agricultural areas.[73]

School location decisions were subject to political pressures as well as objective calculations of need.[74] Lincoln High School was erected in the Sunset District at the behest of parent and civic organizations who argued that the "fast growing region" deserved a secondary school. Superintendent Lee stated at a meeting held at Parkside School in February 1934 that "If the $3,000,000 bond issue pending with the government and providing for the George Washington High School in the Richmond District can be approved, the Sunset will be the next thing on the expansion program."[75]

The period between World War I and World War II has been called the "Golden Age" of San Francisco school construction.[76] Approximately 50 new school buildings were erected in the 1920s and 1930s, including several built with assistance from the PWA and WPA.[77] John Reid Jr., who served as city architect from 1919 to 1927, designed a large number of these facilities. Other prominent Bay Area architects who designed schools in this period include Miller & Pflueger, Bakewell & Brown, and Weeks & Day.[78]

[70] Francisco, p. 32.
[71] Lee Stephen Dolson, Jr., *The Administration of the San Francisco Public Schools, 1847 to 1947* (Berkeley: PhD Dissertation, 1965), 455.
[72] Mary Brown, *Sunset District Residential Builders, 1925–1950: Historic Context Statement* (San Francisco Planning Department: 2013), 19.
[73] Brown, 21.
[74] Dolson, 482–83.
[75] "Sunset Area High School Need Shown," *San Francisco Chronicle* (February 15, 1934), 19.
[76] The term appears to have first been used in "Civic Architecture: San Francisco's Public Schools," San Francisco Architectural Heritage Newsletter (1988, XVI:3), 5. It is the title of a recent study conducted for the San Francisco Planning department by Sonnier Francisco, "Historic Context Statement: Golden Age of School Construction, San Francisco, California" (San Francisco Planning Department, 2009).
[77] Figure for the 1920s from "Civic Architecture," San Francisco's Public Schools."
[78] "Civic Architecture."

San Francisco School Construction Bonds: 1917–1938

San Franciscans voted four times in two decades to fund expansion of their public school district's physical plant. In November 1917, $3.5 million dollars were authorized to address overcrowding. In part, this was a long-term hangover from the devastation wrought by the 1906 Earthquake and Fire, which destroyed 29 schools. More than 10 years after the tragedy, more than 170 classes were reportedly being held in "temporary shacks, lunchrooms, basements, corridors, rented rooms, stores and auditoriums."[79] In December 1917, the *San Francisco Chronicle* reported that the bond funds would be spent on new elementary and high schools, and on purchase of land for a school and playground.[80]

In 1922, voters were asked again to "invest in the future of the children of San Francisco" because "today's school children will be San Francisco's men and women of tomorrow."[81] Mayor James Rolph Jr. described the bond measure as an issue of equity. "Every neighborhood must be given an equal opportunity with every other neighborhood. We must not have good buildings here and poor buildings elsewhere."[82] After the overwhelmingly positive November election results, City agencies scrambled to coordinate planning and expenditure of the $12 million devoted to building 30 schools. "The plan for the rehabilitation of the schools is the most gigantic ever attempted in San Francisco. It is comparable only to the Civic Center project," stated Rolph.[83] The bond also funded a study of educational needs based on the city's growing population so that future schools could be sited in the most appropriate locations.[84]

A 1933 bond measure approved $3 million for school projects inspired, at least in part, by safety concerns highlighted by a fire at the Fremont School. Arguments for replacing older wood-frame schools for just this reason had been made for more than 10 years, according to the *San Francisco Chronicle*. In addition to replacing buildings made of timber, the Board of Education planned to use the campaign to make "readjustments of school districts, and in some cases consolidations."[85] The measure contained funds for three new schools, including George Washington High School, Marina Junior High School, and Lawton Elementary School.[86] Voters approved the bond on December 19, 1933.[87] Another impetus for this bond measure was provided by the Field Act, a state law passed in April 1933, one month after a major earthquake shook Southern California and turned 230 schools into rubble

[79] "School Bond Election to be Held Tuesday," *San Francisco Chronicle* (October 28, 1917), 8.
[80] "Board Locates First Schools to Be Erected," *San Francisco Chronicle* (December 5, 1917), 10.
[81] "Future of S.F. is at Stake at Polls Tuesday," *San Francisco Chronicle* (November 19, 1922), 10.
[82] James Rolph Jr. "Rolph Appeals to S.F. to Vote School Bonds," *San Francisco Chronicle* (November 19, 1922), 10.
[83] "First Steps Taken on Big School Plans," *San Francisco Chronicle* (November 25, 1922), 3.
[84] Ibid.
[85] "Rossi Makes Final School Bond Appeal," *San Francisco Chronicle* (June 27, 1933), 11.
[86] "Women Urge Approval of School Bonds," *San Francisco Chronicle* (December 10, 1933), 9.
[87] "Lee Expresses Joy at School Bond Issue." *San Francisco Chronicle* (December 20, 1933), 2.

or otherwise unfit for occupation. The Field Act also established the Office of the State Architect, which then assumed regulatory overview and permitting for school construction throughout California.[88]

In 1938 another bond issue proposed borrowing $2.8 million to construct a new unit for San Francisco Junior College (now San Francisco City College), as well as gymnasiums and auditoriums for selected elementary, junior, and high schools. This bond included funds to complete several components of the George Washington High School campus, including an auditorium, a gymnasium, a football field, and a running track.[89] Six other bond issues appeared on the September ballot, but only the $2.8 million measure to fund the school projects was approved. For the first time, these bonds depended on a grant from the federal Public Works Administration (PWA), which provided 45 percent of the total cost. Without support from Washington, even if approved by voters, the local bonds could not have been offered for sale.[90] On October 2, 1938, the *San Francisco Chronicle* announced that Harold Ickes, Secretary of the Interior, would be visiting San Francisco following an announcement that he had approved $2.5 million in PWA funds for local school building projects.[91] The *San Francisco Chronicle* reported that Ickes had been withholding PWA funds up to that time because he disapproved of the City's handling of power distribution from the recently completed Hetch Hetchy water system.[92]

Concise History of the Public Works Administration: 1935–1943

The Public Works Administration (PWA) was a federal agency signed into law on June 16, 1933 under Title II of the National Industrial Recovery Act (NIRA). Not originally envisioned as a work relief program, the PWA's initial purpose was to stimulate demand for construction materials by providing a combination of grants and loans to state and local governments for major public works projects. Headed by Harold Ickes, the PWA provided 30 percent of the cost of labor and materials to the project sponsor and loaned the remainder if necessary. The interest rate was 4 percent to avoid competing with private banks. The PWA's contribution was later elevated to 45 percent. To be approved for PWA funds, a project sponsor had to represent a federal, state, or local government jurisdiction and demonstrate that its project was both necessary and economically viable. The project sponsor also had to comply with all federal regulations for procurement, labor, etc.[93] Vetting of non-federal (state and municipal) projects was slow and laborious, but nearly every approved project was successfully built, a testament to the PWA's rigorous review process.

[88] California State Safety Commission, "The Field Act and Public School Construction: A 2007 Perspective."
[89] "Work to Cost Ten Millions on Bond Issue List," *San Francisco Chronicle* (June 15, 1938), 6.
[90] Earl Behrens, "Schools Win: Market Line Bond Issue Defeated," *San Francisco Chronicle* (September 28, 1938), 1, 11.
[91] "Cake for S.F.," *San Francisco Chronicle* (October 2, 1938), 5.
[92] Ben Kline, "City Hall," *San Francisco Chronicle* (September 22, 1938), 11.
[93] Robert D. Leighninger, Jr. *Long-Range Public Investment: The Forgotten Legacy of the New Deal* (Columbia, SC: University of South Carolina Press, 2007), 9.

PWA was created to fund permanent infrastructure as a way of stimulating the economy more generally, and employment on PWA projects was not limited to the unemployed. WPA (Works Progress Administration) was created to provide work relief to the unemployed. PWA projects were expected to include a significant expenditure for building materials. WPA projects were expected to make the bulk of their expenditures on wages. The PWA was supposed to confine its activity to projects costing more than $25,000. In San Francisco, most PWA projects were permanent buildings as opposed to streets, parks/playgrounds, and other basic infrastructure projects upon which the WPA concentrated. San Francisco was a major beneficiary of PWA funds, in part because it had passed several bond issues for school construction, meaning that it had the matching funds on hand and the political will to start building as soon as possible. As a result, many of the PWA projects in San Francisco were public schools. The tally included eight elementary schools: Buena Vista, Francis Scott Key, Glen Park, Horace Mann, Lawton, Patrick Henry, Starr King, and Visitacion Valley; three junior high schools: James Denman, Marina, and Portola (auditorium only); and three high schools: Abraham Lincoln, George Washington, and Samuel Gompers Trade School.

The PWA funded several major government buildings for the federal government in San Francisco, including the new Mint at Hermann and Buchanan Streets, the new Federal Office Building in the Civic Center, and the Appraisers Building in Jackson Square.[94] The PWA also funded several major non-educational infrastructure projects for the City and County of San Francisco, including the Cow Palace (part of which is in San Mateo County), the expansion of O'Shaughnessy Dam in Yosemite National Park to augment the Hetch Hetchy water delivery system, the construction of massive transit sheds at Piers 35 and 37, the construction of the Pulgas Water Temple at Crystal Springs Reservoir in San Mateo County, erection of the Richmond-Sunset Sewage Treatment Plant in Golden Gate Park (demolished), San Francisco Junior College (now San Francisco City College), and improvements to Mills Field (now San Francisco International Airport).

[94] William Mooser, Jr., Branch Manager, W.P.A., *Report on Progress of the Works Program in San Francisco* (San Francisco: Works Progress Administration, San Francisco Branch, 1938).

Timothy Pflueger, Architect: 1892–1946

Timothy Pflueger is one of the most remarkable architects to have come from San Francisco **(Figure 88)**. In spite of several significant hurdles, including the Depression and World War II, Pflueger created an extensive and high-quality oeuvre during his short life. Attesting to their quality and stature, dozens of Pflueger's buildings still stand throughout northern California. Coming of age in an era dominated by the conservative aesthetic of the *École des Beaux Arts*, Timothy Pflueger defied the dominant taste of his provincial hometown and embraced a daring modernist aesthetic that incorporated influences of Chinese, Persian, Mayan, and Aztec architectural and artistic traditions. Long known as a supporter of the fine arts, Pflueger often collaborated with well-known sculptors, muralists, lighting designers, and other artisans and craftspeople, including Diego Rivera, Ralph Stackpole, and Arthur Mathews.[95] Pflueger was also a proponent of modern technology and he embraced contemporary building materials, including aluminum, Lucite, and sheet metal, using them to make his buildings seem more richly appointed than constrained Depression-era budgets would allow.

Figure 88. Drawing of Timothy Pflueger in 1936 by Peter van Valkenburg. Source: Wikimedia Commons

Timothy Ludwig Pflueger was born September 26, 1892 in San Francisco. His German immigrant parents, Ottilie and August Pflueger, both arrived in San Francisco in 1890. August Pflueger was a merchant tailor and from 1904 on, the family lived above his shop at 1015 Guerrero Street in the city's Mission District. While not poor, Timothy Pflueger was raised in humble circumstances in a multi-ethnic district composed of immigrants from Ireland, Germany, Scandinavia, Italy, and France. Though frugal, religious, and of humble means, Timothy Pflueger's parents were cultured, and they did not neglect their children's education in the arts, paying for piano lessons and art and drafting lessons for young Timothy. Many of his relatives lived nearby, including several tradesmen that Pflueger would work with for the rest of his life. He had comparatively little formal education, going only as far as high school. Like many boys in his circumstances, Timothy went to work as soon as he could to help his family and earn his way, learning skills on the job.[96]

[95] According to Dr. Robert Cherny's article, "Controversy at Coit Tower" published in *The Argonaut*, Summer 2017, Ralph Stackpole persuaded Pflueger to convince the board of the San Francisco Stock Exchange to ask Rivera to paint a mural in the new addition to that building.
[96] Therese Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger* (New York: Princeton Architectural Press, 2008), 3–5.

Pflueger showed an early talent in drawing and painting. In fact, it seems that he began working as a draftsman as early as 1906 (at the age of 14), when the demand for skilled renderers and delineators surged after the 1906 Earthquake and Fire. As a teenager, he began working as a draftsman in the offices of James Rupert, or J. R., Miller and George T. Colmesnil, a young firm heavily involved in the post-quake reconstruction of San Francisco.[97] The partners quickly recognized that their young hire was very talented, and they encouraged him to join the San Francisco Architectural Club, a young architects' organization that offered night classes based on the methods and pedagogy of the prestigious *École des Beaux Arts* in Paris.[98]

The talented Timothy Pflueger steadily increased his skills in the nurturing environment of Miller & Colmesnil and in 1912, at the age of 20, he was given his first solo project, a small country church in Portola Valley, California. Our Lady of the Wayside, which still stands, is designed in the Mission Revival style, combining features of several different California missions, including Mission Dolores, Mission San Gabriel, and Mission San Carlos Borromeo **(Figure 89)**.[99] Our Lady of the Wayside was greeted with rave reviews, and Miller & Colmesnil began giving Pflueger larger and more high-profile jobs, including the Metropolitan Life Insurance Company building (now the Ritz-Carlton Hotel), a Beaux-Arts–styled office building that still stands at the northeast corner of Stockton and Pine Streets on Nob Hill **(Figure 90)**.[100]

Figure 89. Our Lady of the Wayside, Portola Valley, CA.
Source: Town of Portola Valley

Figure 90. Rendering of Metropolitan Life Insurance Co. building.
Source: SFMoMa

Miller & Colmesnil dissolved in 1913, but Pflueger continued to work as an employee of J. R. Miller's for another six years, assisting him on a variety of

[97] Poletti, 8.
[98] Poletti, 11.
[99] Poletti, 26–7.
[100] Poletti, 27.

projects. In 1917, after the U.S. entered World War I, Timothy Pflueger was drafted into the Army Corps of Engineers. He spent the war designing training camps, including camps in Washington, D.C. and San Juan, Puerto Rico.[101] Upon his return to San Francisco in 1919, Miller promoted Pflueger to the position of chief draftsman and then in 1920, after Pflueger received his California architecture license, Miller made Pflueger his partner. With the American economy booming during the 1920s, and work abundant in San Francisco, Miller & Pflueger designed several buildings that have since become local landmarks. The firm's work in the 1920s still largely adhered to historicist styles, including the Beaux Arts, Spanish Colonial Revival, Mission Revival, and Mediterranean.

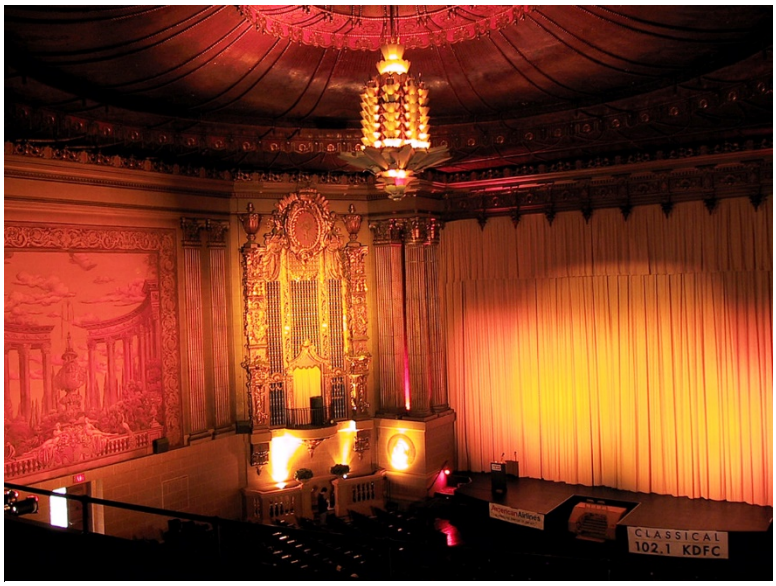

Figure 91. Interior of the Castro Theater.
Source: Flickr user SFHandyman

Some of the firm's most famous works from this era include the Castro Theater (1921) at 429 Castro Street and the San Francisco Mining Exchange (1923) at 350 Bush Street. The Castro Theater was Pflueger's first major movie theater, a building type that would make him famous. Though the exterior is designed in a straightforward rendition of the Spanish Colonial Revival style, the interior is a fanciful blend of exotic influences that combines features of a Roman amphitheater with a Middle Eastern caravanserai **(Figure 91)**.

The Castro Theater project earned Miller & Pflueger several other high-profile theater commissions, mainly from the Nasser Brothers, the proprietors of the Castro Theater and a chain of theaters throughout Northern California. The Nassers gave Pflueger a free hand with their theater commissions, allowing him to come up with fanciful interior spaces that would transport moviegoers to far-off lands before the curtain had parted. Indeed, the Nasser Brothers hired Miller & Pflueger to design all of their theaters, including The Alhambra (1925) in San Francisco; three theaters in Tulare, Oroville, and Chico (1926–27); the Paramount (1931) in Oakland; the Alameda Theater (1932) in Alameda; and the New Mission Theater, a remodel of an existing 1917 neighborhood theater in San Francisco's Mission District (1932).

The Castro Theater caught the attention of many prominent businesspeople, including the directors of the Pacific Telephone & Telegraph Company, who decided to hire Miller & Pflueger to design its new high-rise office building in San Francisco's South of Market area. After securing the commission, Pflueger developed several traditional

[101] Poletti, 30.

designs for San Francisco's first true "skyscraper." Not caring for any of his initial designs, Pflueger became engrossed in the recent 1922 Chicago Tribune Tower competition.[102] One of the entries, by Finnish architect Eliel Saarinen, dispensed with the traditional Beaux-Arts tripartite arrangement consisting of a base, shaft, and capital in favor of a unified, Gothic-inspired approach using vertical lines and sequential setbacks to emphasize the building's height. Pflueger's final 1923 design for the Pacific Telephone & Telegraph Building, which shows the influence of Saarinen, was another important breakthrough for the young architect, marking the beginning of his embrace of modern design **(Figure 92)**.

The national press finally took notice of Timothy Pflueger following the completion of the Pacific Telephone & Telegraph Building in 1925. Five years later, Pflueger would make his second major contribution to San Francisco's skyline with the Medical-Dental Office Building (1929) at 450 Sutter Street, a block north of Union Square. Along with Howe & Lescaze's PSFS Building in Philadelphia, 450 Sutter is arguably the most innovative skyscraper built in the United States during the 1920s. Discarding the heavy pseudo-masonry cladding of the Telephone Building, Pflueger embraced the underlying logic of the steel frame and wrapped the Medical-Dental Building in a thin terra cotta and glass skin, with delicate spandrels ornamented with Mayan-inspired patterns. The windows wrap around the corners of the building, contributing to its lightweight and modern appearance. Pflueger, a lover of dramatic flourishes, designed a richly appointed lobby for 450 Sutter. The lobby, one of the most photographed in San Francisco, is finished in black marble and gilded stucco embossed with Mesoamerican pictographs resembling a Mayan temple **(Figure 93)**.[103]

Figure 92. Pacific Telephone Building. Source: Author's postcard collection

The Medical-Dental Building was completed several months after the Stock Market Crash of November 1929. The ensuing Depression ushered in a period in San Francisco during which comparatively little was constructed for almost a decade. Fortunately for Miller & Pflueger, their reputation was so great that they continued to get high-profile projects. Theaters and office buildings continued to comprise a major part of their work, including an addition and remodel of the Pacific Stock Exchange (1930), El Rey Theater (1931), and the Paramount Theater in Oakland (1932). Embracing an escapist tendency that is characteristic of so much of their work, Miller & Pflueger designed several high-end San Francisco nightclubs and cocktail lounges, including Bal Tabarin (now Bimbo's 365),

[102] Poletti, 61-5.
[103] Poletti, 79-80.

Le Cirque Room in the Fairmont Hotel, the Patent Leather Lounge in the St. Francis Hotel, and Top of the Mark in the Mark Hopkins Hotel. The firm's work wasn't solely focused on fantasy; Miller & Pflueger designed several major public buildings in San Francisco during the Depression, including Roosevelt Junior High School (1930), George Washington High School (1936), the Transbay Terminal (1937), San Francisco Junior College (now San Francisco City College – 1940), and a parking garage beneath Union Square (1942). Much of the firm's work from the latter half of the 1930s shows a gradual evolution away from the "Mayan Deco" toward a more austere aesthetic in keeping with contemporary European modernism. George Washington High School, designed in the Streamline Moderne style with some Regency and International style influences, is one of the best examples demonstrating the growing abstraction of Pflueger's later work. This evolution picked up speed following the retirement of the more traditionally minded J. R. Miller in 1937. From this point on, the firm became known as Timothy L. Pflueger & Associates.

Figure 93. Medical-Dental Building. Source: Author's postcard collection

In 1939, Timothy Pflueger was appointed to the board of architects in charge of designing the Golden Gate International Exposition (GGIE) on Treasure Island. As part of his duties, Pflueger designed the Federal Building, the California State Building, the California Auditorium, and the Court of the Pacific. Pflueger's work at the GGIE represented his continuing evolution toward modernism. During World War II, Pflueger worked for the U.S. government, designing the U.S. Army General Depot in Ogden, Utah; various Army transmitter buildings and broadcasting studios; and several housing projects for defense workers. His final project was a remodel of the I. Magnin's Co.'s flagship store at the southwest corner of Geary and Stockton Streets in San Francisco's Union Square. This ultra-modern building was under construction when Timothy Pflueger died of heart failure on November 7, 1946, following his daily swim at the Olympic Club.[104] Following his death, the firm was taken over by Timothy's younger brother, Milton, who renamed it Pflueger Architects.

[104] Poletti, 218.

Artists' Biographies

Victor Mikhail Arnautoff: 1896–1979

Figure 94. Victor Arnautoff painting at George Washington High School, June 8, 1936.
Source: San Francisco Public Library, History Center, Photo AAA-5413.

Victor Arnautoff painted his mural cycle, *Life of George Washington*, in the main lobby of the academic building at George Washington High School. Born in 1896 in what was then a part of Imperial Russia (now Ukraine), Arnautoff **(Figure 94)** grew up in the city of Mariupol. He served as a cavalry officer during World War I and then became a cavalry officer in one of the White armies that opposed the Bolsheviks' Red Army in the Russian Civil War. Unable to return home because of his service in a White army, he first lived in northeastern China as a refugee.[105] He arrived in San Francisco in 1925 on a student visa to pursue studies at the California School of Fine Arts (now the San Francisco Art Institute).[106] Among Arnautoff's instructors was Ralph Stackpole, who encouraged him to study mural painting in Mexico with Diego Rivera. Arnautoff assisted Rivera on major mural commissions in Mexico City and Cuernavaca.[107] He returned to San Francisco in 1931 and three years later, he was selected to serve as technical coordinator for the group of artists working on murals for Coit Tower, funded by the Public Works of Art Project (PWAP). Arnautoff contributed his own fresco titled *Urban Life* to the project.[108] In 1936, he painted *Life of George Washington* in the main lobby of George Washington High School.

In addition to GWHS and Coit Tower, Arnautoff received other federal commissions to execute murals in several post offices around Northern California and Texas, including South San Francisco, Pacific Grove, and Richmond, California; and Linden and College Station, Texas. Working for the State Emergency Relief Administration (SERA), Arnautoff created a mural for the Presidio Chapel in San Francisco.[109] A WPA-funded profile of the artist described Arnautoff as believing that the placement of "frescos in public buildings is a forward step of great importance for the education of those who are unable to find art interest in other forms."[110] Arnautoff also painted several murals for non-public clients, including at the Old Cathedral of the Holy Virgin on Fulton Street in San Francisco and the Palo Alto Clinic. He taught at the California School of Fine Arts, Stanford University, and the California Labor School,

[105] Robert Cherny, "Victor Mikhail Arnautoff, the House Un-American Activities Committee, and Stanford," *Sandstone and Tile* (37:3, 2013), 4.
[106] Gene Hailey, ed. *California Art Research* (San Francisco: California Art Research Project, Vol. 20, 1936), 109. Says his studio at 790 Montgomery Street, 110.
[107] Robert Cherny, 5. According to *California Art Research*, Vol. 20, 110, Arnautoff completed his first public commission, a fresco for a Russian Church on Fulton Street.
[108] Masha Zakheim, *Coit Tower, San Francisco: Its History and Art* (Volcano, CA: Volcano Press, 2009), 67.
[109] New Deal Art Registry, http://www.newdealartregistry.org/artist/ArnautoffVictor/.
[110] *California Art Research*, Vol. 20, p. 120.

an organization that reflected his political views as a member of the Communist Party, which he joined in 1938. Arnautoff retired from Stanford in 1962 after 24 years on the faculty. One year later, he returned to his home village, Mariupol, in the Ukraine. He continued to exhibit and produce public art works in Mariupol, including three major mosaic murals that were installed in a school, an airport, and the Communications Building. In 1970, he moved to Leningrad, where he died in 1979.[111]

Sargent Johnson: 1888–1967

Sargent Johnson, who created the relief frieze *Athletics* at the south end of the football field at George Washington High School, was born in Boston to a Swedish American father, Anderson Johnson; and an American mother of African and Cherokee descent, Lizzie Jackson Johnson. Sargent Johnson **(Figure 95)** was raised by his maternal aunt, May Howard Jackson**,** a sculptor who specialized creating in busts of African American subjects. Her early influence set young Sargent on his way toward becoming an artist. As early as 1915, Johnson came to San Francisco to study art, first at the A. W. Best School, and then at the California School of Fine Arts (now the San Francisco Art Institute). At the California School of Fine Arts, he worked with Ralph Stackpole, Maurice Stern, and Beniamino Bufano. Johnson was member of the Communist Party for much of his life. Even though he could "pass" as a white man, Johnson consciously embraced his African American heritage, believing that the fine arts could improve the place of African Americans in twentieth-century America. Johnson became a leading figure in the "New Negro" movement, which consciously embraced W. E. B. DuBois's goal of fostering racial pride through cultural self-expression, economic independence, and progressive politics.[112] Johnson became the first African American artist in California to draw national attention, exhibiting at New York's Harmon Foundation, which supported African American artists nationally and organized major exhibits associated with the Harlem Renaissance.[113] Much of his early work consisted of busts, drawings, and sculptures that celebrated black Americans' African roots.

Figure 95. Sargent Johnson, ca. 1935
Source: National Archives

During the Depression, Sargent received several commissions from the Federal Arts Project (FAP) and other New Deal–era public arts programs. In 1937 his first New Deal project consisted of carving several wood relief panels for

[111] Electronic communication between authors and Arnautoff biographer, Robert Cherny, February 9, 2017.
[112] "Sargent Johnson," San Francisco Museum of Modern Art, http://sfmoma.org/explore/collection/artists/365, accessed April 5, 2015.
[113] Anne Evenhaugen, "African American Art and the Harmon Foundation" Smithsonian Institution blog, https://blog.library.si.edu/2013/02/african-american-art-and-the-harmon-foundation/#.V747Y2W1OLE, accessed August 24, 2016.

the California School of the Blind in Berkeley.[114] He then went to work with his old mentor, Beniamino "Benny" Bufano, on a series of metal sculptures in San Francisco, including "Sun Yat-Sen" in St. Mary's Square (1937), the "Peace Sculpture" at San Francisco International Airport (1938), and a group of animal sculptures for the new Sunnydale Housing Project (1938). However, it was the Aquatic Park commission that earned Johnson his enduring reputation as a giant in the San Francisco art world. On this project, Johnson supervised a team of 45 artists to create a series of marble mosaic murals and sculptures decorating a new public bathhouse built on the city's Northern Waterfront. However, after the City decided to lease most of the building to a private casino operator, Johnson walked off the job leaving one tile mosaic unfinished at the second floor level.[115]

Johnson's work at Aquatic Park attracted the attention of the architect Timothy Pflueger, a member of the board of architects in charge of the Golden Gate International Exposition. Pflueger hired him to execute commissions for the GGIE, including several sculptures in the Court of Pacifica. Impressed with Johnson's abilities, Pflueger was instrumental in reassigning the relief frieze at George Washington High School from Bufano to Johnson. As a result, Bufano never spoke to his erstwhile protégé again.

Johnson later recalled that the New Deal arts programs were the high point of his career, enabling him to create in new materials and on a massive scale in well-equipped studios.[116] Sargent Johnson continued to exhibit after World War II, gaining fresh inspiration from his extended travels to Mexico. Beginning in 1945, and continuing through 1965, Johnson made a number of trips to remote villages in Oaxaca, where he learned how to use the local black clay to make pots and figures. When he was not in Mexico, Sargent Johnson lived very frugally in an apartment at 1507 Grant Avenue on Telegraph Hill. He continued to make art for the rest of his life, dying in San Francisco on October 10, 1967, after suffering a heart attack.[117]

Robert Boardman Howard: 1896–1983

Sculptor and painter Robert Howard, the likely creator of several bas-relief friezes at George Washington High School, was among the creative offspring of the prominent Bay Area architect, John Galen Howard. His siblings included painters Charles and John Langley, and the architect Henry Howard. Robert Howard studied at the College of Arts and Crafts in Oakland and the Art Students League in New York. After serving in the U.S. Military during WWI, he remained in Europe and continued his studies in Germany and France. He returned to San Francisco in the early 1920s and began creating architectural ornaments. In 1928, he received a commission to paint graphic

[114] Carol Pogash, "Berkeley's Artwork Loss Is a Museum's Gain," *New York Times* (February 20, 2012).
[115] National Park Service, *Aquatic Park Bathhouse: A Palace for the Public,* onsite interpretive plaque.
[116] Tim Kelley, Christopher VerPlanck, Alfred Williams, *San Francisco Citywide African American Historic Context Statement, 1579–2014* (San Francisco: San Francisco Planning department, 2015), 75.
[117] "Sargent Johnson: A Bay Area Artist," The African American Registry http://www.aaregistry.org/historic_events/view/sargent-johnson-bay-area-artist, accessed April 5, 2015.

maps of the Bay Area on the Key Route ferries.[118] Howard worked with architect Timothy Pflueger and the sculptor Ralph Stackpole on several artworks for the San Francisco Stock Exchange, where he worked with his future wife sculptor Adeline Kent, and on Oakland's Paramount Theater. Howard's other New Deal-era commissions include bas-reliefs for the Livermore, California Post Office and Berkeley High School.[119]

Gordon Langdon: 1910–1963

Gordon Langdon, the creator of the mural *Modern and Ancient Science* above the entrance to the library at George Washington High School, is the least well documented of the artists who created art for GWHS. In her book on Coit Tower, Masha Zakheim wrote: "Gordon Langdon emerges as an almost mythical figure who came, remained briefly, and then moved on."[120] Born in San Francisco, Langdon studied art at the California School of Fine Arts and reportedly shared a studio with Ralph Stackpole during the Depression. In addition to George Washington High School, Langdon contributed a scene titled *California Agriculture and Industry* to the mural cycle at Coit Tower. Langdon abandoned his art career after serving in the U.S. military during World War II. He spent his remaining years working and living in Palo Alto.[121]

Lucien Labaudt: 1880–1943

Lucien Labaudt **(Figure 96)**, creator of the mural *Advancement of Learning through the Printing Press* in the library at George Washington High School, was born in Paris in 1880. Labaudt began his career as a clothing designer in France and England, and was almost entirely self-taught as a painter. He immigrated to the United States in 1906, settling briefly in Nashville, Tennessee, before coming to San Francisco in 1910. In San Francisco, he resumed costume design, but he also painted and taught at the California School of Fine Arts. Labaudt opened his own commercial art school, the California School of Design, in the 1920s. By this time, Labaudt was exhibiting regularly in San Francisco and occasionally in galleries and museums in New York and Paris. In 1933, the Palace of the Legion of Honor

Figure 96. Lucien Labaudt, standing at far left. Note Diego Rivera seated in front of Labaudt, 1940.
Source: yungee.com

[118] Aline Kinstler, "Howard Trio's Exhibit Draws Attention," *San Francisco Chronicle* (March 18, 1928), D8.
[119] Poletti, 97.
[120] Zakheim, 85.
[121] AskArt.com Gordon Langdon cites source Edan Hughes Artists in California, 1786–1940. New Deal Art Registry, http://newdealartregistry.org/artist/LangdonGordon/.

mounted a major retrospective exhibit of his paintings.[122] His other New Deal–era works include the painting, *Powell Street*, which flanks a stairwell in Coit Tower, a series titled *San Francisco Scenes* at the Beach Chalet, and several murals in the Federal Courthouse in Los Angeles.[123] Labaudt worked in two Bay Area shipyards during World War II. He was killed in a 1943 plane crash while on assignment for *Life* as an artist/war correspondent.[124] His widow, Marcelle Labaudt, who taught alongside her husband at the California School of Design, founded the Lucien Labaudt Gallery in San Francisco after his death. She specialized in giving younger or relatively unknown artists their first exhibitions, operating the gallery until 1980.[125]

Ralph Stackpole: 1885–1973

Ralph Stackpole **(Figure 97)**, the creator of the mural *Contemporary Education* in the library at George Washington High School, was born to a working-class family in the small town of Williams, Oregon on May 1, 1885. Ralph Stackpole left school to become a laborer after his father's early death. In 1903, he moved to San Francisco to study at the Mark Hopkins Institute (later the California School of Fine Arts and now the San Francisco Art Institute) under sculptor Arthur Putnam and painter Gottardo Piazzoni. After the 1906 Earthquake and Fire, Stackpole took classes at the *École des Beaux Arts* in Paris.[126] He returned to San Francisco and by the following decade, he had built a reputation as a major figure in San Francisco's visual arts world. His public commissions included sculptures for several buildings at the 1915 Panama Pacific International Exposition (PPIE). In 1928, Stackpole began a fruitful relationship with architect Timothy Pflueger, who enlisted him to help develop the arts program for the San Francisco Stock Exchange and to sculpt a pair of heroic figures for its entry. They worked together again on Oakland's Paramount Theater, the Golden Gate International Exposition, George Washington High School, and a sculpture for the Department of the Interior headquarters in Washington, D.C.[127] During World War II, Stackpole was appointed to the U.S. Commission on Fine Arts, the first member from the West Coast. In 1949, he moved to France, where he died in 1973.

Figure 97. Ralph Stackpole, n.d.
Source: Wikimedia Commons

[122] *California Art Research*, Vol. 19. Abstract from WPA Project 2874 (San Francisco: 1937), https://archive.org/stream/californiaartres19hail#page/n7/mode/2up.
[123] New Deal Art Registry, http://newdealartregistry.org/artist/LabaudtLucien/.
[124] "Oral history interview with Marcelle Labaudt, 1964," Archives of American Art. http://www.aaa.si.edu/collections/interviews/oral-history-interview-marcelle-labaudt-11986.
[125] Ibid.
[126] Kevin Starr, *The Dream Endures: California Enters the 1940s* (Oxford University Press, 2002), 151.
[127] Poletti, 89–91. New Deal Art Registry, http://www.newdealartregistry.org/artist/StackpoleRalph/.

Dewey Crumpler: 1949–

Dewey Crumpler **(Figure 98)** was the artist who painted the three "Response" murals in the main corridor of George Washington High School. Crumpler was born in 1949 in Arkansas but raised in San Francisco. In high school, Crumpler won an award for a piece on poverty that was shown to acclaim in an exhibit at the San Francisco Civic Center. He was only 19 and a recent graduate of Balboa High School when he was selected in 1968 by the Afro-American Club at George Washington High School to paint several murals in response to Victor Arnautoff's *Life of George Washington.* African American students at GWHS objected to the depiction of slaves in the murals and wanted a more positive representation of African American cultural and scientific achievements. The project was put on hold for several years, during which Crumpler earned his BFA at the San Francisco Art Institute in 1972 and his MA at San Francisco State University in 1974. He painted the three Response murals in 1974, which depicted Latinos and Native Americans, Asian Americans, and African Americans in a heroic light reminiscent of the Mexican muralist tradition. He later went on to earn his MFA at Mills College in 1989.[128] In addition to the Response murals, Dewey Crumpler has painted 15 other major murals throughout the Bay Area. He has also exhibited his work widely in galleries and museums. Today, Dewey Crumpler is an associate professor of painting at his alma mater, the San Francisco Art Institute.[129]

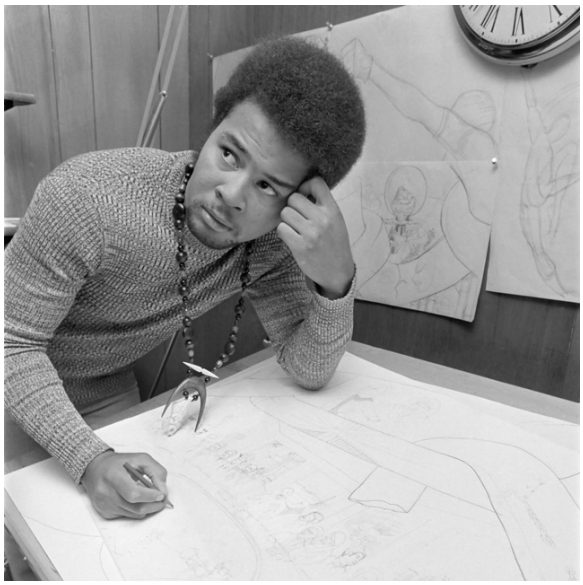

Figure 98. Dewey Crumpler, 1970.
Source: Bancroft Library, UC Berkeley

Streamline Moderne Style in San Francisco: 1930–1940

George Washington High School is best classified as a Streamline Moderne–style public building. The Streamline Moderne style emerged from the Art Deco style, which had gained worldwide popularity after the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes* in Paris. The Art Deco style consciously charted a new stylistic vocabulary based on low-relief geometric designs—including parallel lines, chevrons, zigzags, stylized vegetation, circles, and linear motifs. Turning its back on ancient Greece and Rome, the Art Deco style looked to non-traditional and non-western sources for inspiration, including ancient Egypt and Mesopotamia, Africa, Asia, and European artistic movements like Cubism.

[128] "Dewey Crumpler," San Francisco Art Institute website: http://www.sfai.edu/bios/dewey-crumpler, accessed April 20, 2017.
[129] Interview with Dewey Crumpler by Donna Graves, February 16, 2017.

By the end of the 1930s, the idealization of the machine, in particular the airplane and the ocean liner, had led toward the simplification and refinement of the Art Deco style, an aesthetic that ultimately became the Streamline Moderne style. This new style evolved along several different paths, ranging from the literal application of the aerodynamic vocabulary of airplanes, ocean liners and automobiles to the "Stripped Classicism" popular with U.S. government institutions. In the United States, this latter style became known as "PWA Moderne" because it was favored by the New Deal public works agencies established during the administration of Franklin Delano Roosevelt.

The dominant characteristics of the Streamline Moderne style include planar, unornamented surfaces (sometimes exposed concrete but usually finished in stucco); groups of horizontal moldings called "speed lines"; vertical pulvinated or "reeded" moldings; curved canopies above entrances and windows; ribbon and porthole windows; brushed metal or aluminum trim, light fixtures, and hardware; structural glass block windows; and extruded aluminum hand rails and balustrades. The Streamline Moderne style was employed for nearly every building type imaginable, including government buildings, airports, train stations, schools, factories, houses, movie theaters, and commercial storefronts.

The Streamline Moderne style is common in San Francisco, which experienced a substantial building boom at the end of the 1930s when the style was the most popular. In San Francisco, the Streamline Moderne style was used for all major building types, chief among them several public schools funded by the PWA, including Francis Scott Key Elementary School, Visitacion Valley Elementary School, George Washington High School, Abraham Lincoln High School, and Samuel Gompers Trade School. Other well-known examples of the style that are not schools include the old Transbay Terminal (demolished), the U.S. Mint, and the Henry Doelger Building at 9th Avenue and Judah Street in the Inner Sunset District. Undoubtedly, the best-known Streamline Moderne building in San Francisco is the Aquatic Park Bathhouse, which embodies all of the style's characteristics, including its curved volumes, porthole windows, extruded aluminum railings and balustrades, and curved canopies **(Figure 99)**. The Streamline Moderne style was also popular with local merchant builders, who built an untold number of Streamline Moderne rowhouses in new residential tracts on the West Side, especially Miraloma Park.

Figure 99. Bathhouse at Aquatic Park.

Public School Design in San Francisco: 1850–1930

During the first decades of the city's existence, San Francisco's public schools were housed in structures built for other purposes, including commercial buildings, churches, and even private dwellings. Post-Gold Rush San Francisco, especially after the Second Vigilance Committee of 1856, was dominated by conservative businessmen who disliked taxes, and infrastructure, including streets, sewers, parks, and schools, all suffered as a result. Nevertheless, a growing population of families in the 1860s increased the demand for public schools. By 1865, there were 37 public primary and secondary schools in San Francisco accommodating around 8,000 students.[130]

Early Public School Design in San Francisco: 1865–1890

Public school buildings erected in San Francisco during the latter half of the nineteenth century were usually of wood-frame construction, three or four stories high, and designed in a utilitarian vocabulary incorporating a modest amount of Italianate ornament. A rare and excellently preserved example of this type is the Irving M. Scott School at 1070 Tennessee Street in Dogpatch **(Figure 100)**. Designed by Thomas J. Welsh, a longtime consulting architect to the San Francisco School Board, and built in 1895, the Irving M. Scott School (originally the Potrero School), which is City Landmark No. 138, is one of the only surviving Victorian-era schools in San Francisco. It is a wood-frame structure massed as a cube that contains two full floor levels above a raised basement. The basement contains storage and the upper floors simply contain classrooms, a principal's office, and a central stair. The classrooms have oversized windows that are designed to admit as much natural light as possible. The windows are also operable and were used to regulate indoor temperatures. Like most Victorian schools in San Francisco, the Irving M. Scott School did not originally have a central heating system, and the bathrooms were located outside in small one-story structures linked to the main building by covered walkways.

Figure 100. Irving Scott School.

The Progressive Era: 1890–1906

The Progressive movement of the late nineteenth century began to change how Americans thought about education. Among other things, it led to the professionalization of teaching, the application of business/bureaucratic management methods to school administration, and the standardization of school design. School enrollments surged because of Progressive reforms, including the passage of child labor laws and

[130] George Mullany, "New Goals of Public Education," *San Francisco Chronicle* (1939), 5.

compulsory education statutes in most northeastern, Midwestern and western states. In response, most large American cities, including San Francisco, found themselves scrambling to build new school facilities to accommodate growing enrollments and to replace outdated facilities.[131]

During the 1890s, the San Francisco School Board launched a campaign to build several new public schools. Many of the city's Victorian schools were reportedly in "wretched" condition, with little or no heat or running water, sewage leaks, and other sanitary and safety issues. Fire was also an ever-present danger with older wood-frame buildings, as evidenced by the destruction by fire of Girls' High School on Scott Street.[132] The School Board decided to replace it with a new, state-of-the-art, three-story-over-basement masonry school building **(Figure 101)**. Designed by Thomas J. Welsh, the new Girls' High School was designed in the Richardsonian Romanesque style and built of brick. Its raised basement contained mechanical rooms, a janitor's room, storerooms, two classrooms, a science laboratory, and a recitation [examination] room. Meanwhile, the first floor contained a reception hall, principal's office, library, "museum," four classrooms, and lavatories. The second floor contained six classrooms and a "retiring room," and the third floor contained a large assembly room.[133] Girls' High School, which complied with all of the Progressive reformers' guidelines, was much more sophisticated than the contemporary Irving M. Scott School, which was also designed by Welsh and built in 1890. The growing number of special-purpose rooms at Girls' High School signaled the expanding mission of public schools, as they evolved from teaching basic skills to a small number of students toward providing instruction in a range of subjects to a much larger segment of society, including vocational skills, arts and music, and the hard sciences.

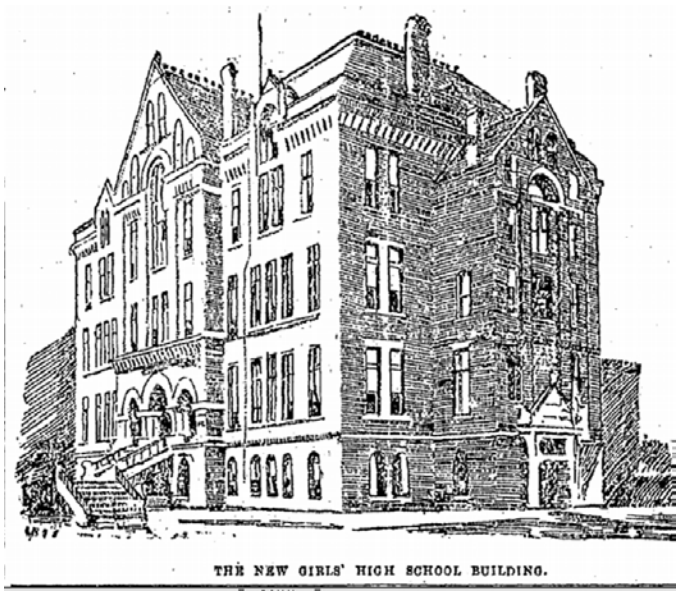
THE NEW GIRLS' HIGH SCHOOL BUILDING.

Figure 101. Rendering of Girls' High School.
***San Francisco Chronicle* (June 27, 1892)**

Throughout the rest of the 1890s and into the first decade of the twentieth century, the San Francisco School Board replaced several of its older wood-frame "firetraps" with new masonry buildings similar to Girls' High School. Unfortunately, many of these new schools succumbed to the 1906 Earthquake and Fire. In the disaster, 29 of the city's 74 public school buildings, including Girls' High School, were destroyed. Many others were rendered

[131] Dale Allen Gyure, *The Chicago Schoolhouse* (Chicago: The Center for American Places at Columbia College Chicago, 2011).
[132] "Money Wanted for Schools and Jails," *San Francisco Chronicle* (February 15, 1896), 15.
[133] "Girls' High School," *San Francisco Chronicle* (June 27, 1892), 3.

temporarily or permanently unusable. The School Board hurriedly set up temporary schools in the refugee camps and quickly built 36 temporary buildings accommodating 8,000 children.[134]

Post-Earthquake School Construction in San Francisco: 1906–1915

In 1907, Mayor Edward R. Taylor established the Bureau of Architecture, and appointed Newton Tharp as the first City Architect. Just two months later, the School Board announced its plan to build 44 new schools, including 16 "Class A" buildings of reinforced concrete and 28 "Class B" schools of wood-frame construction. City Architect Tharp rejected brick construction, given how poorly unreinforced-masonry buildings had fared in the earthquake. All of the new schools were to be modern in every way, with central heating and ventilation and indoor plumbing. Tharp prioritized four new high school buildings, including replacements for Girls' High School, Lowell High School, and Polytechnic High School, as well as the new Commercial High School. A good example of Tharp's post-quake schools is the Newton J. Tharp Commercial High School at 170 Fell Street. Built in 1908, this three-story-over-basement, reinforced concrete, brick-clad high school is designed in the Renaissance/Baroque style. Lowell High School, now San Francisco City College's John Adams Campus, is another excellent example of a post-quake school. Built in 1911 at the northwest corner of Masonic Avenue and Hayes Street, Lowell High School is a typical American high school from the early twentieth century **(Figure 102)**. Constructed of concrete with brick facing, the building has a 'U'-shaped plan enclosing a central courtyard. Its exterior is designed in a restrained Renaissance/Baroque vocabulary with a modest amount of applied ornament.

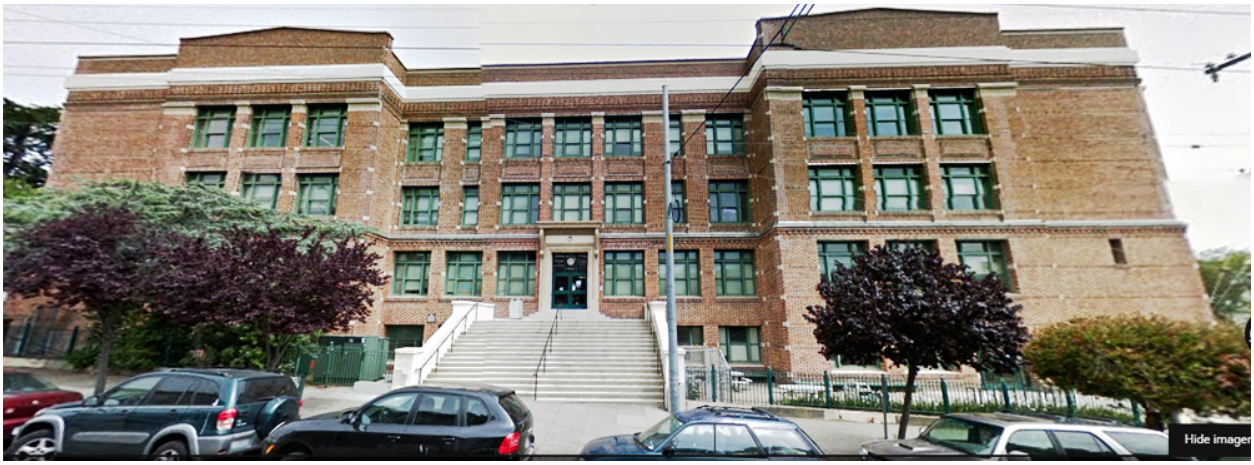

Figure 102. Former Lowell High School (now San Francisco City College's John Adams Campus).
Source: Google Streetview; annotated by Christopher VerPlanck

[134] City and County of San Francisco, *Municipal Reports: The San Francisco Earthquake and Fire of April 1906* (San Francisco: 1907).

Golden Age of School Construction: 1915 –1930

The election of James Rolph as mayor of San Francisco in 1911 signaled the beginning of an unprecedented 19-year period of infrastructure development in the city. Though registered as a Republican, Rolph was a progressive politician enjoying strong bipartisan support from many sectors, including unions and working-class San Franciscans. His many infrastructure projects included a new City Hall, the Civic Auditorium, the Hetch Hetchy water system, the Panama Pacific International Exposition, the Municipal Railway, Twin Peaks Tunnel, and many roadbuilding projects. His road and transit improvements opened up the vast western and southern parts of the city to development. The rapid development of these areas, including the Sunset, Parkside, and Richmond Districts on the West Side; and the Excelsior, Crocker-Amazon, Portola, and Outer Mission Districts in the southeast part of town, led to demands to increase the number of public schools in these newly developing areas.

Not long after he was elected, Mayor Rolph appointed John Reid, Jr. as the new City Architect. Reid immediately found himself confronted with the task of building several new schools and rebuilding many of the city's older schools. The School Board still operated 17 outdated Victorian-era schools and several "temporary" schools built in the aftermath of the 1906 Earthquake. With Reid's assistance, Mayor Rolph oversaw the drafting of two school construction bonds in 1917 and 1922 to fund the work. Desperate for better schools, San Franciscans eagerly approved the bonds, ushering in the "Golden Age of School Construction." City Architect Reid designed about half of the approximately 50 schools built in San Francisco between 1920 and 1930, with the newly formed Board of Education awarding the rest to various private architecture firms.[135]

The schools built during Reid's tenure were almost all designed in regional styles appropriate to California's Mediterranean climate and landscape, including the Spanish Colonial Revival, Italian Renaissance, and Mediterranean styles. In conformance with modern building and life/safety codes, all were built of "fireproof" concrete construction with durable stucco finishes and terra cotta and cement plaster trim. Some of the best examples include Mission High School (1925–27), which is San Francisco Landmark No. 255 **(Figure 103)**; Commerce High School (1926), which is San Landmark No. 140; and Balboa High School (1928–34), which is San Francisco Landmark No. 205.

Figure 103. Mission High School, 1926.
Source: San Francisco History Center, San Francisco Public Library, AAB-0389

[135] "Message of His Honor, Mayor Rolph," *The Municipal Record* (San Francisco: January 7, 1926), 4.

Many of the new schools built by John Reid, Jr. were much larger than their predecessors. In contrast to the Victorian-era schools, or even the Edwardian-era schools, both of which typically consisted of a single block sited at the center of a paved lot, Reid's schools were usually composed of multiple buildings, as well as adjoining ballfields and other sporting facilities. Since World War I, educational leaders had advocated for the incorporation of physical education into the public school curriculum. This required larger sites to accommodate play yards, running tracks, and ballfields. Accommodating outdoor recreation was not as challenging in the peripheral neighborhoods where land was still available, but it was much more difficult to achieve in already built-up parts of the city, giving administrators the choice of assembling the sites through condemnation proceedings–never a popular idea–or relocating the school to an outlying neighborhood where land was available.

Another factor in the growth in size of American public schools during the 1920s was the invention of the "comprehensive" school model, which combined academic, vocational, arts and music, sports, and home economics departments in one campus. As the complexity of public schools grew, City Architect John Reid Jr. and contract architects designed sprawling multi-unit complexes that typically included an "academic" building, a gymnasium, an auditorium, and a shop/industrial arts building. Typically linked together in an "h," "L," "U," or "O"-shaped plan, each component was expressed on its exterior as a separate building, even though they were all linked together by internal corridors. Balboa High School, the first high school built in the Outer Mission District, occupies approximately five city blocks. It has an O-plan with academic wings extending along Onondaga and Cayuga Avenues; an auditorium on Otsego Avenue; and a gymnasium and sports fields occupying a swath of land bounded by Oneida, Cayuga, Seneca, and Otsego Avenues **(Figure 104)**. One of the largest school campuses in San Francisco, it is even larger when combined with the adjoining James Denman Middle School campus on Oneida Avenue.

Figure 104. Aerial photograph of Balboa High School.
Source: Google Maps

By the end of the 1920s, San Francisco, which had once been known for having one of the worst public school systems in the nation, now had what many considered to be second-to-none. In 1923, St. Louis architect William B. Ittner praised San Francisco's commitment to building not only functional but beautiful schools: "The creation of an environment, healthful and beautiful, has been the architectural keynote and the school buildings are a sincere expression of the joy, health and beauty that should belong to our school children."[136]

Although he did not take a salary, City Architect John Reid, Jr. received a commission equal to 6 percent of the construction costs of each completed building. Though there was no evidence of actual wrongdoing, Reid was Mayor Rolph's brother-in-law, and following an incident, he resigned his post in 1927 to quash accusations of nepotism. Reid's resignation left a void at the office of the City Architect. His replacement, Charles Sawyer, did not design many new civic buildings, limiting his role to awarding commissions to private firms. The Stock Market Crash two years later also dealt a temporary blow to San Francisco's school construction campaign. Ten days after the crash, Board of Education President Daniel C. Murphy issued a statement calling into question San Francisco's continued ability to build "the fine type of schools" that the city had grown accustomed to during the 1910s and 1920s.[137] Although the San Francisco chapter of the American Institute of Architects argued that the City should continue "providing school buildings of enduring quality and design," the primary question on everyone's mind was where the money would come from.

Nonetheless, several schools that had already been designed and funded were built in the first year or two after the crash, including Miller & Pflueger's Theodore Roosevelt Junior High School (now Roosevelt Middle School), which was built in 1930 **(Figure 105)**. Roosevelt, designed in a fusion of the Art Deco and Dutch Expression styles, is universally recognized as one of San Francisco's best-designed public schools. Even though it was not a New Deal project, in terms of the its architectural quality and advanced styling, it foreshadowed the continuation of the Golden Age of San Francisco School Construction into the 1930s, when President Franklin D. Roosevelt's New Deal public works programs picked up the mantle.

Figure 105. Theodore Roosevelt Middle School.

[136] Don Andreini, "Civic Architecture: San Francisco's Public Schools," *Heritage Newsletter*,XVI:3 (September 1988), 7.
[137] Ibid.

ARTICLE 10 LANDMARK DESIGNATION

This section of the case report provides an analysis and summary of the applicable criteria for designation, integrity statement, statement of significance, period of significance, inventory of character-defining features, and additional Article 10 requirements.

CRITERA FOR DESIGNATION

Check all criteria applicable to the significance of the property that are documented in the report. The criteria checked are the basic justifications for *why* the resource is important.

X Association with events that have made a significant contribution to the broad patterns of our history.

_ Association with the lives of persons significant in our past.

X Embody distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction.

_ Has yielded or may be likely to yield information important in history or prehistory.

Statement of Significance

George Washington High School derives its significance in part from its association with the Public Works Administration (PWA), a federal New Deal agency established by President Franklin Delano Roosevelt in 1933 to combat the Depression. San Francisco was awarded several major PWA projects, which, in contrast to the contemporary Works Progress Administration (WPA), concentrated on significant infrastructure projects, including schools, government buildings, dams, etc. After New York City, the San Francisco region was the most successful in obtaining PWA projects. In addition to San Francisco's influential mayor, Angelo Rossi, and its powerful congressional delegation, San Franciscans had already approved several school construction bonds, making its applications for federal funding more attractive to PWA chief Harold Ickes. Altogether, the PWA helped the San Francisco School Board construct or rebuild 11 public school campuses, including: George Washington High School, Abraham Lincoln High School, Samuel Gompers Trade School, James Denman Junior High School, Marina Junior High School, Portola Junior High School auditorium, Glen Park Elementary School, Francis Scott Key Elementary School, Lawton Elementary School, Patrick Henry Elementary School (now Downtown High School), and Visitacion Valley Elementary School. Most of these schools were constructed on the city's fast-growing periphery, where merchant builders were in the process of building thousands of five-room rowhouses.

George Washington High School also derives significance as a building that embodies the distinctive characteristics of a type, period, and method of construction. Designed in the Streamline Moderne style, GWHS is emblematic of much PWA construction, especially in the West, which embraced the "modernistic" style as its own. Interestingly, GWHS also embodies characteristics of the International Style and the Hollywood Regency style, especially the colonnade on the north side of the auditorium, which deliberately references George Washington's Mount Vernon. This hybrid modern/traditional aesthetic, which characterized many PWA projects, was given its own name, the "PWA Moderne" style. Architect Timothy Pflueger used it on both of the high schools built with PWA funds, including George Washington High School and Abraham Lincoln High School.

Designed by architect Timothy Pflueger (1892–1946), George Washington High School is a work of a "master" architect. Known for his early embrace of the Art Deco style, Pflueger made the style his own by incorporating Mayan and Aztec motifs. By the time he designed George Washington High School, Pflueger had begun to embrace the more stripped-down and machine-like Streamline Moderne style, which was in keeping with the growing popularity of the International Style in Europe. GWHS is one of four public schools (all in San Francisco) designed by Pflueger, a list that also includes Alamo Elementary School (1926–altered), Theodore Roosevelt Junior High School (1930), and Abraham Lincoln High School (1940). It also joins a very short list of architecturally significant pre-World War II high schools that also includes Balboa High School (San Francisco Landmark No. 205), Mission High School (San Francisco Landmark No. 255), Galileo High School, and Abraham Lincoln High School.

Finally, George Washington High School is significant as a property characterized by high artistic values, as home to four New Deal–era murals and one outdoor frieze. All were sponsored by the PWA's Federal Art Project (FAP). The artists who executed these projects, including Victor Arnautoff, Ralph Stackpole, Sargent Johnson, and several others, make GWHS one of the most important repositories of New Deal artwork in San Francisco.

Period of Significance

The period of significance for George Washington High School is 1935 –1974, beginning with the completion of the academic building in 1935, and concluding with the completion of Dewey Crumpler's "Response" murals 39 years later.

Integrity

The seven aspects of integrity used by the National Register of Historic Places, the California Register of Historical Resources, and Article 10 of the Planning Code are: location, design, materials, workmanship, setting, feeling, and association in relation to the period of significance above. In summary, though parts of the George Washington High School campus have undergone changes, as a whole, George Washington High School retains ample integrity to convey its association in terms of its original design, use, and period of construction.

Location:
George Washington High School retains the aspect of location because no part of it has been relocated.

Design:
George Washington High School retains the aspect of design because the complex has kept nearly every element of its original design, including its site layout and floorplan, height and massing, fenestration pattern, and PWA Moderne styling and ornament. Within the interior, George Washington High School retains most of its original design features in the main entrance lobby, corridors and stairs, administrative office suite, library, auditorium, gymnasium, and cafeteria.

Materials:
George Washington High School retains the aspect of materials because nearly all of its original components, including its painted concrete walls, terra cotta and cast stone accents, and cement plaster ornamental detailing have been retained and preserved. The only original materials that have been replaced are the steel windows and doors, many of which have been replaced with aluminum counterparts. However, the replacement doors and windows closely resemble the originals and do not detract from the building's design. Within the interior, many of

the original materials remain, particularly in the most important public areas, such as the main lobby, corridors and stairs, administrative office suite, library, auditorium, gymnasium, and cafeteria.

Workmanship:
George Washington High School retains the aspect of workmanship because it retains all of its fine artistry and handiwork on both the exterior and the interior of the building. On the exterior, it retains all of its cement plaster ornament, its metal entrance canopies, and terra cotta and cast stone trim. Within the interior, it retains its original terrazzo flooring (lobby), tiled wainscoting (stairs and corridors), decorative light fixtures (lobby), and wood paneling and casework (library and corridors). Most important, it retains all four of its New Deal–era murals and the three "Response" murals by Dewey Crumpler.

Setting
George Washington High School retains the aspect of setting because the neighborhood surrounding the sprawling campus remains largely as it was when the high school was completed in the early 1950s. The campus itself has also changed very little aside from the build-out of the southern third of the campus, where the running track and soccer field are, in 1958 but the development of this part of the campus had been anticipated in the original master plan.

Feeling:
George Washington High School retains the aspect of feeling because it continues to look and feel like a PWA Moderne school of the 1930s/1940s. Though SFUSD has modernized the campus, including upgrading its buildings to comply with contemporary code requirements for accessibility, energy consumption, life/safety, etc., it has taken pains to avoid removing or altering important features that would negatively impact the facility's historical appearance.

Association:
George Washington High School retains the aspect of association because it would be recognizable to anyone who ever attended or worked at the school during the period of significance.

ARTICLE 10 REQUIREMENTS SECTION

Boundaries of the Landmark Site

The site proposed for Landmark designation encompasses a portion of Assessor Parcel Number 1574/001, a 691,811-square-foot parcel bounded by Geary Boulevard to the north, 30th Avenue to the east, Balboa Street to the south, and 32nd Avenue to the west. The specific portion of the parcel proposed for Landmark designation includes only the portions of the site developed between 1936 and 1952, including the academic building (1935), shop building (1936), New Deal murals (1936), auditorium (1940), gymnasium (1940), football field and bleachers (1940), esplanade (1940), and music room addition (1952). The period of significance goes to 1974 to include the "Response" murals by Dewey Crumpler, but it does not include other physical changes made to the campus or the buildings after 1952. It does not include the tennis or basketball courts, which were rebuilt in the 1980s; the soccer field and running track, which were built in 1958 and 1992; any of the modular buildings on the site; the parking lots on the east side of the campus; or any of the other sheds or any other temporary sheds or enclosures located along the south side of the campus. The only landscape features to be included in the Landmark designation include the narrow lawn panels and planting strips along 32nd Avenue adjoining the academic building and the shop building; the courtyard between the east and west wings of the academic building; the landscaped area south of the music room addition; and the esplanade. See **Appendix Item A** for a map showing the proposed Landmark boundaries.

Character-defining Features

Any case report for a property proposed for Landmark status under Article 10 of the Planning Code requires an inventory of all character-defining features. This is necessary so the property owner, planning staff, and the general public know which features and materials (elements) must be preserved in order to protect the historical and architectural character of the proposed Landmark. The character-defining features of the George Washington High School complex include all exterior elevations, including but not limited to form, massing, structure, architectural ornament, and materials. Due to the size and complexity of the complex, we have provided separate lists for each component of the campus.

Academic Building

- The academic building's footprint and overall height and massing;
- Flat roof with skylights;
- All exposed portions of the academic building's four exterior façades, including the painted concrete cladding, the terra cotta and cast stone decorative detailing, and cement plaster bas-relief motifs;
- The ribbon window openings, although not the aluminum sashes;
- The remaining original steel industrial windows flanking the main entrance on 32nd Avenue;
- The main entrance, including the concrete stair, cast stone piers, metal canopy and busts, though not the aluminum doors themselves;
- The other original entrances, including the curved metal canopies and pipe railing balustrades, but not the doors themselves, except for the two remaining historic doors on the east façade facing the esplanade;
- General layout of the academic building and the materials of the following interior spaces: main entrance lobby (including Arnautoff murals, George Washington statue, terrazzo stairs and flooring, handrails, tiled wainscoting, and Art Deco light fixtures), corridor near the administrative office suite (including Memorial Clock and other class gifts, display cases, tiled wainscoting, George Washington sculpture, and Dewey

Crumpler murals), library (including the Langdon, Labaudt, and Stackpole murals, paneling, casework and clocks);
- All remaining tiled wainscoting in corridors and stairs;
- All remaining original wood doors throughout academic building;
- All remaining stairs with separate up and down traffic configuration, though not the materials.

Shop Building
- The shop building's footprint and overall height and massing;
- The shop building's flat roof and skylight;
- All exposed portions of the shop building's four exterior façades, including the painted concrete cladding, cement plaster and terra cotta ornament, and four figural wall-mounted sculptures;
- The shop building's grid-like fenestration pattern, including all remaining steel industrial windows;
- The shop building's main entrance on the north façade, including the surviving metal doors;
- The concrete bridge connecting the shop building to the academic building.

Auditorium
- The auditorium's footprint and overall height and massing;
- The auditorium's stepped flat roof with fly tower;
- The auditorium's two exposed façades, including the painted concrete cladding and cement plaster and terra cotta ornament – in particular the north façade with its full-height colonnade;
- The fenestration pattern on the north façade of the auditorium, including the original steel windows and louvered vents;
- The original metal doors within the colonnade;
- The main auditorium space, including the telescoping plaster walls and proscenium arch and plywood seating;
- Auditorium lobby and finishes, including wood doors, curved plaster walls, and metal pipe railings.

Gymnasium
- The gymnasium's footprint and overall height and massing;
- The gymnasium's flat roof and skylights;
- The gymnasium's three exposed exterior façades, including the painted concrete cladding and cement plaster and terra cotta ornament;
- The gymnasium's grid-like fenestration pattern, including all remaining steel industrial windows;
- The original entrances on the north façade but not the doors themselves;
- Upper gymnasium with hardwood flooring and exposed steel truss roof.

Music Room Addition
- The music room addition's footprint and overall height and massing;
- The music room addition's stepped flat roof with skylight;
- The music room addition's painted concrete exterior cladding with terra cotta ornament.

Site
- Football field and bleachers;
- Sargent Johnson's *Athletics* frieze on the south side of the football field;
- Remaining lawn and planting strips along 32nd Avenue;

- Esplanade in front of the gymnasium and auditorium, including concrete walkways, benches, and balustrades;
- Courtyard space at south end of academic building.

At the time of designation, non-character-defining exterior features include all post-1974 alterations to the complex and the site, including all non-historic aluminum windows and doors on the exterior of the buildings; all remodeled bathrooms, classroom interiors, and utilitarian back-of-house spaces; all sheds, modular classroom and office buildings, the soccer field and the running track, the basketball and tennis courts, and the parking lot and driveway along 30th Avenue.

PROPERTY INFORMATION

Historic Name: George Washington High School

Popular Name: GWHS, Washington High

Address: 600 32nd Avenue

Block and Lot: 1574/001

Owner: San Francisco Unified School District

Current Use: Public High School

Zoning: P – Public; 40-X height and bulk

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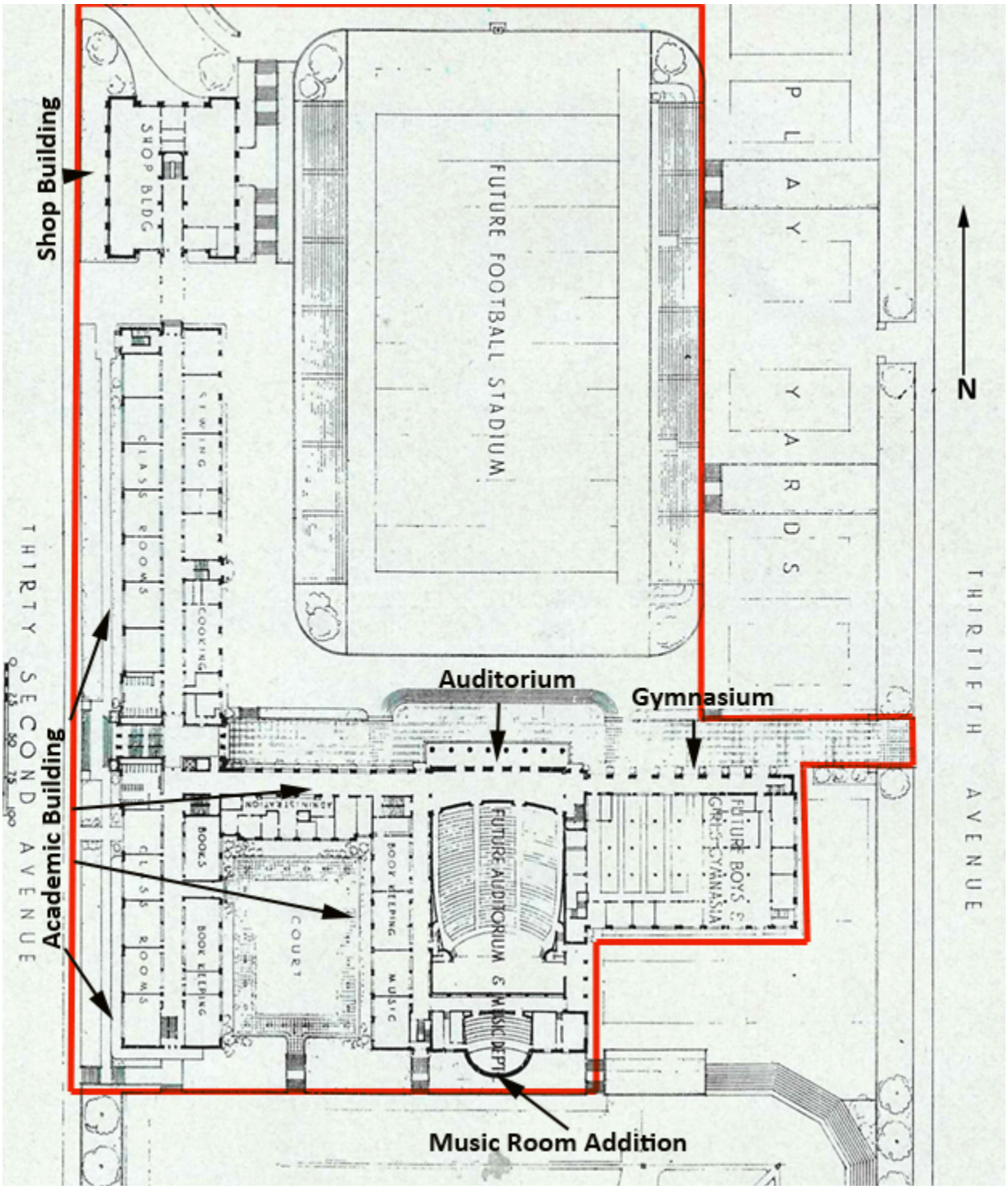
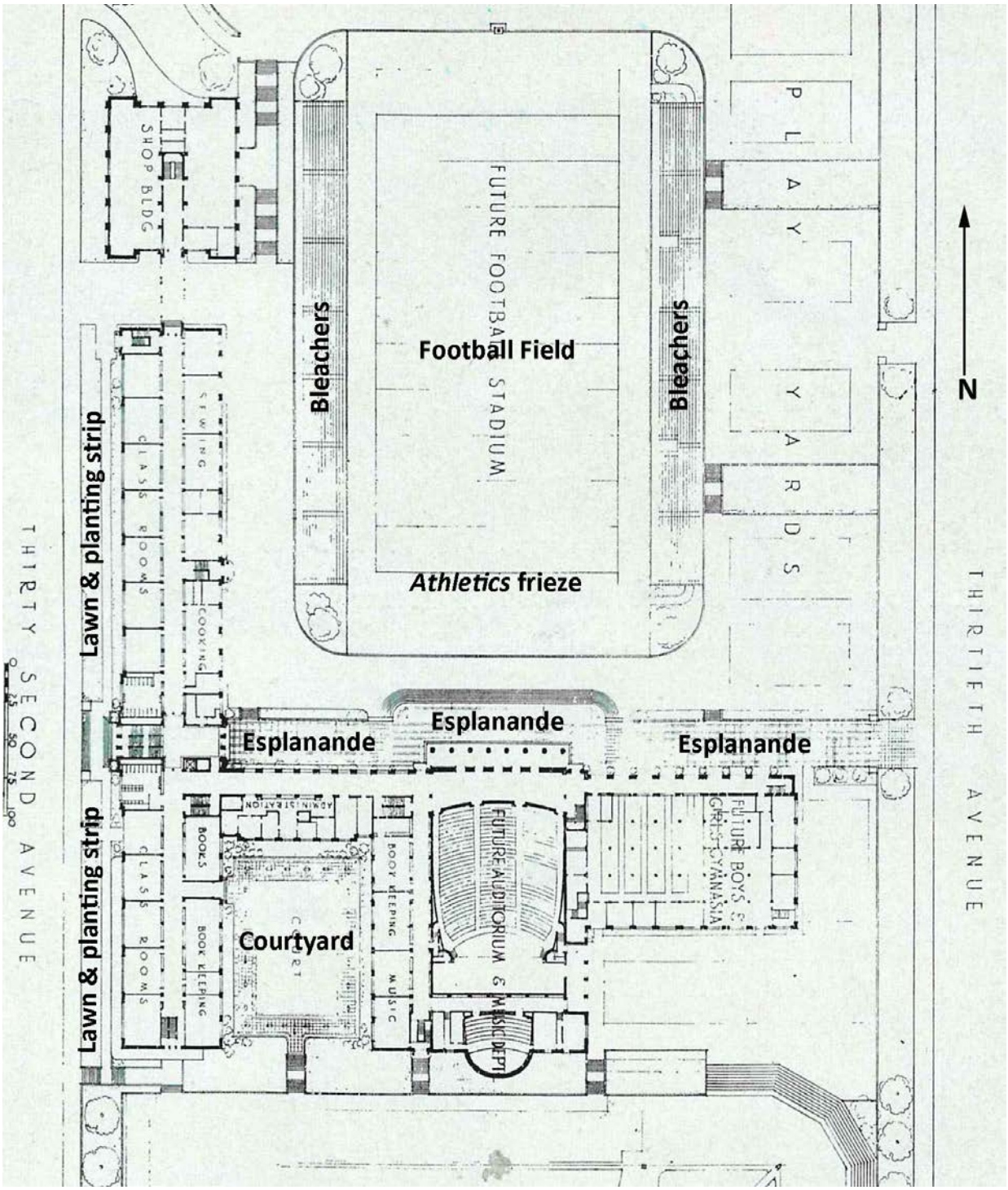
Appendix 1: Boundaries of the Landmark



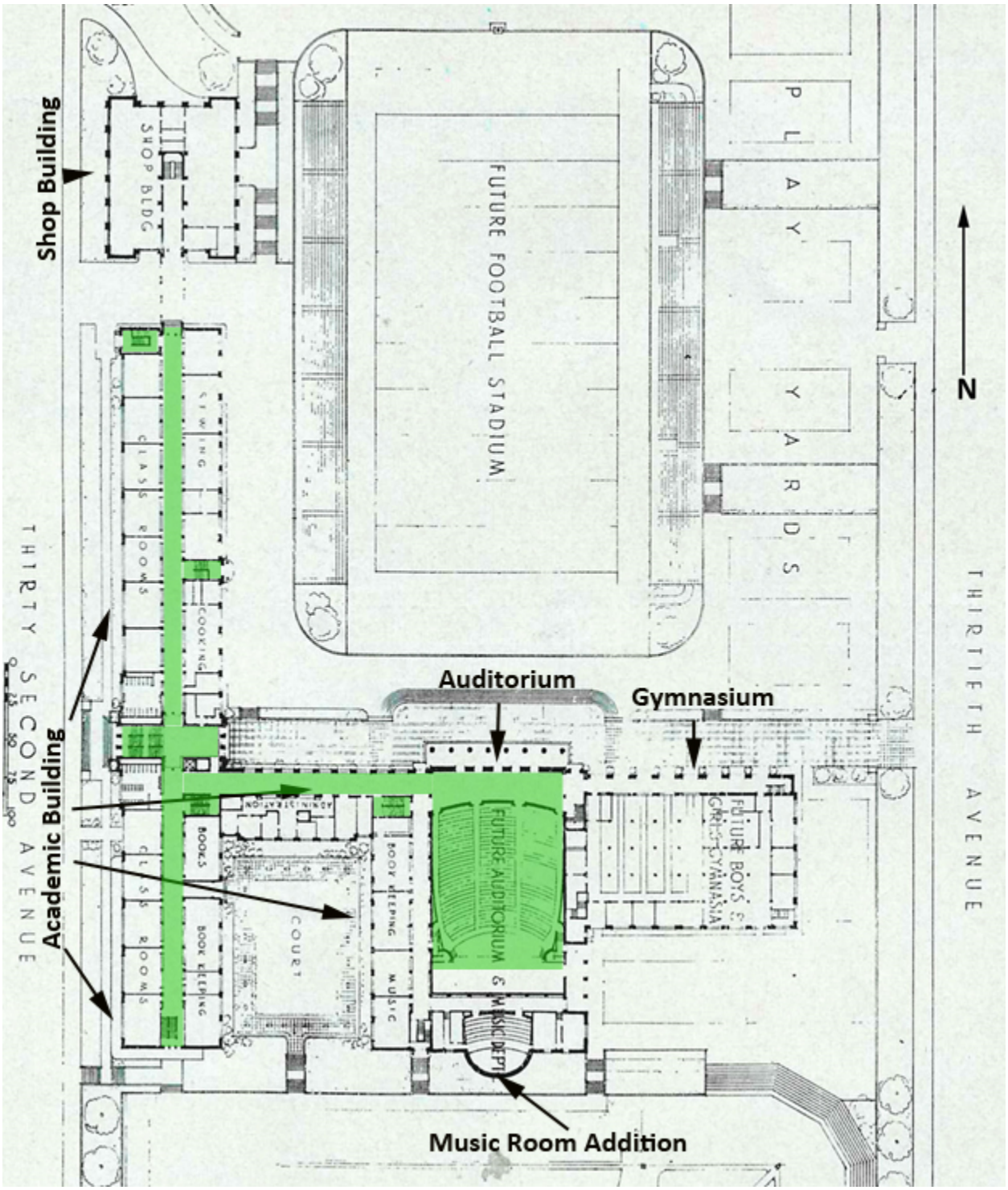
Annotated plan showing the boundaries of the GWHS campus proposed for Landmark status.

Appendix 2: Character-Defining Site Features

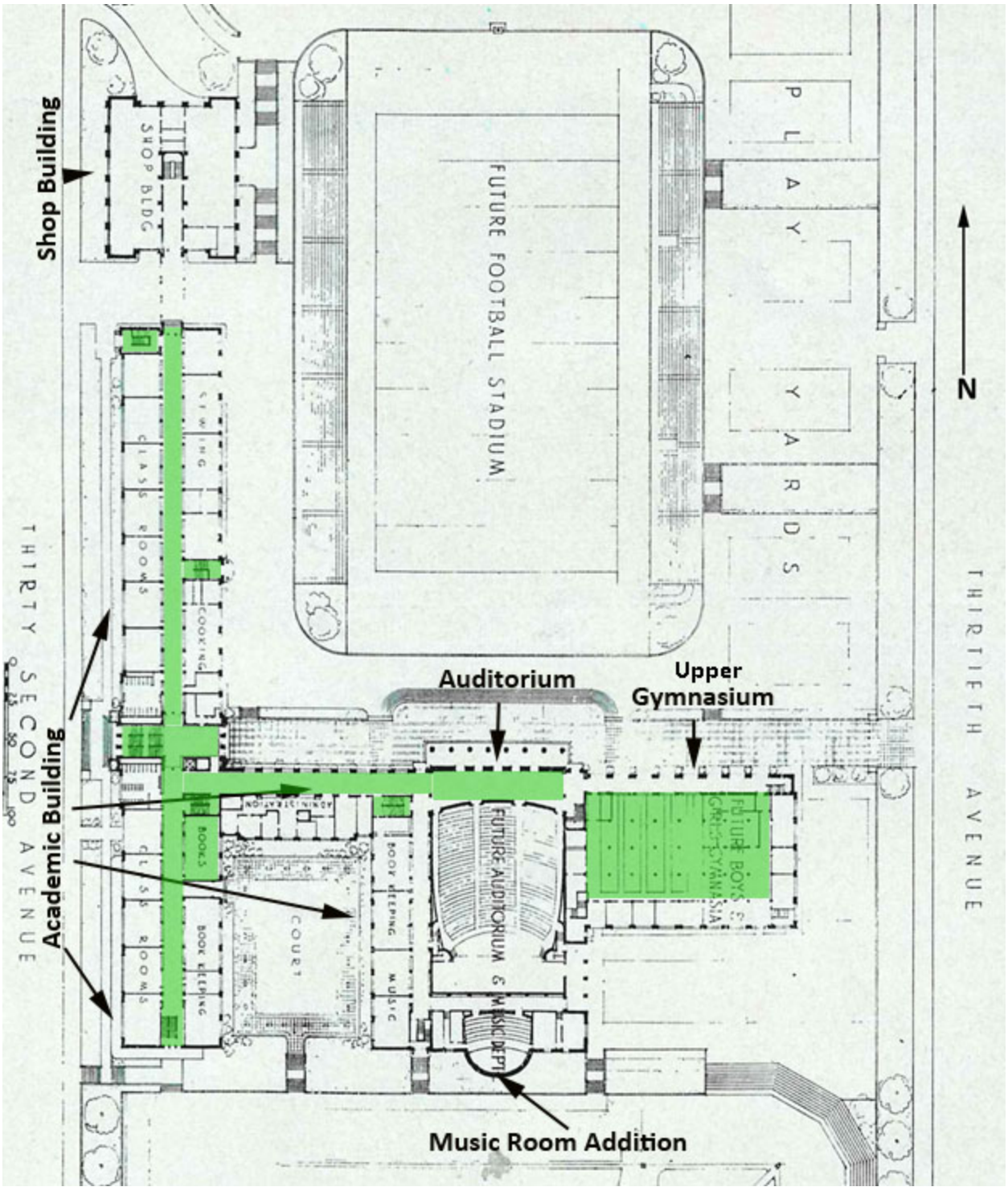


Annotated plan showing character-defining site features

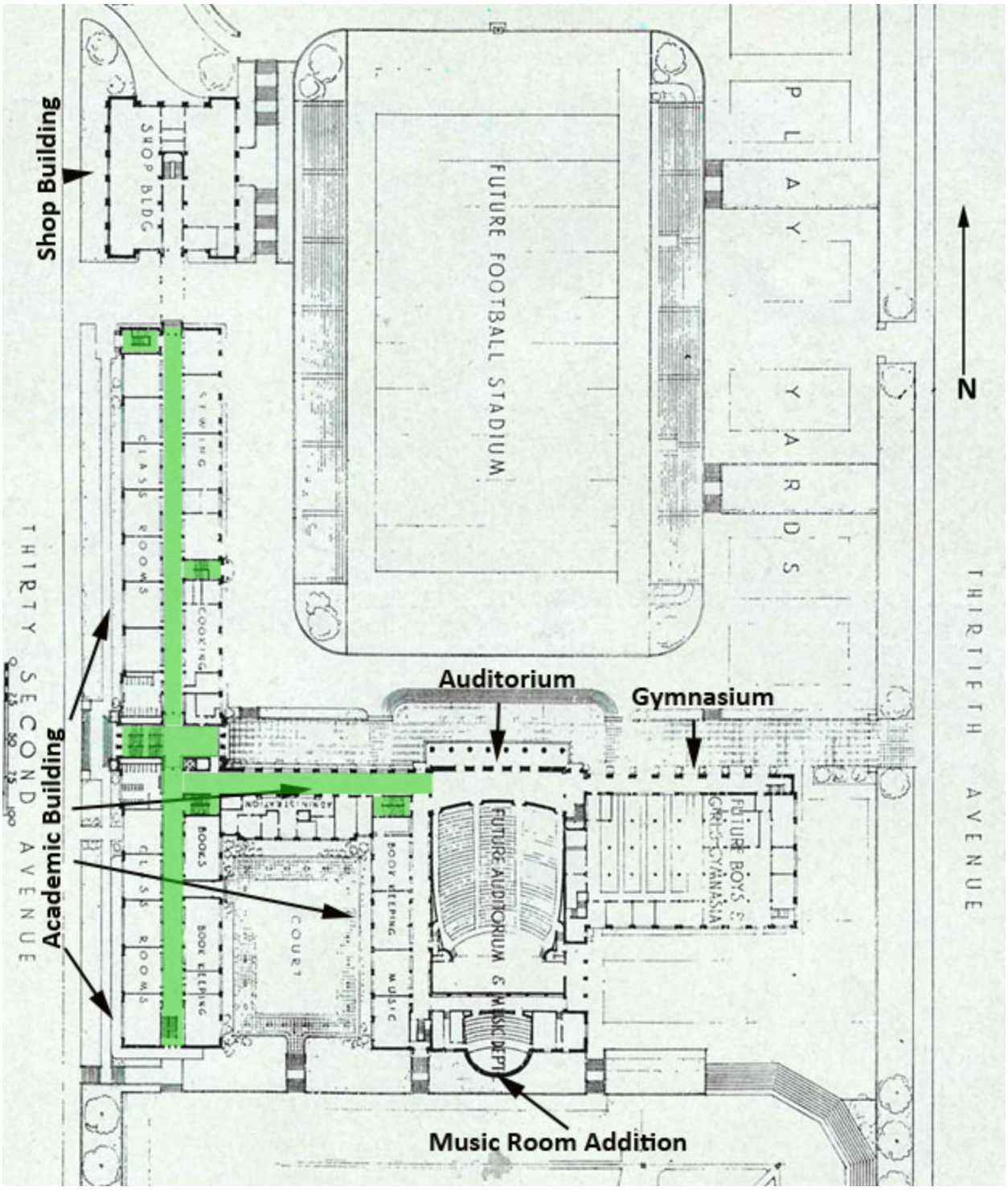
Appendix 3: Interior Character-Defining Features



Annotated plan showing first floor interior character-defining features



Annotated plan showing second floor interior character-defining features



Annotated plan showing third floor interior character-defining features

Appendix 4: Photo Exhibit of George Washington High School Murals
Photos by Richard Rothman

"Life of Washington" mural by Victor Arnautoff, 1935. Located near first floor entrance.

"Life of Washington" mural by Victor Arnautoff, 1935. Located near first floor entrance.

“Life of Washington” mural by Victor Arnautoff, 1935. Located near first floor entrance.

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