3.3 CULTURAL RESOURCES

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This section of the EIR addresses potential cultural resources impacts that may result from construction and/or operation of the Santa Monica High School (Samohi) Campus Plan (SCP or Proposed Project). The following discussion addresses the existing cultural resources conditions of the affected environment, evaluates the Proposed Project's consistency with applicable goals and policies, identifies and analyzes environmental impacts, and recommends measures to reduce or avoid adverse impacts anticipated from implementation of the Project, as applicable.

The analysis in this section is based on the Santa Monica High School Campus Plan (SCP); the Santa Monica High School Campus Plan Historic Resources Technical Report, which was prepared by Historic Resources Group (HRG) and is included as **Appendix E** in this Draft EIR; and the Archaeological Assessment Report for Santa Monica High School in the City of Santa Monica, Los Angeles County, California, which was prepared by Chambers Group, Inc., and is included as **Confidential Appendix E** in this Draft EIR.

Table 3.3-1, Summary of Cultural Resources Impacts, summarizes the impacts to cultural resources detailed in Section 3.3.5.

TABLE 3.3-1
SUMMARY OF CULTURAL RESOURCES IMPACTS

Threshold Number	Issue Topic	Project Direct Impact	Mitigation Measures	Impact After Mitigation
CUL-1	Cause a substantial adverse change in the significance of a historical resource as defined in Section 15064.5.	Potentially Significant	MM CUL-1 through MM CUL-3	Less than Significant with Mitigation
CUL-2	Cause a substantial adverse change in the significance of an archaeological resource pursuant to Section 15064.5.	Potentially Significant	MM CUL- 4 and MM CUL-5	Less than Significant with Mitigation
CUL-3	Directly or indirectly destroy a unique paleontological resource or site or unique geological feature.	Potentially Significant	MM CUL-4 and MM CUL-5	Less than Significant with Mitigation
CUL-4	Disturb any human remains, including those interred outside of formal cemeteries.	Potentially Significant	None	Less than Significant

CONCEPTS AND TERMINOLOGY

The following definitions are common terms used to discuss the regulatory requirements and treatment of cultural resources:

Cultural resources include archaeological and built environment resources. Definitions in the National Register of Historic Places (NRHP) and adopted by the California Office of Historic Preservation (OHP) are listed below.

Archaeological resources are subsurface human cultural remains that are over 50 years old. Archaeological resources in the region are generally divided into two temporal categories: prehistoric (12,000+ years ago–1541) and historic-period (1542–50 years ago).

Site: A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archaeological value regardless of the value of any existing structure.

Built environment resources are defined as buildings, structures, objects, and districts.

Building: A building, such as a house, barn, church, hotel, or similar construction, is created principally to shelter any form of human activity. The term may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn.

Structure: The term is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter.

Object: The term is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment.

District: A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.

Paleontological resources are defined as fossilized remains of vertebrate and invertebrate organisms, fossil tracks and trackways, and plant fossils. A unique paleontological site would include a known area of fossil-bearing rock strata.

REGULATORY TERMS FOR CULTURAL RESOURCES

Historic property is a term defined by the National Historic Preservation Act (NHPA) as any prehistoric or historic district, site, building, structure, or object included in, or eligible for inclusion in, the National Register of Historic Places, including artifacts, records, and material remains related to such a property.

Historical resource as described in CEQA includes buildings, sites, structures, objects, or districts, each of which may have historical, prehistoric, architectural, archaeological, cultural, or scientific importance and is eligible for listing or is listed in the California Register of Historical Resources (CRHR) or a local register of historical resources. The CRHR includes resources listed in, or formally determined eligible for listing in, the NRHP, as well as some California State Landmarks and Points of Historical Interest.

3.3.1 ENVIRONMENTAL SETTING

Information presented in this section is excerpted from the Chambers Group (2018) archaeological and paleontological technical study (see **Confidential Appendix E**) and the Historic Resources Group (HRG) (2018) built environment technical study (see **Appendix E**) both prepared for the Project. Please refer to technical studies for more detailed information.

Paleontology

Surface deposits in the northeastern and southwestern portions of the Project area consist of younger Quaternary alluvium, derived broadly as alluvial fan deposits from the Santa Monica Mountains to the north. These deposits typically do not contain significant vertebrate fossils in the very uppermost layers but may well contain significant fossil vertebrate remains at relatively shallow depths. Most of the Project area has surface deposits of nominally older Quaternary

marine terraces that also have an admixture of terrestrial fluvial deposits, according to the geologic mapping.

Prehistory

The three major periods of prehistory for the greater Los Angeles Basin have been refined by recent research using radiocarbon dates from archaeological sites in coastal Southern California (Koerper and Drover 1983; Mason and Peterson 1994): Millingstone Period (6,000–1,000 B.C., or about 8,000–3,000 years ago); Intermediate Period (1,000 B.C.–A.D. 650, or 3,000–1,350 years ago); and Late Prehistoric Period (A.D. 650–about A.D. 1800, or 1,350–200 years ago).

The Millingstone Period represents a long period of time characterized by small, mobile groups who likely relied on seasonal rounds of settlement that included both inland and coastal residential bases. Seeds from sage and grasses, rather than acorns, provided calories and carbohydrates. Although fewer projectile points occur in archaeological sites (compared to later periods), faunal remains indicate that similar animals were hunted. Inland Millingstone sites are characterized by numerous manos, metates, and hammerstones. Shell middens are common at coastal Millingstone sites. Coarse-grained lithic materials, such as quartzite and rhyolite, are more common than fine-grained materials in flaked stone tools from this time.

During the Intermediate Period, mortars and pestles appeared, indicating the beginning of acorn exploitation. Use of the acorn—a high-calorie, storable food source—probably allowed greater sedentism and a more complex level of social organization. Large projectile points from archaeological sites of this period indicate that the bow and arrow, a hallmark of the Late Prehistoric Period, had not yet been introduced, and hunting was likely accomplished using the atlatl (spear thrower) instead. Settlement patterns during this time are not well understood. The semi-sedentary settlement pattern characteristic of the Late Prehistoric Period may have begun during the Intermediate Period, although territoriality may not yet have developed because of lower population densities.

The Late Prehistoric Period is marked by the archaeological signatures of groups who are understood more fully because their descendants in the late nineteenth and early twentieth centuries provided additional information to early anthropologists and ethnographers. These groups included the Gabrielino, whose territory included the Project area.

Ethnography

The Project is located in territory ethnographically held by the Gabrielino, a Takic-speaking Native American group that occupied the greater Los Angeles Basin and the San Pedro Channel Islands. Gabrielino territory likely extended eastward through Pomona Valley to present-day San Bernardino (Kroeber 1925; Strong 1929; Johnston 1962; Heizer 1968; Bean and Smith 1978; McCawley 1996).

Gabrielino settlement and subsistence patterns may extend back to the beginning of the Late Prehistoric Period, about A.D. 650. The Gabrielino were semi-sedentary hunter-gatherer-fishers. While coastal groups emphasized a marine-based economy, inland groups depended more on terrestrial resources, with representative goods traded between the two groups. The Gabrielino lived in villages of up to 150 people, located near permanent water sources and a variety of resources, with villages serving as the center of a territory from which resources were gathered. Small groups left the village for short periods to hunt, fish, and gather plant foods, as well as to collect raw materials for tools, housing, and other utilitarian needs. While away from the village, they often established temporary camps and resource processing locations (Blackburn 1963). These locations would be identified archaeologically by lithic scatters indicating the grinding of

seeds and nuts and/or the manufacturing or maintenance of cutting tools used in hunting and butchering meat. Overnight stays in field camps would be indicated by fire-affected rock resulting from hearths. More substantial residential bases and villages would generally be indicated by an accumulation of midden—dark organic soil enriched with charcoal and food remains resulting from intensive human activity. Cemeteries were associated with villages. The village of Yangna was reportedly located in the vicinity of downtown Los Angeles near Union Station (McCawley 1996).

Contact Period

In 1769, after the first Spanish explorers landed on the California coast, a party of missionaries began to colonize California, then known as Alta California, creating missions one day's journey apart throughout the state. The first Spanish mission in Alta California was established soon after the 1769 arrival of the Gaspar de Portolá land expedition in San Diego. Although Spanish maritime explorers had visited the Southern California coastline much earlier, the beginning of the Spanish Period in California is marked by the initial settlement at San Diego where both a mission and a presidio were established in 1769. The original 1771 founding site of Mission San Gabriel is 5 miles southeast of its present location in the City of San Gabriel, where it was reestablished in 1776 after a devastating flood destroyed the first buildings (Mason 2013).

The Pueblo of Nuestra Señora Reina de Los Angeles was founded in 1781 as an agricultural colony which would provide food for the missions and presidios of San Gabriel and Santa Barbara. The town of Los Angeles was located where surface water from the Los Angeles River could be diverted into ditches to irrigate fields along the west side of the river. Upstream from this location, in the San Fernando Valley, there was insufficient flow in the river, and downstream there was insufficient surface water because the river flowed underground, except during floods (Mason 2013).

After Mexico became independent from Spain in 1821, the Mexican government dissolved the mission system in 1834 and began granting the former mission lands to Mexican citizens and others for use as cattle ranches. Many of the grantees built adobe houses on their land grants, some of which survive today. Most of the land in the Los Angeles Basin surrounding the town of Los Angeles was granted to individuals by the Mexican governors of Alta California (Mason 2013). When California became Mexican territory, the area around Santa Monica was still unclaimed. The nearest rancho was at Malibu, a piece of which had been granted to Jose Tapia in 1804. In 1828, a place called "Santa Monica," in the area now known as Santa Monica Canyon, was granted to Xavier Alvarado and Antonio Machado. The land later passed into the hands of Ysidro Reyes and Francisco Marquez. In 1828, Don Francisco Sepulveda took possession of a place called "San Vicente," which included the area of the future town site of Santa Monica and stretched from Santa Monica Canyon on the north to Pico Boulevard on the south, extending east to present-day Westwood (AECOM 2010).

The first building in what is now Santa Monica was an adobe built by Ysidro Reyes in 1839, located near 7th Street and Adelaide Drive (demolished in 1906). In 1851, a year after California became part of the United States, a decade-long land dispute between the Reyes and Marquez families and Sepulveda ended with Sepulveda receiving the deed to 30,000 acres known as "Rancho San Vicente y Santa Monica." The Reyes and Marquez families were deeded the 6,000 acres known as "Boca de Santa Monica." By the 1860s, parts of Boca de Santa Monica, particularly Santa Monica Canyon, had become a popular summer campground. The flat expanse on the mesa, however, received little attention until Colonel R. S. Baker purchased the Sepulveda Ranch in 1872 for a sheep ranch, later also acquiring some of the Reyes-Marquez property to the northwest. In 1874, Colonel Baker acquired a partner, Senator John Percival Jones, who came to be known as the founder of Santa Monica. Jones and Baker organized the Los Angeles and Independence

Railroad to link the mines of Colorado and Nevada to the ocean, and secured the right-of-way and began construction of a wharf (AECOM 2010).

Southern California remained largely a cattle ranching area until the arrival of the Southern Pacific Railroad from San Francisco via the San Joaquin Valley in 1876 and from Yuma and points east in 1878. The Atchison, Topeka, and Santa Fe (AT&SF) Railroad arrived in Southern California in 1886, competing with the Southern Pacific. The number of emigrants to Southern California dramatically increased in the late 1880s because of cheap railroad fares which resulted from a rate war between the Southern Pacific and the AT&SF railroads. One of the results of this mass immigration was the development of new towns along the railroad routes. Another period of immigration to Southern California in the 1910s and 1920s, combined with the advent of the automobile, resulted in the growth of suburbs around Los Angeles and other cities that had previously grown along the railroad routes (Mason 2013).

History

Early Development

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

Baker and Jones envisioned Santa Monica as a prosperous industrial port, with a dedicated rail line linking the mines of Colorado and Nevada to a long wharf in Santa Monica Bay. Construction of the wharf and the rail line commence in early 1875. Jones and Baker organized the Los Angeles & Independence Railroad (LA&I), a steam-powered rail line that extended 16 miles along a private right-of-way between the Santa Monica waterfront to 5th and San Pedro Streets in downtown Los Angeles. The railroad was completed in a little over 10 months, opening on October 17.

The official founding of Santa Monica dates to July 15, 1875, when the first town lots were sold via auction. The town's immediate growth was rapid; in less than nine months it had 160 homes and over 1,000 inhabitants. However, hopes to establish Santa Monica as the region's primary commercial shipping center were short-lived. In the early 1880s, the Southern Pacific undermined the LA&I railroad by cutting their passenger and freight rates so drastically that both the local railroad and wharf were forced to operate at a loss from the moment they began operations. Eventually, both enterprises were acquired by the Southern Pacific, who later abandoned the port project in favor of a site in San Pedro. Thus, the wharf was demolished, and Santa Monica was forced to reinvent itself as a seaside resort town. As it turned out, this was an easy transition, as new residents and tourists alike were already flocking to the coastal community, lured by its scenic views and temperate climate.

On November 30, 1886, residents of Santa Monica voted to incorporate as an independent city. By 1887, a rate war between the Southern Pacific and Santa Fe Railroads brought floods of people to Southern California, setting off a real estate boom in the still largely agricultural community. Pacific Electric's trolleys linking Santa Monica to Los Angeles began running in 1896, further

stimulating residential and commercial development. New residential subdivisions sprang up and the town of Ocean Park became part of Santa Monica.

Establishment of Schools

The Santa Monica schools actually predate the city by more than a decade. In December of 1875, within months of recording its first subdivision, Santa Monica organized a board of trustees to establish a school district. The district's original domain spanned some 30,000 acres, from La Ballona Rancho on the southwest to Malibu Rancho on the northwest and everything in between. Santa Monica's first public school opened on March 6, 1876, in rooms of a Presbyterian church at the corner of 3rd Street and Arizona Avenue. The school began the year with 52 students in attendance, and an administration staff consisting of one teacher, one principal, and one janitor. By the end of the first month, the school's enrollment had jumped to 77. Soon, the trustees proposed a $5,000 bond to fund the construction of a new school building.

Santa Monica's first dedicated school building opened on September 11, 1876. The two-story, wood-frame structure was erected at 6th Street near Arizona Avenue on two lots donated by town founders Colonel Baker and Senator Jones. The origins of a high school in Santa Monica date to 1884, when 6th Street School principal W. W. Seaman began teaching high school subjects as a two-year extension of the grammar school. This extension of the elementary school was a common practice throughout California at the time, as trustees were authorized to organize high schools under an act of 1866, and under the State Constitution of 1879. However, the founding of the high school was not official until the enactment of the Union High School Law of 1891, which formally provided for the establishment of high schools in the state. So, while students receiving diplomas in 1887 might be regarded as the first graduates of Santa Monica High School, it was not until 1894—when the school was accredited with a four-year course of study—that it had its first official graduating class.

The high school continued to occupy rooms in the 6th Street School building until 1898. However, as early as 1895, Santa Monica residents approved a $15,000 bond to erect a dedicated high school at 10th Street and Oregon Avenue (now Santa Monica Boulevard). The new high school, known as Lincoln High School, opened in the spring of 1898, and the building was dedicated at the graduation exercises in June of that year. In its first 15 years, the high school program expanded dramatically. When the first high school was organized in 1891, only one course of study was offered. By 1907, the school offered three courses leading to college entrance and one commercial course. With the introduction of manual training and domestic science, as well as greater emphasis on music and art, the curriculum became less rigidly academic.

In 1903, Santa Monica became a city of the fourth class, thereby entitling it to maintain its own schools. Thus, the school district became the Santa Monica City School District. Two years later, Lincoln became a fully accredited high school, graduating 78 students. By 1907, the population of Santa Monica had jumped to 7,200 residents. The following year, the city expanded further by annexing the community of Ocean Park to the south.

Development of Santa Monica High School

Beginning with the construction of Lincoln High School in 1897, Santa Monica embarked on a school building boom that resulted in eight new schools in 18 years. The high point of this activity was the construction of a new Santa Monica High School. By 1910, it was widely agreed that the high school had outgrown its current building and that a new campus was needed. Representatives from the Santa Monica City Council, Santa Monica Bay Chamber of Commerce, and Santa Monica Board of Trade met with the Board of Education to discuss holding a bond

election to fund the construction of a new campus. On January 24, 1911, voters approved $200,00 in school bonds to be used for this purpose.

On October 17, 1911, the board acquired some fourteen acres atop what was known as Prospect Hill—bounded by 4th and 7th Streets, between Michigan and Fremont (now Pico Boulevard) avenues—at a cost of $45,487 for the construction of a new high school campus. The site was selected both for its natural attributes and its location. The hill was a desirable site for development due to its topography, rising 120 feet above sea level at its crest, thereby providing views of the entire city. Additionally, the site was large enough to meet the existing needs of the high school and to allow for future development. Finally, the site was situated midway between the communities of Santa Monica and Ocean Park, both of which would be served by the new school.

Prominent Los Angeles architects Allison & Allison were selected to design the campus buildings. An article in *The Daily Outlook* on June 17, 1911, revealed preliminary plans for the proposed group of buildings to form the core of the campus.

The original campus buildings included the Academic & Administration Building, the Manual Arts & Commerce Building along Michigan Avenue to the north, and the Fine Arts & Household Science Building along Fremont Avenue to the south.[1] The Academic & Administration Building was the most prominent of the three, sited on the crest of the hill at the center of the campus. It was also the most decorative, featuring patterned brick cladding, rounded arched openings, clay tile gabled roofs, elaborated entrances, open arcades on the upper floor, and a four-sided polychromatic tower. A cast-stone owl was perched above the main entrance. The design of the buildings was characterized as "reminiscent of the Lombardy style of brick architecture found in northern Italy." In keeping with the early twentieth century reforms in school design brought about by the Progressive Education Movement, the Academic & Administration Building was both monumental in its scale and Classical in its detailing, resembling a grand civic building rather than the domestic-scaled school buildings of earlier periods. So impressive were Allison & Allison's plans that the Los Angele Times hailed the Academic & Administration Building an "architectural marvel" before construction even began.

The Progressive Education Movement also triggered reforms in campus planning, promoting more differentiated and expansive school plants, with specialized facilities and program-specific buildings and classrooms. Thus, the Academic & Administration building contained not only general-purpose classrooms, but administrative offices for the principal, vice principal, teachers, the Board of Education, and the city superintendent; a large library; an art gallery; a 110-seat recital hall; a 300-seat cafeteria; and a 1,200-seat auditorium to be used by the community as well as the school.

The Manual Arts & Commerce Building featured similarly-differentiated spaces and facilities, including rooms for practical physics, cabinet-making, milling, finishing, fuming, wood-turning, pattern-making, auto repairing, mechanical drawing, commercial art, applied art, as well as a foundry, forge, machine shop, dry kiln, instructor's room, exhibit room, and two lavatories. The Fine Arts & Household Science Building contained lecture rooms and laboratories for chemistry, physics, biology and botany, and physical geography, as well as rooms and equipment for

[1] The original Academic & Administration Building is now the History Building, and the Manual Arts & Commerce Building is now the Business Building. The Fine Arts & Household Science Building was demolished and replaced by the current Language Building/Library.

cooking, general sewing, dressmaking, millinery, housekeeping, laundry, free-hand drawing, design and water-coloring, photography, and instructors' rooms.

Also integral to the design of the original campus buildings were the issues of adequate light and ventilation. The buildings are oriented toward the ocean, with all rooms facing south or east. Original fenestration consisted of what were termed "disappearing windows," whereby "windows may be thrown to right angles to the casing to open the entire window space." Additionally, a number of rooms in each of the buildings were designated as "outdoor school rooms," with no wall on one or more sides.

Santa Monica High School was formally established on its current site with the laying of the cornerstone in a public ceremony on April 11, 1912, witnessed by nearly 100 county and city superintendents from various parts of the state, along with various city officials, school personnel, distinguished guests, and local residents. The cornerstone also served as a time capsule into which were placed a number of commemorative articles, including a copy of the day's program, the high school course of study, a directory of Santa Monica School District teachers, and a copy of the city charter. Inscribed on the cornerstone were the words: "The Foundation of Every State Is the Education of Its Youth."[2]

The original campus buildings were complete and accepted on February 7, 1913. The total cost of the three buildings, including grading of grounds, construction of driveway on the eastern side of grounds, vacuum cleaning system, electric light fixtures, program clock, telephone system, and architects' fees, was $187,509. The grounds featured expansive lawns traversed by brick walkways and retaining walls, the arrangement of which continued the plan symmetry established by the campus buildings. The campus' original landscaping was said to have featured lush plantings and tropical palm trees that lent an exotic air to the campus. Two memorial brick and wrought-iron gateways, donated by leading Santa Monica citizens at a cost of $1,000 each, adorned the campus perimeter. The Williamson D. Vawter Gate was erected at 5th Street and Michigan Avenue; the Robert P. Elliot Gate was installed at 4th Street and Pico Boulevard.

The new Santa Monica High School campus was formally dedicated on February 23, 1913. The school opened in its new location with an enrollment of 450 students and a staff of 23 teachers. The curriculum included modern and classic languages, history, English, mathematics, science, commercial subjects, manual training, domestic science, music, and physical education. Almost immediately, the new school was nicknamed "Samohi" as a result of a contest to name the new school paper. By the following spring, more than a dozen teachers had been added to the staff to keep pace with the increasing enrollment. By the time the new campus opened, an additional $70,000 in bonds had already been approved for the construction of boys' and girls' gymnasiums, an athletic field, and other improvements throughout the grounds.

The impact of World War I was felt strongly by residents of Santa Monica, including the students and faculty of the high school. After the war had ended, there were discussions about erecting a suitable memorial to those that had served and given their lives in the great conflict. In the spring of 1919, the Board of Education passed a resolution to construct an open-air theatre on the high school grounds, which would serve both as an added amenity for the school, as well as a place of assembly for the citizens of Santa Monica.

[2] In 1937, when the Academic & Administration Building was being remodeled, the metal case that held these items was opened. The contents were examined and resealed in another metal case which was placed in the new cornerstone.

Designed by campus architects Allison & Allison, the amphitheater took the form of a traditional Greek theater, with a semi-circular arrangement of seating, and a traditional greensward and shallow pool extending from the stage. With seating for approximately 3,000 persons, it had facilities for the production of pageants, plays, musical performances and dance recitals.[3] Set into the west-facing slope of Prospect Hill, between the Academic & Administration Building above and the athletic field below, the amphitheater provided expansive views of the Pacific Ocean. Upon its completion, it was considered one of the best examples of its type in Southern California. The Santa Monica Memorial Open Air Theater was formally dedicated on Memorial Day, May 30, 1921, with members of all branches of the service participating. The USS Wyoming was at anchor in the Santa Monica Bay to participate in the ceremony, which started at the municipal pier and included a procession to Woodlawn Cemetery, where flowers were laid on soldiers' graves. The amphitheater hosted its first graduation ceremony that year, as it has every year since.[4] Two decades later, additional plaques would be added to the amphitheater's walls memorializing those who perished in World War II.

In the 1920s, Santa Monica shared in a regional population and building boom. While tourism has long been the city's primary industry, the local economy began to diversify. Perhaps the best-known industry was the Douglas Aircraft Company, which leased the abandoned buildings of the Herman Film Corporation on Wilshire Boulevard to build the Douglas World Cruiser in 1922. The company, which soon moved to Clover Field (now Santa Monica Airport), became well known for its innovations in the field of global flight and would be a primary contractor for manufacturing aircraft during the Second World War.

With the growing population came sharp increases in enrollment at the high school. As a result, in 1924 a new 14-room building was constructed along the 7th Street frontage of the campus.[5] Included in this new building was a library, a student center, and sufficient classroom space to allow for an even larger student population, the board having estimated the enrollment might eventually reach two to three thousand.

Post-Earthquake Reconstruction

In the 1930s, the expansion of the Santa Monica school system was interrupted by two major events: the Great Depression and the Long Beach Earthquake. On the evening of March 10, 1933, a magnitude 6.4 earthquake struck off the coast of Long Beach, 25 miles southeast of Santa Monica. The quake caused millions of dollars in damage throughout Southern California. Some of the most seriously damaged buildings were schools, many of which were constructed of unreinforced masonry, making them more fireproof but also more vulnerable to earthquakes. As a result, some 230 school buildings were destroyed, severely damaged, or rendered unsafe; some buildings collapsed completely. All of Santa Monica's schools suffered some degree of damage and following inspection by the state commission, were forced to close. For the next several years, classes were held in "tents," temporary structures with wood floors with canvas tops and sides that could be rolled up for light and ventilation. At Santa Monica High School, the tents were erected on the slope in front of the Academic & Administration Building.

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[3] Historical photographs indicate that the stage was originally covered in the grass toward the rear, with scored concrete along the front. A stage house (skene) was situated to the rear of the stage, with curved brick walls linking to brick wings at either end of the stage. Additional low brick walls flanked the forward portion of the stage, each terminating with a cast-stone urn. It is unknown when these features were removed, but it would have been sometime before 1971 when the Drake Pool building was constructed.

[4] The Santa Monica Memorial Open Air Amphitheater is often referred to simply as the Greek Amphitheater.

[5] This is now the English/Humanities Building.

Within 30 days of the earthquake, the California State Legislature passed the Field Act, one of the first pieces of legislation that mandated earthquake-resistant construction in the United States. The Field Act required a statewide overhaul of building codes and practices, particularly for school buildings, and mandated state oversight to ensure proper implementation and enforcement of regulations. Thus, the Long Beach Earthquake ushered in a period of widespread school renovation and reconstruction that would transform many area schools, including Santa Monica High School.

Beginning in 1934, local, state, and federal funds were made available to reconstruct, modernize, and expand area schools, not only to meet new seismic requirements, but also to address the changing school needs. As reported in the *Los Angeles Times* at the time, new and repaired buildings would be designed for "absolute safety with simplicity and beauty of architecture in harmony with the atmosphere and traditions of Southern California." New buildings would be "free of needless ornamentation," since applied decoration often failed and fell to the ground during earthquakes. Thus, early twentieth century schools that were substantially repaired or rebuilt after the earthquake commonly reflect the architectural trends of the 1930s, as decorative period revival designs were replaced with a more simplified, modernist aesthetic. The resulting remodels displayed smooth concrete or stucco exteriors, flat roofs, recessed windows, rounded corners or other curved elements, as well as shallow relief panels and interior murals.

Much of the reconstruction activity that took place between 1934 and 1938 was accomplished with the assistance of the federal Works Progress Administration (WPA) and supplemented by local funds. In Santa Monica, the WPA helped to build several buildings throughout the city, most notably City Hall, a 1938 Art Deco structure designed by Donald Parkinson with terrazzo mosaics by local artist Stanton Macdonald-Wright. In 1935, the Santa Monica City School District received $1,500,000 in federal funds, along with $290,000 in local school bonds, to repair or rebuild 10 elementary, junior high, and high school campuses. By far, the largest project would be the complete rehabilitation and modernization of Santa Monica High School. By 1936, it was clear that existing funds would not be sufficient to complete the project at the high school, so an additional $250,000 in bond money was approved by voters for this purpose. When the high school campus was finally complete, the WPA and the Board of Education had spent more than $1,225,000.

The post-earthquake building program at Santa Monica High School included the repair, seismic retrofit, and remodeling of the five existing campus buildings, as well as the new construction of three buildings and the addition of several art pieces. The existing buildings—the Academic & Administration Building, Manual Arts & Commerce Building, Fine Arts & Household Science Building, Library/Student Center, and Girls' Gymnasium—were substantially reconstructed between 1934 and 1937, resulting in "earthquake-resistive construction" designed to withstand shocks greater than those felt in Long Beach. Bearing walls were reinforced with steel and coated on the exterior with stucco. Gabled roofs were replaced with shock-proof, deck-type roofing. Ornamentation was removed, resulting in a more stripped-down or modernistic look.[6]

Also during this period, three new buildings were added to the campus: an auditorium, a new boys' gymnasium (replacing the original boys' gym), and a new wing for the Art Department.[7]

[6] Accounts vary as to how severely the existing campus buildings were damaged, and how extensive their needed repair. Some sources state that the existing brick structures were reinforced with steel and reclad in concrete; others indicate that the brick facing was removed and the façade stuccoed over; still others suggest the original brick buildings were essentially rebuilt on existing foundations.

[7] Research suggests that the auditorium wing of the original Academic & Administration Building was demolished following the Long Beach Earthquake, and that the Art Wing was constructed over the existing basement, which housed the cafeteria.

The high quality of design of the new auditorium building, in particular, suggested not only the importance of this facility to the growing high school, but also the degree of civic pride associated with this new community amenity. Designed by noted Los Angeles architectural firm Marsh, Smith & Powell, it displays the smooth surfaces, curved corners and horizontal banding emblematic of buildings constructed under the auspices of the WPA. The building contains a 1,500-seat main auditorium space, as well as practice rooms for band and orchestra and two music classrooms. Known simply as "The Auditorium," it was designed to serve as Santa Monica's municipal auditorium—hosting concerts, plays, musicals, opera and ballet, and other civic events—in addition to being used for high school functions. Thus, it was sited at what was then the northern edge of the campus for public accessibility.

Additionally, the auditorium incorporates three integrated WPA art pieces. An 8-by-8-foot tile mosaic entitled "Landing of the Vikings in Vinland" adorns the foyer, and a fire curtain mural entitled "Entrance of the Gods into Valhalla" hangs above the stage.[8] Both pieces were designed by internationally known artist and Santa Monica resident Stanton Macdonald-Wright as part of a Federal Art Project under the WPA. The building's façade displays a 4-by-3-foot cast-stone bas-relief entitled "Comedy, Tragedy, Music," depicting stylized Greek comedy and tragedy masks and musical instruments. Designed by artist Olinka Hardy, this piece was also created as a Federal Art Project.[9] The auditorium opened in September 1938 and served as the city's primary indoor gathering space until the Santa Monica Civic Auditorium opened in 1958. Upon its completion, it was considered one of the finest theaters of its time and one of the best school auditoriums in the state. In 1944, it was renamed Barnum Hall, in memory of William F. Barnum, who served as principal from 1916 to 1943.

Santa Monica High School has the distinction of being home of the highest concentration of WPA projects in the city. In addition to the rehabilitation and new construction of campus buildings, the WPA was also responsible for a number of stand-alone art pieces. A painted mural entitled "Westward II" by Conrad Buff was installed in the original library in the English Building.[10] "Workers," a 5-by-5-foot carved wood bas-relief hung above the library's circulation desk. "The Viking," a 7-foot-tall cast-stone sculpture by artist John Palo-Kangas, was installed on the Art Patio. Sited in a landscaped area south of the Greek Amphitheater is "Senior Bench," is a curved wood and concrete which displays a 30-foot petrachrome mosaic on the backside. The mural was designed by Grace Clements and rendered using the "petrachrome" method whereby tinted cement mortar mixed with crushed rock, glass, or tile is applied to the mural surface, with different colored sections delineated by strips of brass. Once hardened, the cement is polished to create a bold, striking appearance. This method was developed by Santa Monica artist Stanton Macdonald-Wright while he was serving as Director of the Southern California Division of the Federal Art Project.[11] By the end of the 1930s, the Santa Monica High School campus had been

[8] Some sources identify the mosaic's dimensions as 15 by 17 feet, but this appears to be erroneous.

[9] Some sources credit this piece to Ella Buchanan and Stefan de Vriendt, but this appears to be erroneous.

[10] Sources differ as to whether "Westward II" was completed as a Federal Art Project under the WPA. However, based upon the date of the mural, Buff's association with the WPA's Public Works of Art Project during the Great Depression, and the various other Federal Art Project pieces on the Santa Monica High School campus, it appears likely that "Westward II" was also completed under the WPA. Therefore, for the purposes of this analysis, this painting is presumed to be a WPA art piece.

[11] The WPA was largely responsible for the aquatic theme visible throughout the campus today, from the ocean life depicted in the Senior Bench mosaic, to the nautilus shell on the doors on Barnum Hall, to the wave design on the patterned block which appears around the main entrance of the History Building, as a backdrop to "The Viking" Fountain Sculpture, and in the foyer of Barnum Hall.

reconstructed, seismically strengthened, and expanded with new facilities. It was this post-earthquake period of development that signified the real completion of the high school.

Postwar Expansion

Beginning in the early 1940s with the advent of World War II, Santa Monica experienced a massive surge in population as military personnel and workers at Douglas Aircraft worked around the clock manufacturing military aircraft. This infusion of new residents led not only to a housing crisis and subsequent building boom, but also to steep increases in enrollment in the city's schools. As a result, the school district developed new plans for the operation, maintenance, and modernization of the schools, including the expansion of Santa Monica High School. Voters approved two large bond measures, in 1946 and 1950, to fund a large-scale building program that would address not only the immediate issue of overcrowding but the long-term needs of the rapidly growing city. To improve efficiencies in the management of the schools, on July 1, 1953, the City School District (elementary schools) and the High School District were consolidated into the Santa Monica Unified School District.[12] The area served by the new district included 8.3 square miles within the city limits, as well as 65 square miles in the then-unincorporated community of Malibu.

Ambitious plans for the high school included increasing the overall size of the campus, adding new campus buildings, enlarging existing buildings, adding new athletic facilities, and modernizing the landscape design. Thus, in 1954, the district acquired property north of the existing high school campus, a portion of which was formerly occupied by Santa Monica City College. Michigan Avenue was vacated west of 7th Street and the school's northern boundary was extended to Olympic Boulevard, more than doubling the campus from its original 14 acres to 33 acres.[13] The first of the postwar campus buildings to be constructed was the Science Building, built in the new part of the campus. Designed by architects Frederic Barienbrock and Andrew Murray, the two-story building, no longer extant, displayed the simple form and massing characteristic of mid-twentieth century architectural styles, signaling a profound shift in the school's architectural vocabulary going forward.

During the postwar years, Santa Monica High School's enrollment spiked dramatically—from 1,594 in 1950 to 2,635 in 1960. In April of 1960, the district announced a massive $3,555,000 building program already under way at the high school, including the construction of six new buildings and remodeling of five existing buildings. A new campus master plan and architectural designs were prepared by John C. Lindsay & Associates, AIA, and reflect postwar trends in campus design. Unlike the formality and monumentality of schools from earlier eras, postwar campuses typically favored buildings of a more domestic scale arranged in a decentralized configuration, with integration of indoor and outdoor spaces and sheltered walkways. Southern California, with its mild climate was an early proving ground for the open-air campus.

New buildings added to the campus at this time included the Industrial Arts Building, a new Administration Building, a Music Building, a Cafeteria building, and a new Girls' Gymnasium. The two-story Industrial Arts Building, originally known simply as the Shop Building, housed facilities for auto repair, woodworking, metal and machinery, electrical, graphic arts, and mechanical drawing, broadened the school's vocational program for "students who do not have the interest or ability for academic curricula." The new Administration Building, also known as the Student Services Building, contained principal and administrative offices; guidance, testing and counseling centers; an

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

[13] Sources differ regarding of the acreage of the campus at this time, with some sources indicating that the campus encompassed 30 acres.

attendance office; records center; a nurse's room; and textbook storage in the basement. The Music Building included a choir practice room, music practice rooms, ensemble room, instrument storage, and a band room in the basement. The Cafeteria building contained a main cafeteria space to seat 600 students, as well as a 125-person private dining room, a dining room for school officials, and a patio. The original girls' gym building was demolished and replaced by a new Girls' Gymnasium, which included a shower and locker room, several classrooms, a dance studio and stage, a kitchen, and a storage room. Also built at this time was a new four-car garage for driver education automobiles, which included a transformer vault.

Existing buildings that were remodeled at this time included the Academic & Administration Building, the Manual Arts & Commerce Building, the Fine Arts & Household Science Building, the library/student center, and the Boys' Gymnasium. New or improved athletic facilities included the Boys' Athletic Field (composed of a football field surrounded by a quarter-mile track), a baseball field, and tennis courts.[14] As part of their larger redesign of the campus, Lindsay & Associates also did substantial site work and landscaping, including re-grading, retaining walls, pedestrian paths, and parking. The completion of this campus expansion could not come soon enough; by 1960, Santa Monica High School had an enrollment of nearly 3,000 students and a staff of approximately 125, making it one of the largest schools in the county and the only high school in the city.

In 1965, the Santa Monica Freeway was constructed along the northern edge of the high school property, resulting in a loss of 1.6 acres of the campus. As compensation for this acreage, the State agreed to give the district seven lots on the east side of 7th Street. In 1968, the Board of Education awarded a $571,000 contract to Robert Tebbe Corp. of West Los Angeles for the enlargement of the Greek Amphitheater and the construction of an indoor swimming pool, designed by Balch-Hutchason-Perkins Architects, AIA. The funding for these improvements was acquired via a bond issue passed by voters in 1966. The amphitheater was enlarged by extending the seating bowl on each end and adding a third tier of seats, increasing its capacity to approximately 4,000. Plans for a swimming pool dated back to 1960, when the school board announced that it was studying a $1 million expansion plan to increase facilities at various district campuses, including $300,000 for the construction of a pool at the high school. The following year, a 5-cent recreational tax increase was proposed in order to fund the construction of the pool. However, it was not until 1966 that the funds for the new natatorium were finally secured, and the building itself would not be completed until 1971. The new facility included a pool measuring 25 yards by 25 meters (a little more than 27 yards) with the words "Santa Monica" in tile on the bottom, bleachers, and shower and locker rooms. The pool was dedicated on December 2 as the George K. Drake Swimming Pool, in honor of the recently retired principal who served from 1958 to 1971. With the addition of the pool building, the postwar expansion plan for the campus was complete.

Later Development

In 1972, the original Fine Arts & Household Science Building was demolished and replaced by the current Language Building/Library. The new building included 16 classrooms, two language laboratories, and a library with over 100 separate study areas for independent study and use of audiovisual aids. The library has since been named for William Mortensen, a Samohi alumnus and school benefactor. The following year, the City of Santa Monica got its second-high school, Olympic High, which was established to accommodate working teenagers; today it operates as a continuation school. In 1986, the City Council approved plans for a seven-story, 255-room hotel and three-story commercial complex on a 2.25-acre site at the southeast corner of 4th Street and

[14] In the early 1980s, the baseball field was named for Samohi alumnus and volleyball coach Michael Sealy.

Olympic Boulevard, immediately adjacent to the high school. The site was already owned by the Santa Monica-Malibu Unified School District and contained an SMMUSD administration building.

In 1993, Board of Education approved preliminary plans for a major renovation of the Santa Monica High School campus. At its January 28 meeting, the board endorsed a $24.8 million renovation plan that called for a "top-to-bottom overhaul," including enlargement of some classrooms; extensive roof repairs; and improvements to the plumbing, electrical and heating systems. As part of this project, elevators, exterior stairways, and access ramps were added to some of the existing buildings, and additional building entrances created, in order to improve circulation and make the campus more accessible to persons with disabilities. Additionally, a 420-space surface parking lot was constructed at the northeast corner of the campus along Olympic Boulevard, replacing a parking lot at 7th Street and Michigan Avenue, to allow for the installation of a number of portable classrooms. Other aspects of the renovation plan, including the addition of a second story to the Administration Building, were not executed.

Beginning in 1999, Barnum Hall underwent an extensive five-year renovation, paid for with funding from local and state bond measures, as well as nearly $1 million in donations from the community and school alumni. Aspects of the project included restoration of the WPA artwork; and a rear addition connecting Barnum Hall to the Music Building and creating support areas.[15] Upon completion of the renovation in 2004, Barnum Hall was considered to have been returned to its former glory as one of the best high school auditoriums in the state. In 2003, Barnum Hall was locally designated as Santa Monica City Landmark No. 47. As noted by the Landmarks Commission at the time, Barnum Hall had served as "a venue for school and general civic events since its construction" and had long been "an architectural and cultural focal point in the City." Also during this period, the Music Building was substantially enlarged, as was the Language Building with the construction of a two-story eight-classroom addition.[16]

In 2011, ground was broken on a new science and technology center to be situated at the northeast corner of the campus, replacing an existing softball field. Designed by architect R. L. Binder, the 97,000-square-foot Innovation Building was constructed at a cost of $55 million and funded by Measure BB, a $268 million bond for school modernization approved by voters in 2006. The new building, which houses 18 classrooms, 15 science labs, two special education classrooms, a computer lab, an auto shop, and administrative offices, was unveiled to the public on September 10, 2015. In 2016, a new utility building—containing a generator, transformer, locker rooms, bathrooms, and storage—was constructed just west of the Innovation Building, also by R. L. Binder.

Today, Santa Monica High School is one of 16 school sites within the Santa Monica-Malibu Unified School District and remains its only comprehensive high school. With a current enrollment of approximately 2,900 students and some 400 faculty and staff, it is also the largest school in the district.

Table 3.3-2, Pre-History, through **Table 3.3-7, Later Development,** provide a chronology of the Santa Monica area and the development that has occurred over the years at Samohi.

[15] In 2012, a restored 1921 Wurlitzer theater pipe organ was installed in Barnum Hall, replacing the first organ that was damaged in the 1994 Northridge Earthquake.

[16] Research suggests both the Language Building addition and the addition linking Barnum Hall and the Music Building were constructed in 2002.

TABLE 3.3-2
PRE-HISTORY

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

TABLE 3.3-3
COLONIAL PERIOD

Year	
1542	Portuguese navigator Juan Rodriguez Cabrillo drops anchor in Santa Monica Bay on October 9.
1769	Gaspar de Portolà arrives in Santa Monica on August 3.
1822	California becomes Mexican territory.
1827	Xavier Alvarado and Antonio Machado receive a grant to "a place called Santa Monica," from Santa Monica Canyon north to Topanga Canyon.
1828	Don Francisco Sepulveda acquires "a place called San Vicente," from Santa Monica Canyon south to Pico Boulevard, including the land that would become the original Santa Monica townsite.
1848	California is ceded to the United States by the Treaty of Guadalupe Hidalgo.
1850	California is admitted to the Union as its thirty-first state.
1851	Sepulveda is deeded the 30,000 acres known as "Rancho San Vicente y Santa Monica."

TABLE 3.3-4
EARLY DEVELOPMENT AND ESTABLISHMENT OF THE SCHOOLS

Year	
1872	Colonel Robert S. Baker purchases some 38,409 acres of Sepulveda's rancho.
1874	Nevada Senator John P. Jones acquires a three-fourths interest in Baker's property.
1875	Baker and Jones plat the town of "Santa Monica," extending from Montana Avenue to Railroad Avenue (now Colorado Avenue), and from the coast inland to 26th Street. The first lots go up for sale on July 15. The Santa Monica School District is established.
1876	Santa Monica's first public school opens on March 6 in a Presbyterian church.
1876	On September 11, Santa Monica opens its first dedicated school building.
1884	A two-year extension to the 6th Street School marks the unofficial founding of a high school in Santa Monica.
1886	Santa Monica incorporates as an independent city on November 30.
1891	The enactment of the Union High School Law formally provides for the establishment of high schools in California.
1898	Lincoln High School at 10th Street and Oregon Avenue (now Santa Monica Boulevard) is dedicated as Santa Monica's first official high school.
1903	The Santa Monica School District becomes the Santa Monica City School District.
1908	Ocean Park is annexed to the City of Santa Monica.

TABLE 3.3-5
DEVELOPMENT OF SANTA MONICA HIGH SCHOOL

Year	
1911	Voters approve $200,00 in school bonds to construct a new high school campus. The Board of Education acquires some fourteen acres atop what was known as Prospect Hill, bounded by 4th and 7th Streets, between Michigan and Fremont (now Pico Boulevard) avenues.
1912	The cornerstone for the Academic & Administration Building is laid in a public ceremony on April 11.
1913	The three original campus buildings—Academic & Administration Building, Manual Arts & Commerce Building, and Fine Arts & Household Science Building—are completed on February 7. The new Santa Monica High School campus is formally dedicated on February 23.
1921	The Santa Monica Memorial Open Air Theater is formally dedicated on May 30.
1924	A new building is constructed along 7th Street to house a library and student center.

TABLE 3.3-6
POST-EARTHQUAKE RECONSTRUCTION POST-WAR EXPANSION

Year	
1933	On the evening of March 10, a magnitude 6.4 earthquake strikes off the coast of Long Beach.
1934	The Field Act is enacted, one of the first pieces of legislation to mandate earthquake-resistant construction, specifically for schools in California.
1935	The Santa Monica City School District secures approximately $1.8 million to repair or rebuild ten elementary, junior high, and high school campuses throughout the city.
1937	The WPA repairs, retrofits, and remodels the five existing campus buildings and creates a number of art pieces.
1938	The new auditorium building opens.
1944	The auditorium is renamed Barnum Hall, in memory of former principal William F. Barnum.
1946	Voters approve the first of two postwar school bond measures to modernize and expand the city's schools.
1950	Voters approve a second postwar school bond measure.
1953	The City School District (elementary schools) and the High School District consolidate into the Santa Monica Unified School District, effective July 1.
1954	The school district acquires property north of Santa Monica High School, more than doubling the size of the campus to 33 acres.
1956	The Science Building formerly located in the new part of the campus, demolished in 2018.
1958	The Santa Monica Civic Auditorium opens, supplanting Barnum Hall as the city's municipal auditorium.
1960	A $3.6 million building program includes the construction of six new buildings (an Industrial Arts Building, a new Administration Building, a Music Building, a Cafeteria Building, a new Girls' Gymnasium, and a four-car garage for driver education vehicles) and remodeling of five existing buildings (the Academic & Administration Building, the Manual Arts & Commerce Building, the Fine Arts & Household Science Building, the library/student center, and the Boys' Gymnasium).
1962	The Art Gallery is named for Josephine Roberts, first chair of the Art Department in the 1930s.
1965	The Santa Monica Freeway is constructed along the north edge of Santa Monica High School, resulting in a loss of 1.6 acres of the campus.
1969	A third tier of seating is added to the Greek Amphitheater, increasing seating capacity to approximately 4,000.
1971	The natatorium is constructed. The pool is dedicated on December 2 as the George K. Drake Swimming Pool in honor of the recently retired principal.

TABLE 3.3-7
LATER DEVELOPMENT

Year	
1972	The original Fine Arts & Household Science Building is demolished and replaced by the Language Building/Library.
1973	Olympic High, Santa Monica's second high school, is established to accommodate working teenagers.
1976	On March 24, the City of Santa Monica formally initiates its historic preservation program with the adoption of the Landmark and Historic District Ordinance.
1986	The City Council approves plans for a seven-story hotel and three-story commercial complex on a 2.25-acre site at 4th Street and Olympic Boulevard owned by the school district.
1993	The Board of Education approves plans for a major renovation of the high school, including enlargement of classrooms; addition of elevators, stairways, and access ramps; and a 420-space surface parking lot.
2003	Barnum Hall is locally designated as Santa Monica City Landmark No. 47.
2004	A five-year renovation of Barnum Hall is completed, including restoration of the WPA artwork, and a rear addition connecting Barnum Hall to the Music Building.
2012	A restored 1921 Wurlitzer theater pipe organ is installed in Barnum Hall, replacing the first organ that was damaged in the 1994 Northridge Earthquake.
2015	The new Innovation Building is unveiled to the public on September 10.
2017	Today Santa Monica High School has an enrollment of approximately 2,800 students, making it the largest school in the Santa Monica-Malibu Unified School District.
2018	Technology and Science Buildings are demolished.

Resources in the Project Area

Known resources were identified during research and consultation. These along with all other observed resources were evaluated during fieldwork.

Research

Archaeological Resources

A records search dated September 21, 2017, was obtained from the South Central Coastal Information Center (SCCIC) at the University of California, Fullerton (Chambers Group 2018; **Appendix A in Confidential Appendix E**), providing information on all documented cultural resources and previous archaeological investigations within one-half mile of the Project area. Resources consulted during this records search included the National Register of Historic Places, California Historical Landmarks, California Points of Historical Interest, and the California State Historic Resources Inventory. Additional sources consulted included available Sanborn Fire Insurance maps.

Findings

Based on the records search conducted by the SCCIC, there are 37 previously completed cultural resource studies within the one-half mile records search radius. Of these reports, three are located within the Project area (LA-04665, LA-0605, and LA-10603). In addition, 40 previously recorded cultural resources are within the one-half mile records search radius. Of those 40 previously

recorded resources, two are located within the Project area (P-19-188708, Santa Monica Public Schools Potential Thematic District, and P-19-188714, Barnum Hall).

Built Environment Resources

Existing Conditions

The Santa Monica High School campus occupies an irregularly shaped 26-acre site. The site retains much of its natural topography, with the site sloping downward toward the west. Extant buildings, structures, and objects are described in chronological order in **Table 3.3-8, Existing Conditions,** and the configuration of the Project is shown in **Figure 3.3-1, Samohi Campus Key View Layout of Existing Buildings.**

TABLE 3.3-8
EXISTING CONDITIONS

Year Built	Current Name	Historic Name	Architectural Style/Description	Map Key
Buildings				
1913	History Building	Academic & Administration Building	PWA Moderne	G
1913	Business Building	Manual Arts & Commerce Building	PWA Moderne	C
1921	Greek Amphitheater	Santa Monica Memorial Open Air Theater	—	Q
1924	English/Humanities Building	Library/Student Center	PWA Moderne	D
1937	Art Building	Art Wing	PWA Moderne	E
1938	Barnum Hall	The Auditorium	PWA Moderne	H
1938	North Gym	Boys' Gymnasium	Mid-Century Modern	M
c. 1940	History Building Annex	History Building Annex	Utilitarian	R
1960	Administration Building	Student Services Building	Mid-Century Modern	J
1960	Cafeteria	Cafeteria	Mid-Century Modern	K
1960	Music Building	Music Building	Mid-Century Modern	L
1960	South Gym	South Gym	Mid-Century Modern	P
1971	Drake Pool Building	Natatorium	Utilitarian	N
1972	Language Building/Library	Language Building/Library	Utilitarian	F
2015	Innovation Building	Innovation Building	Contemporary	I
Structures				
c. 1913	Football Field/Track	Athletic Field	—	—
c. 1913	Main Quad	—	—	—
c. 1913	Senior Bench Park	—	—	—
c. 1955	Baseball/Softball/Soccer Field	Baseball Field	—	—
c. 1955	Tennis Courts	—	—	—

Year Built	Current Name	Historic Name	Architectural Style/Description	Map Key
c. 1955	Science Quad	—	—	—
1997	Demonstration Garden	—	—	—
c. 2003	Basketball Courts	—	—	—
2015	Centennial Quad	—	—	—
Objects				
1913	Owl Statue	—	(cast-stone statue)	—
1913	Brick Wall	—	(remnant brick wall)	—
1935	"Westward II" Mural	—	(painted mural)	—
1937	"Santa Monica High School" Sign	—	(metal sign)	—
1937	"Comedy, Tragedy, Music" Relief	—	(cast-stone bas-relief)	—
1937	"Senior Bench"	—	(bench with petrachrome mosaic)	—
1937	"The Viking" Fountain Sculpture	—	(cast-stone sculpture)	—
1937	"Workers" Relief	—	(wood bas-relief)	—
1938	"Entrance of the Gods into Valhalla" Mural	—	(fire curtain mural)	—
1939	"Landing of the Vikings in Vinland" Mosaic	—	(tile mosaic)	—
c. 1990	"Peace and Justice" Mural	—	(painted mural)	—

*Note: * A campus plan dated 1926 shows a building at this location, labeled "canteen." It is unclear if this is the existing History Building Annex (R), as it does not appear on two subsequent 1935 campus plans.*

Buildings

Business Building (C)

This building was constructed in 1913 as the Manual Arts & Commerce Building, designed in the Renaissance Revival style by Allison & Allison. In 1930, Francis D. Rutherford designed multiple room additions. In 1937, it was retrofitted and remodeled in the PWA Moderne style; the architect is unknown. In 1960, additional modifications were made by John C. Lindsay & Associates, AIA, converting it from a shop building to a business building.

Situated north of the History Building, the Business Building is irregular in plan and two stories plus a basement level. It is clad in smooth stucco and capped by a flat roof with low parapets. Fenestration is composed of grouped steel-frame fixed, awning and hopper windows. Entrances display single metal slab doors. Additional features include a metal exterior staircase, metal and stucco wall vents, roof- and wall-mounted lights, and wall-mounted lettering. It is linked to the History Building via an enclosed stairway.

English/Humanities Building (D)

This building was constructed in 1924 as the Library/Student Center, designed in the Renaissance Revival style; the architect could not be verified.[17] In 1936, it was retrofitted and remodeled in the PWA Moderne style by Marsh, Smith & Powell. In 1960, additional modifications were made by John C. Lindsay & Associates, AIA. In 1969, the original library was converted into classrooms; the architect is unknown.

Situated east of the History Building along 7th Street, it is irregular in plan and two stories plus a basement level. It is clad in textured stucco and capped by a flat roof with low parapets. Fenestration is composed of grouped aluminum-frame fixed and awning windows. Entrances display double metal slab doors. The primary (east) façade features horizontal scoring at the parapet. Two 7th Street entrances have been infilled but retain their elaborated rounded-arched surrounds. Additional features include metal wall vents, and roof- and wall-mounted lights.

Art Building (E)

This building was constructed in 1937 as the Art Wing, designed in the PWA Moderne style; the architect is unknown.[18] Situated east of the History Building, the Art Building is rectangular in plan and two stories plus a basement level. It is clad in smooth stucco and capped by a flat roof with low parapets. Fenestration is composed of grouped steel-frame fixed, awning and hopper windows. Entrances display single metal slab doors. Additional features include metal and stucco wall vents, wall-mounted lights, and wall-mounted lettering. It is linked to the History Building via a semi-enclosed patio.

Language Building/Library (F)

This building was constructed in 1972. Designed by Allison, Rible, Robinson & Ziegler Architects, it is utilitarian in its design.[19] In 2002, a two-story, eight-room addition was constructed; the architect is unknown.

Situated south of the History Building, it is irregular in plan and two stories. The exterior is clad in textured stucco with vertical scoring. The north façade has a second-story overhang; the east facade features projecting piers and a stucco canopy sheltering the ground story. The building is capped by a flat roof with low parapets. Fenestration consists of aluminum fixed and awning windows. Entrances display double metal slab doors, some with rectangular lights. Additional features include metal wall vents, wall- and soffit-mounted lights, and wall-mounted lettering. An enclosed stairway addition occupies the west facade.

[17] Based on the date and original appearance of this building, it seems likely that it was designed by Allison & Allison; however, this could not be confirmed.

[18] Research suggests that the auditorium wing of the original Academic & Administration Building was demolished following the Long Beach Earthquake and that the Art Wing was constructed over the existing basement, which housed the cafeteria. A new auditorium building would be constructed the following year (today's Barnum Hall). Presumably, the basement continued to serve as the cafeteria until a new Cafeteria building was constructed in 1960.

[19] This building replaced the original Fine Arts & Household Science Building, constructed in 1913 by Allison & Allison.

T:_CS\Work\Santa Monica-Malibu Unified School District\Santa Monica High School EIR

Not To Scale

FIGURE 3.3-1
Existing Site Plan

Michael Baker INTERNATIONAL

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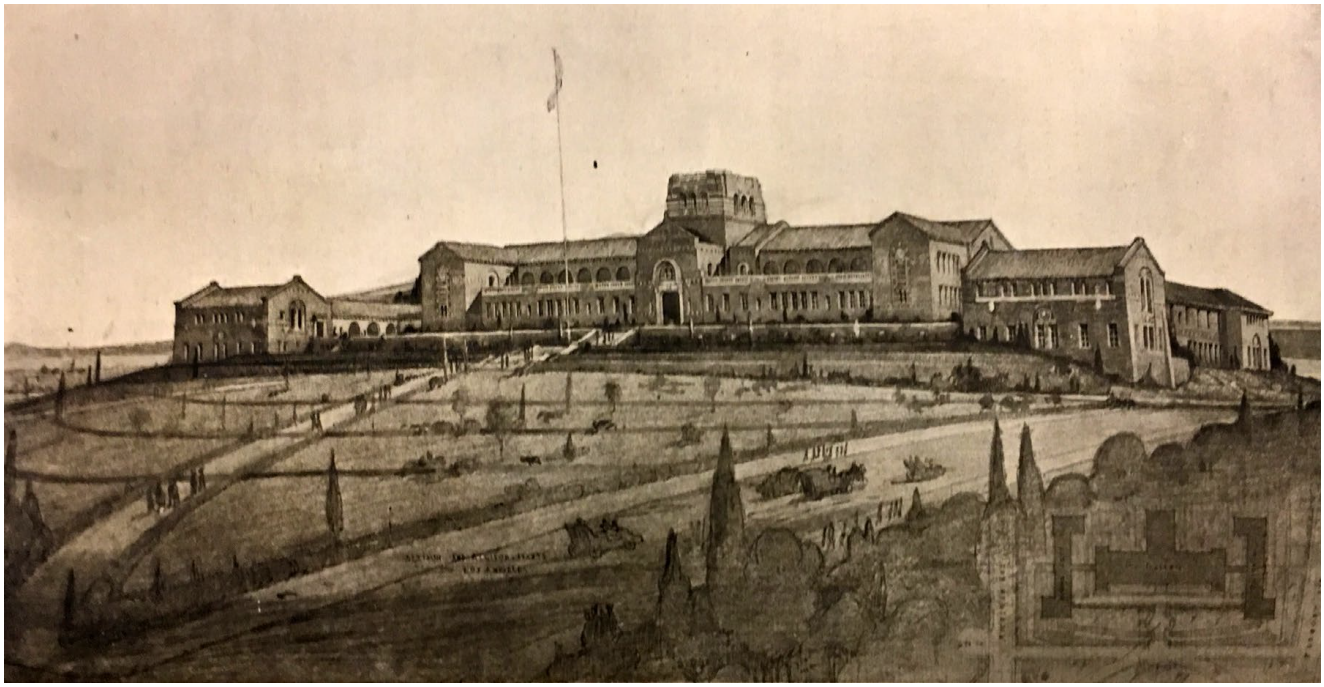
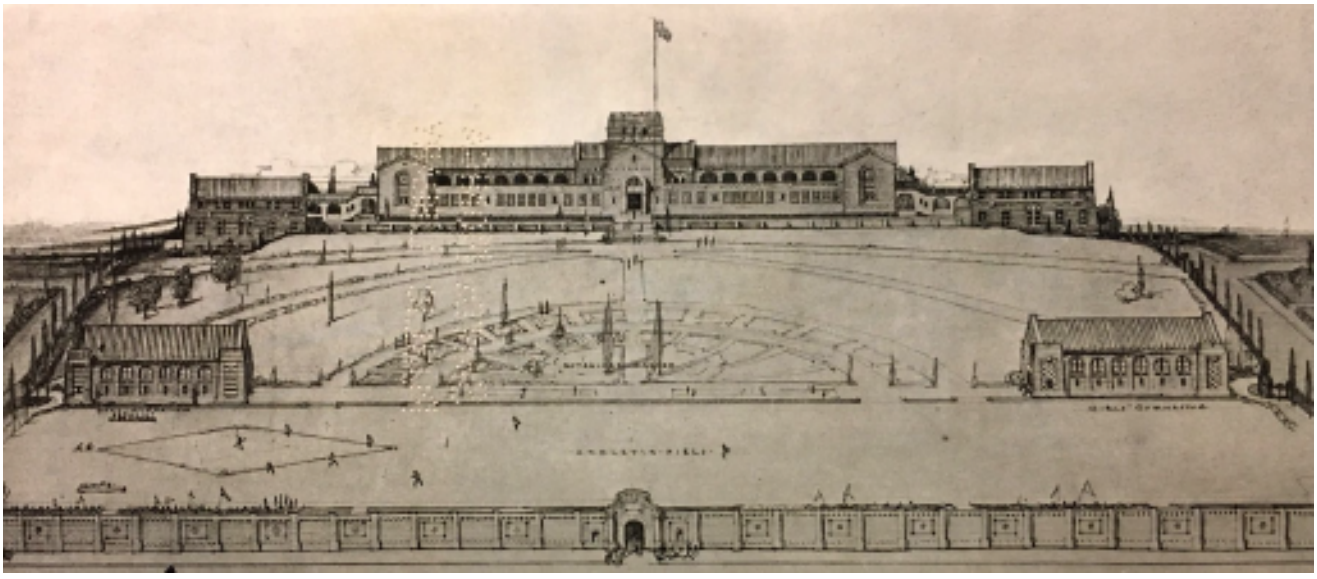
HISTORIC IMAGES

Campus Rendering, 1912



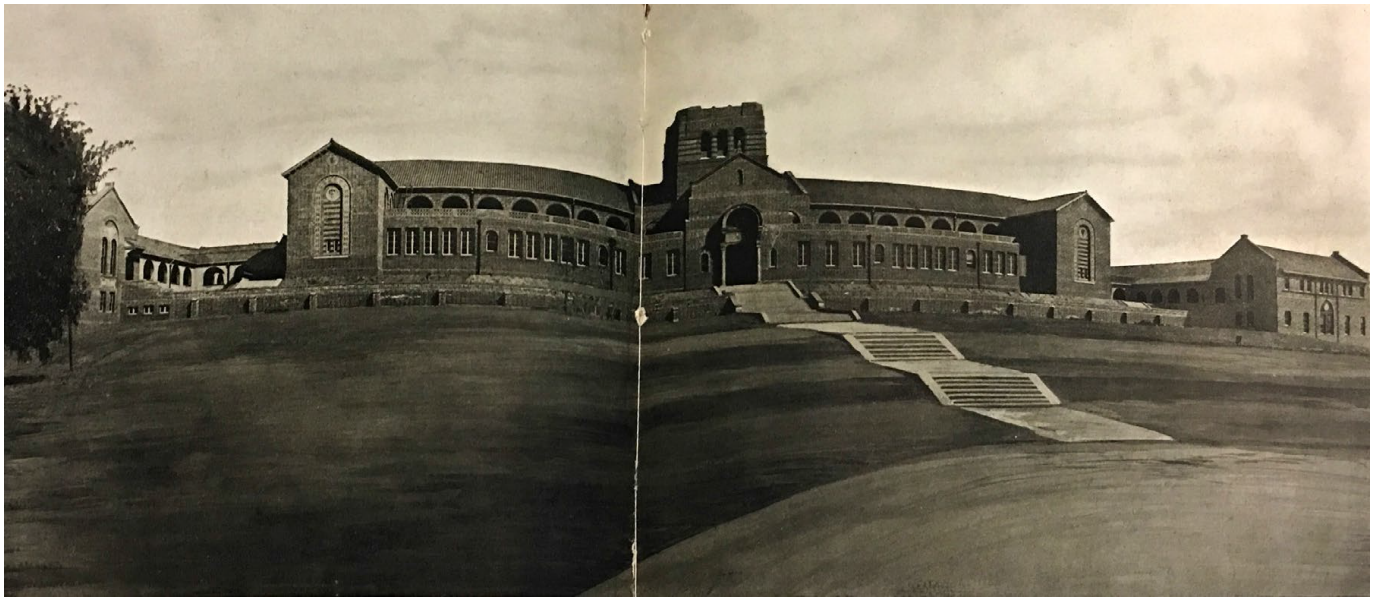
Souvenir Program, *Laying of Cornerstone and Dedication of Grounds, Santa Monica High School*, April 11, 1912

Campus Rendering, 1913



Dedication Program, Santa Monica High School, February 23, 1913

Academic & Administration Building, 1913



Dedication Program, Santa Monica High School, February 23, 1913

Academic & Administration Building (detail), 1913

Dedication Program, Santa Monica High School, February 23, 1913

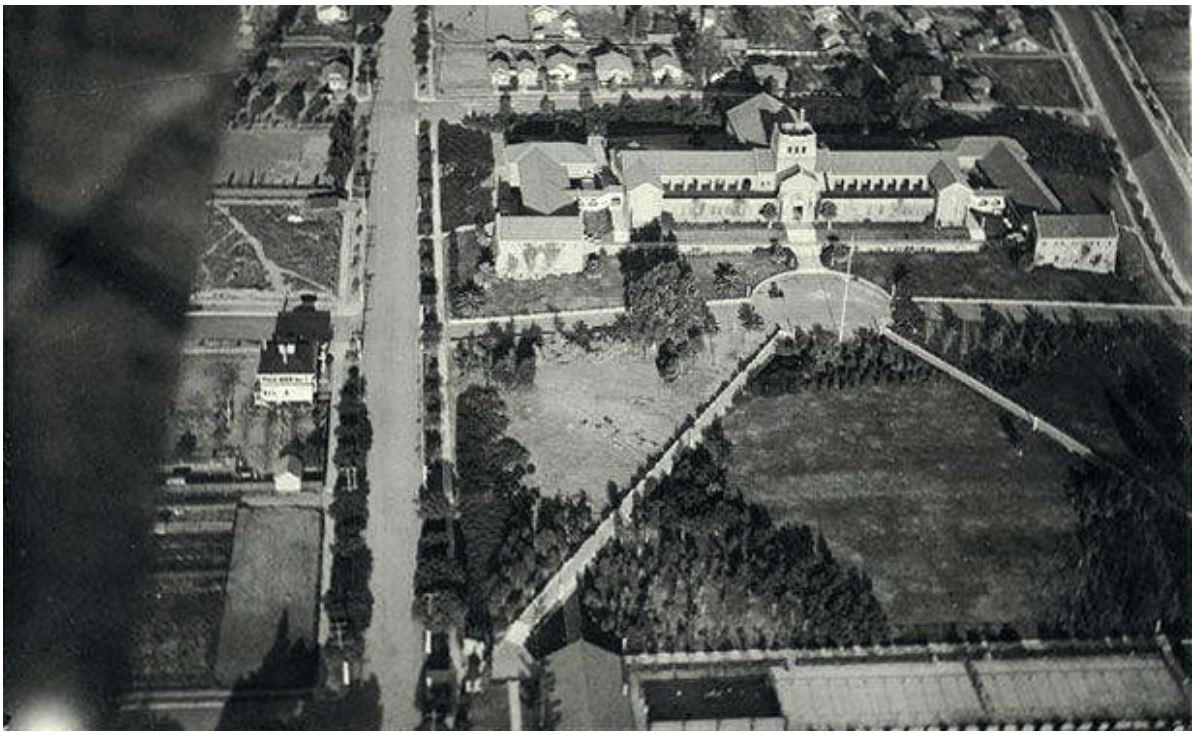
Academic & Administration Building and Fine Arts & Household Science Building, 1913

Dedication Program, Santa Monica High School, February 23, 1913

Academic & Administration Building, 1913

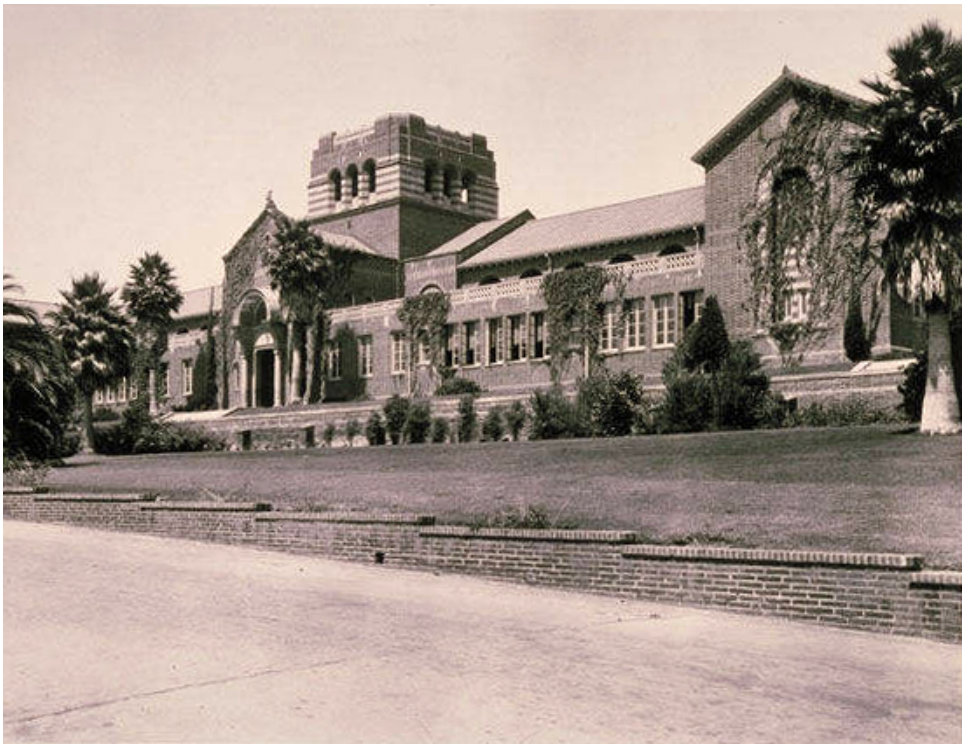
Dedication Program, Santa Monica High School, February 23, 1913

Campus Aerial View, c. 1920s



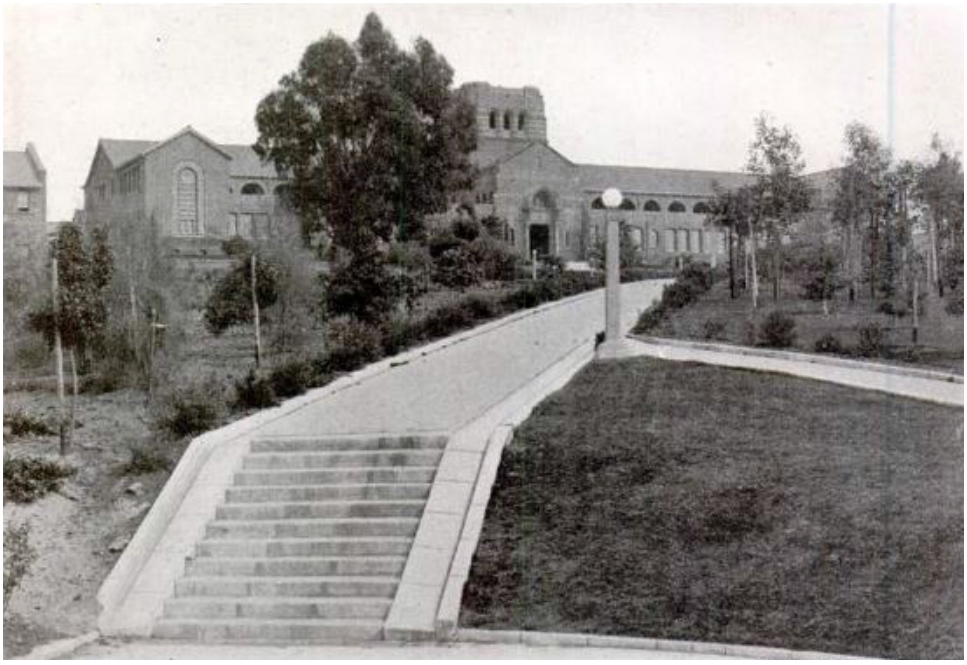
Santa Monica Public Library Image Archives

Academic & Administration Building, c. 1920s



Santa Monica Public Library Image Archives

Academic & Administration Building, 1921

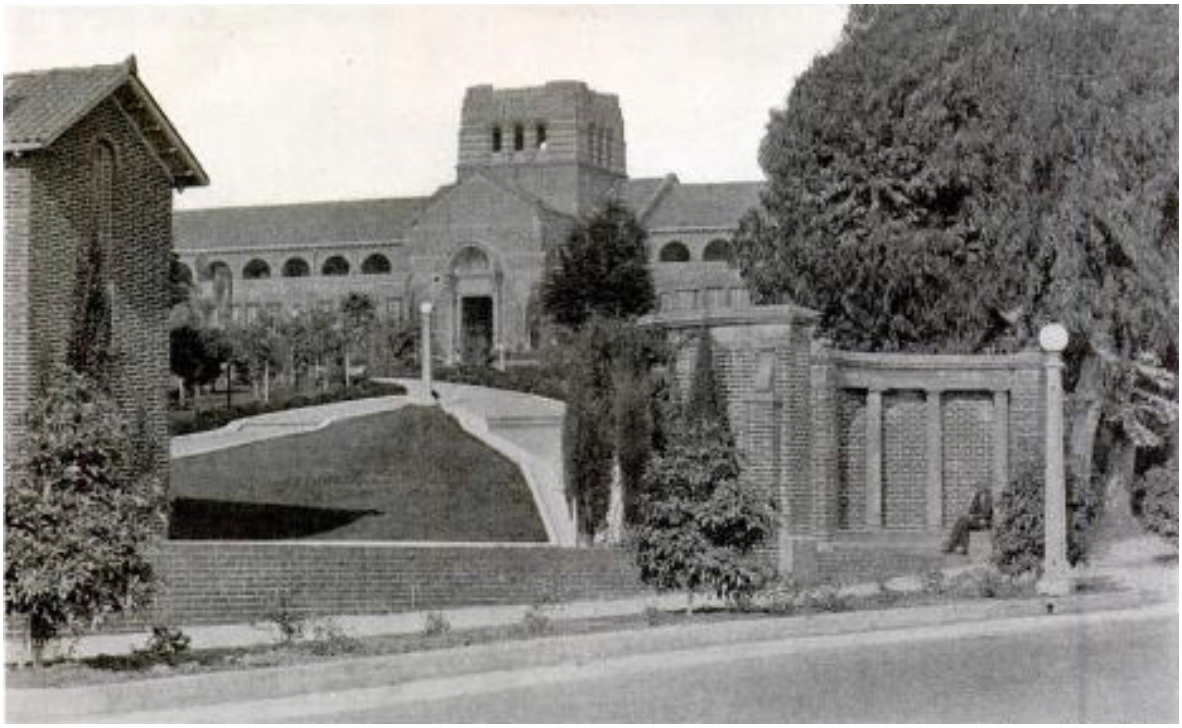


Donovan, John. 1921. *School Architecture: Principles and Practices*. The Macmillan Company.

Academic & Administration Building (detail), 1921

Donovan, John. 1921. *School Architecture: Principles and Practices*. The Macmillan Company.

Memorial Gateway and Academic & Administration Building, 1921

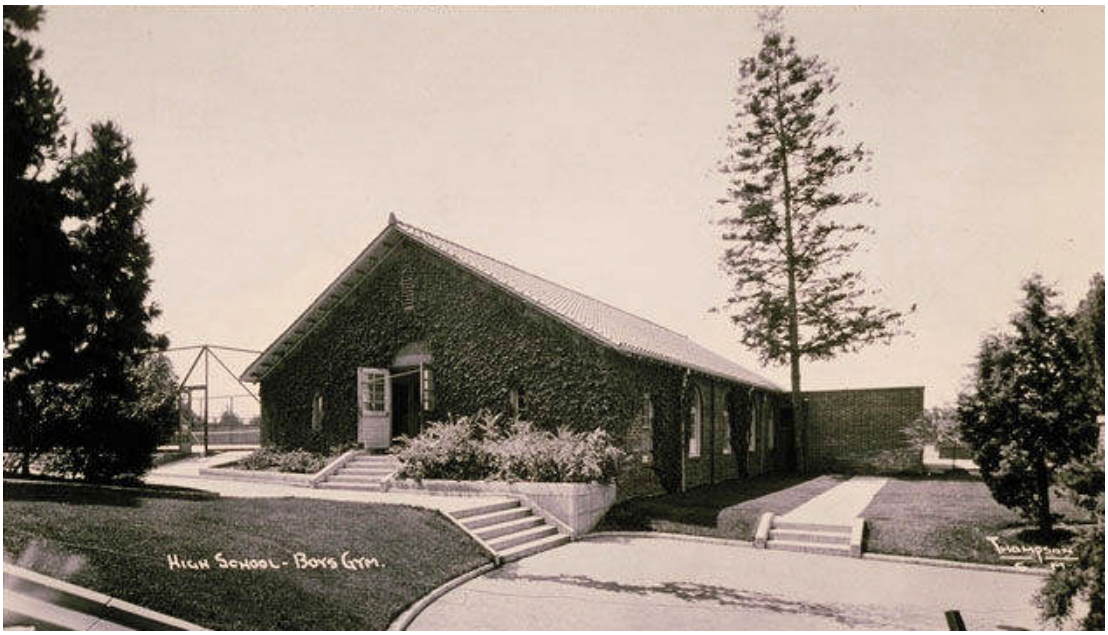


Donovan, John. 1921. *School Architecture: Principles and Practices*. The Macmillan Company.

Memorial Gateway and Academic & Administration Building, 1921

Donovan, John. 1921. *School Architecture: Principles and Practices*. The Macmillan Company.

Boys' Gymnasium, 1920s



Santa Monica Public Library Image Archives

Campus Aerial View, 1925

Huntington Digital Library

Greek Amphitheater, 1927

Department of Special Collections, Charles E. Young Research Library, UCLA

Greek Amphitheater, n.d.

Digital Archive, USC

Barnum Theater, 1937

Department of Special Collections, Charles E. Young Research Library, UCLA

"The Viking" Fountain Sculpture, 1937

Works Progress Administration Collection, Los Angeles Public Library

Academic & Administration Building, 1941

Santa Monica Public Library Image Archives

Academic & Administration Building, c. 1950

Image from Pinterest

Greek Amphitheater, 1950

Santa Monica Public Library Image Archives

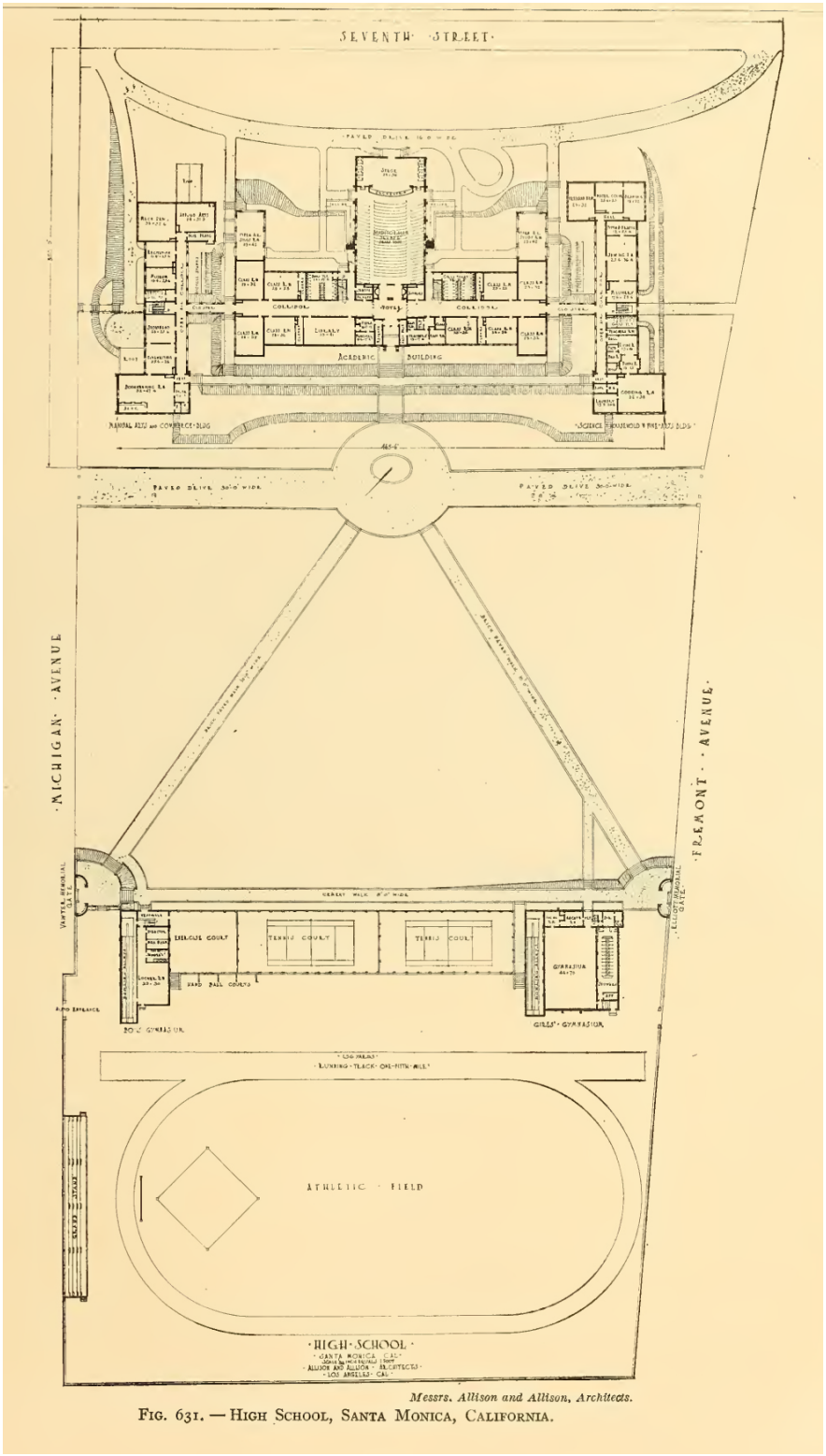
Academic & Administration Building, 1957

Image from Pinterest

Santa Monica High School Campus in Background, 1958

Howard D. Kelly Collection, Los Angeles Public Library

Santa Monica High School Campus Plan, Allison & Allison, 1921



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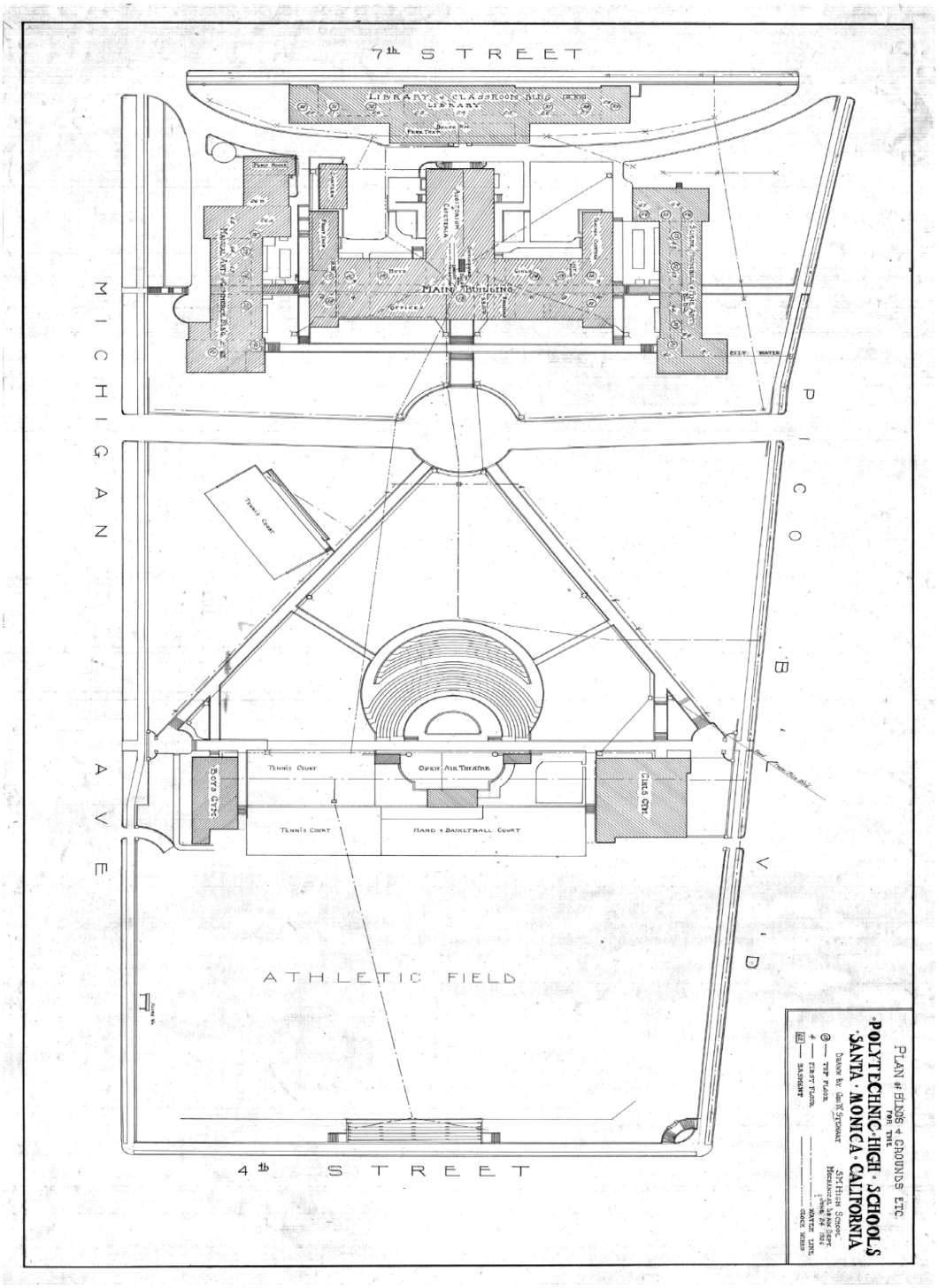
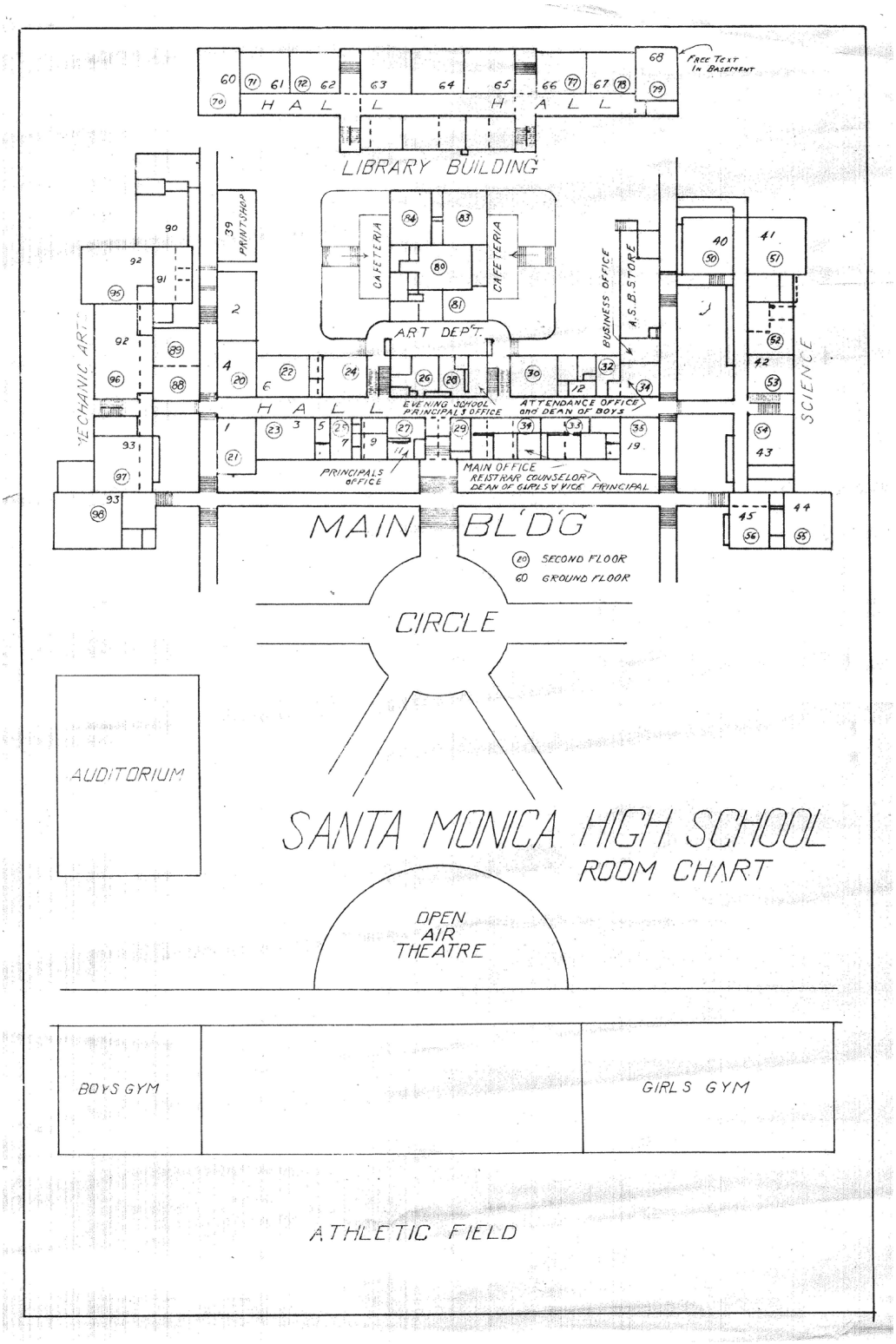
Santa Monica High School Campus Plan, 1926



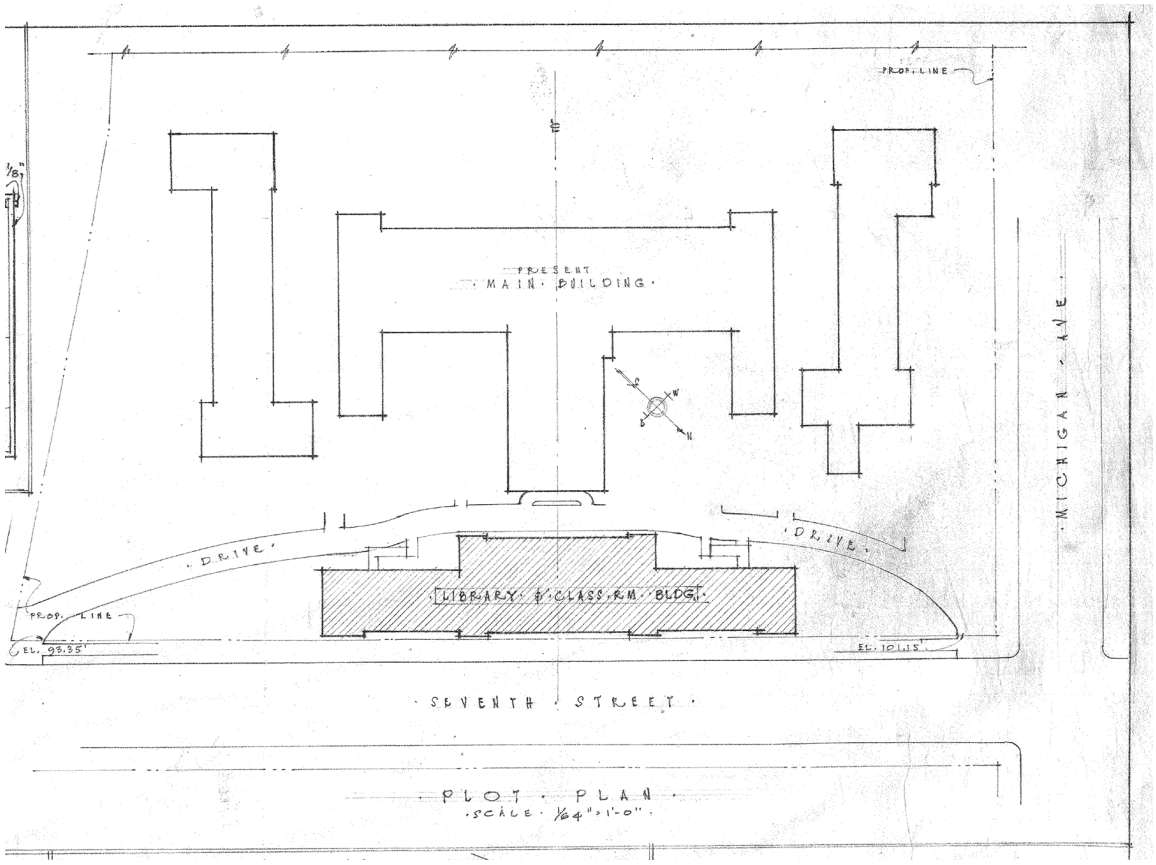
Provided by the Santa Monica-Malibu Unified School District

Santa Monica High School Campus Plan, Pre-1934



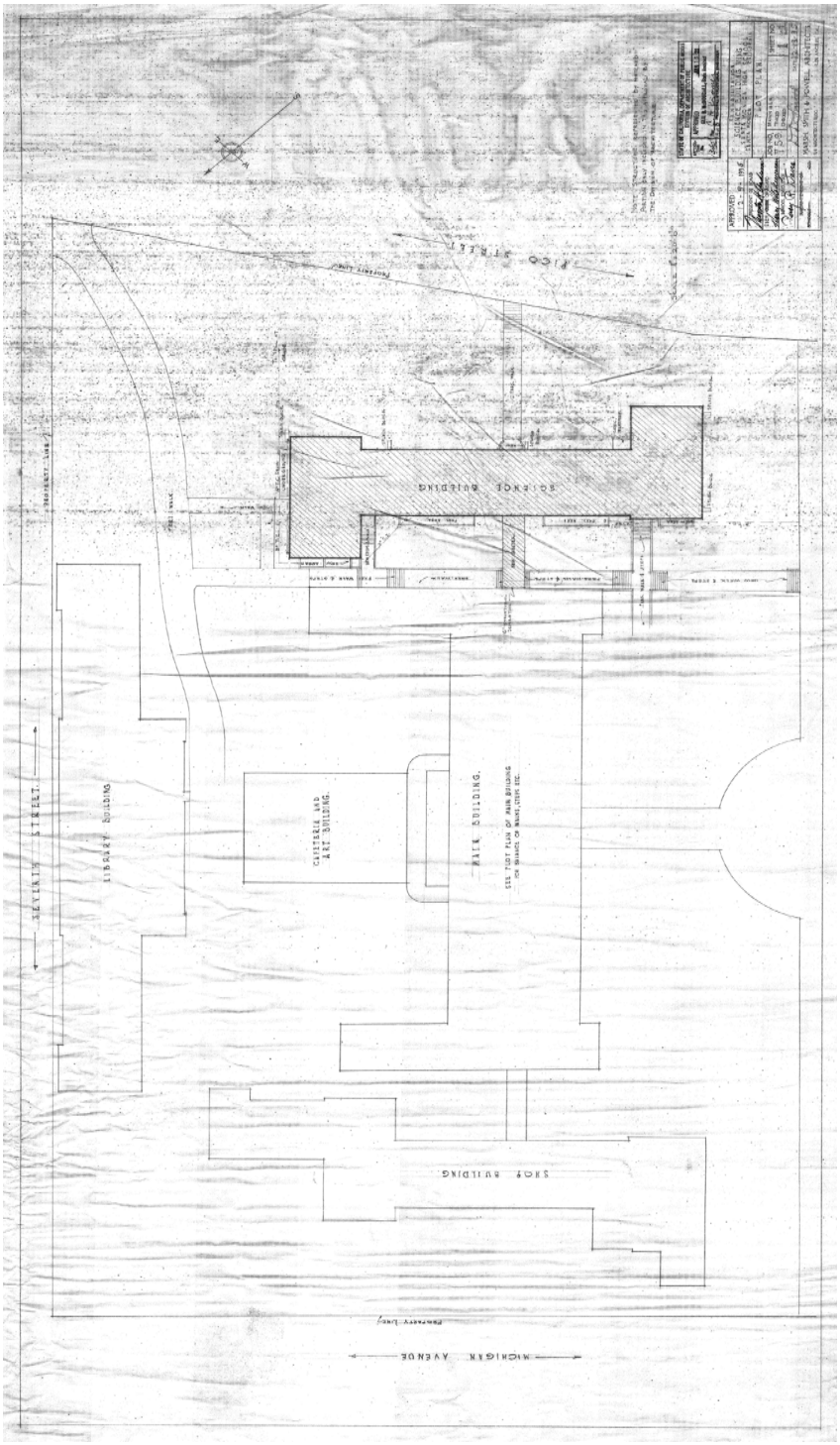
Provided by the Santa Monica-Malibu Unified School District

Santa Monica High School Plot Plan (detail), Marsh Smith & Powell, 1935



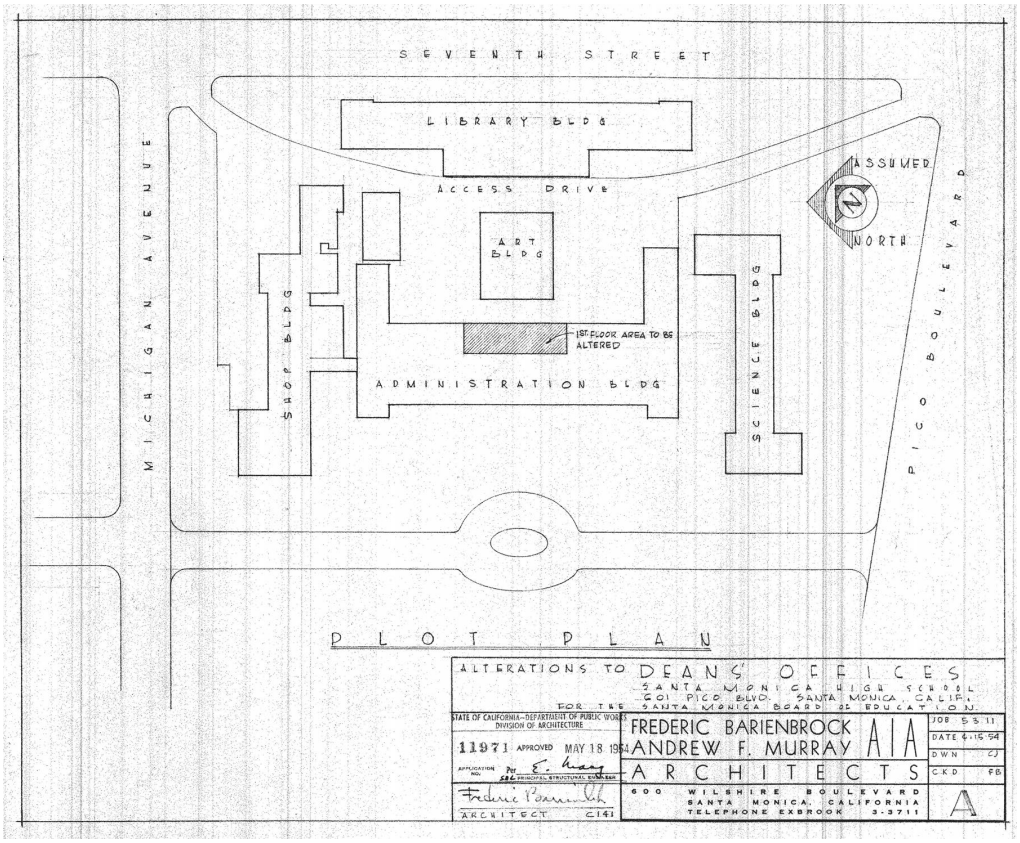
Provided by the Santa Monica-Malibu Unified School District

Santa Monica High School Plot Plan, Marsh Smith & Powell, 1935



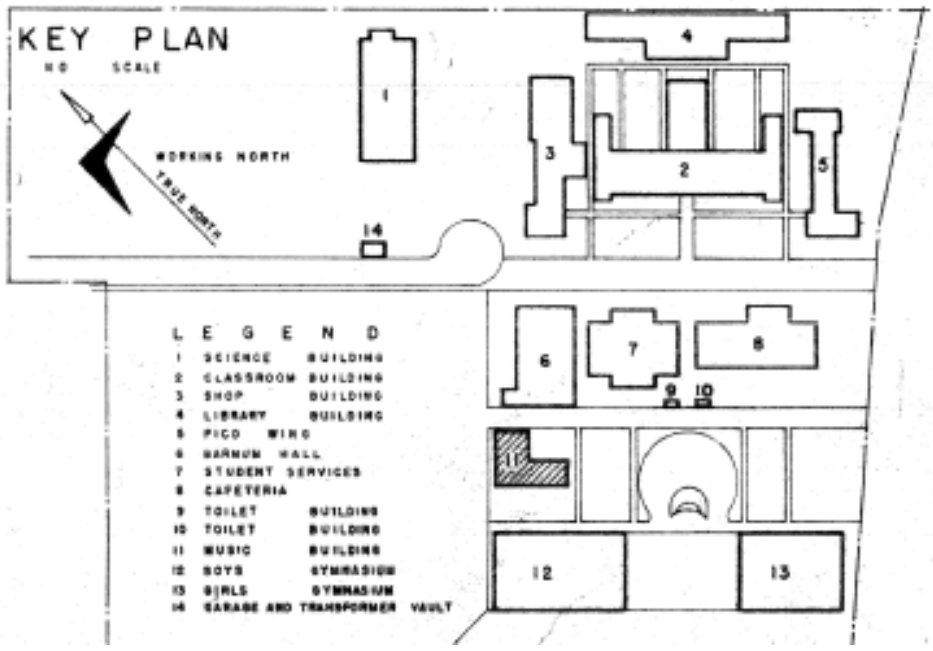
Provided by the Santa Monica-Malibu Unified School District

Santa Monica High School Plot Plan, Barienbrock & Murray, 1954



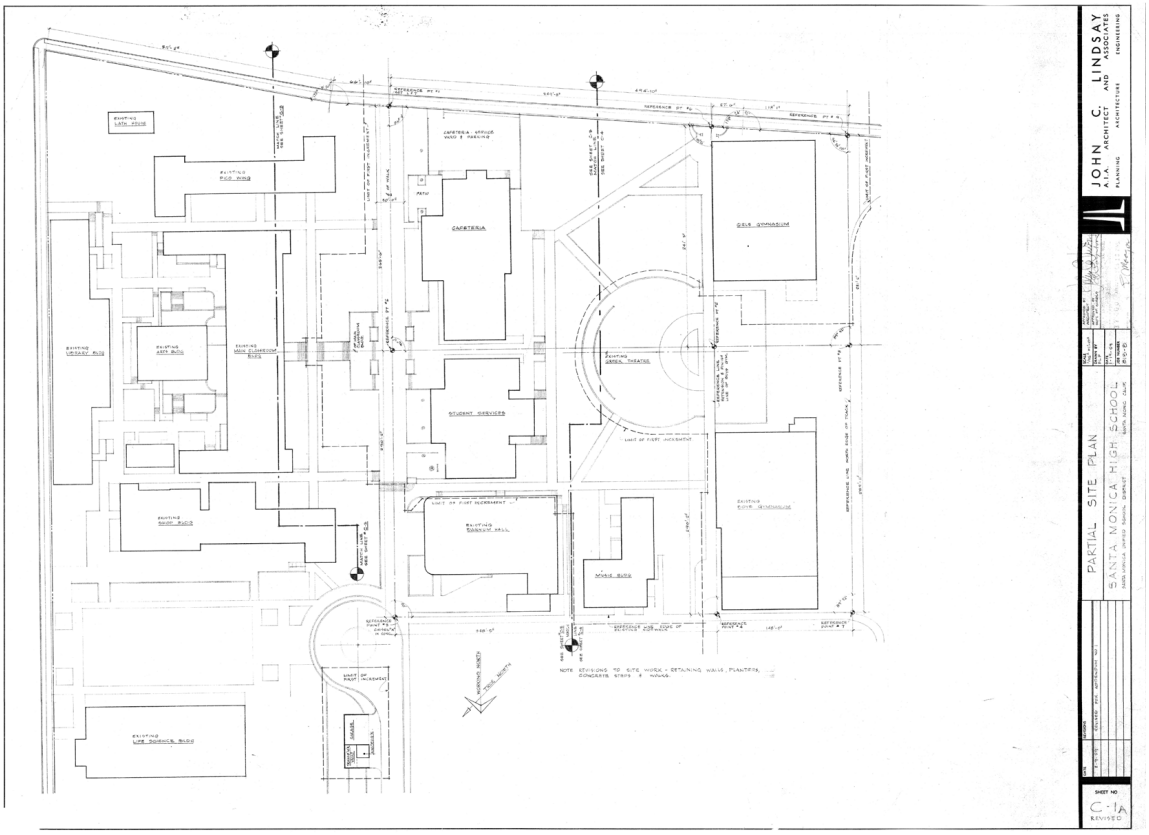
Provided by the Santa Monica-Malibu Unified School District

Santa Monica High School Key Plan, John C. Lindsay, 1958



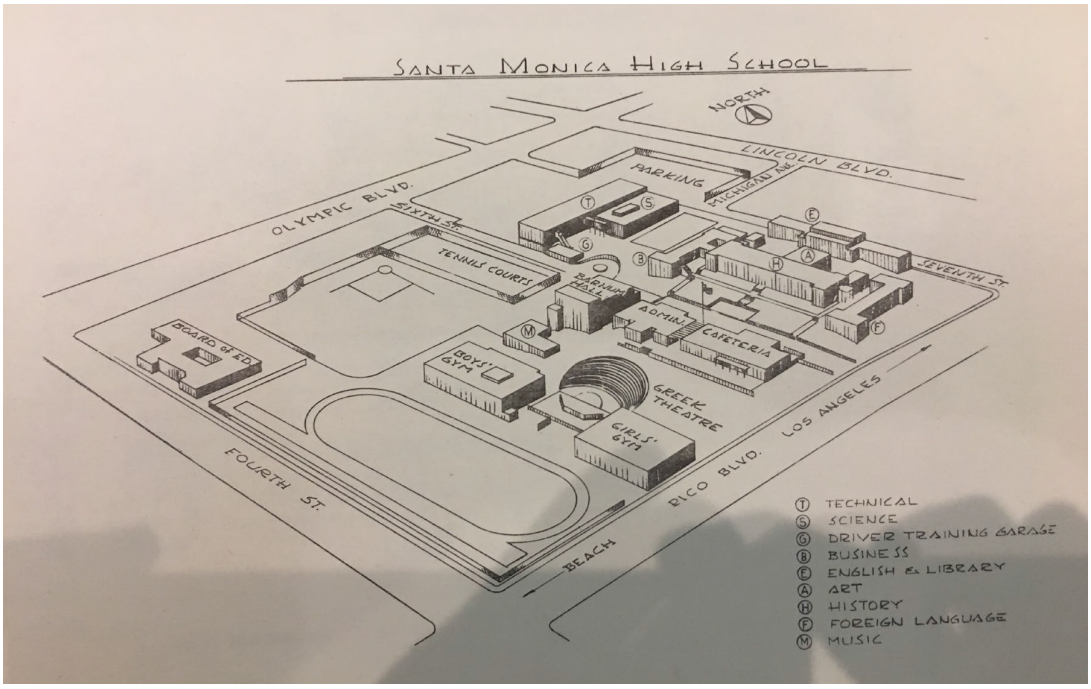
Provided by the Santa Monica-Malibu Unified School District

Santa Monica High School Site Plan, John C. Lindsay, 1958



Provided by the Santa Monica-Malibu Unified School District

Santa Monica High School Campus Plan, 1963



The Citizens' Report on Santa Monica Schools, 1963

History Building (G)

This building was constructed in 1913 as the Academic & Administration Building, designed in the Renaissance Revival style by Allison & Allison. In 1937, it was retrofitted and remodeled in the PWA Moderne style;[20] the architect is unknown. Additional modifications were made in 1960 by John C. Lindsay & Associates, AIA.

Sited atop a hill at the center of the campus, the building is irregular in plan and two stories plus a basement level. It is clad in smooth stucco and capped by a flat roof with low parapets. Fenestration is composed of grouped steel-frame fixed, awning and hopper windows. Entrances display single and double metal slab doors. The primary (west) façade features horizontal scoring at the parapet. The main entrance is recessed between two curving walls clad with patterned blocks with a stylized wave design.[21] Additional features include a wall-mounted clock, metal and stucco wall vents, roof- and wall-mounted lights, and wall-mounted lettering. It is linked to the Art Building via an enclosed patio, and to the Business and Language buildings via enclosed walkways and stairways.

Barnum Hall (H)

This building was constructed in 1938 as the Auditorium, designed in the PWA Moderne style by Marsh, Smith & Powell. Beginning in 1999, the building underwent a multiyear renovation. In 2002, a rear addition was constructed, connecting the auditorium to the adjacent Music Building; the architect is unknown.

Situated north of the Administration Building and east of the Music Building, it is rectangular in plan and one story plus a basement level. It is clad in smooth stucco and capped by a flat roof with low parapets. On the primary (east) façade, the main entrance is sheltered beneath a rounded canopy with a grooved fascia and set on slender metal support poles. A central ticket booth clad in polychromatic tile is flanked on each side by two sets of wood double doors. Each door displays a porthole window with etched glass depicting a nautilus shell. Built-in concrete planters with poster cases and terra cotta tile paving define the recessed entrance. Above the canopy, a large grid of steel-frame windows allows natural light into the foyer. Centered on the façade is "Comedy, Tragedy, Music," a 4-by-3-foot cast-stone bas-relief depicting stylized Greek comedy and tragedy masks and musical instruments, designed by artist Olinka Hrdy.[22] Beneath the bas relief, lettering spells out "Barnum Hall."

The side elevations each have an exterior stairway enclosed by a stucco wall and a rounded canopy over the top landing. A one-story side addition on the north façade is clad in textured stucco and contains addition building entrances. The upper portion of the roof features horizontal scoring at the parapet. The stage tower displays a wall-mounted clock flanked by horizontal bands. Barnum Hall is attached to the Music Building to the west.

[20] As described below, accounts vary as to how severely the existing campus buildings were damaged in the 1933 Long Beach earthquake and how extensive their needed repair. Some sources state that the existing brick structures were reinforced with steel and reclad in concrete, others indicate that the brick facing was removed and the façade stuccoed over, and still others suggest the original brick buildings were essentially rebuilt on existing foundations.

[21] These patterned blocks also appear in the foyer of Barnum Hall and as the backdrop to "The Viking" Fountain Sculpture (see below).

[22] Some sources credit this piece to Ella Buchanan and Stefan de Vriendt, but this appears to be erroneous.

Barnum Hall contains two notable interior features. A fire curtain mural entitled "*Entrance of the Gods into Valhalla,"* designed by artist Stanton Macdonald-Wright, was completed in 1938. Situated in the foyer is *"Landing of the Vikings in Vinland,"* an 8-by-8-foot tile mosaic completed in 1939, also by Macdonald-Wright.[23]

Administration Building (J)

This building was constructed in 1960 as the Student Services Building, designed in the Mid-Century Modern style by John C. Lindsay & Associates, AIA. Situated south of Barnum Hall and north of the Cafeteria, it is irregular in plan and one story plus a basement level. The building's exterior is composed of stuccoed concrete panels with vertical scoring and concrete block walls, and it is capped by a flat roof with low parapets. Fenestration is minimal, consisting of steel-frame awning clerestory windows. Entrances display single and double metal slab doors, some with rectangular lights. Exterior walkways are sheltered beneath corrugated metal panels suspended from steel beams. Additional features include roof-mounted lights, and wall-mounted lettering.

Cafeteria (K)

This building was constructed in 1960, designed in the Mid-Century Modern by John C. Lindsay & Associates, AIA style. Situated south of the Administration Building, it is irregular in plan and one story. The building's exterior is composed of stuccoed concrete panels with vertical scoring and concrete block walls, and it is capped by a flat roof with low parapets. Fenestration is limited to the west facade and consists of a continuous ribbon of steel-frame fixed and awning windows. A walk-up order counter features fixed and sliding aluminum windows recessed beneath a flat canopy. Entrances display single and double metal slab doors, some with rectangular lights. Exterior walkways are sheltered beneath corrugated metal panels suspended from steel beams. A series of poster cases are affixed to the steel beams along the building's north façade. An additional poster case is mounted on the east facade. Additional features include roof-mounted lights, and wall-mounted lettering.

Music Building (L)

This building was constructed in 1960, designed by John C. Lindsay & Associates, AIA in the Mid-Century Modern style. In 2002, a rear addition was constructed, connecting the Music Building to the adjacent Barnum Hall and adding new orchestra and band rooms; the architect is unknown.

Situated west of Barnum Hall, it is irregular in plan and two stories. The building's exterior is composed of textured stucco concrete panels with vertical scoring and concrete block walls. It is capped by a flat roof with low parapets. Fenestration is limited to the upper story and consists of a continuous ribbon of steel-frame windows. Entrances display single and double metal slab or fully-glazed doors. The main entrance is sheltered beneath a rounded canopy with a grooved metal fascia. Additional features include an exterior metal stairway, wall-mounted lights, and wall-mounted lettering. The Music Building is attached to Barnum Hall to the east.

[23] Some sources identify the mosaic's dimensions as 15 by 17 feet, but this appears to be erroneous. The foyer also contains two panels composed of patterned blocks with a stylized wave design. These patterned blocks also appear around the main entrance of the History Building as noted above, and as the backdrop to "The Viking" Fountain Sculpture.

North Gym (M)

This building was constructed in 1938 as the Boys' Gymnasium, designed in the Renaissance Revival style; the architect is unknown. In 1960, it was enlarged and remodeled in the Mid-Century Modern style by John C. Lindsay & Associates, AIA.

Situated north of the Drake Pool Building, it is irregular in plan and two stories plus a basement level. The exterior is composed of painted concrete panels and piers. The building is capped by a flat roof with low parapets; solar panels occupy the rooftop. The building is essentially windowless, with a few small aluminum-frame windows at the northwest corner. Entrances display double metal slab doors. Additional features include an exterior metal staircase, flat canopies over some entrances, metal wall vents, roof-mounted lights, and wall-mounted lettering. An elevator addition projects from the northwest portion of the building. The west façade features a painted wall mural of a Viking, and the words "Home of the Vikings."[24]

Drake Pool Building (N)

This building was constructed in 1971 as the Natatorium, containing a 25-meter swimming pool. Designed by Balch-Hutchason-Perkins Architects, AIA, it is utilitarian in its design. Situated between the North and South gyms, it is rectangular in plan and one story. The exterior is composed of alternating panels of painted concrete and split-face concrete block, punctuated by projecting concrete beams. The building is capped by a flat roof with low parapets. There is no fenestration. Entrances display double metal slab doors with rectangular lights. Additional features include metal wall vents, and wall-mounted lettering.

South Gym (P)

This building was constructed in 1960 as the Girls' Gymnasium, designed in the Mid-Century Modern style by John C. Lindsay & Associates, AIA. Situated south of the Drake Pool Building, it is rectangular in plan and two stories plus a basement level. The exterior is composed of painted concrete panels and piers. The building is capped by a flat roof with low parapets. The building is essentially windowless, with one aluminum-frame windows on the north facade. Entrances display double metal slab doors, some sheltered by a corrugated metal canopy. Additional features include an exterior metal exterior staircase, metal wall vents, wall-mounted lights, and wall-mounted lettering. An elevator addition projects from the northeast portion of the building.

Greek Amphitheater (Q)

This building was constructed in 1921 as the Santa Monica Memorial Open Air Theater, designed by Allison & Allison. The stage area has been modified over time. In 1969, the seating area was enlarged by Balch-Hutchason-Perkins Architects, AIA, increasing the seating capacity to approximately 4,000.[25]

The amphitheater features a radial plan, with curved rows of concrete seating. The two lower seating sections are divided by brick-paved walkways, while the uppermost area is separated by a concrete walkway. Rows are accessed via concrete steps. The seating area is enclosed by curving brick walls and metal balustrades. A semi-circular greensward and shallow pool extending from the

[24] A new Viking logo was painted on this façade in 2017.

[25] Sources differ regarding the original seating capacity of the amphitheater, with estimates ranging from 2,500 to 3,600. The current seating capacity also differs among sources, ranging from 4,000 to 4,500.

stage. The stage is an open concrete platform bounded by the Drake Pool Building and the North and South gyms. The rear exterior of the amphitheater is formed by a concrete block retaining wall, much of which is covered with vines. Commemorative metal plaques appear throughout, including those honoring Santa Monicans who perished in the First and Second World Wars.

History Building Annex (R)

This building was constructed circa 1940[26] as the History Building Annex and is utilitarian in its design; the architect is unknown. Situated east of the History Building and south of the Business Building, it is rectangular in plan and one story. It is clad in textured stucco and capped by a flat roof with low parapets. Fenestration consists of single and paired wood-frame windows (operation unknown), as well as some vinyl sliders. Entrances display single metal slab doors. Additional features include metal wall vents and wall-mounted lights.

Structures

The campus contains nine structures that are described below.

Campus-Wide Structures

Concrete block walls and metal balustrades are visible throughout the campus. Pedestrian circulation between and among the buildings is provided via open concrete walkways, stairways and ramps. Enclosed pedestrian bridges, walkways, and stairways provide for additional circulation between some buildings.

Vehicular access is via asphalt-paved roadways. Limited surface parking areas occur east of the History Building, north of Barnum Hall, and along 6th Street, which terminates on the south at a vehicular turnaround circle. The campus has capacity for 185 vehicles.

The campus perimeter is defined primarily by concrete walls, concrete block walls, and chain-link fencing. The area around the recently-completed Innovation Building displays stucco-clad walls, metal fencing with vertical balusters, and passenger loading areas composed of built-in concrete benches and metal canopies. A red brick retaining wall occurs at the south side of the Football Field/Track, along Pico Boulevard just east of 7th Street.

Football Field/Track

Originally known simply as the Athletic Field, this athletic facility dates to the beginnings of the campus (circa 1913). Situated at the westernmost end of the campus (along 4th Street), the facility includes a football field covered in artificial turf, surrounded by a quarter-mile rubber track. A high jump pit and hammer throw area are located beyond the western end zone; a shotput area and long jump pit are located beyond the eastern end zone. A freestanding metal scoreboard sits at the northwest corner of the site. Additional features include metal bleachers and benches, and pole-mounted flood lights.

[26] A campus plan dated 1926 shows a building at this location, labeled "canteen." It is unclear if this is the existing History Building Annex (R), as it does not appear on two subsequent 1935 campus plans.

Main Quad

This open space dates to the beginnings of the campus (circa 1913) and has been modified over time. Situated west of the History Building, this area is characterized by its downward-sloping topography. The quad is terraced with concrete and concrete block retaining walls. It is traversed by a series of concrete walkways, stairways, and switchback ramps. Metal handrails appear throughout. Landscaped areas are planted with grass and mature trees of various species, including palm, jacaranda, fig, and ficus. A tile mosaic depicting a Viking appears on a concrete landing just west of the History Building. Additional features include lunch tables, potted plants, trash receptacles, and a flag pole topped by a globe.

Senior Bench Park

This open space dates to the beginnings of the campus (circa 1913) and has been modified over time. Situated south of the Greek Amphitheater, this area is traversed by diagonal concrete walkways. It is landscaped with grassy lawns and mature trees of various species. The area is named for a curved bench that it situated in the space (see below).

Baseball/Softball/Soccer Field

Originally known as the Baseball Field, this athletic facility dates to the postwar expansion of the campus (circa 1955). Situated at the northwestern corner of the campus, the facility includes a large grassy field with dirt for the baseball/softball infield and warning track. Additional features include two concrete block dugouts, protective netting on wooden support poles, and wood and metal bleachers.[27]

Tennis Courts

This athletic facility dates to the postwar expansion of the campus (circa 1955). Situated east of the Baseball/Softball/Soccer Field, the facility includes seven outdoor hard courts, surrounded by concrete retaining walls and metal chain-link fencing.

Science Quad

This open space dates to the postwar expansion of the campus (circa 1955) and has been modified over time. Situated between the Science and Business buildings, this area is traversed by diagonal concrete walkways. It is landscaped with two rows of mature trees, including four Moreton Bay fig trees set in concrete planters. Grassy lawns have reverted to dirt due to the drought. Additional features include lunch tables and trash receptacles.

Basketball Courts

This athletic facility dates to approximately 2003. Situated south of the Baseball/Softball/Soccer Field, the facility includes three asphalt-paved outdoor courts, each with two baskets composed of metal backboards and support poles.[28]

[27] In 2017, the field was renovated to include a softball field with dugouts, bullpen areas, and field lighting.

[28] In 2017, the basketball courts were reconfigured to include two full-size courts and one half-court.

Centennial Quad

This open space dates to 2015, completed as part of the Innovation Building. Serving as an open plaza around which the Innovation is oriented on three sides, it is hardscaped with concrete of various colors and textures, creating patterns of concentric circles. Concrete planters are planted with young trees and shrubs. Additional features include built-in concrete seating and pole lights.

Objects

The campus possesses 11 objects that are described below.

Owl Statue

A cast-stone statue of an owl that was originally situated on the roof of the Academic & Administration Building (now the History Building) is now in storage in Barnum Hall. This statue dates from the Academic & Administration Building's original construction by Allison & Allison in 1913. When the building was retrofitted and remodeled following the Long Beach Earthquake, it was salvaged as a remnant of the school's original design. It is currently sealed in a wooden crate stored in Barnum Hall's piano cage.

Brick Wall

A low brick retaining wall along the southern side of the Football Field/Track appears to be a remnant of the campus' original brick perimeter wall (circa 1913). It is situated along Pico Boulevard, just east of 4th Street.

"Westward II" Mural [29]

Designed in 1935 by artist Conrad Buff, this painted mural was originally installed in the first library, located in the English Building.[30] It is currently sealed in cardboard and hanging backstage in Barnum Hall. Research suggests it was completed as part of a Federal Art Project under the WPA.[31]

"Santa Monica High School" Sign

A metal sign reading "Santa Monica High School" that was originally situated on a canopy over the main entrance of the Academic & Administration Building (now the History Building) is now situated at the southeastern-most corner of the campus. This sign dates from the Academic & Administration Building's 1937 retrofit and remodel following the Long Beach Earthquake and appears to have been salvaged during subsequent building alterations. It is currently mounted on two metal support poles set in a grassy area near the corner of 7th Street and Pico Boulevard.

[29] Sources identify this art piece as a "mural" painted for the original library. According to the SMMUSD, the canvas is currently stretched onto a frame and stored in Barnum Hall, making it a moveable art piece. It is unclear if this piece was originally on a frame or if it was stretched onto a frame when it was salvaged from the original library.

[30] Research suggests that this mural was salvaged around 1970, when the library was relocated from the English Building to the Language Building and the original library space was converted to classrooms.

[31] Sources differ as to whether "Westward II" was completed as a Federal Art Project under the WPA. However, based on the date of the mural, Buff's association with the WPA's Public Works of Art Project during the Great Depression, and the various other Federal Art Project pieces on the Santa Monica High School campus, it appears likely that "Westward II" was also completed under the WPA. Therefore, for the purposes of this analysis, this painting is presumed to be a WPA art piece.

"Comedy, Tragedy, Music" Relief

Centered on the primary (east) façade of Barnum Hall, this art piece is a 4-by-3-foot cast-stone bas-relief depicting stylized Greek comedy and tragedy masks and musical instruments. Designed by artist Olinka Hrdy, it was completed in 1937 as part of a Federal Art Project under the WPA.[32]

"Senior Bench"

The "Senior Bench" is a 30-foot curved wood and concrete bench set on a concrete slab. Both the slab and the back side of the bench are adorned with petrachrome mosaics depicting ocean life. Designed in 1937 by artist Grace Clements as part of a Federal Art Project under the WPA, the bench is situated in a landscaped area south of the Greek Amphitheater referred to as Senior Bench Park.

"The Viking" Fountain Sculpture

This 7-foot-tall cast-stone sculpture is situated between the History and Art buildings, in a semi-enclosed spaced referred to as the Art Patio. This art piece was designed in 1937 by artist John Palo-Kangas as part of a Federal Art Project under the WPA. The sculpture is set on a rectangular concrete basin which has been capped.[33] The backdrop for the sculpture is composed of patterned blocks with a stylized wave design.[34]

"Workers" Relief

This 5-by-5-foot carved wood bas-relief depicting four working men is currently situated above the Library circulation desk in the Language Building. This art piece was completed in 1937 as part of a Federal Art Project under the WPA; the artist is unknown. It was originally installed over the circulation desk in the first library, located in the English Building.

"Entrance of the Gods into Valhalla" Mural

This fire curtain mural hangs above the stage of Barnum Hall. This art piece was designed by artist Stanton Macdonald-Wright and completed in 1938 as part of a Federal Art Project under the WPA.

"Landing of the Vikings in Vinland" Mosaic

This 8-by-8-foot tile mosaic adorns the foyer of Barnum Hall.[35] This art piece was designed by artist Stanton Macdonald-Wright and completed in 1939 as part of a Federal Art Project under the WPA.

[32] Some sources credit this piece to Ella Buchanan and Stefan de Vriendt, but this appears to be erroneous.

[33] The original water basin at the base of the sculpture was semi-circular and clad in polychromatic tile. According to the SMMUSD, the basin was altered from its original configuration at some point and was capped around 2009. It is unclear if the original basin was removed and replaced with the existing basin, or if the original basin remains intact within the existing basin.

[34] These patterned blocks also appear in the foyer of Barnum Hall and around the main entrance of the History Building.

[35] Some sources identify the mosaic's dimensions as 15 by 17 feet, but this appears to be erroneous.

"Peace and Justice" Mural

This painted wall mural adorns a curved concrete block wall situated at the vehicular turn-around circle at the southern terminus of 6th Street. Research suggests the mural was created in the early 1990s, artist(s) unknown.

Findings

In 1993, an evaluation by Leslie Heumann & Associates identified a potential Santa Monica Public Schools Thematic District. This potential thematic district identified six school campuses citywide as potential contributors; the Santa Monica High School campus was not identified as a contributing campus to this potential district. However, the evaluation noted that "individual features of other campuses…which may be intact could be added to the district," including "the open-air theater at Santa Monica High School (1921)," referring to the Greek Amphitheater.

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

In 2003, Barnum Hall was designated locally as Santa Monica Landmark No. 47. It was found significant under local criteria 1 through 5 for its "unique character and its role in the social and cultural development of the community over the years;" as an "architectural and cultural focal point in the City;" and as "one of the few Works Progress Administration (WPA) relief projects completed in the City of Santa Monica during the 1930s." Additionally, Barnum Hall was acknowledged as a "fine example of Streamline-Art Deco design" by the noted Los Angeles-based architectural firm of Marsh, Smith & Powell, and as containing two significant artworks by internationally recognized artist Stanton Macdonald-Wright. The local designation of Barnum Hall includes the exterior of the building, as well as the tile mosaic in the foyer, the fire curtain mural, and the foyer's original terrazzo flooring.

In 2010, ICF Jones & Stokes completed a citywide historic resources inventory update for the City of Santa Monica, which included a reconnaissance-level survey conducted from the public right-of-way. As part of this survey, ICF conducted an evaluation for "Barnum Hall (Samohi Campus)," assigning status codes 5S1 *(Individual property that is listed or designated locally)*, and 5D3 *(Appears to be a contributor to a district that appears eligible for local listing or designation through survey evaluation)*. However, it is unclear if this evaluation is for Barnum Hall individually, or for the Santa Monica High School campus as a whole.[36] The significance statement reads:

> *The property contains a number of buildings including the locally designated Barnum Hall (in which two original murals by artist Stanton MacDonald-Wright are located). The resource is recorded in the Historical Resources Inventory with a prior evaluation of 5S1.*

[36] A 2007 Department of Parks and Recreation Continuation Sheet, completed by ICF International, describes the resource as a "two-story high school" but goes on to evaluate a Moderne-style building designed by Marsh, Smith & Powell, suggesting Barnum Hall. Similarly, the Santa Monica Historic Resources Inventory online record, dated 2008, identifies the resource as a "high school campus," describing and including a photograph of the 1912 Administration Building as observed from the public right-of-way. However, the record goes on to evaluate a 1938 building designed by Marsh, Smith & Powell in the Moderne style, referring to Barnum Hall.

Also qualifies under local criterion A.4. It appears that the Santa Monica High School campus might contribute to the previously identified "Santa Monica Public Schools District" due to its importance in the City's history and the apparent level of integrity of the site.

The significance statement goes on to state that "some of the Moderne style buildings attributed to the noted firm of Marsh, Smith & Powell might individually qualify for local designation due to architectural merit." However, no additional buildings are identified or evaluated.

Santa Monica High School is not included in the City's list of locally designated historic districts, nor does the campus contain any locally designated Structures of Merit. Neither the Santa Monica High School campus as a whole, nor any individual campus buildings, structures or objects, appear in the most recent version of the State Historic Resources Inventory. Similarly, neither the Santa Monica High School campus as a whole, nor any individual campus buildings, structures, or objects, are currently listed in the National Register of Historic Places or the California Register of Historical Resources.

Paleontological Resources

On December 22, 2017, the Natural History Museum of Los Angeles County prepared a report to document a records search of the museum's vertebrate paleontology database.

Findings

The museum stated that there are no known fossil vertebrate localities that lie directly within the boundaries of the Project area, but there are localities nearby from the same sedimentary deposits that occur in the Project area, either at the surface or at depth. The closest vertebrate fossil locality in the older Quaternary deposits, which underlie the Project area, is LACM 5462, northeast of the Project area along Michigan Avenue, east of Cloverfield Boulevard and between Olympic Boulevard and the Santa Monica Freeway (I-10); it is particularly noteworthy because a specimen of extinct lion (*Felis atrox*) was recovered from this locality at a depth of only 6 feet below the surface. The next closest vertebrate fossil locality from these deposits, LACM 7879, east-southeast of the Project area near the intersection of Rose Avenue and Penmar Avenue, produced fossil specimens of horse (*Equus*) and ground sloth (*Paramylodon*) at greater than 11 feet in depth.

Consultation

Native American

AB 52 consultation is detailed in the Tribal Cultural Resources section of this Draft EIR.

On September 20, 2017, Chambers Group requested that the Native American Heritage Commission (NAHC) conduct a search of its Sacred Lands File to determine if cultural resources important to Native Americans have been recorded in the Project footprint and buffer area. On September 27, 2017, Chambers Group received a response from NAHC stating that the search of its Sacred Lands File did not indicate the presence of Native American cultural resources within 1 mile of the Project area or surrounding vicinity. The NAHC provided a list of ten Native American organizations that may have knowledge of cultural resources near the Project area. The ten Native American organizations identified by the NAHC were contacted by email and US Postal Service on October 6, October 7, and October 9, 2017. Follow-up phone calls were made on October 11, 2017.

On October 11, 2017, the Fernandeño Tataviam Band of Mission Indians and the Gabrieleño Band of Mission Indians–Kizh Nation responded that they recommended a tribal monitor be present during testing. In discussion with both groups, due to the limited number of days and the concerns of the Gabrieleño with regard to this location being part of their traditional use area, the SMMUSD decided to contract with this band to support the five days of test excavations. Arthur Mgebrov provided Native American monitoring for the duration of test excavation activities.

Historical

Historical societies were not consulted.

Fieldwork

Archaeology

From December 13 to December 15, 2017, and on December 18, 2017, Gregorio Pacheco and David Sosa, archaeologists with Chambers Group, completed archaeological testing of the area in the vicinity of the History Building on Prospect Hill. The test units were placed within native undisturbed terrain around the History Building and in the area of the Phase 1 & 2 proposed construction at the north end of the campus. Chambers Group archaeologists excavated and logged four hand-dug, 1-by-1-meter square test excavation units (TEUs), in 20 centimeters below datum levels. Soil removed from the TEUs were screened on-site to identify cultural materials present in the soil. Upon completion of the screening, each TEU was backfilled and compacted with soil from the excavation.

Due to the heavily compacted context of some units, consisting of gravel and fills, it was not feasible to dig at greater depths. Additionally, based on the geology report, the area consists of 1 to 17 feet of fill dirt atop previously graded and disturbed surface; in some areas, additional fill has been incorporated into the matrix. Therefore, no intact, original, native soils were encountered at depths at which cultural materials would be present. This area has not been subject to flooding, nor is it located in an area prone to flooding and deposition of alluvial sediments, which could bury archaeological resources over time. The entire campus was undeveloped land at the time the campus was constructed and required grading and leveling prior to construction. During construction and through maintenance and utility upgrades over time, the area has been further disturbed at depth (70 meters and greater). Landscaping with irrigation occurs throughout the campus within these previously disturbed contexts and, due to the disturbance, no intact cultural soils were identified.

No potentially significant archaeological deposits or materials were identified due to the archaeological testing. One diagnostic cultural resource, a 1904 silver quarter, was identified during excavation of TEU 3. This artifact was located out of context within fill dirt composed of modern debris; therefore, no data could be extrapolated from the presence of the 1904 silver quarter.

Paleontology

No paleontological fieldwork was completed.

Built Environment

Built environment field inspection was performed by Paul Travis, AICP, Principal; and Kari Fowler, Senior Preservation Planner.

Resources within the Project Area

Archaeological Resources

There are no known archaeological resources within the Project area and sensitivity for encountering archaeological resources is moderate.

Built Environment Resources

The Santa Monica High School campus was evaluated as a district and each built environment resource was evaluated individually for inclusion in the National Register of Historic Places (NRHP) and the California Register of Historical Resources (CRHR). Built environment evaluations of resources that possess significance are summarized here. As a result of the evaluations, two buildings and four objects appear to meet the criteria for individual listing in the NRHP and the CRHR, and therefore are considered historical resources for the purposes of CEQA, these resources are listed in **Table 3.3-9, Samohi Historical Resources That Are CRHR and NRHP Eligible**.

TABLE 3.3-9
SAMOHI HISTORICAL RESOURCES THAT ARE CRHR AND NRHP ELIGIBLE

Name	Type	Historical Resource
"Senior Bench"	Object	Yes
"The Viking" Fountain Sculpture	Object	Yes
"Workers" Relief	Object	Yes
Barnum Hall (formerly The Auditorium)	Building	Yes
"Westward II" Mural	Object	Yes
Greek Amphitheater (formerly the Santa Monica Memorial Open Air Theater)	Building	Yes

Historic District Assessment

The buildings and objects of the Santa Monica High School campus have been considered collectively for their potential eligibility for listing in the NRHP and the CRHR as a historic district.

The National Park Service defines a *historic district* as "a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development." Additionally, school campuses are noted as a potential example of a historic district. Because the Santa Monica High School campus contains a grouping of related buildings and features, and was originally developed as a high school, consideration of this property as a potential historic district is an appropriate analytical framework for its evaluation.

Historic Significance

Santa Monica High School is significant under NRHP Criterion A and CRHR Criterion 1 within the context of the development of schools in Santa Monica, as well as the civic development of Santa Monica more generally. Santa Monica High School was constructed as the city's first dedicated high school campus. For the first six decades of its existence, it was the city's only high school, and it remains the city's main high school today. Over its more than 100-year history, generations of Santa Monica residents have spent their high school years on this campus. Additionally, Santa Monica High School has long played an important role in the larger community. For many

decades, the high school and its various facilities were utilized by Santa Monica residents generally. Most notably, the Greek Amphitheater and Barnum Hall served as the city's primary outdoor and indoor civic gathering spaces, respectively, into the 1950s. Thus, Santa Monica High School has been a prominent institution in the City of Santa Monica for over a century.

The period of significance for Santa Monica High School extends from 1913 to 1944. This timeframe includes the original period of development for the campus, the substantial changes to the campus which took place following the Long Beach Earthquake, and the impact of the Works Progress Administration on the campus.

The period of significance begins in 1913, with the completion of the first three campus buildings: the Academic & Administration Building (now the History Building), the Manual Arts & Commerce Building (now the Business Building), and the Fine Arts & Household Science Building (no longer extant). Soon after the completion of the first three buildings, construction began on the Boys' and Girls' Gymnasiums (no longer extant). The campus continued to add to its facilities in the 1920s with the construction of the Santa Monica Memorial Open Air Theater (Greek Amphitheater) in 1921, and the English Building (which included the Library) in 1924.

Following the Long Beach Earthquake in 1933, there was a period of widespread school renovation and reconstruction. The passage of the Field Act in 1934, which set new standards for school construction in Southern California, substantially transformed school campuses throughout the region, including Santa Monica High School. Between 1934 and 1937, five of the original campus buildings were retrofitted and remodeled, resulting in "earthquake-resistive construction" and transforming the campus architecture to the PWA Moderne style. The Girls' Gymnasium was renovated in 1934. Between 1936 and 1937, renovations were completed for the Academic & Administration Building (now the History Building), the Manual Arts & Commerce Building (now the Business Building), the Library/Student Center (now the English Building), and the Fine Arts & Household Science Building (no longer extant).

Also, during this period, the Works Progress Administration completed several projects on the high school campus. The Auditorium (now Barnum Hall) was completed in 1938, constructed by the WPA and including three Federal Art Project art pieces (a tile mosaic in the foyer, a fire curtain mural, and a bas-relief on the building facade). The original Boys' Gymnasium was demolished and replaced by a new gym building. Additional Federal Art Project artworks were completed throughout the campus, including a 7-foot-tall cast-stone fountain sculpture, a carved wood bas-relief, a petrachrome mosaic, and a painted wall mural. The WPA was also largely responsible for the aquatic theme visible in various art pieces and architectural details throughout the campus today. This period of post-earthquake and WPA renovation and new construction represents the completion of the Santa Monica High School campus as originally planned.

In contrast with the previous periods of development which were distinguished by thoughtful campus planning and design, the post-World War II expansion period is largely characterized by infill construction and expedient design. Postwar development appears to have been largely driven by the practical concerns of needing to accommodate growth quickly, rather than by an overarching architectural vision or deliberate campus planning. Several of the buildings constructed during this period deviated from the existing campus plan, and all deviated from the PWA Moderne style that unified the campus at this time. Additionally, the campus boundary was expanded northward, and several existing buildings were substantially modified or replaced. For these reasons, the period of significance does not include the postwar expansion period.

Buildings, Structures, and Objects Dating from the Period of Significance

The following buildings, structures and objects dating from the period of significance (1913–1944) are extant on the Santa Monica High School campus today:

Buildings

- Academic & Administration Building (now the History Building), 1913
- Manual Arts & Commerce Building (now the Business Building), 1913
- Santa Monica Memorial Open Air Theater (Greek Amphitheater), 1921
- Library/Student Center (now English/Humanities Building), 1924
- Art Wing (now Art Building), 1937
- Auditorium (now Barnum Hall), 1938
- Boys' Gymnasium (now North Gym), 1938
- History Building Annex, c. 1940

Structures

- Athletic Field (now Football Field/Track), c. 1913
- Main Quad, c. 1913
- Senior Bench Park, c. 1913

Objects

- Owl Statue, 1913
- Brick wall, 1913
- "Westward II" Mural, 1935
- "Santa Monica High School" Sign, 1937
- "Comedy, Tragedy, Music" Relief, 1937
- "Senior Bench," 1937
- "The Viking" Fountain Sculpture, 1937
- "Workers" Relief, 1937
- "Entrance of the Gods into Valhalla" Mural, 1938
- "Landing of the Vikings in Vinland" Mosaic, 1939

Assessment of Integrity

Despite its historic significance, the Santa Monica High School campus as a whole does not retain sufficient integrity to convey its significance as a historic district. Of the 17 buildings currently on the campus, only 8, or approximately 42 percent, date from the period of significance. A substantial proportion of the buildings date from the postwar expansion period of development, with two buildings constructed within the last three years. Thus, the campus does not comprise a concentration of buildings dating from the period of significance.

As described above, the campus was developed in stages over more than 100 years, with the earliest buildings dating to 1913, and the most recent building completed in 2016. None of the existing buildings display the original Renaissance Revival architecture of campus architects Allison & Allison. Extant buildings display a range of architecture styles from various periods, including PWA Moderne from the 1930s, Mid-Century Modern from the 1950s and 1960s, Utilitarian from the 1970s, and Contemporary from the early twenty-first century. Thus, the campus does not display stylistic cohesion representative of the identified period of significance.

The earliest campus buildings and structures that remain extant are not clustered together but are dispersed throughout the southern portion of the campus, from the original English Building at the eastern edge of the campus along 7th Street, to the Football Field/Track at the campus' western edge along 4th Street. Postwar infill construction—such as the Administration Building, Music Building, and Cafeteria—occur amid these earlier buildings, thereby altering the original spatial relationships and disrupting circulation patterns representative of the pre–World War II development of the campus. As such, there is no concentration of original buildings, or "historic core," that might comprise a smaller historic district. Additionally, these postwar buildings occur on what historically had been a large open space, labeled "ornamental grounds" on early plans, which has since been reduced and re-landscaped as the current Main Quad.

The symmetry of the original campus plan has been compromised both by the addition of the postwar buildings noted above, as well as the replacement of the original Fine Arts & Household Science Building with the current Language/Library Building, which no longer presents a mirror image of the Business Building to the north. The campus' original central view corridor, which ran along an east–west axis from the original Academic & Administration Building (now the History Building) to the Greek Amphitheater and beyond, was disrupted with the addition of the current Administration and Cafeteria buildings. Thus, the original campus plan is no longer intact.

Additionally, the campus does not retain its original rectangular boundary, having been expanded to the north and east during the postwar expansion period. To expand the campus northward toward Olympic Boulevard, Michigan Avenue—the campus' original northern boundary—was vacated. On the east, where the campus originally ended at 7th Street south of Michigan, it now extends to 7th Court north of Michigan. As a result of these changes over time, the campus now displays an irregular boundary.

Thus, neither the campus as a whole, nor any portion of the campus, retains sufficient integrity to convey its significance as an early-twentieth century high school campus. For this reason, Santa Monica High School does not appear to meet the criteria for listing in the National Register of Historic Places or the California Register of Historical Resources as a historic district.

Assessment of Individual Resources

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

For a building, structure or object of the Santa Monica High School campus to be historically significant as an individual resource, it must possess historic significance separate and apart from the other buildings and features on the campus. That is, the individual resource must itself have an association with an important historic event (Criterion A/1); or have an association with an

important person (Criterion B/2); or be a distinctive example of design or the work of a master (Criterion C/3); or possess the potential to yield important archaeological information.

Buildings

Of the campus' 17 buildings, 4 appear to have historic significance individually, however only two possess sufficient integrity to be recommended eligible for inclusion in the NRHP and CRHR as shown below in **Table 3.3-10, Samohi Campus Buildings with Historic Significance.**

TABLE 3.3-10
SAMOHI CAMPUS BUILDINGS WITH HISTORIC SIGNIFICANCE

Significant Resource	Integrity	Historical Resource
English/Humanities Building (formerly the Library/Student Center)	No	No
History Building (formerly the Academic & Administration Building)	No	No
Barnum Hall (formerly The Auditorium)	Yes	Yes
Greek Amphitheater (formerly the Santa Monica Memorial Open Air Theater)	Yes	Yes

The evaluation of each significant resource is presented below.

English/Humanities Building (D)

The English/Humanities Building is significant under NRHP Criterion A and CRHR Criterion 1. Originally constructed in 1924 as the Library/Student Center, it was one of the most publicly visible buildings on the campus and played an important role in the daily activities of Santa Monica High School students. The period of significance is 1924–1944, which includes its original period of development, through the evolution of the campus following the Long Beach Earthquake and the impact of the Works Progress Administration.

The English/Humanities Building is wholly unique in the development of the Santa Monica High School campus, as it was the only building to be situated along a public street. Sited along the west side of 7th Street, at the easternmost edge of the campus, the building was designed with a public façade. Its east façade featured two highly elaborated building entrances–with rounded-arch openings, classical pilasters, decorative cast-stone surrounds, gabled roofs with dentil moldings, and concrete quoining—which provided direct access to the building from the street.[37] In the upper story, overscaled rounded-arch windows allowed sunlight to illuminate the library within. Aligned with the Academic & Administration Building to the west, the building's placement reinforced the symmetrical campus plan first established by the three original campus buildings. As suggested by the name, the building contained the campus library, a student center, and several additional classrooms, in anticipation of a larger student population. It served as the Library/Student Center until 1969, when it was converted to the English/Humanities Building and the library space was converted to classrooms.

Despite its historic significance, the English/Humanities Building does not retain sufficient integrity to convey its significance as an individual resource. After sustaining severe damage in the Long Beach Earthquake, in 1936 it was completely remodeled in the PWA Moderne style by noted

[37] Based on the date and original appearance of this building, it seems likely that it was designed by Allison & Allison; however, this could not be confirmed.

architectural firm Marsh, Smith & Powell. As was the case with other campus buildings remodeled during this period, pitched clay-tile roofs were replaced with flat deck roofing; decorative brick exteriors were stuccoed over; and arched openings were squared off or infilled. At the two 7th Street entrances, the elaborated rounded-arch openings, classical pilasters, and decorative cast-stone surrounds were retained; however, the gabled roofs, dentil moldings, and concrete quoining were removed. Also during this period, the building acquired two art pieces, completed as part of the Federal Art Project under the WPA.[38] "Westward II," a painted mural by artist Conrad Buff in 1935, was originally installed in the library. "Workers," a 5-by-5-foot carved wood bas-relief completed in 1937, was originally installed in the library, over the circulation desk.[39] Both art pieces have since been removed from this building.[40] As a result of this post-earthquake remodeling, the building no longer conveys its significance from its original development in 1913.

Since this remodel, the building has undergone additional modifications. These include replacement of the smooth stucco cladding with textured stucco, replacement of all windows, addition of metal wall vents punched into exterior walls, and addition of enclosed stairways and new building entrances. Also, the two 7th Street entrances have been infilled, eliminating access from the street.

Due to the cumulative effect of these alterations over time, the English/Humanities Building does not retain sufficient integrity to convey its significance. For this reason, the it does not appear to meet the criteria for individual listing in the NRHP and the CRHR, and therefore is not considered a historic resource for the purposes of CEQA.

History Building (G)

The History Building is significant under NRHP Criterion A and CRHR Criterion 1. Originally constructed in 1913 as the Academic & Administration Building, it was the most functionally important and visually prominent building on the Santa Monica High School campus. The period of significance is 1913–1944, which includes its original period of development, through the evolution of the campus following the Long Beach Earthquake and the impact of the Works Progress Administration.

Designed to be the public face of the high school, the Academic & Administration Building was sited at the crest of Prospect Hill at the center of the campus, overlooking the Pacific Ocean. Designed by noted Los Angeles architectural firm Allison & Allison, the building was the largest of the original campus buildings. It was also the most decorative, featuring patterned brick cladding, rounded arched openings, clay tile gabled roofs, elaborated entrances, open arcades on the upper floor, a four-sided polychromatic tower, and a cast-stone owl perched above the main entrance. The building had a formal presentation, with its symmetrical façade approached by a central stairway which led to an expansive ornamental landscape below. Additionally, the Academic & Administration Building played a central role in the operation of the school, housing the school's administration offices—for the principal, vice-principal, teachers, the board of

[38] Sources differ as to whether "Westward II" was completed as a Federal Art Project under the WPA. However, based upon the date of the mural, Buff's association with the WPA's Public Works of Art Project during the Great Depression, and the various other Federal Art Project pieces on the Santa Monica High School campus, it appears likely that "Westward II" was also completed under the WPA. Therefore, for the purposes of this analysis, this painting is presumed to be a WPA art piece.

[39] The artist of the "Workers" relief is unknown.

[40] Research suggests both art pieces were salvaged around 1970, when the library was relocated to the Language Building. The "Workers" relief is currently situated above the Library circulation desk in the Language Building. The "Westward II" mural is currently stretched onto a frame, sealed in cardboard, and hanging backstage in Barnum Hall.

education, and the city superintendent—as well as a library, art gallery, recital hall, cafeteria, and a 1,200-seat auditorium. It served as the Academic & Administration Building until 1960, when it was converted to the History Building and a new Administration Building was constructed.

Despite its historic significance, the History Building does not retain sufficient integrity to convey its significance as an individual resource. After sustaining severe damage in the Long Beach Earthquake, in 1937 it was completely remodeled in the PWA Moderne style: pitched clay-tile roofs were replaced with flat deck roofing; decorative brick exteriors were stuccoed over; open arcades were enclosed; arched openings were squared off or infilled; and the tower was removed. As a result of this remodeling, the building no longer conveys its significance from its original development in 1913.

Since this remodel, the building has undergone additional modifications. These include the demolition of the auditorium wing; addition of a semi-enclosed patio linking the building's rear (east) façade to a new Art Wing; replacement of all windows; removal of a projecting canopy over the main entrance with stylized lettering reading "Santa Monica High School;" addition of metal wall vents punched into exterior walls throughout; addition of a wall-mounted clock and signage applied to the main (west) façade; and the addition of enclosed walkways, stairways and new building entrances. The building's setting has also been substantially modified over time, as the formal approach from the ornamental landscape to the main entrance has been replaced with the existing Main Quad, characterized by terraced switch-back ramps, concrete-block retaining walls, and metal railings.

Due to the cumulative effect of these alterations over time, the History Building does not retain sufficient integrity to convey its significance. For this reason, it does not appear to meet the criteria for individual listing in the NRHP and the CRHR, and therefore is not considered a historic resource for the purposes of CEQA.

Barnum Hall (H)

Barnum Hall (originally the Auditorium) is significant under NRHP Criterion A and CRHR Criterion 1 as an excellent and rare example of a 1930s civic auditorium in Santa Monica. Barnum Hall is also significant under NRHP Criterion C and CRHR Criterion 3 as an excellent example of PWA Moderne architecture by noted Los Angeles architectural firm Marsh, Smith & Powell, constructed by the WPA. The period of significance is 1938-1944, which includes its original period of development, through its renaming as Barnum Hall.

When Barnum Hall was originally constructed in 1938, it was intended to serve as Santa Monica's municipal auditorium—hosting concerts, plays, musicals, opera and ballet, and other civic events—in addition to being used for high school functions. Thus, it was sited near Michigan Avenue, at what was then the northern edge of the campus, for public accessibility. Its superior design suggested not only the importance of this facility to the growing high school, but also its anticipated role in the larger community. The Auditorium hosted various public events over several decades, and served as the city's primary indoor gathering space until the Santa Monica Civic Auditorium opened in 1958.

In addition to the role it has played in the history of the high school and the Santa Monica community generally, Barnum Hall is an outstanding example of PWA Moderne architecture. Designed by noted Los Angeles architectural firm Marsh, Smith & Powell, it displays the smooth surfaces, curved corners and horizontal banding emblematic of its style. The auditorium's design also incorporates three integrated WPA art pieces. An 8-by-8-foot tile mosaic entitled "Landing of the Vikings in Vinland" adorns the foyer, and a fire curtain mural entitled "Entrance of the Gods

into Valhalla" hangs above the stage.[41] Both pieces were designed by internationally-known artist and Santa Monica resident Stanton Macdonald-Wright as part of a Federal Art Project under the WPA. The building's façade displays a 4-by-3-foot cast-stone bas-relief entitled "Comedy, Tragedy, Music," designed by artist Olinka Hrdy, also as a Federal Art Project.[42] Upon its completion, this building was considered one of the finest school auditoriums in the state. In 1944, it was renamed Barnum Hall (in memory of longtime principal William F. Barnum); the existing "Barnum Hall" façade sign was likely added around this time.

Beginning in 1999, Barnum Hall underwent an extensive five-year renovation. Aspects of the Project included restoration of the WPA artwork; a large rear addition connecting Barnum Hall with the adjacent Music Building; a one-story side addition on the north façade; and the addition of a wall-mounted clock on the stage tower. In 2003, Barnum Hall was locally designated as Santa Monica City Landmark No. 47. As noted by the Landmarks Commission at the time, Barnum Hall had served as "a venue for school and general civic events since its construction" and had long been "an architectural and cultural focal point in the City."

Despite some alteration, Barnum Hall retains sufficient integrity to convey its significance as an individual resource. Character-defining features include its smooth stucco exterior cladding; flat roof with horizontal scoring; curved building corners; rounded entrance canopy with grooved fascia and slender metal support poles; ticket booth clad in polychromatic tile; four sets of wood double-doors with porthole windows etched with nautilus shells; built-in concrete planters with poster cases; terra cotta tile entrance paving; exterior stairways with stucco walls and rounded canopies; steel-frame windows; and the cast-stone bas-relief and "Barnum Hall" signage on the primary façade. Interior character-defining feature include a tile mosaic in the foyer and a fire curtain mural. For these reasons, Barnum Hall appears to meet the criteria for individual listing in the NRHP and the CRHR, and therefore is considered a historic resource for the purposes of CEQA.

Greek Amphitheater (Q)

The Greek Amphitheater, originally known as the Santa Monica Memorial Open Air Theater, is significant under NRHP Criterion A and CRHR Criterion 1 as an important performing arts venue for Santa Monica High School, and as an important early twentieth century civic space in Santa Monica. It is also significant under NRHP Criterion C and CRHR Criterion 3 as a rare example of a 1920s open-air theater, and as the work of noted Los Angeles architectural firm Allison & Allison. The period of significance is 1921–1944, which includes its original period of development, through the evolution of the campus following the Long Beach Earthquake and the impact of the Works Progress Administration.

When the Santa Monica Memorial Open Air Theater was originally conceived, it was to serve several purposes. First, the amphitheater was a much-need amenity for the high school, proving a large-scale performance space for plays, concerts, and other events, including the high school's annual commencement ceremonies. Second, it was an outdoor gathering space for the larger Santa Monica community, hosting various public events at a time when few such venues existed in the city. Third, the amphitheater was envisioned as a commemorative space, with a metal plaque memorializing those Santa Monica citizens that had served and died in the Great War. Over time, additional commemorative plaques have been added throughout the amphitheater, including a series of plaques dedicated to Samohi graduates that perished in World War II.

[41] Some sources identify the mosaic's dimensions as 15 by 17 feet, but this appears to be erroneous.

[42] Some sources credit this piece to Ella Buchanan and Stefan de Vriendt, but this appears to be erroneous.

In addition to the role the amphitheater has played in the history of the high school and the larger Santa Monica community, the Greek Amphitheater is a rare example of an uncommon property type, representing one of few known early twentieth century open-air venues in the region. It is also one of the last examples of the work of original campus architects Allison & Allison remaining on the campus today. Its placement on the campus in 1921 was particularly fitting. Sited between the three original campus buildings at the crest of Prospect Hill and the Boys' and Girls' Gymnasiums and Athletic Field below, the amphitheater served to unify to eastern and western extents of the campus and helped to establish its central east-west axis. Additionally, it made best use of the natural topography of the site. Set into the west-facing slope of the hillside, the amphitheater captured expansive ocean views, while also preserving those views for the campus buildings above.

The Greek Amphitheater has been modified over time. According to historical photographs, the stage was originally covered in the grass toward the rear, with scored concrete along the front. A stage house (skene) was situated to the rear of the stage, with curved brick walls linking to brick wings at either end of the stage. Additional low brick walls flanked the forward portion of the stage, each terminating with a cast-stone urn.[43] In 1969, the seating area was enlarged, increasing the seating capacity to approximately 4,000.[44] This enlargement was accomplished by extending the seating bowl on each end and added a third tier of seats, thus modifying the original circular plan to a wedge-shaped plan. Additional alterations including marble tile cladding on the rear exterior wall; painting of the curved brick side walls; the addition of the Drake Pool Building which now acts as a backdrop to the stage; and the construction of switch-back access ramps, concrete-block retaining walls, and metal railings.[45]

Despite these alterations, the Greek Amphitheater retains sufficient integrity to convey its significance as an individual resource. Character-defining features include the original semi-circular seating bowl, with long rows of built-in concrete seating and brick cross-aisles; concrete stairways; elevated concrete stage; semi-circular greensward and shallow pool extending from the front of the stage; curved brick side walls flanking the seating bowl; and commemorative plaques. For these reasons, the Greek Amphitheater appears to meet the criteria for individual listing in the NRHP and the CRHR, and therefore is considered a historic resource for the purposes of CEQA.[46]

Objects

Of the campus' various objects, four appear to have historic significance individually and possess sufficient integrity to be recommended eligible for inclusion in the NRHP and CRHR as shown below in **Table 3.3-11, Samohi Campus Objects with Historic Significance.**

[43] It is unknown when these features were removed, but it would have been sometime before 1971 when the Drake Pool building was constructed.

[44] Sources differ regarding the original seating capacity of the amphitheater, with estimated ranging from 2,500 to 3,600. The current seating capacity also differs among sources, ranging from 4,000 to 4,500.

[45] Historic photographs suggest that a brick stage house was originally situated behind the stage, flanked by curved brick walls topped with classical urns. It is unknown when these features were removed.

[46] The potential Santa Monica Public Schools Thematic District, identified by Leslie Heumann & Associates in 1993, is not on the City's list of locally designated districts, and it does not appear in the City's Historic Resources Inventory. It is not a historical resource for purposes of CEQA; however, as noted previously, in 1993 the Greek Amphitheater was evaluated as a potential contributor to the potential Santa Monica Public Schools Thematic District and is considered a historical resource for purposes of CEQA.

TABLE 3.3-11
SAMOHI CAMPUS OBJECTS WITH HISTORIC SIGNIFICANCE

Significant Object	Integrity	Historical Resource
"The Viking" Fountain Sculpture	Yes	Yes
"Senior Bench"	Yes	Yes
"Workers" Relief	Yes	Yes
"Westward II" Mural	Yes	Yes

The evaluation of each significant object is presented below.[47]

"The Viking" Fountain Sculpture

The cast-stone sculpture entitled "The Viking" appears to be significant under NRHP Criterion A and CRHR Criterion 1 for its association with the Federal Art Project of the WPA. Completed in 1937 by artist John Palo-Kangas, "The Viking" is a 7-foot-tall cast-stone sculpture situated between the History and Art buildings, in a semi-enclosed spaced referred to as the Art Patio. The sculpture is set into the rear (east) facade of the History Building, with a backdrop composed of patterned blocks with a stylized wave design.[48] It is set upon a rectangular concrete basin which has been capped.[49] As a work of art completed as part of the WPA Federal Art Project, "The Viking" fountain sculpture appears to meet the criteria for individual listing in the NRHP and the CRHR, and therefore is considered a historic resource for the purposes of CEQA.

"Senior Bench"

The art piece entitled "Senior Bench" appears to be significant under NRHP Criterion A and CRHR Criterion 1 for its association with the Federal Art Project of the WPA. Completed in 1937 by artist Grace Clements, "Senior Bench" is a 30-foot curved wood and concrete bench set on a concrete slab. Both the slab and the back side of the bench are adorned with petrachrome mosaics depicting ocean life. The bench is situated in a landscaped area south of the Greek Amphitheater referred to as Senior Bench Park. The bench itself and its mosaics appear to be unaltered.

The mural was rendered using the "petrachrome" method whereby tinted cement mortar mixed with crushed rock, glass, or tile is applied to the mural surface, with different colored sections delineated by strips of brass. Once hardened, the cement is polished to create a bold, striking appearance. This method was developed by Santa Monica artist Stanton Macdonald-Wright while he was serving as Director of the Southern California Division of the Federal Art Project. As a work of art completed as part of this nationwide program, "Senior Bench" appears to meet the criteria for individual listing in the NRHP and the CRHR, and therefore is considered a historic resource for the purposes of CEQA.

[47] Three additional WPA art pieces—the "Landing of the Vikings in Vinland" mosaic, the "Entrance of the Gods into Valhalla" mural, and the "Comedy, Tragedy, Music" relief—are identified as character-defining features of Barnum Hall.

[48] These patterned blocks also appear in the foyer of Barnum Hall and around the main entrance of the History Building.

[49] The original water basin at the base of the sculpture was semi-circular and clad in polychromatic tile. According to the SMMUSD, the basin was altered from its original configuration at some point and was capped around 2009. It is unclear if the original basin was removed and replaced with the existing basin, or if the original basin remains intact within the existing basin.

"Workers" Relief

The carved wood bas-relief entitled "Workers" appears to be significant under NRHP Criterion A and CRHR Criterion 1 for its association with the Federal Art Project of the WPA. Completed in 1937, this 5-by-5-foot carved wood art piece depicting four working men was originally installed over the circulation desk in the original school library, located in the English Building. The artist is unknown. Research suggests that the art piece was salvaged around 1970, when the library was relocated from the English Building to the Language Building and the original library space was converted to classrooms. It is currently situated above the circulation desk in the new library in the Language Building. As a work of art completed as part of the WPA Federal Art Project, the "Workers" relief appears to meet the criteria for individual listing in the NRHP and the CRHR, and therefore is considered a historic resource for the purposes of CEQA.

"Westward II" Mural

The painted wall mural entitled "Westward II" appears to be significant under NRHP Criterion A and CRHR Criterion 1 for its association with the Federal Art Project of the WPA. [50] Completed in 1935 by artist Conrad Buff, the mural was originally installed in the school library in the English Building. Research suggests that it was salvaged around 1970, when the library was relocated from the English Building to the Language Building and the original library space was converted to classrooms. The mural is currently sealed in cardboard and hanging backstage in Barnum Hall.[51]

The Federal Art Project was a New Deal program to fund the visual arts throughout the country during the Great Depression. In operation from 1935 to 1943, the Federal Art Project was one of five Federal One projects sponsored by the Works Progress Administration, and the largest of the New Deal art projects. Established as a relief measure to employ artists and artisans, the program funded the creation of hundreds of thousands of murals, easel paintings, sculpture, graphic art, photography, and arts and crafts, and commissioned a significant body of public art. Today, the General Services Administration (GSA), the official custodian on behalf of the Federal government for artwork produced under the public programs of the New Deal, considers all WPA artwork as having "significant historical value as a record of our national heritage." Thus, as a work of art completed as part of this nationwide program, the "Westward II" mural appears to meet the criteria for individual listing in the NRHP and the CRHR, and therefore is considered a historic resource for the purposes of CEQA.

Paleontological Resources

There are no known paleontological resources within the Project area and sensitivity for encountering paleontological resources is high, beginning at 5 feet below surface. Very shallow excavations in the Project area probably will not uncover significant vertebrate fossil remains. Excavations that extend down below about 5 feet, however, may well encounter significant fossil vertebrate specimens.

[50] As noted above, sources differ as to whether "Westward II" was completed as a Federal Art Project under the WPA. However, for the purposes of this analysis, this painting is presumed to be a WPA art piece.

[51] Sources identify this art piece as a "mural" painted for the original library. According to the SMMUSD, the canvas is currently stretched onto a frame and stored in Barnum Hall, making it a moveable art piece. It is unclear if this piece was originally on a frame or if it was stretched onto a frame when it was salvaged from the original library.

3.3.2 REGULATORY SETTING

State

California Environmental Quality Act

Under CEQA, public agencies must consider the effects of their actions on both historical resources and unique archaeological resources. Pursuant to Public Resources Code (PRC) Section 21084.1, a project that may cause a substantial adverse change in the significance of a historical resource is a project that may have a significant effect on the environment. Section 21083.2 requires agencies to determine whether proposed projects would have impacts on unique archaeological resources.

The term *historical resource* is defined in PRC Section 21084.1. The State CEQA Guidelines Section 15064.5 describes how significant impacts on historical and archaeological resources are determined. Under Section 15064.5(a), historical resources include the following:

1) A resource listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register of Historical Resources (PRC Section 5024.1).

2) A resource included in a local register of historical resources, as defined in PRC Section 5020.1(k) or identified as significant in a historical resource survey meeting the requirements of Section 5024.1(g), will be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.

3) Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be a historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource will be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing in the California Register of Historical Resources (PRC Section 5024.1), including the following:

   a) Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;

   b) Is associated with the lives of persons important in our past;

   c) Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or

   d) Has yielded, or may be likely to yield, information important in prehistory or history.

4) The fact that a resource is not listed in, or determined to be eligible for listing in the California Register, not included in a local register of historical resources (pursuant to PRC Section 5020.1(k)), or identified in a historical resources survey (meeting the criteria in Section 5024.1(g)) does not preclude a lead agency from determining that the resource may be an historical resource as defined in Section 5020.1(j) or 5024.1.

Historical resources are usually 50 years old or older and must meet at least one of the above criteria for listing in the CRHR (such as association with historical events, important people, or architectural significance), in addition to maintaining a sufficient level of physical integrity.

Properties of local significance that have been designated under a local preservation ordinance (local landmarks or landmark districts) or that have been identified in a local historical resources inventory may be eligible for listing in the California Register of Historical Resources and are presumed to be historical resources for purposes of the CEQA, unless a preponderance of evidence indicates otherwise (PRC Section 5024.1 and California Code of Regulations, Title 14, Section 4850). Unless a resource listed in a survey has been demolished, lost substantial integrity, or there is a preponderance of evidence indicating that it is otherwise not eligible for listing, a lead agency should consider the resource to be potentially eligible for the CRHR.

For historic buildings, CEQA Guidelines Section 15064.5(b)(3) indicates that the impacts of a project that follows the Secretary of the Interior's Standards for either the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings, or the Rehabilitation and Guidelines for Rehabilitating Historic Buildings, have been mitigated to less than significant.

As noted above, CEQA also requires lead agencies to consider whether projects will impact unique archaeological resources. PRC Section 21083.2(g) states:

> "Unique archaeological resource" means an archaeological artifact, object, or site about which it can be clearly demonstrated that, without merely adding to the current body of knowledge, there is a high probability that it meets any of the following criteria:
>
> (1) Contains information needed to answer important scientific research questions and that there is a demonstrable public interest in that information.
>
> (2) Has a special and particular quality such as being the oldest of its type or the best available example of its type.
>
> (3) Is directly associated with a scientifically recognized important prehistoric or historic event or person.

Treatment options under Section 21083.2 include activities that preserve such resources in place in an undisturbed state. Other acceptable methods of mitigation under Section 21083.2 include excavation and curation or study in place without excavation and curation (if the study finds that the artifacts would not meet one or more of the criteria for defining a unique archaeological resource).

Section 7050.5(b) of the California Health and Safety Code specifies protocol when human remains are discovered, as follows:

> In the event of discovery or recognition of any human remains in any location other than a dedicated cemetery, there shall be no further excavation or disturbance of the site or any nearby area reasonably suspected to overlie adjacent remains until the coroner of the county in which the human remains are discovered has determined, in accordance with Chapter 10 (commencing with Section 27460) of Part 3 of Division 2 of Title 3 of the Government Code, that the remains are not subject to the provisions of Section 27492 of the Government Code or any other related provisions of law concerning investigation of the circumstances, manner and cause of any death, and the recommendations concerning the treatment and

disposition of the human remains have been made to the person responsible for the excavation, or to his or her authorized representative, in the manner provided in Section 5097.98 of the Public Resources Code.

CEQA Guidelines Section 15064.5(e) requires that excavation activities stop whenever human remains are uncovered and that the county coroner be called in to assess the remains. If the county coroner determines that the remains are those of Native Americans, the NAHC must be contacted within 24 hours. At that time, the lead agency must consult with the appropriate Native Americans, if any, as timely identified by the commission. Section 15064.5 directs the lead agency (or applicant), under certain circumstances, to develop an agreement with the Native Americans for the treatment and disposition of the remains.

In addition to the provisions pertaining to accidental discovery of human remains, the Guidelines also require that a lead agency make provisions for the accidental discovery of historical or archaeological resources, generally. Pursuant to Section 15064.5(f), these provisions should include "an immediate evaluation of the find by a qualified archaeologist. If the find is determined to be an historical or unique archaeological resource, contingency funding and a time allotment sufficient to allow for implementation of avoidance measures or appropriate mitigation should be available. Work could continue on other parts of the building site while historical or unique archaeological resource mitigation takes place."

California Register of Historical Resources

The State Historical Resources Commission designed the CRHR for use by state and local agencies, private groups, and citizens to identify, evaluate, register and protect California's historical resources. The CRHR is the authoritative guide to the state's significant historical and archaeological resources. This program encourages public recognition and protection of resources of architectural, historical, archaeological, and cultural significance; identifies historical resources for state and local planning purposes; determines eligibility for state historic preservation grant funding; and affords certain protections under CEQA.

California Health and Safety Code Sections 7050.5, 7051, and 7054

These sections of the Health and Safety Code address the illegality of interference with human burial remains and the disposition of Native American burials on an archaeological site. The law protects remains from disturbance, vandalism, and inadvertent destruction and establishes procedures that outline mitigation measures if remains are found on the site during construction.

Assembly Bill 52

AB 52 requires the lead agency (in this case, the SMMUSD) to begin consultation with any California Native American tribe that is traditionally and culturally affiliated with the geographic area of a project prior to the release of a negative declaration, mitigated negative declaration, or EIR if (1) the California Native American tribe requested to the lead agency, in writing, to be informed by the lead agency through formal notification of proposed projects in the geographic area that is traditionally and culturally affiliated with the tribe, and (2) the California Native American tribe responds, in writing, within 30 days of receipt of the formal notification and requests the consultation (PRC Section 21080.3.1[d]). Refer to Section 3.12, Tribal Cultural Resources, of this Draft EIR for details about tribal consultation.

Paleontological Resources

Paleontological resources are classified as nonrenewable scientific resources and are protected by state statute (PRC Section 5097.5, Archeological, Paleontological, and Historical Sites). No state or local agencies have specific jurisdiction over paleontological resources, however, all must evaluate potential impacts and provide any applicable mitigation measures. No state or local agency requires a paleontological collecting permit to allow for the recovery of fossil remains discovered as a result of construction-related earth moving on state or private land in a project area.

Local

The construction and operation of the Proposed Project would not be subject to the policies outlined within the City of Santa Monica General Plan. Per Government Code Section 53094, on August 16, 2018, the SMMUSD School Board passed a Resolution to exempt the SCP from City of Santa Monica General Plan and zoning ordinance provisions. As such, the discussion of the City's General Plan and zoning ordinance is provided below as background information.

City of Santa Monica

The City of Santa Monica formally initiated a historic preservation program with its 1976 adoption of the Landmark and Historic Preservation Ordinance. This ordinance established the Landmarks Commission whose powers include designation of structures of merit and landmarks, and recommendation to the City Council for the designation of historic districts. Furthermore, it identified both obligations required of historic property ownership and a broad range of incentives available to owners of historic properties.

Section 9.56.100 of the City of Santa Monica Landmark and Historic Preservation Ordinance authorizes the Landmarks Commission to designate landmarks or historic districts. A geographic area or a noncontiguous grouping of thematically related properties may be designated a historic district by the City Council. An individually significant property may be designated a landmark. Such designations may be made provided that the subject property (or properties) meets one or more of the following criteria:

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

Santa Monica-Malibu Unified School District

A historical resource is defined under CEQA as: (1) a mandatory historical resource listed in the California Register of Historical Resources or a resource determined by the State Historical Resources Commission to be eligible for listing in the CRHR; (2) a presumptive historical resource designated in a local register of historical resources pursuant to a local government ordinance or resolution, a resource recognized as historically significant by local government ordinance or resolution, or a resource identified as significant in a local government historical resource survey that meets the requirements of PRC Section 5024.1(g); or (3) a discretionary historical resource as independently determined by PRC Sections 5020.1(j) or 5024.1. Pursuant to CEQA, the SMMUSD has chosen not to conduct its own discretionary review but does acknowledge all mandatory and presumptive historical resources.

3.3.3 THRESHOLDS OF SIGNIFICANCE

Appendix G of the CEQA Guidelines (as amended) contains analysis guidelines related to the assessment of cultural resources. These guidelines have been utilized as thresholds of significance for this analysis. A project would result in a significant impact if it would:

CUL-1: Cause a substantial adverse change in the significance of a historical resource as defined in Section 15064.5.

CUL-2: Cause a substantial adverse change in the significance of an archaeological resource pursuant to Section 15064.5.

CUL-3: Directly or indirectly destroy a unique paleontological resource or site or unique geological feature.

CUL-4: Disturb any human remains, including those interred outside of formal cemeteries.

Criteria Requiring No Further Evaluation

The Initial Study, included as **Appendix A**, substantiates that the impacts' thresholds of significance may be significant. Therefore, all criterion required further evaluation.

3.3.4 PROJECT DESIGN FEATURES

There are no specific project design features that are applicable to cultural resources.

3.3.5 IMPACT STATEMENTS AND MITIGATION DISCUSSION

Methodology for Analysis

Evaluation of the Proposed Project's potential to result in a significant impact on cultural resources is based on the resource identification and evaluation efforts presented in Santa Monica High School Campus Plan Historic Resources Technical Report, prepared by HRG (December 2017) and included as **Appendix E** in this Draft EIR, and the Archaeological Assessment Report for Santa Monica High School in the City of Santa Monica, Los Angeles County, California, prepared by Chambers Group (March 2018) and included as **Confidential Appendix E** in this Draft EIR.

This analysis evaluates anticipated changes in the physical environment resulting from the Proposed Project against the thresholds of significance identified below, to determine if direct and

indirect changes from existing conditions would constitute potentially significant effects. Project changes are described and potential impacts, if any, are identified under each impact discussion. Where impacts would be considered potentially significant, mitigation measures are identified to reduce impacts to a less than significant level.

Guidelines for Implementation of CEQA are codified at Title 14 California Code of Regulations Section 15000 et seq. A project with an effect that may cause a substantial adverse change in the significance of a historic resource is a project that may have a significant effect on the environment. A substantial adverse change in the significance of a historic resource means demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of a historical resource would be materially impaired.

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

Impact CUL-1: Cause a substantial adverse change in the significance of a historical resource as defined in Section 15064.5.

The Project proposes substantial demolition and new construction throughout the campus. No historical resources will be impacted as result of construction and operation for Phases 1 & 2, 5, 6, 8, and 9. However, potential impacts to historical resources as result of construction during Phases 3, 4, and 7 are described below.

Phase 3

"The Viking" Fountain Sculpture

"The Viking" Fountain Sculpture is situated in a semi-enclosed space between the History Building (G) and the Art Building (E) known as the Art Patio. Phase 3A of the Project proposes to demolish the History Building, the Art Building, and the Art Patio. Due to the location of "The Viking" set into the rear (east) façade of the History Building, demolition of the History Building and Art Patio could result in damage to the sculpture itself that has the potential to be a significant impact.

"Senior Bench"

The "Senior Bench" is situated in a landscaped area south of the Greek Amphitheater referred to as Senior Bench Park. Phase 3B of the Project proposes to demolish Senior Bench Park and replace it with the PH3B Building that has the potential to be a significant impact.

Phase 4

"Workers" Relief

The "Workers" Relief is currently situated above the circulation desk in the library in the Language Building/Library. Phase 4 of the Proposed Project would demolish the Language Building/Library and construct a new classroom PH4 building in its place that has the potential to be a significant impact.

Phase 7

Barnum Hall

Phase 7A of the Proposed Project involves demolition of the Music Building, which is connected to the rear of Barnum Hall via a 2002 rear addition. Demolition and new construction could result in damage to historic fabric of Barnum Hall that has the potential to be a significant impact.

Construction of the new PH6 Building, a two-story, 26,144-square-foot classroom that would house the Music Department will be connected to Barnum Hall with an "enclosed link" on its south façade, allowing direct access to Barnum Hall from the new building. Construction of this enclosed link will result in the loss of some historic fabric of Barnum Hall itself. Additionally, attachment of the enclosed link could result in damage to additional historic fabric. If the new link is not compatible in its design, it could detract from Barnum Hall's highly cohesive design, thereby altering its historic character. If the new link results in the loss of historic fabric or is not sufficiently differentiated from Barnum Hall in its design, it has the potential to be a significant impact.

Proposed new construction, grading, excavation, and or other ground-disturbing activities in the immediate vicinity of the Barnum Hall has the potential to destabilize the Barnum Hall that has the potential to be a significant impact.

"Westward II" Mural

The "Westward II" Mural is currently sealed in cardboard and hanging backstage in Barnum Hall. The Project proposes to demolish the existing Music Building, which is connected to the rear of Barnum Hall. An addition between the rear (west) façade of Barnum Hall and the side (east) façade of the Music Building required the removal of the original rear façade of Barnum Hall, and now connects the two buildings. Due to the present location of the "Westward II" Mural in the backstage area of Barnum Hall, demolition of the Music Building and the addition, linking it with Barnum Hall could result in damage to the mural itself that has the potential to be a significant impact.

Greek Amphitheater

Proposed renovation of the Greek Amphitheater includes, accessibility upgrades to the seating in compliance with the Americans with Disabilities Act (ADA), and 9,693 square feet of new construction for a stage house (PH7B Building) that has the potential to be a significant impact.

Proposed demolition of the Drake Pool Building, which directly abuts the rear of the stage of the Greek Amphitheater, could result in a significant impact to the existing concrete stage, which is a character-defining feature of the Greek Amphitheater.

Proposed new construction—including re-grading, excavation, or other ground-disturbing activities in the immediate vicinity of the Greek Amphitheater—has the potential to destabilize the Greek Amphitheater and has the potential to be a significant impact.

Mitigation Measures (Phases 3 and 4)

Impacts of the Proposed Project to historic resources can be reduced to a less than significant level provided the following recommended mitigation measures are implemented.

MM CUL-1 The Proposed Project shall include an art salvage plan to ensure the protection and reinstallation of the "Westward II" Mural, "Senior Bench," "The Viking"

Sculpture Fountain, and the "Workers" Relief. The plan shall include appropriate measures for the documentation, removal, packing, storage, relocation, reinstallation, interpretation of these WPA art pieces, and a qualified professional that meets the Secretary of the Interior Standards for Architectural History shall prepare applicable Department of Parks and Recreation 523 Forms to document the historical resource evaluation before impacts and conditions after impacts. The Project team shall consult with a qualified art conservator throughout the Project. Note that WPA artwork is Federal property. Additional information regarding its appropriate treatment is available from the Office of Inspector General, U.S. General Services Administration (GSA).

Timing/Implementation: *Prior to Phase 3 and Phase 4*

Enforcement/Monitoring: *SMMUSD*

Mitigation Measures (Phase 7)

MM CUL-2 A qualified professional that meets the Secretary of the Interior Standards for Architectural History, and Historic Architecture, if applicable, shall prepare an Action Plan that is consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties to confirm the construction of the "enclosed link" between the new Music building and south façade of Barnum Hall shall conform to the Secretary of the Interior's Standards for Rehabilitation. Construction of the link shall be conducted in a manner that minimizes the loss or replacement of existing historic materials. The Action Plan shall include a project description, historical resources description, impacts analysis including impacts of proposed utilities, conditions proposed, consulting parties, construction monitors, and responsible parties with applicable Department of Parks and Recreation 523 Forms to document the historical resource evaluation before impacts and conditions after impacts. Develop a work plan for installation and/or relocation of utilities that would minimize and/or avoid disturbance of historic resources (applicable to work near Barnum Hall and the Greek Amphitheatre).

Timing/Implementation: *Prior to Phase 7*

Enforcement/Monitoring: *SMMUSD*

MM CUL-3 A qualified professional that meets the Secretary of the Interior Standards for Architectural History, and Historic Architecture, if applicable, shall prepare an Action Plan that is consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties to confirm the construction of the alterations to the Greek Amphitheater, with special consideration of the proposed demolition of Drake Pool, shall conform to *Secretary of the Interior's Standards for Rehabilitation*. The Action Plan shall include a project description, historical resources description, impacts analysis including impacts of proposed utilities, conditions proposed, consulting parties, construction monitors, and responsible parties with applicable Department of Parks and Recreation 523 Forms to document the historical resource evaluation before impacts and conditions after impacts.

Timing/Implementation: *Prior to Phase 7*

Enforcement/Monitoring: *SMMUSD*

Level of Significance After Mitigation

The incorporation of mitigation measures **MM CUL-1** through **CUL-3** would require qualified professionals prepare plans to ensure impacts to historical resources meet the Secretary of the Interior Standards and are reduced to a less than significant level.

Impact CUL-2: Cause a substantial adverse change in the significance of an archaeological resource pursuant to Section 15064.5.

There are no known archaeological resources within the Project area and sensitivity for encountering archaeological resources is moderate during construction. Archaeological resources have the potential to be encountered during ground disturbance. Historic-period archaeological resources have the potential to be encountered within fill sediments, and native soils and sediments and prehistoric archaeological resources have the potential to be encountered within native soils and sediments. Implementation of the Proposed Project includes ground disturbance which has the potential to impact archaeological resources. This impact would be potentially significant.

There is potential for impacts to occur to archaeological resources during ground disturbance at any depth within the Project area. All phases (Phase 1 & 2 through Phase 9) have some component of ground disturbance that will require mitigation.

Mitigation Measures (Phase 1 & 2 through Phase 9)

MM CUL-4 **Preconstruction Meeting.** An archaeologist that meets the Secretary of the Interior Standards for Archeology will provide a preconstruction meeting for all construction workers who will be disturbing the ground in the Project area. The preconstruction meeting will cover archaeological resources sensitivity, safety, and next steps if a resource is identified.

Timing/Implementation: *At the start of construction for each phase: Phase 1 & 2 through Phase 9*

Enforcement/Monitoring: *SMMUSD*

MM CUL-5 **Archaeological Construction Monitoring.** An archaeologist that meets the Secretary of the Interior Standards for Archeology will monitor ground disturbance in the Project area. If an archaeological resource is identified, the archaeologist will assess the find and evaluate if for inclusion in the California Register of Historical Resources, if applicable.

Timing/Implementation: *During construction of Phase 1 & 2 through Phase 9*

Enforcement/Monitoring: *SMMUSD*

Level of Significance After Mitigation

Implementation of mitigation measures **MM CUL-4** and **MM CUL-5** would require an archaeological preconstruction meeting and monitoring as well as recovery and documentation of significant resources. Implementation of these mitigation measures would reduce impacts to archaeological resources to less than significant.

Impact CUL-3: Directly or indirectly destroy a unique paleontological resource or site or unique geological feature.

The potential for impacts on fossils depends on the sensitivity of the geologic unit and the amount and depth of grading and excavation. The Project area is underlain by Quaternary marine terraces, which are considered sensitive for paleontological resources; there is a possibility of the unanticipated discovery of paleontological resources during ground-disturbing activities as well as the potential to damage or destroy paleontological resources that may be present below the ground surface. There are no known paleontological resources in the Project area. However, sensitivity for encountering significant vertebrate fossils is high, beginning at 5 feet below surface. Implementation of the Proposed Project includes ground disturbance which has the potential to impact paleontological resources.

Phase 1 & 2 through Phase 9

There is potential for impacts to occur to paleontological resources during ground disturbance beginning at 5 feet below ground surface in the Project area. Impacts on paleontological resources occur when excavation activities encounter fossiliferous geological deposits and cause physical destruction of fossil remains. Fossil remains, fossil sites, fossil-producing geologic formation, and geologic formations with the potential for containing fossil remains are all considered paleontological resources or have the potential to be paleontological resources. Fossil remains are considered important if they are (1) well preserved; (2) identifiable; (3) type/topotypic specimens; (4) age diagnostic; (5) useful in environmental reconstruction; and/or (6) represent new, rare, and/or endemic taxa. All phases have some component of ground disturbance that will require mitigation.

Mitigation Measures (Phase 1 & 2 through Phase 9)

MM CUL-6 **Preconstruction Meeting.** A principal paleontologist that meets the Caltrans standard will provide a preconstruction meeting for all construction workers who will be disturbing the ground in the Project area. The preconstruction meeting will cover paleontological resources sensitivity, safety, and next steps if a resource is identified.

Timing/Implementation: *At the start of construction for each phase: Phase 1 & 2 through Phase 9*

Enforcement/Monitoring: *SMMUSD*

MM CUL-7 **Paleontological Construction Monitoring.** A paleontological monitor that meets the Caltrans standard will monitor ground disturbance beginning at a depth of 5 feet below surface in the Project area. If a paleontological resource is identified, the paleontological monitor will assess the find to determine if it is significant. If it is significant, the resource will require documentation and curation.

Timing/Implementation: *During construction of Phase 1 & 2 through Phase 9*

Enforcement/Monitoring: *SMMUSD*

Level of Significance After Mitigation

Implementation of mitigation measures **MM CUL-6** and **MM CUL-7** would require a paleontological preconstruction meeting and monitoring, as well as recovery and documentation of significant specimens. Implementation of these mitigation measures would reduce impacts to paleontological resources to less than significant.

Impact CUL-4: Disturb any human remains, including those interred outside of formal cemeteries.

There are no known human remains in the Project area. However, human remains have the potential to be identified during ground disturbance. Implementation of the Proposed Project includes ground disturbance which has the potential to impact human remains.

Construction

All phases (Phase 1 & 2 through Phase 9) have some component of ground disturbance that will require conformance with PRC Section 5097.98 and Section 7050.5 of the California Health and Safety Code if human remains are identified during construction. There is potential for impacts to occur to human remains during ground disturbance at any depth in the Project area.

Operation

The buildout of the Samohi campus would result in new buildings, sports fields and courts, landscaping, and parking areas, which could impact human remains. In the event that human remains are identified during operation the provisions detailed in PRC Section 5097.98 and Section 7050.5 of the California Health and Safety Code will be followed.

Mitigation Measures

If human remains are discovered during construction, PRC Section 5097.98 and Section 7050.5 of the California Health and Safety Code, detailed in the CEQA regulatory section above, would be followed. If the remains are determined to be Native American, the coroner will notify the NAHC, and the procedures outlined in CEQA Section 15064.5(d) and (e) shall be followed.

Level of Significance After Mitigation

California laws require that construction and/or grading be halted upon discovery of cultural resources and human remains and that the resources discovered are protected using measures specific to the resource as determined by a qualified professional. Implementation of these laws would reduce impacts to less than significant.

3.3.6 CUMULATIVE IMPACT ANALYSIS

Implementation of the Proposed Project could contribute to potential cumulative impacts on cultural resources, including archaeological, historic, and paleontological resources, as well as interred human remains. The many past, present, and foreseeable projects have affected, or will affect, cultural resources throughout the region and this impact is cumulatively significant despite

the federal, state, and local laws designed to protect them. These laws have led to the discovery, recording, preservation, and curation of artifacts and historic structures; however, many more artifacts and structures were destroyed in the period before preservation efforts began or are inadvertently destroyed during grading and excavation for construction. For these reasons, cumulative impacts on cultural resources in the region are significant.

Construction activities resulting from the Proposed Project would include grading and excavation in previously disturbed areas where undiscovered subsurface resources may exist; these impacts would be potentially significant. Mitigation measures included here address the potential for encountering undiscovered archaeological and paleontological resources. These measures require a preconstruction meeting, monitoring, and construction and/or grading work to be halted upon discovery of these resources to ensure their protection. Nevertheless, because past, present, and future projects would result in additional impacts on these resources, the Proposed Project's contribution to these significant impacts would be cumulatively considerable and unavoidable.

Mitigation Measures

None feasible because historical resources are unique, nonrenewable resources.