

**B. Historic Resources Evaluation Report for 301 & 309 Grand Ave.,
Escondido, CA, dated October 2018**

Final Historic Resources Evaluation Report for 301 and 309 Grand Avenue, Escondido, California

October 2018



Prepared for:

Restoration Community Arts, LLC
c/o New Vintage Church

Prepared by:

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ASM Project Number 30510

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MANAGEMENT SUMMARY

This document presents the results of a historic resources assessment of two commercial buildings for Restoration Community Arts, LLC. The buildings are located at 301 and 309 E. Grand Avenue in Escondido, San Diego County, California. The proposed project includes the demolition of the 301 E. Grand Avenue building (a one-story retail/commercial building originally occupied by the Grand Market), the rehabilitation and adaptive reuse of the 309 E. Grand Avenue building (the Ritz Theater), and the construction of a new two-story addition on the 301 E. Grand Avenue site. The resulting complex at 301-309 E. Grand Avenue, comprised of the rehabilitated Ritz Theater and the new addition, are proposed to be used as a community arts and performance venue (the Project).

This study was completed to satisfy requirements of the California Environmental Quality Act (CEQA), which requires evaluation of the historical significance of cultural resources. ASM prepared this report in compliance with City of Escondido Municipal Code, Article 40 Historical Resources, Sections 33-794 *Procedure and criteria for local register listing or local landmark designation*; 33-796 *Historical districts*; 33-798 *Permits and permit procedures*; 33-801 *Demolishing an historical resource*; and 33-803 *Procedure and findings for obtaining a nonemergency demolition permit*; and the 2013 *Escondido Downtown Specific Plan* Section IV Historic Preservation Standards and Guidelines. The results of this historical resources evaluation will assist the City in determining the direct and indirect construction impacts to resources and mitigation for any adverse impacts.

The Grand Market located at 301 E. Grand Avenue was surveyed for the Escondido Local Register in 1983 (revised in 1990) with a local ranking of Significant. The Ritz Theater was also included in the 1983 survey (revised in 1990), with a local ranking of Individually Significant. The 2011 *Cultural Resources Report for the Historical and Architectural Evaluation Study of 309 E. Grand Avenue, Escondido, California 92025* also recommended the Ritz Theater as locally significant under CEQA Criterion A. This report recommends that both the Grand Market and the Ritz Theater are contributors to a potential Escondido Downtown Historic District.

The Proposed project includes renovation of the Ritz Theater following the *Secretary of the Interior's Standards for the Treatment of Historic Properties (Standards)*; as such, there will be no adverse impact to the theater. The Proposed project will result in a potential adverse impact to the Escondido Downtown Historic District, with the demolition of the Grand Market, a contributing resource. However, ASM recommends that impact can be mitigated to less than significant in accordance with CEQA Guidelines Section 15064.5(b)(3) by the implementation of several measures including Historic American Building Survey Documentation packages, Historic Structure Reports, on-site construction observation, and interpretative program.

1.0 INTRODUCTION

This document presents the results of a historical resources assessment of two commercial buildings located at 301 and 309 E. Grand Avenue in Escondido, San Diego, California, which was conducted to provide compliance with the City of Escondido Municipal Code, Article 40 Historical Resources, Sections 33-794 *Procedure and criteria for local register listing or local landmark designation*; 33-796 *Historical districts*; 33-798 *Permits and permit procedures*; 33-801 *Demolishing an historical resource*; and 33-803 *Procedure and findings for obtaining a nonemergency demolition permit*; and the 2013 *Escondido Downtown Specific Plan* Section IV Historic Preservation Standards and Guidelines; and the California Environmental Quality Act (CEQA).

1.1 PROJECT DESCRIPTION

The proposed Project will demolish the Grand Market retail/commercial building at 301 E. Grand Avenue (on the east corner of S. Juniper Street), and construct on its site a two-story building to be used for community arts programs and events, with small program spaces at the first floor to accommodate a wide variety of visual and performance artists, and small performance spaces, artist studios, and offices at the second floor (Figure 1).

The proposed Project will rehabilitate the historic Ritz Theater at 309 E. Grand Avenue for adaptive reuse. The theater's west party wall will be modified to create connections with the first and second floor of the new building at 301 E. Grand Avenue, combining the buildings into one complex. The Ritz Theater will continue to be a theater and performing areas venue. The proposed Project will rehabilitate the theater's historic main façade.

1.2 PROJECT LOCATION

The Project is located at 301 and 309 E. Grand Avenue in the Historic Downtown District of the Escondido Downtown Specific Plan Area (SPA) Districts (Figure 2).

1.3 RECORDS SEARCH RESULTS

1.3.1 Previous Studies

ASM did not conduct detailed archival research, but reviewed the *Cultural Resources Report for the Historical and Architectural Evaluation Study of 309 E. Grand Avenue, Escondido, California, 92025* (Alter 2011) to identify gaps of information and conduct limited archival research to fill those data gaps.

1.4 PROJECT PERSONNEL

Table 1. ASM Project Personnel

Role	Individual
Senior Architectural Historian	Shannon Davis, M.A.
Associate Architectural Historian	Laura Voisin George, M.A.

1.0 Introduction

ASM's team of cultural resource professionals included Ms. Shannon Davis, M.A., who has 20 years of experience in historic preservation, 8 of which were spent as a Historian with the National Register of Historic Places (NRHP). Ms. Davis is qualified as Architectural Historian and Historian under the *Secretary of the Interior's (SOI) Professional Qualifications Standards*. Ms. Laura Voisin George, M.A., has five years of experience in cultural resources and historic preservation planning, evaluation, and documentation, and is qualified as Architectural Historian under the *SOI's Professional Qualifications Standards*. Both Ms. Davis and Ms. Voisin George are well-versed in all aspects of evaluating buildings and structures for listing in federal and state registers, and in applying the aspects of integrity to a given property. Ms. Davis and Ms. Voisin George conducted the site visit on June 13, 2018, and Ms. Voisin George was primary author of this report.

2.0 APPLICABLE REGULATIONS AND ELIGIBILITY CRITERIA

This section provides an overview of the federal, state, and local regulations that apply to this Project. Districts, sites, buildings, structures, and objects are assigned historical significance based on their exceptional value or quality illustrating or interpreting the heritage of Escondido or the United States in history, architecture, archaeology, engineering, and culture. A number of criteria are used in demonstrating resource importance. Specifically, criteria outlined in California Register of Historical Resources (CRHR) and the Escondido local historical landmark designation process are similar and provide the guidance for making such a determination. The following sections detail the criteria that a resource must meet in order to be determined eligible.

In evaluating the commercial buildings at 301-309 E. Grand Avenue, ASM considered a number of factors relevant to making a recommendation of eligibility, including:

- the history of Escondido;
- the history of the buildings' construction, use, and associations;
- the history of the surrounding community and the buildings' relationship to that community;
- the buildings' association with important people or events;
- whether or not the buildings are the work of a master architect, craftsman, artist, or landscaper;
- whether the buildings are representative of a particular style or method of construction; and
- whether the buildings have undergone structural alterations over the years, the extent to which such alterations have compromised their historical integrity, and the current condition of the property.

2.1 CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The CRHR 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 the California Environmental Quality Act (CEQA). The criteria established for eligibility for the CRHR are directly comparable to the national criteria established for the NRHP.

In order to be eligible for listing in the CRHR, a building, object, or structure must satisfy at least one of the following four criteria:

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

Historical resources eligible for listing in the CRHR must also retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance. For the purposes of eligibility for the CRHR, integrity is defined as "the authenticity of an historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance" (California Office of Historic Preservation 2001). This general definition is generally

strengthened by the more specific definition offered by the NRHP—the criteria and guidelines on which the CRHR and Escondido local historical landmark designation criteria and guidelines are based upon.

2.1.1 Integrity

To be eligible for listing in the NRHP and CRHR, a property must retain sufficient integrity to convey its significance. The NRHP publication *How to Apply the National Register Criteria for Evaluation*, National Register Bulletin 15, establishes how to evaluate the integrity of a property: “Integrity is the ability of a property to convey its significance” (National Park Service, National Register of Historic Places 1991). The evaluation of integrity must be grounded in an understanding of a property’s physical features and how they relate to the concept of integrity. Determining which of these aspects are most important to a property requires knowing why, where, and when a property is significant. To retain historic integrity, a property must possess several, and usually most, aspects of integrity:

1. **Location** is the place where the historic property was constructed or the place where the historic event occurred.
2. **Design** is the combination of elements that create the form, plan, space, structure, and style of a property.
3. **Setting** is the physical environment of a historic property, and refers to the character of the site and the relationship to surrounding features and open space. Setting often refers to the basic physical conditions under which a property was built and the functions it was intended to serve. These features can be either natural or manmade, including vegetation, paths, fences, and relationships between other features or open space.
4. **Materials** are the physical elements that were combined or deposited during a particular period or time, and in a particular pattern or configuration to form a historic property.
5. **Workmanship** is the physical evidence of crafts of a particular culture or people during any given period of history or prehistory, and can be applied to the property as a whole, or to individual components.
6. **Feeling** is a property’s expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, when taken together, convey the property’s historic character.
7. **Association** is the direct link between the important historic event or person and a historic property

2.2 CEQA REGULATIONS

CEQA Section 15064.5 *Determining the Significance of Impacts to Archeological and Historical Resources* requires that all private and public activities not specifically exempted be evaluated for potential environmental impacts, including impacts to historical resources. Historical resources are recognized as part of the environment under CEQA. CEQA defines historical resources as “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.”

Lead agencies have a responsibility to evaluate a Project’s impacts to historical resources and to determine whether those impacts are significant. Mitigation of significant impacts is required if the proposed Project will cause substantial adverse change to a historical resource. Substantial adverse change includes “demolition, destruction, relocation, or alteration such that the significance of an historical resource would be impaired.” While demolition and destruction are fairly obvious significant impacts, it is more difficult to assess when change, alteration, or relocation crosses the threshold of substantial adverse change. The CEQA Guidelines provide that a Project that demolishes or alters those physical characteristics of an

historical resource that convey its historical significance (i.e., its character-defining features) can be considered to materially impair the resource's significance.

For purposes of CEQA, a "historical resource" is a resource listed in or eligible for listing in the CRHR. 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. 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 CRHR and are presumed to be historical resources for purposes of CEQA unless a preponderance of evidence indicates otherwise.

Generally, a resource shall be considered by the lead agency to be a "historical resource" if it:

1. Is listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the CRHR (PRC Section 5024.1, Title 14 CCR, Section 4850 et seq.).
2. Is included in a local register of historical resources, or is identified as significant in an historical resource survey meeting the requirements of Section 5024.1(g) of the PRC.
3. Is a building or structure determined to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California. Generally, a resource is considered "historically significant" if it meets the criteria for listing in the CRHR.

2.3 SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES

The *SOI Standards for the Treatment of Historic Properties (Standards)* were codified in 1995 (36 CFR Part 68) to establish professional standards that serve as general guidance for work on historic buildings (Weeks et al. 2001). The *Standards for Rehabilitation* are the appropriate approach to apply to this project, as Standards 1, 2, 3, 5, 6, 7, and 9 address the adaptive reuse of the long-vacant Ritz Theater for use as a community arts and performance venue and Standard 10 addresses additions and new construction related to historic properties (Weeks et al. 2001). The *Standards* apply to historic resources of all periods, styles, types, materials, and sizes. The *Standards* also encompass related landscape features, the site, and environment as well as attached, adjacent, or related new construction. The 10 *Standards for Rehabilitation* are:

- 1) A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
- 2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
- 3) Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
- 4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.
- 5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
- 6) Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

- 7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- 8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
- 9) New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- 10) New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

2.3 ESCONDIDO REGULATIONS

2.3.1 Escondido Local Register

The City of Escondido criteria for listing a historic resource in the local register or as a local landmark are included in the Escondido Municipal Code, Chapter 33, Article 40, Sec. 33-794:

- (1) Escondido historical resources that are strongly identified with a person or persons who significantly contributed to the culture, history, prehistory, or development of the City of Escondido, region, state or nation;
- (2) Escondido building or buildings that embody distinguishing characteristics of an architectural type, specimen, or are representative of a recognized architect's work and are not substantially altered;
- (3) Escondido historical resources that are connected with a business or use that was once common but is now rare;
- (4) Escondido historical resources that are the sites of significant historic events;
- (5) Escondido historical resources that are fifty (50) years old or have achieved historical significance within the past fifty (50) years;
- (6) Escondido historical resources that are an important key focal point in the visual quality or character of a neighborhood, street, area or district;
- (7) Escondido historical building that is one of the few remaining examples in the city possessing distinguishing characteristics of an architectural type;
- (8) Sign that is exemplary of technology, craftsmanship or design of the period when it was constructed, uses historical sign materials and is not significantly altered;
- (9) Sign that is integrated into the architecture of the building, such as the sign pylons on buildings constructed in the Modern style and later styles;
- (10) Sign that demonstrates extraordinary aesthetic quality, creativity, or innovation;

- (11) Escondido landscape feature that is associated with an event or person of historical significance to the community or warrants special recognition due to size, condition, uniqueness or aesthetic qualities;
- (12) Escondido archaeological site that has yielded, or may be likely to yield, information important in prehistory;
- (13) Escondido significant historical resource that has an outstanding rating of the criteria used to evaluate local register requests. (Ord. No. 2000-23, § 4, 9-13-00; Ord. No. 2008-16, § 4, 7-16-08; Ord. No. 2016-15, § 4, 10-26-16).

The sections of the Escondido Municipal Code that pertain to historic districts include:

Sec. 33-796 *Historical districts* (a) states that their purpose is to provide recognition to an area or site that has several individual structures or improvements that contribute to a special aesthetic, cultural, architectural or engineering interest or value of a historical or archaeological nature

Sec. 33-797 *Procedure and findings for designating an historical district* (b) which specifies that appropriate neighborhood meetings will be held and research conducted for proposed historic districts, including:

- (i) a map of the proposed district's boundaries and all structures within them, contributing or noncontributing
- (ii) an explanation of the significance of the proposed district and description of the historical resources within the proposed boundaries
- (iii) statements showing how the proposed historical district meets these findings.

2.3.2 Escondido Downtown Specific Plan

The Escondido General Plan's Land Use and Community Form element identified 13 Specific Plan Areas (SPA), including a 475-acre downtown SPA (#9) (City of Escondido 2012). The *Downtown Specific Plan* adopted in 2013 was divided into seven Downtown Specific Plan Districts, including the Historic Downtown district—a three-block-wide corridor centered on Grand Avenue between Centre City Parkway and Hickory Street, as well as the Palomar Hospital site. The proposed project is within the Historic Downtown District, but outside the Retail Core area within it (Figure 3).

The *Downtown Specific Plan*'s Vision Statement & Goals strategic goals include "Preserve historically significant sites and structures that enhance the character of Downtown" (2013:I-2). The *Specific Plan*'s Historic Preservation Standards and Guidelines (Section IV) directs that the overriding principle of design for historic buildings is to be consistent with the significant architectural style of the building, in conformance with the SOI's *Standards* and "Guidelines for Historic Preservation" (2013:IV-1). This Section of the *Specific Plan* includes "Design Guidelines for Historic Buildings" for commercial structures and the adaptive reuse of residential structures for commercial uses in the Downtown Specific Plan Area.

A. PURPOSE STATEMENT

1. DESIGN GUIDELINES FOR HISTORIC BUILDINGS

- a. Historic Local Register commercial buildings should be researched before designs for alterations, additions, or rehabilitation are prepared so that changes to the building can be based on a clear understanding of the importance of the building and the feasibility of retaining or restoring its significant architectural features.

- b. Buildings should be recognized as products of their own time and should not incorporate alterations which create a historic appearance unrelated to the significant design of the building.
- c. Buildings that have attained historical importance with altered facades made over 50 years ago represent a natural evolution and are evidence of the area's history. Re-creation of the original façade is not recommended.
- d. Distinctive stylistic features which exemplify the style should be retained, uncovered, and restored. Where necessary, due to damage or deterioration, original elements of design which define style should be recreated.
- e. Damaged architectural features should be repaired, rather than replaced, whenever possible.
- f. If alterations to a historically significant building are necessary to ensure its continued use, these changes should not alter, obscure, or destroy historically significant features, materials, forms, or finishes.
- g. Additions to historic buildings should be complementary (not identical) as well as removable.
- h. The cleaning of historic facades should always be approached by employing the gentlest method possible first, and then increasing the severity of treatment as necessary. Brick masonry, wood, and terra cotta should NEVER be sandblasted to clean or remove paint to avoid permanent damage.
- i. The proportion, size, and location of existing window openings should be respected and maintained. The rhythm of solid-to-void of the existing historic building should be retained and the total percentage of facade glazing in proportion to solid-wall mass should not be significantly altered. Glazing should NOT incorporate mirror reflective glass or dark tinted glass.
- j. Proportion, scale, and rhythm are important features of historic storefronts and should be retained. Original materials should be repaired or, when necessary, replaced with like materials. The location of the entrance to the building and recess of the entry should be maintained to keep the balance and emphasis of the overall facade.
- k. Awning design should be compatible with the overall facade on which it is to be placed in terms of size, scale, color, and style. The use of retractable awnings is recommended, but not mandatory. Historic buildings traditionally had sloping shed-style awnings of one or two colors which complemented the overall color scheme of the entire building.
- l. New awning materials on historic buildings should maintain the appearance of canvas or fabric. Aluminum, vinyl, or back-lit awnings are not suitable for historic buildings.
- m. Historic buildings should be painted in colors appropriate to the architectural style of the building and complementary to the colors used on any building within the immediate area.

2. REAR FACADES

- a. The design of rear facades should be consistent with the building's architectural style and design of the primary facade, but should not be overimproved.
- b. Abandoned pipes, conduits, wires, and signs should be removed and exterior anchors patched to match adjacent surfaces.
- c. Brick masonry should be cleaned or repainted by non-corrosive techniques.
- d. The use of awnings is encouraged to identify entrances and to add visual interest at windows above the first level.
- e. The use of existing window openings as display windows is encouraged. Additional openings created for displays may be permitted where they are suited to the rhythm and scale of the building.
- f. Any seismic structural upgrading should be conducted within the interior of the building unless the structural elements blend into the architecture of the exposed rear facade.
- g. Direct entrances to shops through the rear facade should be provided to encourage pedestrian activity and to separate walkway areas from vehicular traffic.
- h. Use appropriately scaled identifying signs at rear entrances and/or rear facades to encourage the use of rear entrances.
- i. Landscape design should include special planting treatments at rear facades and along pedestrian pass-throughs.
- j. Outdoor lighting should be added to rear facades and pedestrian pass-through areas to create a pleasant and safe nighttime environment. Outdoor lighting shall comply with the City's Outdoor Lighting Ordinance, Article 35 of the Escondido Zoning Code.

B. PARTY-WALL CONSTRUCTION

The majority of historic commercial buildings in the Downtown Specific Plan Area are party-wall construction, which means that these buildings share common side walls with their neighbors. Many of these buildings also are commercial vernacular in style and have fairly simple stylistic elements. The most important principle in dealing with these modest buildings is, as noted before, to respect the original design. Misguided efforts to "restore" these simple structures by adding quasi-historical elements that were not present in the original design can negate their simple charm. Compatibility in design is particularly important since these small structures are physically close to their neighbors. These buildings can often be effectively integrated into a unified design by the use of similar awnings and signs.

C. ADAPTIVE RE-USE / RESIDENTIAL CONVERSIONS

There are several residential structures that remain in the Specific Plan area, although many of these have been converted to non-residential uses. Conversion of these buildings to office or retail uses (termed adaptive re-use) presents a number of challenges because the needs of the new use (such as increased parking, air conditioning, increased number of

exits, improved handicapped access, added floor area, etc.) are often substantially different from the old use and yet must be accommodated within the same building.

As with rehabilitation, or renovation, of historic commercial buildings, the overriding principle of design for adaptive re-use is to be consistent with the significant historical design of the building whenever that design can be determined. Where historic records are not available, the building design should follow the design and architectural style typical of that era; particularly any buildings in the immediate area that were built in the same era and style. The following guidelines also apply to all adaptive re-use of historical buildings within the Downtown Area.

- a. The primary facade or facades (those sides of the building facing or clearly visible to a public street) should not be modified unless no other design solution is possible.
- b. Preserve the significant historic features of the building by designing changes which can be reversed if the building were restored in the future.
- c. Any new additions or changes to the original structure should preserve the historic character of the original by retaining the overall shape, materials, colors, setting, craftsmanship, and window arrangement.
- d. While new additions or alterations should be compatible in design, they should not replicate the historic design in order to give the impression the historic property is a distinct unit.
- e. Consider incentive programs offered by the City or use of the Historic Building Code to provide rehab options to make a difficult project feasible.
- f. Landscape design in residential areas should include landscape improvements and street furniture conducive in scale to the residential architecture.

3.0 METHODOLOGY

3.1 FIELD SURVEY METHODS

ASM conducted a historic resource field survey to document the properties on June 13, 2018. The intensive-level field survey was conducted by ASM Architectural Historians Shannon Davis and Laura Voisin George. During the survey, multiple photographs were taken of the buildings (interior and exterior) to document the resources and their setting. The buildings' plan, architectural features, condition, and historical integrity were noted. To determine whether the buildings might be associated with the potential downtown commercial historic district, particular attention was paid to the surrounding neighborhood, and a brief windshield survey was conducted to determine the level of architectural cohesion existing in the area.

3.1.1 Archival Research

To develop the appropriate historic context from which to evaluate the properties, ASM conducted limited archival research. For the history of the theater, ASM relied on the research done for *the Cultural Resources Report for the Historical and Architectural Evaluation Study of 309 E. Grand Avenue, Escondido, California 92025* (Alter 2011). A survey of Escondido's historic resources was conducted in 1990 by AEGIS Consulting, and updated in 2001 (City of Escondido n.d.); ASM reviewed the information in that survey as it pertains to the specific buildings in this project area. Sanborn Fire Insurance maps of the parcel were located (Appendix B). A chain of ownership had been prepared previously, and was reviewed by ASM to determine whether any owners or occupants of the property were historically significant (Appendix C).

The property was then evaluated under the appropriate criteria in the *Escondido Historic Context Statement* (AEGIS 1991), *Escondido Downtown Specific Plan* (City of Escondido 2013), and Escondido Municipal Code Article 40, Sections 33-793, 33-794, 33-796, 33-797, and 33-801. The Eligibility Criteria and Statement of Significance of the report detail the criteria under which the buildings were evaluated, with letters indicating the NRHP criteria and numbers indicating the parallel CRHR and Escondido local historical landmark designation process criteria.

4.0 HISTORIC CONTEXT

4.1 SPANISH AND MEXICAN PERIODS

European exploration of the San Diego area began in 1542 with the arrival of a maritime expedition under Juan Rodriguez Cabrillo, followed by a similar reconnaissance in 1602 by Sebastián Vizcaino (Pourade 1960). It is possible that additional brief, unrecorded contacts with the crews of the Manila galleons may have occurred during the following century and a half, and that other influences, such as an awareness of alien technologies or the introduction of diseases, may have reached the region overland from earlier outposts of the Spanish empire in Baja California or Sonora.

The historic period proper did not begin until 1769, when multiple seaborne and overland expeditions under the leadership of the soldier Gaspar de Portolá and the Franciscan missionary Junípero Serra reached the region from Baja California and passed northward along the coastal plain to seek Monterey. In that year, a royal presidio and the Misión San Diego de Alcalá were founded, and the incorporation of local Kumeyaay into the mission system was begun. Shortly after the mission had been moved a short distance to the east from the presidio, a Kumeyaay uprising in 1775 resulted in the burning of the mission and the killing of one of its Franciscan missionaries (Carrico 1997). However, the uprising was soon suppressed. Additional missions were founded among the Luiseño/Juaneño at San Juan Capistrano in 1776 and San Luis Rey de Francia in 1798.

As Spanish attention was consumed by the Napoleonic wars in Europe, California and its government and missions were increasingly left to their own devices. In 1821, Mexico consummated its independence from Spain, and the region became more open to outside visitors and influences (Pourade 1961). The loyalty to Mexico of the European Franciscans was considered to be in doubt, and private secular interests clamored for a greater share of the region's resources. The missions were secularized by act of the Mexican Congress in 1833. Native Americans released from the San Diego mission returned to their native villages, moved east to areas lying beyond Mexican control, or sought work on ranchos or in the towns of San Diego and Los Angeles. The ranchería of the San Pasqual Band of Indians was located four miles to the east-southeast of the subject property, in the valley of the Santa Ysabel Creek in the 1830s and 1840s; this tribe is one of thirteen that comprise the Kumeyaay Nation in Southern California, and had lived for centuries in this valley (San Pasqual Band of Mission Indians 2017a). At the time of the secularization of the missions, San Pasqual was one of three pueblos established by territorial governor Jose Figueroa to resettle the displaced Indians who had lived at the Missions San Diego and San Luis Rey. Indians with construction skills were brought from the Mission San Diego, and the agricultural village was self-governed under Mexican law. The San Pasqual ranchería prospered and had a population of more than 100 by 1845, residing in tule huts around a plaza (Fox 2017; McGrew 1998:11; San Pasqual Band of Mission Indians 2017b).

Also in this period, numerous large land grants were issued to private owners, including El Rincon de Diablo, Agua Hedionda, Los Vallecitos de San Marcos, Buena Vista, and Santa Margarita y Las Flores in northern coastal San Diego County (Pourade 1963). The subject property was part of the 12,653-acre El Rincon del Diablo land grant made in 1843 by the Mexican government to San Diego native Juan Bautista Alvarado. As a leading member of the legislature of the Mexican Alta California territory, in 1836 Alvarado had led a revolt against a harsh governor and subsequently himself served as governor of the reorganized Department of California until 1842 (Faragher 2016:97-104; Find A Grave 2017).

The San Pasqual Valley floor to the south of the ranchería was the site of the Mexican-American War's bloodiest battle in California on December 6, 1846. Upon confirmation in July 1846 of battles in Texas and the U.S.'s entry into war with Mexico, U.S. naval forces invaded Monterey, San Pedro, and San Diego. But when the U.S. military units relocated to Monterey in September, an insurrection took place and drove out

the U.S. soldiers holding Los Angeles. Brigadier General Stephen Watts Kearny and two companies of Army dragoons had marched from Santa Fe, New Mexico for the conquest of California. Upon their arrival at Warner's Ranch, Kearny received information that a Californio force may be preparing to engage them on the road to the Navy's base in San Diego. A patrol led by Andres Pico, the Californio commander of Los Angeles' military district, was camped with a unit of lanceros in the San Pasqual ranchería, approximately 20 miles to the west, and they also received word of Kearny's approach (Faragher 2016:133-140). Kearny's unit initiated a pre-dawn attack from the south side of the San Pasqual Valley. The San Pascual Indians evacuated to the north side of the valley and watched the running battle between Kearny's and Pico's troops throughout the day (Buskirk 2017; San Pasqual Band of Mission Indians 2017b). The members of Pico's force were expert horsemen; many worked as ranchers and were proficient with lances and reatas, with which they inflicted numerous casualties on Kearny's weary and poorly mounted troops. At the end of the day the combatants were approximately 1 mile to the west, and the San Pasqual tribe's leaders interceded with the Mexican troops for their withdrawal and allowing the Americans to treat their wounded and dead soldiers. (San Pasqual Band of Mission Indians 2017b). The San Pasqual headman José Panto also accompanied two U.S. dragoons and assisted them in slipping through the Mexican patrols and getting a request for assistance to San Diego (Faragher 2016:151). The remnant of Kearny's men skirmished with Pico's unit as they continued toward San Diego, passing Rancho San Bernardo late on December 7 and taking some cattle and chickens from the rancho (Ames 1943:47).

4.2 AMERICAN PERIOD

The conquest and annexation of California by the United States in the Mexican-American War between 1846 and 1848 ushered in many more changes (Pourade 1963, 1964, 1965, 1967, 1977; Pryde 2004). Faced with debts and difficulties in confirming land grants, many Californio families lost their lands to outsiders. Cultural patterns that were brought by immigrants from the eastern U.S. gradually supplanted old Californio customs. Native American reservations were established at Mesa Grando, Santa Ysabel, Inaja, Cosmit, Barona, Capitan Grande, Viejas, Cuyapaipa, Sycuan, Manzanita, La Posta, and Campo (Shipek 1978).

The region experienced cycles of economic and demographic booms and busts, with notable periods of growth in the mid-1880s, during World Wars I and II, and on more sustained basis throughout the postwar decades. Aspects of development included the creation of transportation networks based on port facilities, railroads, highways, and airports; more elaborate systems of water supply and flood control; grazing livestock and growing a changing array of crops; supporting military facilities; limited amounts of manufacturing; and accommodating visitors and retirees. After false starts, San Diego converted itself to a substantial city, and then into a metropolis. Escondido was incorporated as a city in 1888, and unincorporated north county communities include Fallbrook, Bonsall, Valley Center, Pala, and Pauma Valley (Pryde 2004). Other cities were incorporated in the inland southern and central region of San Diego County, including El Cajon (1912), La Mesa (1912), Lemon Grove (1977), Santee (1980), and Poway (1980). Notable unincorporated communities include Spring Valley, Lakeside, Alpine, and Ramona (Pryde 2004).

4.3 ESCONDIDO: SETTLEMENT AND GROWTH

The confirmation of rancho boundaries in the late 1860s and early 1870s across the county drew additional settlers as land became officially conveyable. Thereafter, small farming communities were established. After Juan Bautista Alvarado's death in 1850, the El Rinco Del Diablo rancho was purchased from Alvarado's heirs by Oliver S. Witherby, who arrived in California with the U.S. Boundary Commission following the Mexican-American War (McGrew 1998:12). In 1868 Witherby sold the rancho to a partnership comprised of Edward McGeary, Matthew Wolfskill and his sons John and Josiah Wolfskill; Matthew was the brother of William Wolfskill, a trapper who arrived in Los Angeles in 1831 and is reputed to have planted the first orange grove there (McGrew 1998:13). The partnership changed the rancho's

operation to a sheep ranch, and planted a large vineyard of Muscat grapes. When its first post office opened in 1881, the community was known as Apex (meaning the central point) (McGrew 1998:18). The Wolfskill and McGearry partnership sold the property in 1883 to the Escondido Company, the forerunner of the Escondido Land & Town Company.

When established in 1886, the Escondido Land & Town Company (EL&TCO) subdivided the land, planted additional vineyards and citrus groves, and drilled wells for irrigation (McGrew 1998:14-16). By that time, horticulture had already begun around the county, with many of the earliest plantings in fruit trees and grapes. The California Southern rail line between San Diego and San Bernardino was built in the early 1880s, and its connection to the transcontinental Atchison, Topeka and Santa Fe line was completed in 1885. The opening of the rail line fueled a boom in the San Diego region between 1885 and 1890. During this period, the EL&TCO invested in the San Diego Central Railroad line that was built between Escondido and Escondido junction near Oceanside; its 1887 Escondido station was relocated to Grape Day Park in 1985 and rehabilitated as a museum (Price 1988). By 1890, the city population had grown to 541, and by 1891 there were at least 12 oil-fueled lights in the downtown section of Grand Avenue (Escondido History Center n.d.; U.S. Census Bureau, 1900:439). Ranching and farming had been important livelihoods in San Diego County, and agriculture increasingly became an important economy. Water projects developed across the county in the late nineteenth and early twentieth centuries that made this possible. In Escondido, completion of the Escondido Reservoir (now Lake Wohlford) by the Escondido Mutual Water Company supplied water to the valley and opened up more opportunities for citrus (oranges and lemons) plantings (Fox 2016; Heilbron 1936). Escondido developed during that boom time as a new citrus-growing community that also developed grapes, hay, and grain, and is credited with planting the first avocado tree in the county (Heilbron 1936:207).

Initially, individual growers processed their own fruit by washing and drying them before taking them to the Escondido depot to ship to consumers in the east. In the early 1900s, growing cooperatives developed in Escondido that were known as the Escondido Citrus Union and the Escondido Fruit Growers Association. By 1916, the number of acres planted with citrus had risen to 600. Just 12 years later, nearly 2,800 acres were devoted to growing citrus. The industry had grown so large that the two cooperatives dissolved and new organizations were formed: the Escondido Lemon Association and the Escondido Orange Association. They were local divisions of the San Diego County Exchange and the California Exchange. Lemon production grew from 64,470 boxes in 1911 to more than one million boxes in 1941. Orange production had grown from 12,225 boxes in 1918 to 1.4 million boxes in 1943. At the 1929 dedication of a new Sunkist packing house of the Escondido Lemon Association, it was noted to be “the largest and certainly most modern of all lemon houses.” A new orange packing house was completed in 1935. The town’s emphasis on citrus and produce ranching, as well as produce processing and shipping, made it a service and commercial center for the surrounding region (Alter 2011). In the 1920s and 1930s, the citrus industry was the local economic engine, and many people were employed by it or benefitted from it as merchants, and neighborhoods grew up around the groves and packing plants, housing workers associated with the industry (Alter 2011; Fox 2016; San Diego Directory Company 1938). The strength of the citrus industry resulted in tremendous growth in Escondido and its financial stability during the Great Depression, with Escondido becoming the citrus center of California (Kolva 1989).

Escondido transitioned from a rural town of 755 people in 1900 to a growing agriculture-based city of 3,421 in 1930, a significant increase of 353 percent (U.S. Census Bureau 1900:439, 1930: 137). Some of the new arrivals came as groups, including a community of Mennonite Brethren—some of Russian descent—who moved to Escondido from the Midwest in 1907; some members of this group moved away when their minister returned to Kansas in 1917 (Fox 2017).

The avocado industry developed after the citrus industry, with the first cooperative established as the California Avocado Association (later Society) in 1915 (Shepherd and Bender 2001). In San Diego County,

the oldest seedling was planted in 1892, just two miles north of Escondido. However, the earliest orchards were planted in Vista in 1915 and 1916 (Popenoe 1927). In 1920, “Haas” avocados were developed as an alternative to the “Fuerte” avocado that had short seasons and erratic production. The California Avocado Exchange (later Calavo Growers of California) was established in 1924 in an effort to standardize the industry and market the products. In 1926, the first carload of avocados was shipped to Chicago (Shepherd and Bender 2001). In San Diego County, Vista had planted some of the earliest and largest plantings in the county, but the Escondido plantings were still young in 1927 (Popenoe 1927). The industry struggled during the 1930s due to root rot, fungus, long-standing low temperatures, and overproduction for a smaller market. Demand for avocados increased in the 1940s and thereafter due to larger marketing efforts. Growing avocados increasingly became a lucrative business (Shepherd and Bender 2001).

In 1935, the primary county exports were citrus, poultry, and dairy, with Escondido supplying almost half of the county’s exports. By 1936, Escondido led the county in citrus production and was the foremost producer of avocados and citrus for the state. An assured water supply for irrigation and domestic use was pivotal to the area’s success (Heilbron 1936). Through the 1950s citrus continued to be the prime crop in Escondido while avocados held strong. San Diego County contained more than half of the avocado acreage in California, having grown from approximately 7,900 acres in 1936 to 15,000 in 1958. Avocados were second to tomatoes in plant crops and fourth, following eggs, tomatoes, and milk (Gustafson 1959). However, the post-World War II housing shortage made housing development more profitable than ranching, and other industries offered new employment opportunities in Escondido and around San Diego County (AEGIS 1991:13). The 1950 construction of Highway 395 linked Escondido to San Diego, reducing commuting time (Fark n.d.). By 1960, more than one million people lived in the county, and between 1950 and 1970, bedroom communities such as El Cajon, Escondido, Chula Vista, and Oceanside experienced a tremendous growth rate (between 214 and 833 percent) (Engstrand 2005:166; U.S. Census Bureau 1960). By then, market conditions prompted the dissolution of the two citrus organizations (Fox 2016). Yet, avocado production remains an important crop for San Diego County.

4.4 DOWNTOWN ESCONDIDO AND GRAND AVENUE

Grand Avenue in Escondido connected the railroad depot at its west end to the 100-room Escondido Hotel built in 1886 on a knoll at the east end of Grand Avenue (the current site of Palomar Health’s downtown campus). In 1889 the 100-foot-wide Grand Avenue was graded and a wood boardwalk constructed (Ryan 1970:63). A brick factory was located near the depot that produced the building materials for many of the commercial buildings on Grand Avenue (Barker 2008:8). Grand became the town’s commercial center, with the EL&TCO office at Lime Street (now Broadway), Escondido bank, post office, bakery and meat market, drug store, general merchandise stores, the Avenue House boarding house between Kalmia and Juniper, as well as a Chinese laundry and other small shops (Figure 4). A smithy and cobbler-harness maker were located on or near Grand, as were a number of livery stables (Ryan 1970:66). Also at the east end of Grand Avenue, the University of Southern California built a large brick seminary on a knoll to the south of the Escondido Hotel, at Fourth Avenue and Hickory Street; in 1894 the seminary was deeded to the Escondido School District and became Escondido High School (Escondido History Center n.d.; Kenney 2016; Ryan 1970:73).

Photos from this period show a number of two-part commercial blocks on Grand Avenue, with retail and commercial uses at the first floor, and offices and meeting halls at the second floor. Some of the corner buildings incorporated distinctive elements such as projecting bays and turrets. Each building had a unique identity yet also contributed to the overall scale and sense of cohesion of the downtown area as a whole, creating a sense of order and unity (Longstreth 2000: 39).

4.4.1 Sanborn maps

The first Sanborn map for Escondido in 1907 shows the Escondido City Hall and Jail on Grand Avenue one-half block to the west of the subject properties. A one-story dwelling was located on the north side of Grand Avenue, and a paint store was on the southwest corner of the intersection (Figure 5). In the 1911 Sanborn map, a Fire Department building had been built adjacent to the city hall and jail intersection, but the area retained the overall low-scale development pattern seen in the 1907 map (Figure 6).

By 1927, the city hall was still located on Grand Avenue one-half block to west, but the fire department was no longer at that location. A one-story post office had been built on the north side of Grand Avenue, with a one-story auto sales building, a used car market, an auto service/garage, auto wash, and two tire stores having been built across from city hall. Residences had been built on each lot on Indiana Avenue (now 2nd Avenue), one block to the south, however the area surrounding the subject properties was still lightly developed (Figure 7). In 1927, the Consuelo Lodge of Masons erected a 100-foot-tall flagpole at the main intersection of Lime Street and Broadway, which was removed due to traffic considerations in 1944. In 1930 many of the downtown area's streets names were changed, including Lime Street which became Broadway (Barker 2008:8).

In the Sanborn map updated in 1949, a building housing a row of shops had been built on the west side of Juniper Street, south of the rear alley, the with a paint store on the building's corner with the alley. The one-story dwelling formerly on the north side of Grand opposite the subject properties had been replaced by a one-story building noted as "gas and oil", with a restaurant on the lot on its east side. Further north on Juniper Street, a row of modest one-story dwellings had been built between the rear alley and Ohio Avenue (now Valley Parkway). The city hall had moved from its downtown location on Grand Avenue to the former Escondido Hotel site, and a restaurant and a store now occupied the old city hall location one-half block to the west of the subject properties (Figure 8). On the north side of Grand Avenue, the one- and two-story shops had replaced the used car market (Figure 9).

Grand Avenue continued to serve as Escondido's downtown shopping area during the 1950s and early 1960s, as well as a shopping and commercial center for surrounding communities in North San Diego County (AEGIS 1991:35). Some of its storefronts were updated with new façades in this period, and the upper story was removed from some of the two-story buildings over concerns about the safety of unreinforced masonry buildings (Barker 2008:8; Fox 2018a; Rea 2018). However, the ensemble of buildings and their overall scale contributed to the downtown district's character (AEGIS 1991:34). Traffic on U.S. Route 77 and U.S. 395 from Vista passed along Grand Avenue in Escondido, before turning onto State Route 78 on Ash Street, approximately 0.6 mile east of the subject properties; SR 78 was officially designated in the 1964 state highway renumbering.

Also in 1964 the 40-acre Escondido Village Mall, one of the first enclosed malls in Southern California, opened on Valley Parkway approximately 1 mile northeast, and drew business away from the downtown stores. At the height of the popularity of indoor malls, the Escondido Village Mall was supplanted in 1986 by the three-level 75-acre North County Fair Mall, approximately 4.5 miles to the south (Gaw 1991). Streetscape improvements on Grand Avenue including lighting and landscaping were installed in the late 1980s (Weeks 1989). A Downtown Business Association was formed in Escondido to address the challenges to the Grand Avenue retail district, whose small businesses have also faced the early 2000s decline of retail business with the advent of online sales, as well as the recession nationwide between 2008 and 2015 (Rea 2018).

4.5 THEATERS IN DOWNTOWN ESCONDIDO

The first theater in Escondido was the Princess. Its date of construction on Grand Avenue is unknown, but it was built prior to 1912. During the early years of the motion picture industry in the 1910s, a considerable number of new theaters were built in large cities and small towns. In addition to silent films with musical accompaniment, these theaters also offered vaudeville entertainment (Adams 1935).

In the early 1920s, the Kinema Theater was built at the corner of Kalmia Street and Grand Avenue (one block west of the subject properties); it became the Pala Theater in 1931. John Johnston acquired the Pala about 1935, and his son Dan Johnston took over its operations about 1940 (*Times-Advocate* 1963).

The Pala's main façade had a mural of Palomar Mountain, and at least one other retail/commercial building on Grand Avenue (e.g., 129 E. Grand Avenue) had a mural on its façade which is thought to have been installed in the 1920s or early 1930s (Kragen 1993). The Pala was converted to the Pala Bowl bowling alley about the time the Ritz Theater reopened in 1954 and it was subsequently demolished, leaving the Ritz Theater as the only movie theater in downtown Escondido (Fox 2018b).

Ritz Theater opened during Escondido's Grape Day festival in September 1937 (*Times-Advocate* 1937). It was damaged in an October 1950 fire that was thought to have been caused by a short circuit at the air conditioning blower. Fire damage was primarily located in the space between the theater's ceiling and its roof. Owner John Johnston stated that the theater's walls were intact; however, the projection room equipment was damaged, as were the theater's interior finishes. The Pala Theater screened films that had been scheduled at The Ritz following the fire (*Times-Advocate* 1950).

John Johnston opened Escondido's first drive-in theater on Grant Avenue (present-day Mission Avenue) in July 1950, three months before the fire at the Ritz Theater (Wisckol 1991). The drive-in closed in the mid-1960s (*Times-Advocate* 1969).

A 700-seat theater opened in the Midtown Plaza Shopping Center in the early 1970s, and the construction of other multiplex movie theaters in the surrounding area diminished the audience for smaller, single-screen theaters like the Ritz, which frequently screened second-run movies (Marlin 1998a). In addition, greater television viewership, and in the 1980s the advent of home video and cable networks, contributed to the decline of theater audiences (*Times-Advocate* 1969).

5.0 SITE-SPECIFIC HISTORY

The intersection of Grand Avenue and Juniper Street first appears in the 1907 Sanborn map, with a livery building at the southeast corner being the only structure in the subject properties' block of Grand Avenue. Previously known as Palace Livery, in 1907 its name is shown as Avenue Livery (the business' name change may correspond to the sale of Lot 23 to livery man John Draper in 1904). Catering to guests at the nearby Hotel Escondido, it rented various carriages for business and pleasure (Ryan 1970:154) (Figure 10). The two-story hipped-roof structure located on Juniper Street between the livery building and the rear alley, and a one-story hipped-roof structure adjoining it on the east may have been used as stables, and as equipment and tack storage. In the 1911 Sanborn map, Avenue Livery on the southeast corner was noted as a carriage house. The buildings at its rear and on the north side of Grand Avenue appear the same in this map; however, a new building had been erected to the east of the livery stable (part of the current theater's site) and noted to house a painter, with another structure labeled as Sample Rooms on its east side.

When the 1927 Sanborn map was prepared, the livery stable had become a garage, and the buildings at its rear were no longer extant. The building formerly occupied by a painter had become a hand laundry, and the adjacent building was noted as a second-hand store.

The theater and corner store at Grand Avenue and Juniper Street first appeared in the Sanborn map updated in 1949. The one-story commercial/retail building (Grand Market) was built on the site of the garage at that corner, with its Grand Avenue façade set back approximately 20 feet from the street; in the 1949 map it is not shown as being sub-divided into bays. It shared a party wall with the movie theater (Ritz Theater) on its east side. The theater occupied part of the lot of the former garage, as well as the site of the former hand laundry and second-hand store, with a restaurant in its northeast corner facing Grand Avenue. A long, narrow, freestanding building, noted to be a store and furniture shop, was located on the east side of the theater (see Figure 9).

5.1 CHAIN OF OWNERSHIP

The subject properties are located on Lots 21, 22, 23, and 24 in Block "P" of the subdivision of the Rancho Rincon del Diablo. 301 E. Grand Avenue is a one-story commercial/retail building occupying Lot 24 and the easterly 15 feet of Lot 23, Block "P" of Escondido, which are located at the southeast corner of East Grand Avenue and Juniper. Ownership documents prior to 1936 were not located for Lot 24. As the property's chain of ownership is the same for Lot 24 and the easterly section of Lot 23 after 1936, only the owners prior to 1936 are listed for Lot 23, with the chain of ownership for both properties after 1936 shown for Lot 24 (Table 2).

Table 2. Grand Market, 301 E. Grand Avenue

Lot 23:

Date	Grantor	Grantee
1887	Escondido Land and Town Company	Charles T. Taylor
1894	Charles T. Taylor	Charles A. Westerfield
1904	Charles T. Taylor	John D. Draper
1906	John D. Draper	G. B. Frisbey and W. F. Maxwell
1906	G. B. Frisbey and W. F. Maxwell	G. B. Frisbey
1909	G. B. Frisbey	Lettie Streeter
1925	Lettie Streeter	Harriet McAllister

5.0 Site-Specific History

Lots 23 and 24:

Date	Grantor	Grantee
1936	Harriet McAllister	John and Dell H. Johnston
1947	John and Dell H. Johnston	John Johnston III
1948	John Johnston III	Dan Johnston and Constance J. Ehmke
1984	Constance J. Ehmke	Alvarado Investment Corporation and Naimco, Inc.
1984	Naimco, Inc.	GME Properties, Inc.
1989	GME Properties, Inc.	San Diego Realty Exchange, Inc.
1989	San Diego Realty Exchange, Inc.	Paul Bowman
1992	Paul Bowman	Thomas J. and Beverly J. Collimore
1996	Thomas J. and Beverly J. Collimore	Collimore Family Trust

309 E. Grand Avenue, adjoining the above commercial/retail building, is the location of the Ritz Theater, occupying Lots 21 and 22, and the westerly portion of Lot 23, Block "P" of Escondido. As the property's chain of ownership is the same for all three lots after 1936, only the previous owners are listed for Lots 21 and 22, with the entire chain of ownership shown for remaining portion of Lot 23 (Table 3).

Table 3. Ritz Theater, 309 E. Grand Avenue

Lot 21:

Date	Grantor	Grantee
1890	Escondido Land and Town Company	Eliza Rogers
1897	Eliza Rogers	William Rogers
1902	William Rogers	Sylvester S. Rogers
1906	Sylvester S. Rogers	W. A. Sickler
1907	W. A. Sickler	Edgar B. Buell
1910	Edgar B. Buell	Elrey Loveless
1925	Elrey Loveless	Verne A. Brown
1931	Verne A. Brown	Max Shieve
1931	Max Shieve	Security Trust & Savings Bank
1936	Harriet McAllister	John and Dell H. Johnston

Lot 22:

Date	Grantor	Grantee
1907	Escondido Land and Town Company	Robert C. Sandel
1909	Robert C. Sandel	Lettie Streeter
1925	Lettie Streeter	Harriet McAllister

Lot 23:

Date	Grantor	Grantee
1887	Escondido Land and Town Company	Charles T. Taylor
1894	Charles T. Taylor	Charles A. Westerfield
1904	Charles T. Taylor	John D. Draper
1906	John D. Draper	G. B. Frisbey and W. F. Maxwell
1906	G. B. Frisbey and W. F. Maxwell	G. B. Frisbey
1909	G. B. Frisbey	Lettie Streeter
1925	Lettie Streeter	Harriet McAllister
1936	Harriet McAllister	John and Dell H. Johnston
1947	John and Dell H. Johnston	John Johnston III
1948	John Johnston III	Dan Johnston and Constance J. Ehmke
1956	Constance J. Ehmke	Dan H. Johnston and Mary W. Johnston
1957	Dan H. Johnston and Mary W. Johnston	Dan H. Johnston Incorporated
1957	Dan H. Johnston Incorporated	Dan H. Johnston and Mary W. Johnston
1967	Dan H. Johnston and Mary W. Johnston	Carl E. and Lucile K. Stentz
1972	Carl E. and Lucile K. Stentz	Palace Investment Co., Inc.
1972	Palace Investment Co., Inc.	Vincent Miranda
1983	Vincent Miranda	Miranda Living Trust
1987	Miranda Living Trust	George Tate, Tate Living Trust
1999	Barry Hartsfield and Jonathan Cota, Tate Living Trust	Walnut Properties, Inc.
2001	Barry Hartsfield and Jonathan Cota, Tate Living Trust	Ronald Appel
2001	Ronald Appel	Venture Resources, Inc.
2001	Venture Resources, Inc.	T. K. Theater, Inc.
2003	T. K. Theater, Inc.	Charles K. and Leona S. Borough
2008	Charles K. and Leona S. Borough	James L. and Janie L. Maguire
2012	James L. and Janie L. Maguire	Charles K. and Leona S. Borough

The 2011 *Cultural Resources Report for the Historical and Architectural Evaluation Study of 309 E. Grand Avenue, Escondido, California* prepared by Archaeos researched the majority of previous owners of Lots 21, 22, 23, and 24. The owners' occupations included a civil engineer, a dentist, a livery man, and a music teacher, as well as Sylvester S. Rogers, Escondido's first dentist. While a number of the owners took leadership roles in the Escondido community, they are not noted as being significant in the nation's, the state's, or the local region's past.

In 1936, John and Dell H. Johnston purchased Lots 21, 22, and 23, and built an 800-seat movie theater on the properties. The 2011 cultural resources report stated that the Johnstons reconstructed an earlier theater, the Ritz, and utilized architect C. A. Balch who specialized in movie theater design. The Ritz Theater opened in 1937, and for many years, the Ritz was the only movie theater in downtown Escondido. During its first year of operation, the theater was leased to Max Siegel, the owner of the Star Theater in Oceanside, but the lease was not continued, and John and Dell Johnston and their son Dan Johnston continued the theater's operations after their deaths in the 1940s. A fire gutted the theater's interior in 1951, and it was

reopened in 1954. The theater remained in the Johnston family until 1967. The 2011 cultural resources report states that the theater was one of a number of businesses and properties owned by the Johnston family, and that they were not noted as significant in national, state, or local events.

The chain of ownership indicates that following Dan Johnston and Constance Ehmke's joint inheritance of these two properties, that Constance Ehmke assumed possession of the retail/commercial building at 301 E. Grand Avenue, and Dan Johnston was the owner of the theater at 309 E. Grand Avenue. The buildings are evaluated separately below.

5.2 GRAND MARKET–301 E. GRAND AVENUE

Described as a “companion building” to the Ritz Theater, with which it shares a party wall on its east side, the building was occupied by the Grand Market beginning in 1937. Its main display signage, on the upper part of its north façade and oriented toward Grand Avenue, advertised its “Fine Foods,” and it was noted as having the first grocery carts in Escondido (Westfall 2005). No photos have been located of the one-story commercial/retail building prior to the news photos of the 1950 Ritz Theater fire, in which it is partially visible.

A number of the building's original design elements are very similar to those of the Ritz Theater – including the band of three narrow metal vertical trim members that originally extended above the center of the building's main north façade; the L-shaped metal trim at the north and west façades, framing the painted signage on these parapets; and the horizontal scoring of the exterior finish of the three bases at the articulated front section of the building – suggesting that the theater's architect Clifford A. Balch may also have designed this adjacent commercial/retail building. The one-story commercial building on the opposite side of the street at 326 E. Grand Avenue, which was noted in the 1990 Escondido Historic Context Statement as a good example of the Art Deco style, has a similarly scored exterior finish at its south and west façades (AEGIS 1991:34).

The Grand Market building's original façade was set back from the sidewalk at Grand Avenue; the distance to its northwest corner appears to be the same 17-foot setback as the current base at the west side of the Arthur Murray Dance Studio's diagonal entrance. Fenestration in the building's north façade cannot be identified due to an awning extended on posts in a circa 1951 photograph (Figure 11). Between the two bases at the north end of its west façade, the building had an industrial multi-light window above five panels, topped by a retractable awning with a scalloped edge. Further to the south, there are six narrow barred windows set high in the west façade, with two additional narrow barred windows set lower at its south end; these window opening have no exterior casing or sills. A section of sloped roofing is visible above the center section and appears to be a standing seam metal roof. In the Sanborn map updated in 1949, the building is approximately 90 feet in length at the Juniper Street façade, with approximately 35 feet of unbuilt space between the rear of the building and the alley to the south (see Figure 9).

At the time of the 1950 fire, building's signage at its north façade was still that of the Grand Market, and signage on its west façade still advertised bread “Fresh Today.” However, the photos show a sign at the building's Juniper Street façade for the Bargain Shop Annex and lettering on the Grand Avenue awning reads “Used Furniture”, indicating the building had already had a change of use. The 1983 City of Escondido Historic Resources Inventory (updated in 1990) for the building noted that it was occupied in the 1950s-1960s by Frasers Dress Shop.

The address for the front half of the building is 301 E. Grand Avenue, with a side entrance currently noted as 106A. The date of the building's expansion to the rear alley has not been determined. The rear half of the building has been divided into four bays that currently have the addresses (from north to south) of 106B, 106C, and 114 Juniper Street (the 114 space occupies two bays and appears to be the section added later)

(Figures 12 and 13). The limited number of Escondido reverse directories in the collection of the Escondido History Center were reviewed for information about the building's occupants. None of the above addresses are shown in the 1952 directory (Community Directory Company 1952).

In 1966, the 301 E. Grand Avenue space was occupied by W.R. Staats Co., an investment securities company. 106 S. Juniper Street's tenant was Pacific Finance (which as Pacific Finance/Pacific Finance Loans remained in this space through the last available reverse directory in 1980). Douglas TV was shown in the 114 S. Juniper space (Community Directory Company 1966).

In 1969, Mitchum, Jones & Templeton, Inc., stocks and bond, was in the 301 E. Grand Avenue space; this company's manager was listed as Murray H. Ehmke, husband of the building's owner Constance Johnston Ehmke. Pacific Finance continued in 106 S. Juniper, and 114 S. Juniper was shown as vacant (Community Directory Company 1969).

In 1978, 301 E. Grand Avenue was occupied by Ernst Limited Editions, 106 S. Juniper by Pacific Finance Loans, and 114 S. Juniper Street's tenant was House of Clocks. The same tenants appear in the 1980 Escondido reverse directory (Community Directory Company 1980).

5.3 RITZ THEATER—309 E. GRAND AVENUE

In 1937, the theater was built for John and Dell Johnston, and opened concurrent with the city's Grape Day celebration in early September (*Times-Advocate* 1937). The architect was Clifford A. Balch (1880-1963), who had designed two dozen theaters across Southern California, many of them for Fox West Coast Theatres, between 1928 and 1932 when he was working with the prominent architectural firm of Walker and Eisen (Los Angeles Conservancy n.d.). The reinforced concrete Ritz Theater is similar in scale and format to other neighborhood theaters designed by Balch, including the 1928 El Rey Theatre in Los Angeles (Figure 23) and the 1935 Adams Theatre in San Diego (Figure 24). Like the Ritz Theater, they share party walls with neighboring retail buildings, and contribute to the overall street façade.

The motion picture industry in California began in the 1910s; by the 1920s, movie attendance soared and the industry was the fifth largest industry in the United States (Digital History 2016). In addition to producing motion pictures, RKO, 20th Century Fox, and Warner Brothers began to lease or build movie theaters, often utilizing the modernistic Art Deco style. The El Rey Theatre was noted as typical of small Art Deco theaters in the Los Angeles area, described as a jazzy, white stucco structure, adorned with panels of geometric designs, with its ticket booth floating above a sea of colorful terrazzo (Breeze 1991). A series of setback planes rise above the street level, framing the central bay and marquee with L-shaped edges.

No photographs of the Ritz Theater at the time of its opening have been located (Fox 2018a). The earliest known photo appears to be from the time of the 1951 fire that gutted the theater's interior, with a fence closing off the building's lobby, and it is unknown whether any modifications had been made to the façade in the approximately 14 years since it opened (see Figure 11). In this photograph, the vertical trim at the building's west façade is characteristic of the Art Deco's stylistic representation of the fluting of Classical columns evolving into the vertical bands of the Moderne style, and its central bay is framed with L-shaped motifs similar to the design of the El Rey Theater. However, the inclusion of a cantilevered plane on top of the central bay (pierced on the west side by the illuminated Ritz blade sign) suggests an influence of the International Style that was often incorporated in this period, as the ornamental Art Deco of the 1920s evolved into the Moderne style (however, the naming of the then-current styles as Art Deco, Moderne, etc., did not occur until the 1960s) (Gebhard 1996:3, 6, 14). As the Ritz Theater's façade lacks any applied three-dimensional ornament characteristic of Art Deco, such as that in the El Rey Theater (possibly the result of a tighter budget for the Ritz) – relying on sculptural elements such as the horizontal scoring of the surface

of the bases flanking its main entrance as decorative features – ASM recommends the Ritz Theater is more appropriately categorized as Moderne, rather than the Zigzag Moderne of its 1990 evaluation.

It is unknown whether the abstract artwork visible above the theater's marquee in the 1951 photograph was painted or executed in a different medium, and whether it was original or a later addition; as noted above, a number of businesses on Grand Avenue had murals in the 1920s-1930s period, suggesting that the Ritz Theater's mural may have been part of its original design.

A large display window was located on each of the masonry bases below the marquee. The area beneath the marquee is too dark in the photograph to determine if there was a box office/ticket kiosk within that space, as there was at the El Rey Theater. An Escondido resident who remembers attending Saturday matinees at the Ritz Theater as a child recalls a freestanding ticket kiosk on the right side of the unenclosed space below the marquee (Fox 2018b). The lower half of a ticket kiosk is visible in a photo accompanying a 1998 newspaper story about new ownership of the Ritz Theater. Its exterior was clad in the same brick masonry as the building's exterior, with an accent course of small glazed ceramic tile approximately 3 feet above the floor. A door from the back of the kiosk opened into the lobby (Marlin 1998a). This ticket kiosk was probably destroyed in the 2003 vehicular accident.

The bay on the east side of the theater's entrance had been occupied prior to 1951 by a diner/lunch counter; however, a sign in the window advertised that its soda fountain equipment was for sale (possibly a result of the theater's fire). This slightly recessed bay had two large windows in the north façade with horizontal banding at the top and bottom; the continuation of the window into the recessed entrance also had this banding. A portion of a paneled door at this entrance to the diner/lunch counter is visible in the 1951 photograph. It appears to have had a scalloped-edge retractable awning above the window (similar to the awning at the west façade of the adjacent retail/commercial building), topped by two perpendicular Coca-Cola signs, one labeled "Lunch" and the other labeled "Soda". A clock (probably illuminated) was centered above the two signs. This space subsequently became the theater manager's office (Fox 2018b).

Following the fire, the theater reopened in 1954, with an updated Cinemascope screen. Dan and Mary Johnston sold the theater in 1967, and in 1972 it was renamed the Escondido Pussycat and changed to an adult cinema format. An Escondido citizen group headed by mayor Lorraine Boyce protested this use as a public nuisance in downtown Escondido and filed a lawsuit against it, resulting in its closure in 1976 (Sanford 2010). The theater's exterior was repainted when it was renamed the Bijou Picture Palace and resumed screening films for all audiences, before becoming a Spanish-language theater in the 1980s (Alter 2011:7-8; Chacón n.d.). Its name was changed to the Big Screen Theater in 1993 and its format to art films, but the venture was unsuccessful and the cinema was closed.

A 1998 newspaper story mentioned that the theater had been used for religious services in the previous years. In 1998 when the Bijou Picture Palace was acquired by Fox West Coast Theaters, it was described as a "brick and orange stucco building." A renovation estimated at \$500,000 included repair of the marquee and installation of neon lighting, and upgrading concession stand, restrooms, and project equipment (noted to be 30 years old), seat upholstery, carpeting, and curtains framing the screen (Marlin 1998a). The theater was closed again nine days after its reopening, possibly in connection with a break-in and vandalism at the theater (Marlin 1998b).

In October 2003, a vehicle crashed into the theater's Grand Avenue façade after its driver suffered a heart attack, causing considerable damage to the building entrance and lobby area. The damaged area was stabilized but not reconstructed, and the theater remained closed. In 2011, the conversion of the building to a cabaret dinner theater was proposed but the project was not built (Alter 2011).

6.0 PHYSICAL DESCRIPTION

6.1 GRAND MARKET–301 E. GRAND AVENUE

6.1.1 Exterior

The building is located on the east corner of the intersection of East Grand Avenue and South Juniper Street, at the east end of the downtown district. Its scale is consistent with the one- and two-story retail buildings in the district. The one-story building has a shade canopy suspended on metal posts that extends approximately 5 feet over the sidewalk at its north and west façades (Figure 14). Painted signage on the north façade above the canopy is no longer extant; however, the distinctive L-shaped trim detail is still visible at the north and west façades. A narrow rectangular sign advertising the current 301 E. Grand Avenue tenant (Arthur Murray Dance Studio) is positioned diagonally and raised on metal posts from the flat roof above the approximately 17-foot one-story addition between the building's original north façade and the sidewalk. At the north façade the addition has three bays; the center bay extends almost to the line of the sidewalk, and those on either side are each set back approximately 29 inches (Figure 15). Each bay has a large fixed metal-framed display window, framed with brick masonry. The addition has a recessed entrance at the corner, with a pair of glazed doors in a metal-framed storefront system (Figure 16).

At the west façade on S. Juniper Street, another large fixed metal-framed display window is located in the bay that formerly held the industrial multi-light window (Figure 17). The door to 106A is recessed and has a single step at its updated solid entry door (Figure 18). The recessed entrances to bays 106B and 106C have ramps at their glazed entry doors, with large display windows above low brick masonry walls (Figure 19). 114 S. Juniper's two bays each have a pair of metal-framed display windows above low brick masonry walls (Figure 20). Each of the four bays on S. Juniper Street have an approximate 17-foot frontage (Figure 21). At the rear alley, the south façade has a stucco exterior covered with a weathered painted finish. There are two solid metal doors at the building's south façade onto the rear alley (Figure 22). Although it has had numerous alterations, the building is in overall good condition.

6.1.2 Interior

The interior of the businesses occupying the 301 E. Grand Avenue, 106A, 106B, and 106C, and 114 S. Juniper Street were not accessible for survey.

6.2 RITZ THEATER–309 E. GRAND AVENUE

6.2.1 Exterior

The Ritz Theater is located mid-block on the south side of Grand Avenue, east of Juniper Street at the east end of the downtown district. Its one-story plus mezzanine height is consistent with the one- and two-story retail buildings in its block (Figure 25). Constructed of concrete masonry on a reinforced concrete foundation, it shares party walls with the buildings on its east and west sides. Firewall parapets extended above roofline of the adjacent buildings on the east and west sides. The current parapet at the building's west side is taller than in the 1951 photograph, and the theater's roof appears to have been raised, likely as part of the roof repair after the 1951 fire and possibly in conjunction with the installation of the Cinemascope screen; the taller parapet conceals the upward slope of the roof behind the lobby area, which is visible in aerial views.

The theater's primary north façade is divided unequally into two bays (Figure 26). The bay on the west side containing the entrance to the theater's lobby occupies the majority of this façade, and it is divided horizontally by the theater's marquee. The three-sided marquee projects 8 feet over the sidewalk beyond

the theater's façade, suspended by two metal posts anchored in the north façade. Its lighted panels, which formerly advertised the films being shown, were covered with signs at the time of survey. The crest above the marquee's narrow center panel resembles the same feature visible in the 1951 photograph (in the photo, this detail was then outlined with neon lighting), but it could not be determined from street level whether the extant marquee is original or if it was replaced in one of the theater's changes of ownership (Figure 27). The L-shaped details are extant, although those on the east side are overgrown by a climbing vine, and appear to be constructed of metal channel beams (Figure 28). In the 1951 photograph, the entrance to the lobby is framed by wide bases, on each of which is mounted a large, rectangular glazed display case. At that time, the bases appear to have been clad with a stucco or a similar material and scored to resemble massive stone elements, however their exterior is now exposed masonry. The space between the bases is now filled with an aluminum storefront system, the glazed panels of which have been painted over and decorated with stylized dancers and a poem; the date 2010 is shown at the bottom of the poem, and this artwork may have been installed during the consideration of the proposed cabaret dinner theater project (Figure 29).

On the east side of the entrance to the theater lobby is a bay that was occupied by a diner/lunch counter in the 1951 photograph (Figure 30). The two large storefront windows visible in the photograph have been replaced with four upper hopper-type windows with metal sash, and the area below them has been filled in masonry; metal security bars have been installed at the exterior of the windows (Figure 31). The shallow void above the windows may previously have held the retracted awning visible in the earlier photo. At the time of the 1951 photograph the entire wall surface around the windows of this east bay was on the same plane, but at the time of survey the exposed masonry below the level of the windows was recessed, indicating that an exterior finish has been removed. In 1951, the plane of the storefront windows in the bay was slightly recessed; however, this space is now filled with a low masonry planter in the same plane as the wall. Built-in planters were a common feature in 1950-1960s design, suggesting that the renovation of this façade may have been done during the theater's repair and renovation after the 1951 fire. A circa 1950-1960s painted wood door now fills the entrance to the bay formerly occupied by the diner/lunch counter.

Due to the party walls, only the rooftop stepped parapets are visible at the theater's east and west façades (Figure 32). The theater's south façade is adjacent to an alley that bisects the block between East Grand Avenue and East Second Avenue (Figure 33). The wall has a stucco finish covered with weathered paint. There are two entrances to the theater from the alley, each filled with updated double metal doors, that provide access to the seating area on either side of the screen. There are also four updated louvered vents in the south façade.

6.2.2 Interior

Main floor

The theater's lobby and the room formerly occupied by a diner/lunch counter, with a mezzanine level above it, occupy approximately one-third of the building at its north end. As noted above, the storefront windows of the diner/lunch counter at the northeast corner of the main floor have been removed, and the opening is now filled with four upper windows with masonry below (see Figure 31). As visible at the exterior door to this room, its west wall seems to have been extended into the room, possibly to provide space on the opposite side for a "sweet shop" and/or concessions counter in the lobby area (Figure 34) (Alter 2011:9). A narrow doorway at the south end of this extended wall leads to a narrow space beneath the stairs to the mezzanine level, and another doorway on its north side opens to the east end of the lobby where the "sweet shop" and/or concessions counter may have been located (Figure 35). The former diner/lunch counter room's walls are painted, and most of its poured concrete floor is covered with carpeting. A section of the ceiling is missing, with the joists of the mezzanine level visible above (Figure 36).

The theater's lobby area is unobstructed between the wall at the diner/lunch counter area and the theater's west wall, with glazed panels in the aluminum storefront system at the theater's entrance painted over at the exterior (Figure 37). As noted above, considerable damage was done to the lobby when a vehicle crashed into it in 2003; this part of the lobby has been stabilized with wood shoring (Figure 38). At the east end of the lobby, narrow openings in the concrete-framed interior walls provide access to the stairs to the mezzanine level (Figure 39). The women's restroom is located on the south side of the stairs, with a small lounge room opening to the toilet room on its east side (Figures 40 and 41). On the south side of the women's restroom is a crying room with a large glazed panel into the auditorium, allowing parents to see the movie while tending to their children (Figure 42).

At the west side of the lobby area there is a low L-shaped brick masonry planter similar to the ones at the exterior of the bay of the former diner/lunch counter (Figure 43). A short metal cylinder set in a concrete base is located close to the existing storefront entrance at the east end of the planter, and possibly was part of a no-longer-extant ticket kiosk, as there is currently no ticket window booth or counter in the theater lobby. The men's restroom is located to the south of the planters, and in its north wall are two recessed panels, possibly for displaying movie posters. A drinking fountain operated by a laser sensor is located in the east wall of this restroom enclosure. Similar to the women's restroom, the men's facility includes a lounge room and a toilet room (Figures 44 and 45).

From the lobby area, the auditorium's floor slopes down to the west (Figures 46 and 47). The flooring is raised slightly in tiers in the last six rows of the center section (Figure 48). The east and west walls have a textured stucco finish and they are slightly recessed between the auditorium's reinforced concrete columns (Figure 49). The aisle ends of the extant rows of theatre seats include three different designs of metal seat end panels. The majority of the seat ends have an abstract design with three bars at the top and the bottom of a rectangular panel with rounded edges above a downward-focused lighting fixture near the floor, beneath an unornamented wood armrest with rounded ends; this style seat end appears to have been located in the seating section closest to the screen (Figure 50). Another seat end has an arched design that incorporated the aisle lighting into the middle of the panel and includes stylized geometric and floral designs above a scalloped base just below the bottom of the seat cushion, with a void below the seat, and its curved wood armrest has an incised half-moon; this style seat end appears to have been located in the middle of the theater (Figure 51). Closest to the back of the theater, the seat end panels are full-length and feature a stylized female figure atop a wheel, with its hair extended perpendicularly to express motion, a motif common to Art Deco design; these seat ends have unornamented, curved armrests similar to the seat ends at the front of the theater (Figure 52).

The area on the west side of the projection screen was used for storage at the time of survey (Figure 53). The theater's original lighting control equipment is extant, adjacent to the southeast door to the alley (Figure 54).

Mezzanine level

The mezzanine level is unequally divided by the stairwell from the theater's main floor. A narrow hall is located on the south side of the stair with a railing panel at the stairwell opening (Figure 55). Two doors from the hall access the projection room on its south side. The long projection booth is located in the center of the south side of the mezzanine level. A small storage room, possibly a film vault, is located in the center of the project room's north wall and projects slightly into the central hallway (Figure 56). Mounted at the south wall of this storage room is a sink, with an adjacent drain for a no-longer-extant fixture (possibly a urinal). The projection room has eight small windows into the theater auditorium. When the Ritz Theater was opened in 1937, movies were produced on multiple film reels. While one reel was being projected, the next reel was cued up to start as soon as the leader cues appeared at the end of the previous reel; one of the windows was used by the projectionist to watch for the leader marks to start the second projector (Figure 57). Another projector may have been used to rewind the film onto the reel after it had been projected.

Additionally, Cinemascope projectors utilized a special lens in order to correctly project those films' format (Marini n.d.). None of the projection equipment is extant in the Ritz Theater's projection room; however, conduits and vent openings indicate where the projectors were located. The door at the west end of the projection room opened to another room that appears to have formerly housed electrical equipment; both this room and the projection room have concrete floors (Figure 58). The area to the west of this room and the projection room is an unfinished space used for ducts, vents from the men's restroom at the main level, etc. (Figure 59). On the east side of the projection room is an L-shaped room with a large window into the theater auditorium and a door to the central hall (Figure 60). Another vent is located at the north end of this room, at the northeast corner of the theater (Figure 61). A long room with a sloping ceiling is located on the north side of the hallway, at the theater's north façade (Figure 62).

7.0 EVALUATION OF ELIGIBILITY

Both 301 E. Grand Avenue (Grand Market), currently occupied by the Arthur Murray Dance Studio, AJE & Associates, Hair Dimension, and Chavely Boutique, and 309 E. Grand Avenue (Ritz Theater), currently vacant, were evaluated for the City of Escondido Historic Resources Inventory in 1983, which was updated in 1990. In that inventory, 301 E. Grand Avenue was given a local designation of Significant, and 309 E. Grand Avenue was ranked as Individually Significant. The 2011 State of California Department of Parks and Recreation record (DPR) for the Ritz Theater assigned the property a status code of 5S2 for an individual property that is eligible at the local level.

ASM concurs that both of these resources are eligible on the local level for the CRHR and Escondido local register as contributors to the Downtown Historic District under CRHR Criterion 1/Escondido local landmark designation criteria Sec. 33-794 (c) 3, 5, and 7. Although the boundaries of the Downtown Historic District were established in the 2013 *Escondido Downtown Specific Plan*, which also included Historic Preservation Standards and Guidelines (Section IV), the *Downtown Specific Plan's* Historical Context (Section I.E.) did not include themes and property types for the Downtown Historic District. Clarifying those themes, period of significance, criteria for eligibility, and property types was outside the scope of this project. However, ASM conducted a brief reconnaissance survey of the blocks of East Grand Avenue, North and South Juniper Streets adjacent to the subject properties on which we base our concurrence that there is an eligible historic district to which these two resources are contributing (Figure 63). ASM recommends that local planning and preservation efforts would benefit by more precisely defining the Downtown Historic District.

ASM recommends that the Ritz Theater is also *individually* eligible for the CRHR under Criterion 1/Escondido local landmark designation criteria Sec. 33-794 (c) 3, 5, and 7 for its association with the theme of Entertainment with a period of significance of 1937 to 1967. The Grand Market, however, does not sufficiently represent important themes or events in history to be *individually* eligible under Criterion 1 Criterion 1/Escondido local landmark designation criteria Sec. 33-794 (c) 3, 5, and 7.

No individuals significant in local, state, or national events were identified with either the Ritz Theater nor the Grand Market, and ASM recommends that the resources are not eligible under CRHR Criterion 2/Escondido local landmark designation criteria Sec. 33-794 (c) 1. Although the original designs for both the Ritz Theater and the Grand Market included elements of the Art Deco, Moderne, and International Style, they are not exemplary of a particular style or the work of a master, nor are they outstanding examples of a particular architectural style or building type. In the course of their continued use and changes in the development to the surrounding downtown commercial environment, both buildings have been altered. As such, ASM recommends that they are not eligible under Criterion 3/Escondido local landmark designation criteria Sec. 33-794 (c) 2. Finally, these buildings have not yielded, or are likely to have the potential to yield, information important to the prehistory or history of the local area, California, or the nation, and the Ritz Theater and the Grand Market are not recommended as eligible under Criterion 4/Escondido local landmark designation criteria Sec. 33-794 (c) 12.

As both the Ritz Theater and Grand Market are eligible for the CRHR and Escondido local register, both are considered historical resources in compliance with CEQA.

7.1 CHARACTER-DEFINING FEATURES

When determining whether a property is historically significant, the NPS's NRHP states that a property must retain its essential physical features to be able to convey its historic identity and that:

The essential physical features are those features that define both why a property is significant . . . and when it was significant . . . They are the features without which a property can no longer be identified [Andrus 2002].

The concept of character-defining features is further clarified in NPS *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*:

Character refers to all those visual aspects and physical features that comprise the appearance of every historic building. Character-defining elements include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment [Nelson 1982].

In identifying and addressing the character-defining features of the Ritz Theater and the Grand Market retail/commercial building, a three-step approach was employed that involved:

1. Step One: Identification of Visual Features at a Distance: this involves analyzing the building's exterior from a distance in order to determine the broad categories that contribute to an understanding of the overall character, rather than specific architectural features. Overall visual features include things such as building shape, fenestration patterns, roof form, applied ornamentation, setting, etc.
2. Step Two: Identification of Visual Features Close-up: perhaps better described as an arms-length inspection of the inventory of exterior features that collectively give the building its historic association, this step involved inspecting those individual features in terms of material characteristics and conditions.
3. Step Three: Identification of Interior Visual Features: this involves not just analyzing individual rooms on their own, but thinking of them in terms of how, when taken as a whole, those spaces combine to produce an overall character of the building.

The character-defining features of the Grand Market/301 E. Grand Avenue are:

Exterior

- One-story building of similar scale to contemporary retail/commercial buildings in the Grand Avenue downtown district
- Tall bay at north end of building
- L-shaped metal trim details at north and west façades of north bay
- Diagonal entrance to north bay at corner of E. Grand Avenue and S. Juniper Street
- Four bays at west façade, divided into three retail/commercial spaces with large metal-framed display windows above low masonry walls

The character-defining features of the Ritz Theater/309 E. Grand Avenue are:

Exterior

- One- and one-half story theater of similar scale to contemporary downtown buildings on Grand Avenue
- Large volume of building
- Three-sided marquee suspended by metal posts, with a crested detail of five graduated arches above the center marquee panel
- Tall exterior wall without fenestration above marquee, the former location of a no-longer-extant mural
- L-shaped metal trim details at north façade, expressing its Art Deco/Moderne design
- Five vertical metal trim details at west façade, expressing its Art Deco/Moderne design

- Projecting plane atop north façade, terminated at west end for no-longer-extant blade sign
- Fire-stopping stepped parapets at top of party walls
- Wide, recessed main theater entrance framed by pillars with poster display cases
- Separate space at the east side of the marquee and theater entrance

Interior

- Large auditorium space
- One-story lobby between building entrance and auditorium
- Three different designs of metal seat ends
- The project booth's second-story wall with multiple projection windows between the projection area and auditorium

8.0 ANALYSIS OF IMPACTS

The proposed Project has the potential to impact the Ritz Theater at 309 E. Grand Avenue and the Grand Market at 301 E. Grand recognized as CEQA historical resources. CEQA defines adverse impacts as a substantial adverse change to a historic resource, encompassing “demolition, destruction, relocation, or alteration such that the significance of an historical resource would be impaired.”

The proposed Project will result in the demolition of the Grand Market, and as such constitutes a potential adverse impact to the Escondido Downtown Historic District, to which the building is a contributing resource.

The replacement of the Grand Market with the construction of a new addition to the Ritz Theater (within the boundaries of the historic district) could constitute the introduction of visual, atmospheric, or audible elements that diminish the integrity of the significant historic features of the district unless the new building is designed in a manner that is consistent with the *Standards*. The proposed Project will also rehabilitate the Ritz Theater in conformance with the *Standards*. Per CEQA Guidelines Section 15064.5, for projects found to be in conformance with the *Standards*, impacts are generally considered to be mitigated to less than significant levels. As such, ASM recommends that the renovation aspect of the Project will not result in a substantial adverse change in the significance of the potential Escondido Downtown Historic District, pursuant to CEQA Section 21084.1, as long as the project is not substantially changed from the plans reviewed by ASM (Appendix B) as detailed in the following section.

9.0 REHABILITATION RECOMMENDATIONS

9.1 PRESERVATION OBJECTIVES AND TREATMENTS

The long-established, fundamental principles of historic preservation were established by the SOI. Through the NPS, the SOI provides standards and guidelines for projects effecting historic buildings and structures, specifically the SOI *Standards for the Treatment of Historic Properties* and the NPS Preservation Briefs, Bulletins, and Technical Reports. Those standards and guidelines should be applied to any work that may affect the character-defining features (as defined in Section 3) of the Ritz Theater.

Within the *Standards*, the Secretary sets forth four treatment approaches (in order of importance):

- **Preservation**: emphasizes conserving, maintaining, and repairing the historic fabric of a building in order to reflect its continuum over time, through successive occupancies, and the respectful changes and alterations that are made.
- **Rehabilitation**: emphasizes retaining and repairing of historic materials, but allows more latitude for replacement when the property is more deteriorated prior to work. It should be noted, however, that both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character.
- **Restoration**: emphasizes retaining the more important materials dating from a property's period(s) of significance, while permitting the removal of materials from other periods.
- **Reconstruction**: addresses the need to re-create a non-surviving site, landscape, building, structure, or object in all new materials.

A property's historic significance, physical condition, future uses, and current safety codes must be carefully considered prior to determining the most appropriate treatment approach. The following issues, presented in the Standards (Weeks 2001), were considered by ASM, before making our recommendations:

- **Relative significance**: is the building a nationally significant resource—a rare survivor or the work of a master architect or craftsman? Did an important event take place in it? National Historic Landmarks, designated for their “exceptional significance in American history,” or many buildings individually listed in the NRHP often warrant the Preservation or Restoration. Buildings that contribute to the significance of a historic district but are not individually listed in the NRHP more frequently undergo Rehabilitation for a compatible new use.
- **Physical condition**: prior to commencing any project it is important to assess the existing condition of the building. To what extent is its material integrity still intact? Has the original form survived largely intact or has it been altered over time? Are the alterations an important part of the building's history? Preservation may be appropriate if distinctive materials, features, and spaces are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or additions are necessary for a new use, then Rehabilitation is probably the most appropriate treatment. These key questions play major roles in determining what treatment is selected.
- **Proposed use**: an essential, practical question to ask is, will the building be used as it was historically or will it be given a new use? Many historic buildings can be adapted for new uses without seriously damaging their historic character.
- **Mandated code requirements**: regardless of the treatment, code requirements will need to be taken into consideration. But if hastily or poorly designed, a series of code-required actions

may jeopardize a building's materials as well as its historic character. Thus, if a building needs to be seismically upgraded, modifications to the historic appearance should be minimal. Abatement of lead paint and asbestos within historic buildings requires particular care if important historic finishes are not to be adversely affected. Finally, alterations and new construction needed to meet accessibility requirements under the Americans with Disabilities Act of 1990 and should be designed to minimize material loss and visual change to historic fabric. In the state of California, the California Historic Building Code does offer alternatives to address the unique construction problems inherent in historic environments (California's State Historical Building Safety Board 2010).

9.2 PROJECT GOALS AND RECOMMENDATIONS

Because of the condition of the Ritz Theater, its place in Escondido's history, and proposed continued use of the building as a theater and arts venue, **Rehabilitation** is the appropriate treatment option to achieve the project goals. Rehabilitation calls for the retention and repair of historic materials, but will allow for replacement of deteriorated materials. Character-defining features should be preserved when possible. The proposed Project also proposed the demotion of the Grand Market/301 E. Grand Avenue.

When undertaking the rehabilitation of the Ritz Theater, each aspect of the work should fit within the parameters of the SOI Standards for Rehabilitation. If the project can be seen as following the guidelines, then it must further be asked if the nature of the project will be in strict accordance with actions "Recommended" in the guidelines. If it falls within the category of "Not Recommended" actions, the project must then be carefully rethought with an eye toward achieving the project's stated goal. ASM specifically recommends that the historic integrity of the character-defining features of the property be respected through the course of the project.

9.3 GUIDELINES FOR REHABBING HISTORIC BUILDINGS

Incorporated into the *Standards* for Rehabilitation are "Guidelines for Rehabbing Historic Buildings." Below is a summary of those guidelines (Weeks and Grimmer 1995) relevant to the proposed project:

- **Identify, Retain, and Preserve Materials and Features**
Identify the form and detailing of materials and features that define the building's historic character (presented herein in Section 3). The retention and preservation of those character-defining features are recommended over replacement. It is important to note that a series of minor interventions leading to the gradual loss of character-defining features results in a cumulative effect of the loss of the building's historic character.
- **Protect and Maintain Materials and Features**
Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, protective plywood, alarm systems and other temporary protective measures—some of which have already been undertaken. Climbing plant materials currently cover a considerable extent of the east side of the theater's marquee and adjacent walls, as well as the L-shaped metal trim details, and the plant material will need to be carefully removed in order to minimize damage to the marquee, trim, and wall surfaces from possible invasive roots, and to assess damage it has caused to these features. Although the rehabilitation of this historic theater will require work that goes beyond basic protection, it is important to consider protection as the first step in the process of rehabilitation.

- **Repair Historic Materials and Features**

Because of the physical condition of some of the character-defining features and materials at the Ritz Theater, repair of those materials is recommended. Repair of historic materials begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind (i.e., with compatible substitute materials) of extensively deteriorated or missing parts of features. Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.
- **Replace Deteriorated Historic Materials and Features**

Replacing an entire character-defining feature with new material may be appropriate only when the level of deterioration or damage of materials makes repair impractical. In those instances in which sufficient form and detailing still exist to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate. Replacement of the entire feature in kind, that is, with the same material, is always the preferred option. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material. It should be noted that, while the NPS guidelines recommend the replacement of an entire character-defining feature under certain well-defined circumstances, they never recommend removal and replacement with new material of a feature that—although damaged or deteriorated—could reasonably be repaired and thus preserved.
- **Design for the Replacement of Missing Historic Features**

Many of the historic features of the Ritz Theater remain; however, there are some instances where the original fabric is no longer extant (such the prominent original mural on the exterior wall above the theater's marquee) are no longer extant. When an entire feature is missing, it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the first, or preferred, course of action. Evaluation by an art conservator can determine whether the original mural is intact beneath subsequent layers of exterior paint, and if it could feasibly be recovered. If not, adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. A second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.
- **Alterations/Additions for the New Use**

Some exterior and interior alterations to a historic building are generally needed to assure its continued use and successful adaptive reuse, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Such alterations at the Ritz Theater may include enlarging the entrance or windows at the bay on the east side of the main north façade that was originally occupied by a diner/lunch counter; these fenestrations have previously been altered. Alteration may also include the selective removal of portions of the building or features or finishes that are intrusive and therefore detract from the overall historic character. The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the guidelines that such new additions should be avoided, if possible, and considered only after it

is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

- **Energy Efficiency/Accessibility Considerations/Health and Safety Code Considerations**
This section of the rehabilitation guidelines addresses work done to meet accessibility requirements and health and safety code requirements, or retrofitting measures to conserve energy. Although this work is quite often an important aspect of rehabilitation projects, it is usually not a part of the overall process of protecting or repairing character-defining features; rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage, or destroy character-defining materials or features in the process of rehabilitation work to meet code and energy requirements. The California Historic Building Code offers alternatives to address the unique construction problems inherent in historic buildings and should be consulted prior to making any alterations to the historic fabric of a building that address accessibility, health and safety, or energy efficiency requirements (California's State Historical Building Safety Board 2010).

9.4 ANALYSIS OF PROPOSED REHABILITATION

The specific *Standards* for Rehabilitation that apply to this project are 1, 2, 3, 5, 6, 7, 9, and 10. Following is an analysis of how the project complies with each of those *Standards*:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
 - The adaptive reuse of the Ritz Theater as part of a community arts and performance complex will continue its historic use as a large, single stage/single screen theater, which has not been economically feasible for approximately 20 years.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
 - The proposed Project will retain the historic character of the Ritz Theater. As noted in Section 5.3 above, the theater's primary north façade has previously been altered, including the replacement of the large windows and the door at the lunch counter/theater manager's office space at its east side, the enclosing with an aluminum storefront system of the originally open lobby area, and removal of the north façade's original exterior finish on the bases and at the lunch counter/theater manager's office space. In the lobby area, the concession area and ticket kiosk are no longer extant. At the mezzanine level, other than the projection room, the former uses of the other rooms are not known, and the extent to which they have been modified is also unknown. The proposed community arts and performance complex will retain the theater's character-defining exterior elements and materials, and also the interior spatial organization of the one-story lobby with mezzanine level above, while appropriately adapting these spaces and features for the theater's continued use.
 - The proposed Project will remove inappropriate and insensitive alterations, specifically the aluminum storefront system at the theater's lobby, that appears to have been added circa 1960-1970s and replaced following the 2003 vehicular accident, thus restoring the theater's original relationship of exterior and interior spaces. A retractable security grille or gate that will secure the lobby when the community arts and performance complex is closed, is proposed in place of the aluminum storefront.
 - The proposed Project will relocate the internal stair area that provides access from the theater's lobby to the mezzanine level. The existing stair is not exemplary in its construction or materials, and does not meet current code requirements for its rise and run, for the railing at the mezzanine level's stair opening, or for accessible handrails. Its location is not a critical element to the spatial organization of the lobby or the mezzanine area.
 - The proposed Project will demolish the theater's crying room, men's and women's restrooms, and the drinking fountain adjacent to the men's restroom. Although some of the original finishes are extant, these spaces have previously been altered. New men's and women's restrooms will be located in the addition on the west side of the theater, and accessible via a new doorway from the theater lobby to the addition.

- The theater’s existing mezzanine area including the projection room will be modified to provide open mezzanine level seating in the auditorium. The projection room’s multiple windows into the auditorium are a character-defining feature of the theater, and the retention and possible relocation of the section of this wall containing the windows to the rear of the mezzanine seating area is recommended. The requirements for future use of projection equipment in the rehabilitated auditorium had not yet been developed at the time of this assessment, and the feasibility of reusing this section of the projection booth wall as part of the new projection equipment area was unknown; if its reuse is feasible, it is recommended.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
- As noted in the SOI “Guidelines for Design for the Replacement of Missing Historic Features,” changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, should not be undertaken. The original mural which was originally located above the theater’s marquee is no longer extant. Murals may have been prominent in Escondido’s downtown commercial district at the time of the Ritz Theater’s construction, and an evaluation by an art conservator is recommended to determine whether the original mural is extant under the current exterior painted finish of the wall above the marquee. If the mural has been destroyed, or if it appears to be intact below the current exterior finish but it is not feasible at this time to attempt its restoration, any future artwork in this space will be installed in a manner that will not result in any damage to the undisturbed historic mural, to allow its future restoration.
 - Any future installation of new artwork on this wall above the theater’s marquee should not create a false sense of historical development. The future artwork will be designed to be clearly differentiated from the historic mural, yet be complimentary to the role that mural played in the potential downtown commercial historic district. Fully developed designs for future artwork were not reviewed for this evaluation, and may require analysis when they are available.
 - The conceptual design calls for the design elements that are similar to the original perpendicular Coca-Cola signs and clock above the lunch counter space. Those elements are documented in the 1951 photograph of the building as formerly being part of the Ritz Theater’s main north façade. As proposed, these elements would not convey a false sense of the building’s historical development.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
- The character-defining features of the Ritz Theater that will be preserved include:
 - Large volume of building
 - Three-sided marquee suspended by metal posts, with a crested detail of five graduated arches above the center marquee panel
 - Tall exterior wall without fenestration above marquee, the former location of a no-longer-extant mural

- Projecting plane atop north façade, terminated at west end for no-longer-extant blade sign
 - Fire-stopping stepped parapets at top of party walls
 - Wide, recessed main theater entrance framed by pillars with poster display cases
 - Separate space at the east side of the marquee and theater entrance
 - Large auditorium space
 - One-story lobby between building entrance and auditorium
 - Three different designs of metal seat ends
 - The projection booth's second-story wall with multiple projection windows between the projection area and auditorium
- One of the Ritz Theater's distinctive features is its marquee. The marquee has had numerous repairs and alterations, however its overall shape, arched detail in its center panel, and its location on the theater's main façade appear to be the same as in the earliest extant photographs of the theater. At the time of survey, the marquee's lighted display panels were covered with updated signage. The conceptual design calls for the retention of the marquee.
 - The auditorium was reported to have originally had three sections of seats (Fox 2018b). There were different designs for the aisle seat ends in each section, some of which are extant and which have Art Deco/Moderne designs distinctive of time of the theater's construction. Although there are no conceptual designs for the seating at this time, the Project architect verbally agreed to retain and reuse seat ends if feasible.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
- The character-defining features of the Ritz Theater that will be repaired include:
 - L-shaped metal trim details at north façade, expressing its Art Deco/Moderne design
 - Five vertical metal trim details at west façade, expressing its Art Deco/Moderne design
 - The L-shaped metal trim on the east side of the Ritz Theater's marquee and on the west façade at the setback of the Grand Market retail/commercial building, as well as the five vertical metal trim elements at this west façade, are distinctive of the theater's Art Deco/Moderne/International Style design. As noted in the SOI Guideline section, above, climbing plant materials currently cover a considerable extent of the east side of the theater's marquee and adjacent walls, including the L-shaped metal trim details. The plant material will need to be carefully removed in order to assess the condition of the metal trim. Any rust, deterioration or other damage should be addressed, and an appropriate treatment utilized for the specific material that these L-shaped elements are made of. Should the severity of deterioration require replacement of these distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. The L-shaped trim and vertical trim at the theater's west façade should also be inspected, cleaned and treated as appropriate.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

- For the removal of the plant materials, as well as installation of any new artwork on the wall above the theater marquee, the gentlest means possible should be employed. Careful hand removal of the plant materials is recommended, to minimize any damage from invasive roots at the location of the original mural above the theater’s marquee. Treatments that cause damage to historic materials should not be used.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- The design of the modifications to the Ritz Theater for its reuse as a community arts and performance complex, and the construction of a two-story addition at its west side should not destroy historic materials, features, and spatial relationships that characterize the property. The design for the new features and the addition will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
- The new addition and any modifications to the Ritz Theater shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

9.4.1 New Construction

The SOI “Guidelines for Rehabilitation and Illustrated Guidelines for Applying the Standards” (1992) reference new construction within historic districts as part of the guidelines for “Setting.” These guidelines specify that the addition:

- Will not be more prominent than the historic resource
- Will be compatible with but not inappropriately replicate elements of the historic resource
- Massing of the addition will not extend beyond the historic footprint of the retail/commercial building

ASM has reviewed the proposed plans (Appendix B) and recommends that the current plans adhere to these guidelines.

Below are the “recommended” and “not recommended” treatments for “Alterations/Additions for the New Use” applicable to the project.

Recommended

- Identifying, retaining, and preserving the storefront (the theater’s primary façade)—and its functional and decorative features—that are important in defining the overall historic character of the building such as display windows, signs, doors, corner posts, and entablatures.
- The removal of inappropriate, non-historic cladding and other later alterations can help reveal the historic character of a storefront/theater façade.

- Identifying, retaining, and preserving interior features and finishes that are important in defining the overall historic character of the building. This includes columns, cornices, baseboards, paneling, light fixtures, hardware, and flooring; and wallpaper, plaster, paint, and finishes such as stenciling, marbling, and graining; and other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceiling. New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, damaged, or destroyed in the process of rehabilitation. New design should always be clearly differentiated so that the addition does not appear to be part of the historic resource.

Not Recommended

- Removing or radically changing the storefront/theater façade – and its features – which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
- Radically changing a floor plan or interior spaces – including individual rooms – which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
- Altering the floor plan by demolishing principal walls and partitions to create a new appearance.

10.0 RECOMMENDED MITIGATION

The Proposed project constitutes a potential adverse impact to the Escondido Downtown Historic District, with the demolition of the Grand Market, a contributing resource. The demolition of the Grand Market constitutes an adverse impact to the historic district; however, ASM recommends that impact can be mitigated to less than significant by implementing the below mitigation measures.

MM-CUL-01

Prior to submittal of construction drawing documents for building permit purposes, the developer/owner shall provide verification of a Secretary of the Interior's Standards Qualified Historic Architect familiar with the time period of construction being retained for documenting compliance and protection. This verification shall be submitted to the Planning Division of City of Escondido.

MM-CUL-02

The applicant shall complete black-and-white archival-level photo documentation of all buildings constructed on the premises and proposed for preservation in place (Ritz Theatre) or demolition (Grand Market). The photo-documentation shall be completed prior to issuance of demolition permits for the project. Photo-documentation shall be submitted to the Planning Division of the City of Escondido. This mitigation measure would create a collection of preservation materials that would be available to the public and inform future research. In this way, documentation of the affected properties and presentation of the findings to the community could reduce the impact on historical resources.

MM-CUL-03

Prior to issuance of the building permit, the fully developed architectural plans for the Project shall be reviewed by an architectural historian to ensure compliance with the *Standards* as outlined in this report.

MM-CUL-04 Historic Structure Report

Prior to construction on the site, the existing historic buildings must be documented. The Historic Structure Report is the optimal first phase of historic preservation efforts for a significant building or structure, preceding design and implementation of rehabilitation work (Ritz Theatre building) or demolition (Grand Market Building). The Historic Structure Report provides a critical first step in planning an appropriate treatment and determining the character defining features, understanding how the buildings and site has changed over time, and assessing levels of deterioration within the framework of the Standards.

MM-CUL-05 Historic American Building Survey Documentation (HABS)

Prior to demolition of the Grand Market building, the entire site and Grand Market building should be documented according to the National Park Service's *Standards and Guidelines*. The documented report must be prepared by a Secretary of the Interior's Qualified Historic Architect and Historian. The contents of the report shall include an architectural description, historical context, and statement of significance, per HABS Historical Report Standards. This documentation, formerly referenced as HABS Level II, shall include 11"x17" measured drawings; historic documentation and description in outline format and large format quality 4"x5" photographs of the exterior and interior of each building and features included in the documentation. If available, copies of historic photographs of the resources shall be included in the documentation (MM-CUL-02). One hardcopy and one electronic (pdf) copy of this documentation shall be submitted to each of the following: the City of Escondido, the Escondido Historical Society, and the Escondido Public

Library Pioneer Room. The appropriate level of HABS documentation and written narrative shall be determined in consultation with Planning staff. This mitigation measure would create a collection of preservation materials that would be available to the public and inform future research. In this way, documentation of the affected properties and presentation of the findings to the community could reduce the impact on historical resources.

MM-CUL-06 Salvage Materials

Prior to demolition, distinctive representative architectural elements (interior and exterior features) shall be identified, and if feasible, salvaged for reuse in relation to the proposed plan, or perhaps removed to another location on-site as provided for in the Standards. If reuse on-site is not feasible, opportunities shall be made for the features to be donated to various interested historical or archival depositories, to the satisfaction of the Director of Community Development.

MM-CUL-07 On-Site Construction Observation

A qualified architect shall make periodic site visits to monitor demolition and construction activities to assure compliance with the approved construction documents with regards to historic resources. This shall be documented to the satisfaction of the Director of Community Development, prior to certificate of occupancy. During the course of administering and implementing this measure, in the event that previously unidentified historic fabric is discovered, resources shall be determined by the qualified historic architect in consultation with City staff to determine potential reuse or donation within the framework of the Standards.

MM-CUL-08

The project applicant shall work with a Planning staff or other qualified professional to institute an interpretive program on-site that references the property's history and the contribution of the historical resource to the broader neighborhood or historic district. An example of an interpretive program may be installation of interpretive signs or commemorative plaques in a publicly accessible and visible location that describe the history of the site. This must be installed prior to certificate of occupancy. Although implementation of this mitigation measure may reduce impacts on historical resources, it alone would not lessen the effects to a less-than-significant level.

By implementing the above mitigation measures, the adverse impact to the Escondido Downtown Historic District will be mitigated to less than significant in accordance with CEQA Guidelines Section 15064.5(b)(3) and the approval process for the use permit. However, prior to issuance of the building permit, the fully developed architectural plans for the Project should be reviewed by an architectural historian to ensure compliance with the *Standards* for the Ritz Theater as outlined in this report. At that point, the fully developed design for specific building elements such as the marquee, retention of seat ends, and the missing features on the north façade, can be fully assessed.

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APPENDICES

APPENDIX A
Figures

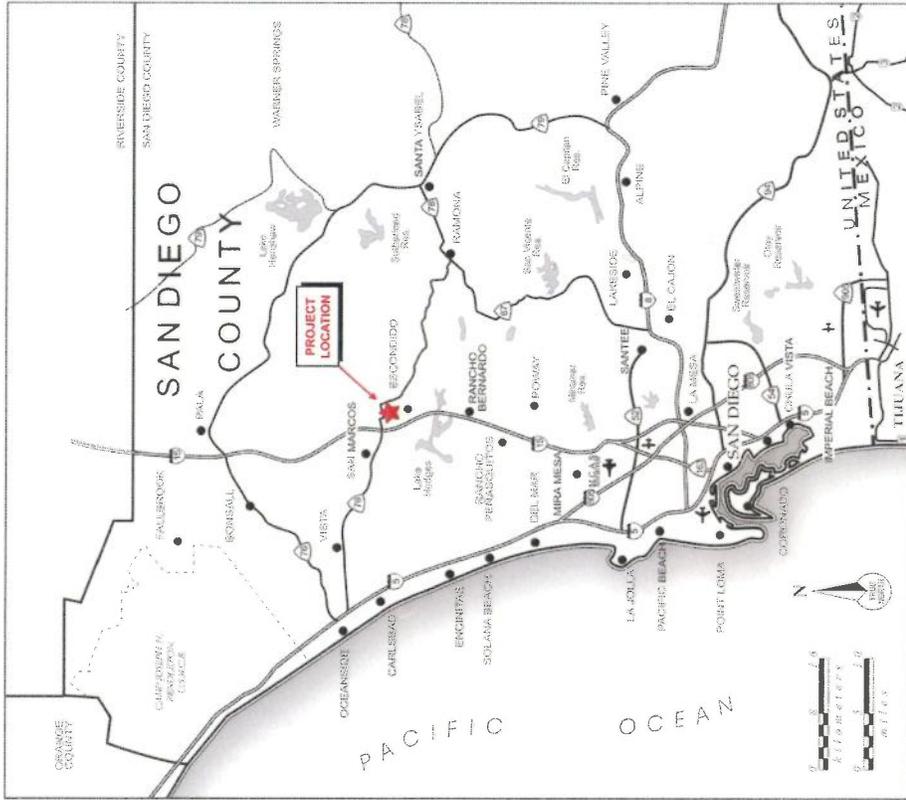


Figure 1. Project location map.

Downtown Specific Plan

LAND USES

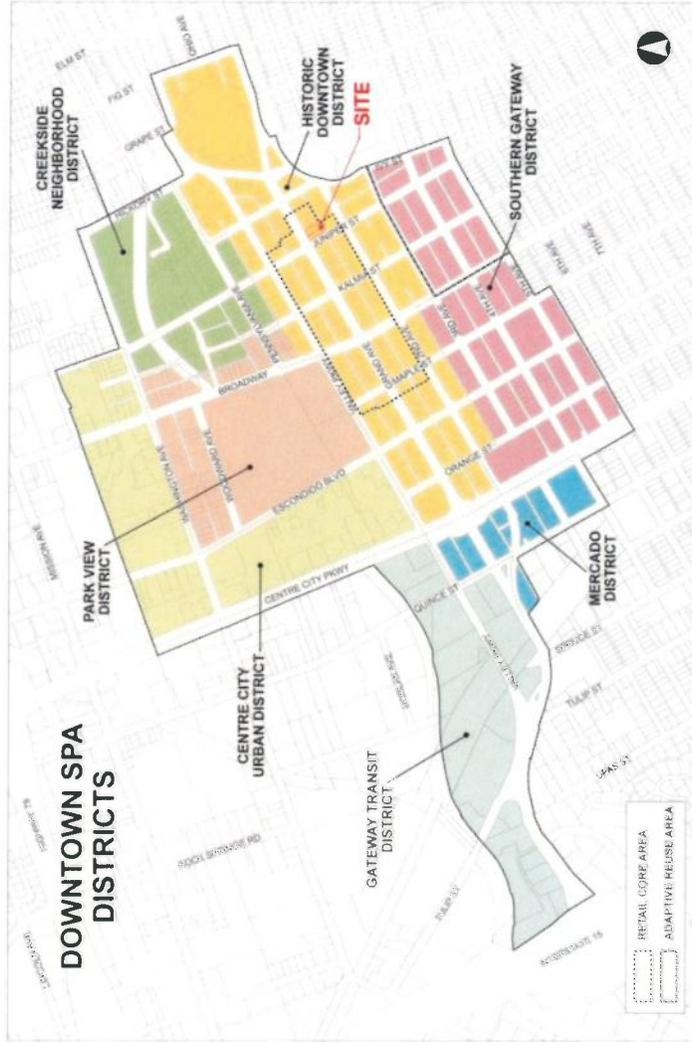


FIGURE II-1
 Escondido Downtown Specific Plan (Adopted 6/7/2013) pg. 20

Figure 2. Project location within Downtown Specific Plan Area.

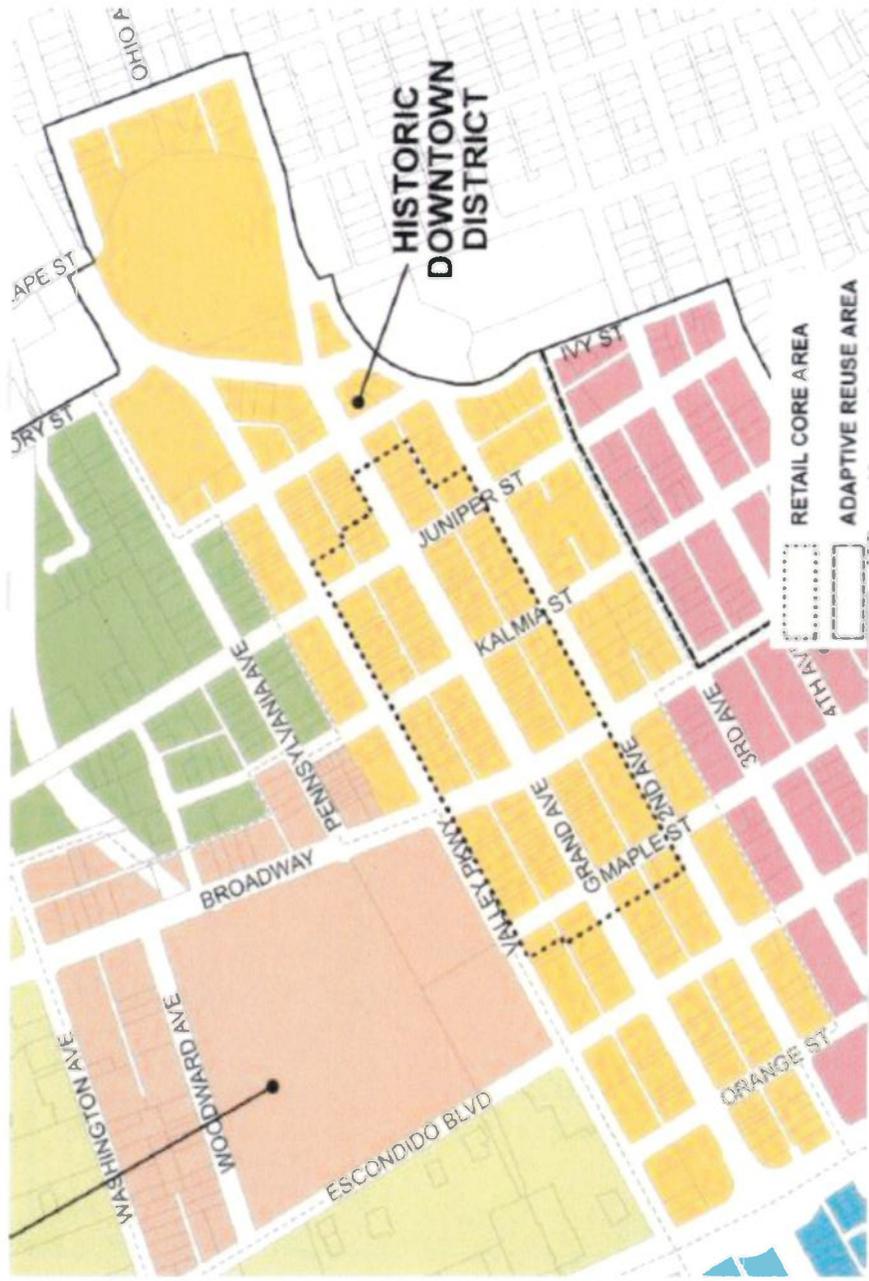


Figure 3. Downtown Historic District and Retail Core boundaries, Figure V-2, 2013 Escondido Downtown Specific Plan.

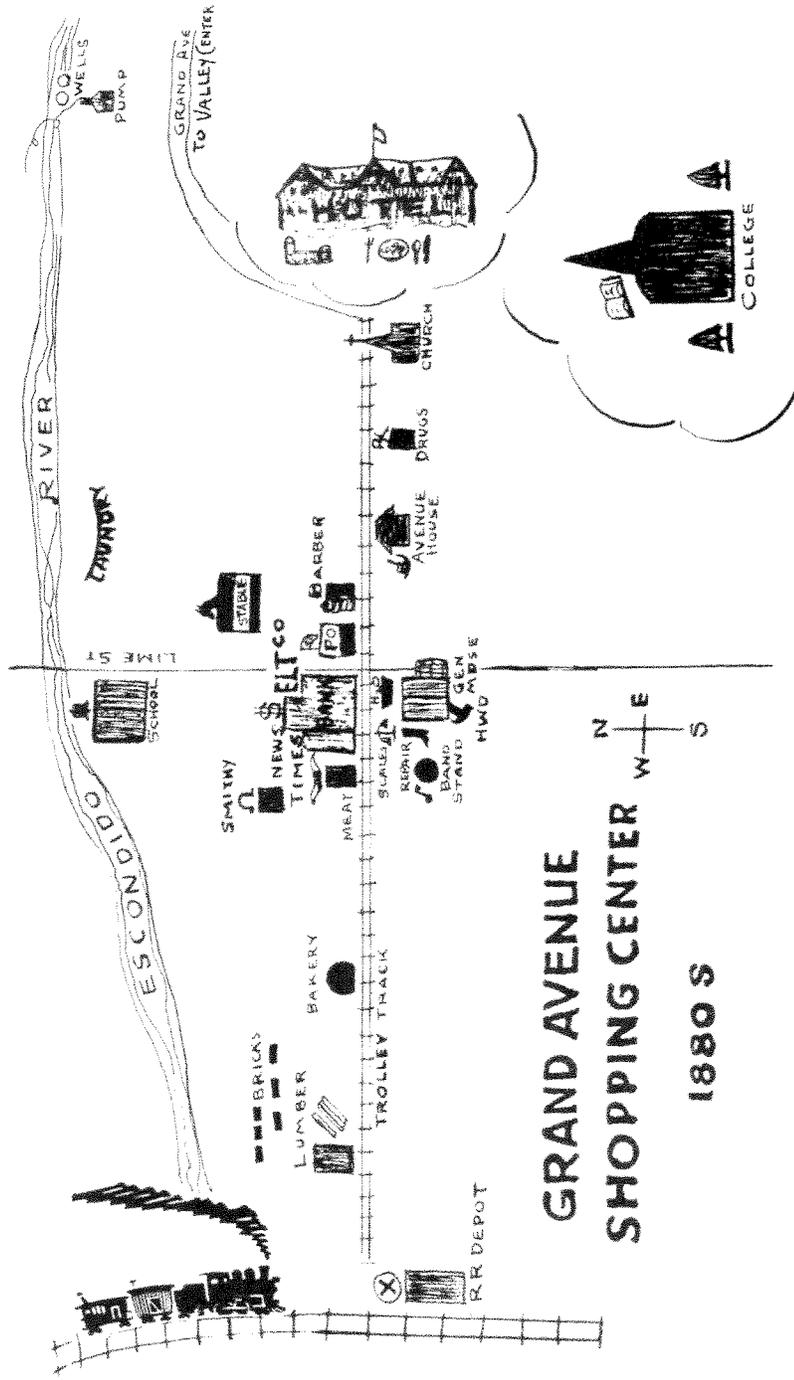


Figure 4. Illustration of Grand Avenue downtown district circa 1880-1890s (Ryan 1970:66).

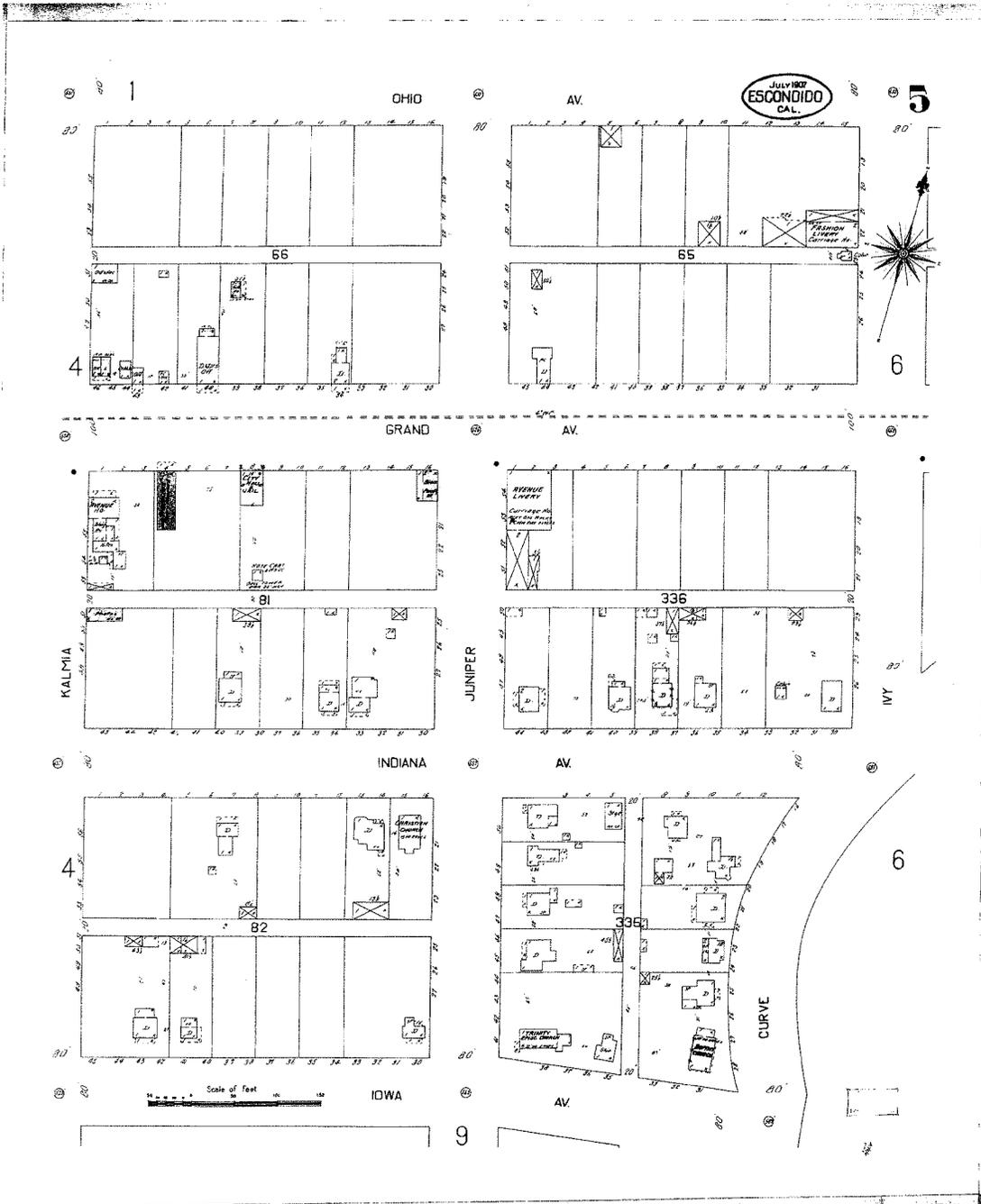


Figure 5. 1907 Sanborn Fire Insurance Map of subject properties.

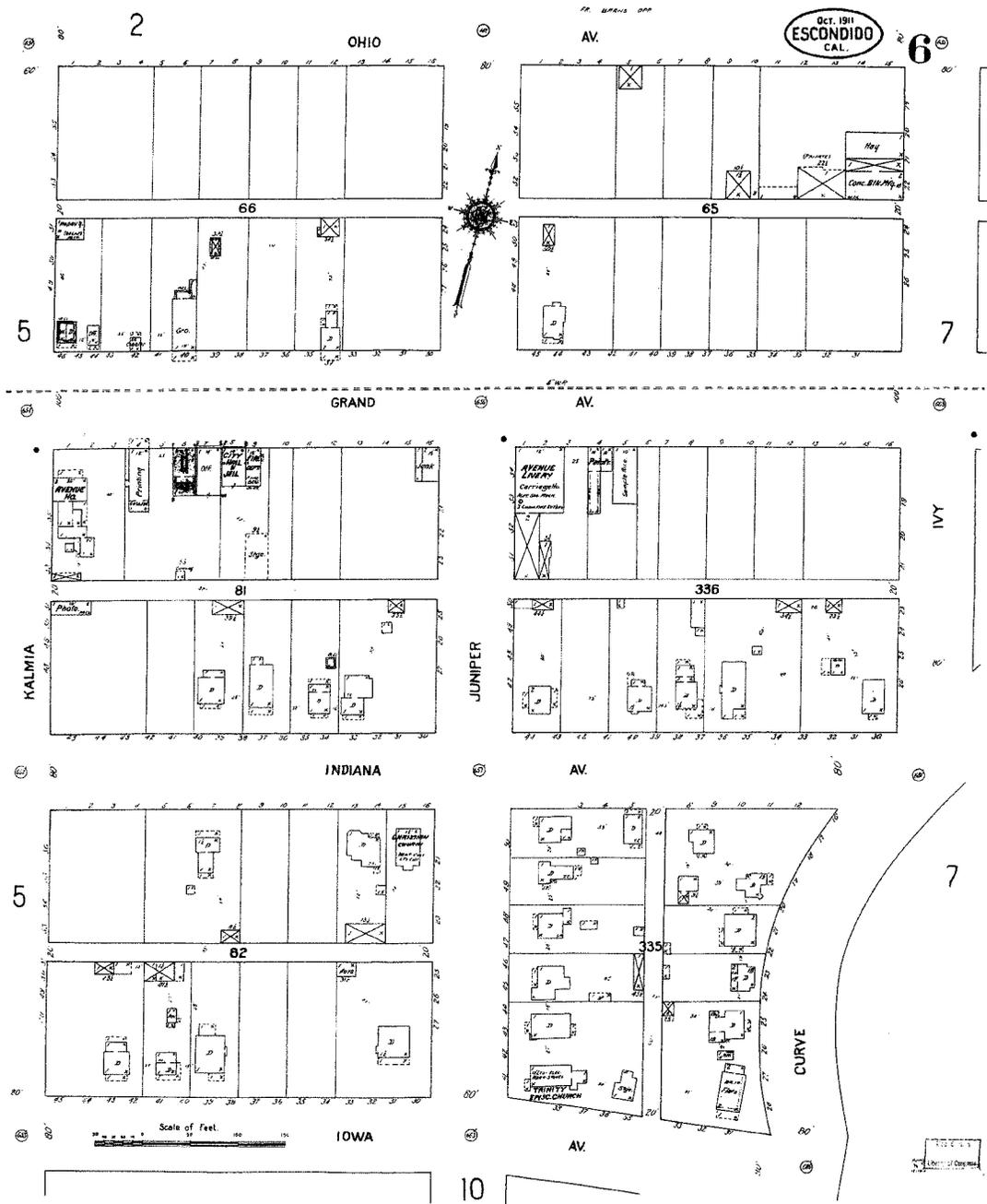


Figure 6. 1911 Sanborn Map of subject properties.

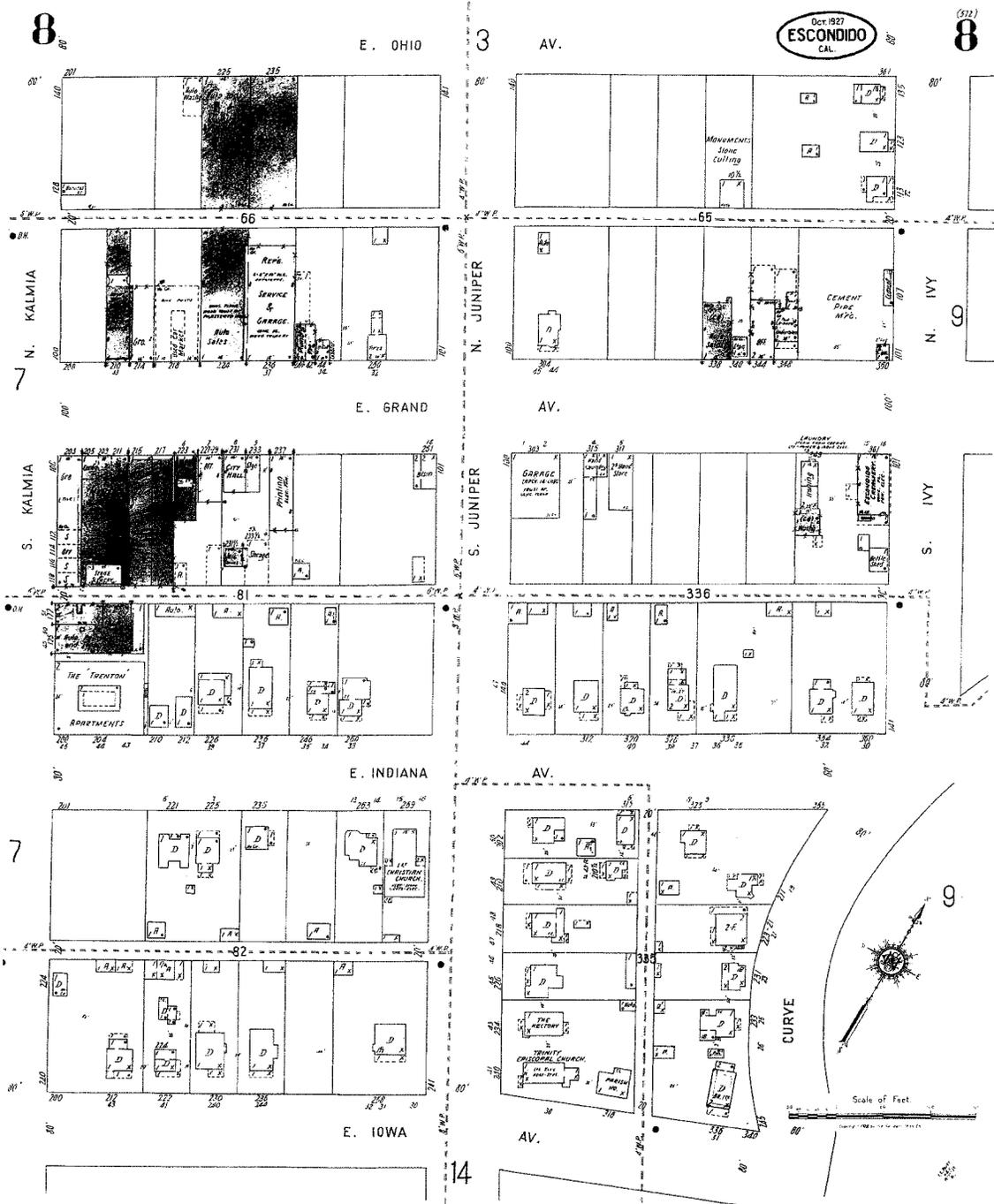


Figure 7. 1927 Sanborn Map of subject properties.



Figure 8. Subject properties on Grand Avenue at right, in relation to former city of Escondido City Hall, currently Palomar Health, view to east-northeast.

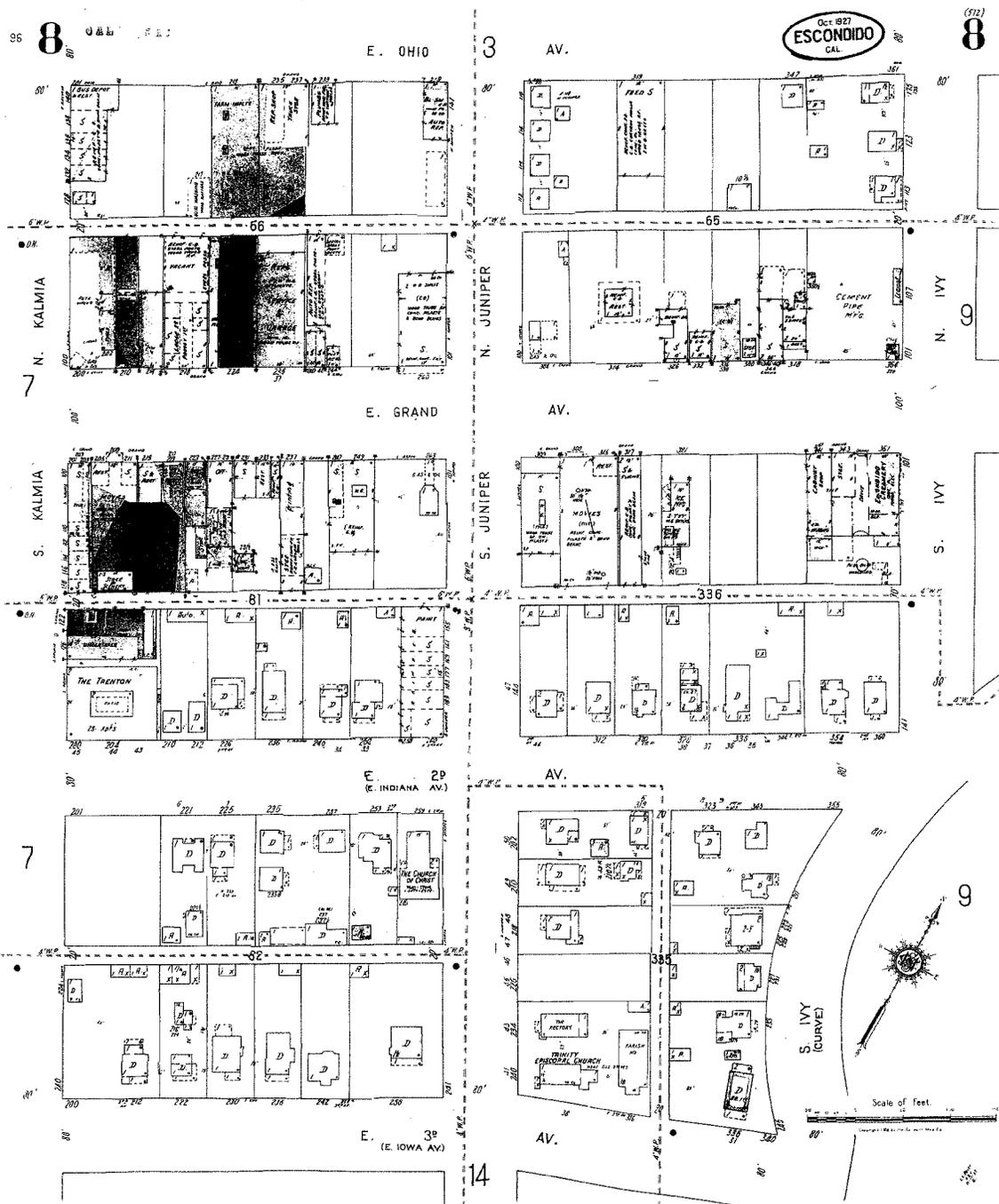


Figure 9. 1927-1949 Sanborn Map of subject properties.

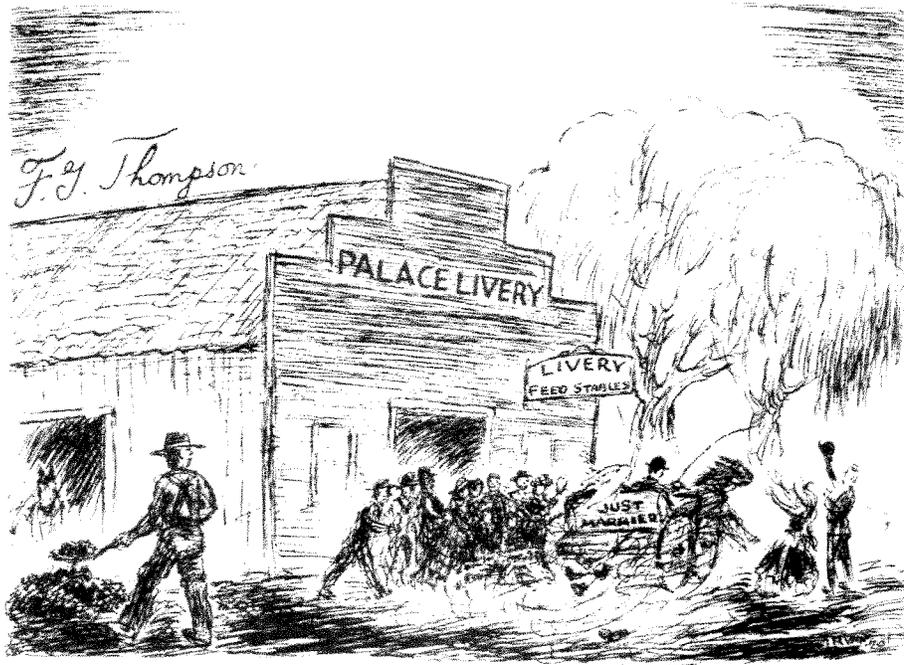


Figure 10. Illustration of Palace Livery (Ryan 1970:154).



Figure 11. Circa 1951 photograph of the retail/commercial building and Ritz Theater; a fence in the theater's entrance lobby indicates it is closed after the September 1950 fire.



Figure 12. S. Juniper Street bays in 301 E. Grand Avenue building, north end.



Figure 13. S. Juniper Street bays in 301 E. Grand Avenue building, south end.



Figure 14. 301 E. Grand Avenue retail/commercial building, north and west facades, view to east-southeast.



Figure 15. Addition at north façade of 301 E. Grand Avenue retail/commercial building, view to south.



Figure 16. Diagonal entrance at corner of 301 E. Grand Avenue retail/commercial building, view to southeast.



Figure 17. 301 E. Grand Avenue retail/commercial building west façade at S. Juniper Street, north end, view to northeast.



Figure 18. Bay 106A of 301 E. Grand Avenue retail/commercial building west façade, view to east-southeast.



Figure 19. Bay 10B6 of 301 E. Grand Avenue retail/commercial building west façade, view to east-southeast.



Figure 20. Bay 114 of 301 E. Grand Avenue retail/commercial building west façade, view to north-northeast.



Figure 21. 301 E. Grand Avenue retail/commercial building west façade at S. Juniper Street, south end, view to northeast.



Figure 22. 301 E. Grand Avenue retail/commercial building south façade at alley, view to west.



Figure 23. El Rey Theatre with adjacent diner, Los Angeles, California, designed by Clifford A. Balch.



Figure 24. Adams Theater, San Diego, California, designed by Clifford A. Balch.



Figure 25. Ritz Theater, 309 E. Grand Avenue, north and west façades, view to southeast.



Figure 26. Ritz Theater north façade, view to south-southeast.



Figure 27. Ritz Theater, crest detail at center panel of marquee.



Figure 28. Ritz Theater, L-shaped details at north façade, partially concealed by climbing plant materials.



Figure 29. Ritz Theater north façade at theater entrance, view to southeast.



Figure 30. Ritz Theater, east side of theater's north façade, view to south.



Figure 31. Ritz Theater windows in east bay of theater's north façade, view to northeast.



Figure 32. Ritz Theater south and west façades, view to northeast.



Figure 33. Ritz Theater south façade, view to west-northwest.



Figure 34. Ritz Theater exterior door to former diner/lunch counter area, view to west-southwest.



Figure 35. Ritz Theater doorway from diner/lunch counter area to vestibule beneath stairs to mezzanine, view to west.



Figure 36. Ritz Theater diner/lunch counter area, view to east-southeast.



Figure 37. Ritz Theater lobby on south side of entry doors, view to west-southwest.



Figure 38. Ritz Theater shoring at lobby entrance to auditorium, view to east.



Figure 39. Ritz Theater doorway from east end of lobby to mezzanine stairs, view to southeast.



Figure 40. Ritz Theater women's lounge, view to northeast.



Figure 41. Ritz Theater women's toilet room, view to northeast.



Figure 42. Ritz Theater crying room, view to east.



Figure 43. Ritz Theater west end of theater lobby, view to south.



Figure 44. Ritz Theater men's lounge, view to southeast.

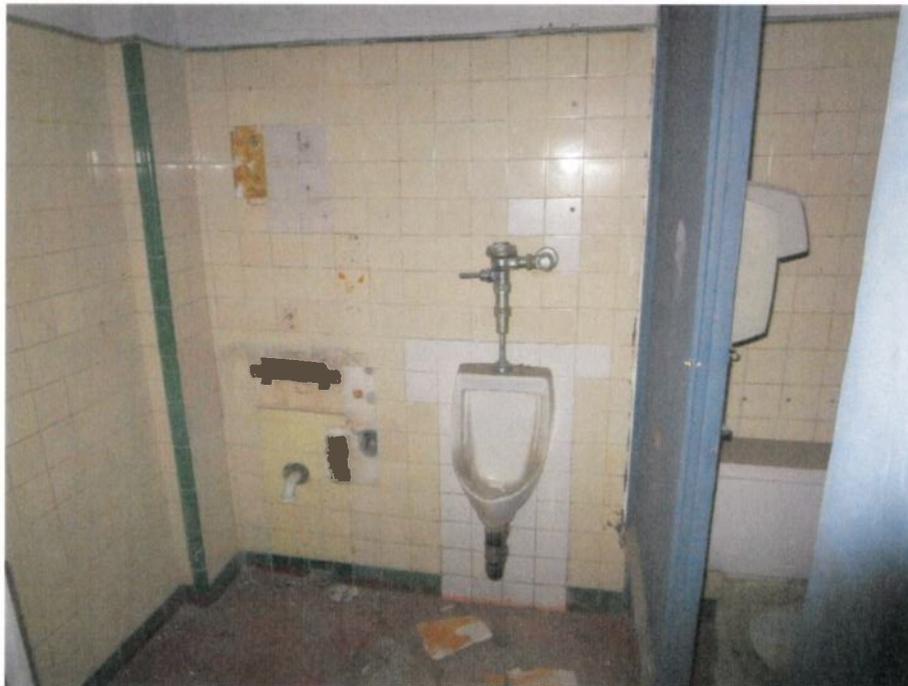


Figure 45. Ritz Theater men's toilet room, view to northwest.



Figure 46. Ritz Theater auditorium, view to east.



Figure 47. Ritz Theater auditorium, view to southeast.



Figure 48. Ritz Theater tiered flooring at rear of auditorium, view to north.



Figure 49. Ritz Theater auditorium finishes, view to west-northwest.

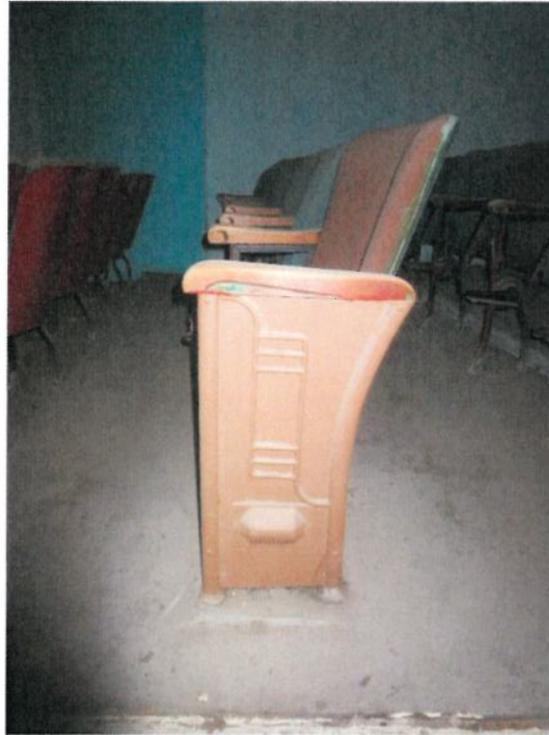


Figure 50. Ritz Theater seat end design in seating section closest to screen.

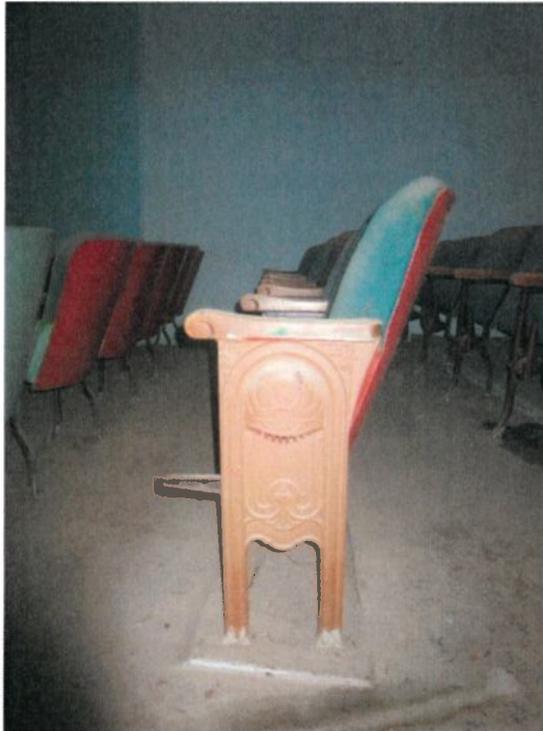


Figure 51. Ritz Theater seat end design in middle seating section.



Figure 52. Ritz Theater seat end design in seating section closest to rear of theater auditorium.



Figure 53. Ritz Theater storage area behind screen, view to north-northeast.



Figure 54. Ritz Theater original theater power and lighting control equipment behind screen, view to east.



Figure 55. Ritz Theater stairs and adjacent hall at mezzanine level, view to south.

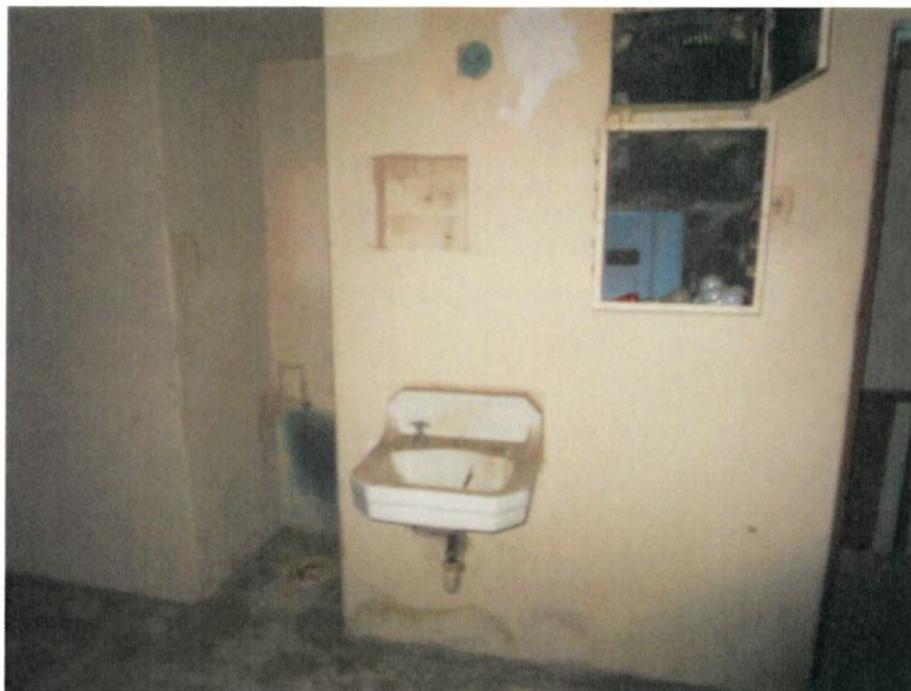


Figure 56. Ritz Theater sink at projection room storage/vault room with adjacent drain.

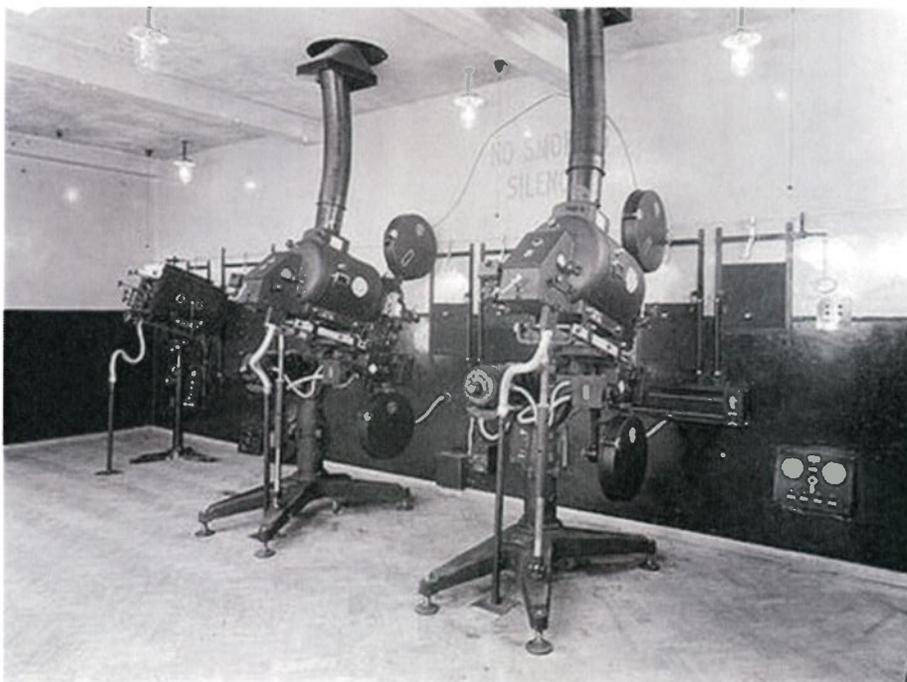


Figure 57. Typical movie projection equipment in 1937, Yeovil Odeon, Somerset projection room.



Figure 59. Ritz Theater mezzanine level, unfinished space on the west side of the projection room.



Figure 60. Ritz Theater mezzanine level, L-shaped room east of projection room, view to northeast.



Figure 61. Ritz Theater mezzanine level, north end of L-shaped room, view to north.



Figure 62. Ritz Theater mezzanine level, room on north side of stair, view to southwest.



Figure 63. Grand Avenue west of the subject properties, view to west-southwest.

APPENDIX B
Architectural Drawings



Conceptual exterior of rehabilitated Ritz Theater, perspective view of north and west facades, as of June 29, 2018.

