

APPENDIX B
Historical Resources Assessment Report

Historical Resources Assessment Report for Three on Garfield Condominiums, Carlsbad, San Diego County, California

Draft Report
April 2023



Prepared for:

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2034 Corte Del Nogal
Carlsbad, California 92011

ASM Project Number 42340

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EXECUTIVE SUMMARY

This Historic Resources Assessment Report (HRAR) is an identification of historical resources and assessment of potential impacts from the Three on Garfield Condominiums Project in Carlsbad, California (Project). The Project is located west of the Carlsbad Village area of Carlsbad in northern San Diego County. This report was prepared in compliance with the California Environmental Quality Act (CEQA). The City of Carlsbad is the lead agency, and this technical report supports the environmental documentation for CEQA compliance.

ASM Affiliates, Inc. (ASM) was contracted by Baranek Consulting Group to prepare this HRAR. ASM conducted an architectural history survey to identify any historic properties and assess project effects. The survey determined that there is a historical resource within the Area of Potential Effects (APE), which is defined by the parcel boundaries of the Project area. The building at 2685-2689 Garfield St., also known as Victor Condo, is recommended as eligible for the California Register of Historical Resources (CRHR) under Criterion 3 as an excellent example of Postmodernism in San Diego County. Provided there was owner consent, it would also be recommended as eligible as a Carlsbad Historic Resource under criteria a and c because it exemplifies special elements of the city's architectural history, specifically Postmodern architecture. Additionally, although the building is less than 50 years old, sufficient time has passed to understand the authenticity, integrity and value of the building to meet the special considerations at the state and local level. The Project proposes demolition of the building which will result in a substantial adverse impact to a historical resource. ASM recommends mitigation such as rehabilitation, project redesign, and documentation to offset the negative impacts of the Project as proposed.

INTRODUCTION

The Three on Garfield Condominiums Project proposes to fully demolish an existing three-unit condominium completed in 1982 and construct a new three-unit condominium building in the City of Carlsbad, San Diego County, California (Figure 1). The Project proposes to construct a three-story, three-unit condominium on the three existing parcels at the corner of Garfield Street and Beech Avenue. The property is within Township 12 South, Range 5 West, Section 1, on the USGS San Luis Rey, CA 7.5-minute topographic quadrangle (Figure 2).

This HRAR was prepared to determine whether there are historical resources in the APE and assess any potential impacts of the Project to any identified resources. This report was prepared in compliance with CEQA and the *Carlsbad Tribal, Cultural, and Paleontological Resources Guidelines* (2017).

Project Description

The property owner proposes to construct a building with three condominium units on a site currently occupied by a three-unit condominium. BGI Architecture has prepared plans for a three-story, Contemporary-style building with a footprint and layout similar to the existing structure. The new building will be six feet shorter than the current building without the projecting chimney skylights. Three garages will be accessed from a driveway on Beech Avenue as it is currently configured.

Project Location

The Project is in Carlsbad, California, west of the Carlsbad Village area and two blocks east of the ocean. The Project area is bounded by Garfield Street to the east, Beech Avenue to the south, a driveway and buildings on Ocean Street to the west, and a single-family property to the north.

A project's direct APE is defined as the geographic area or areas, regardless of land ownership, within which an undertaking may directly or indirectly cause alterations in the character or use of historic properties, if any such properties exist. The APE is limited to the parcel boundaries of APNs 203-141-27-01, 203-141-27-02, and 203-141-27-03 in Carlsbad, California (Figure 3).

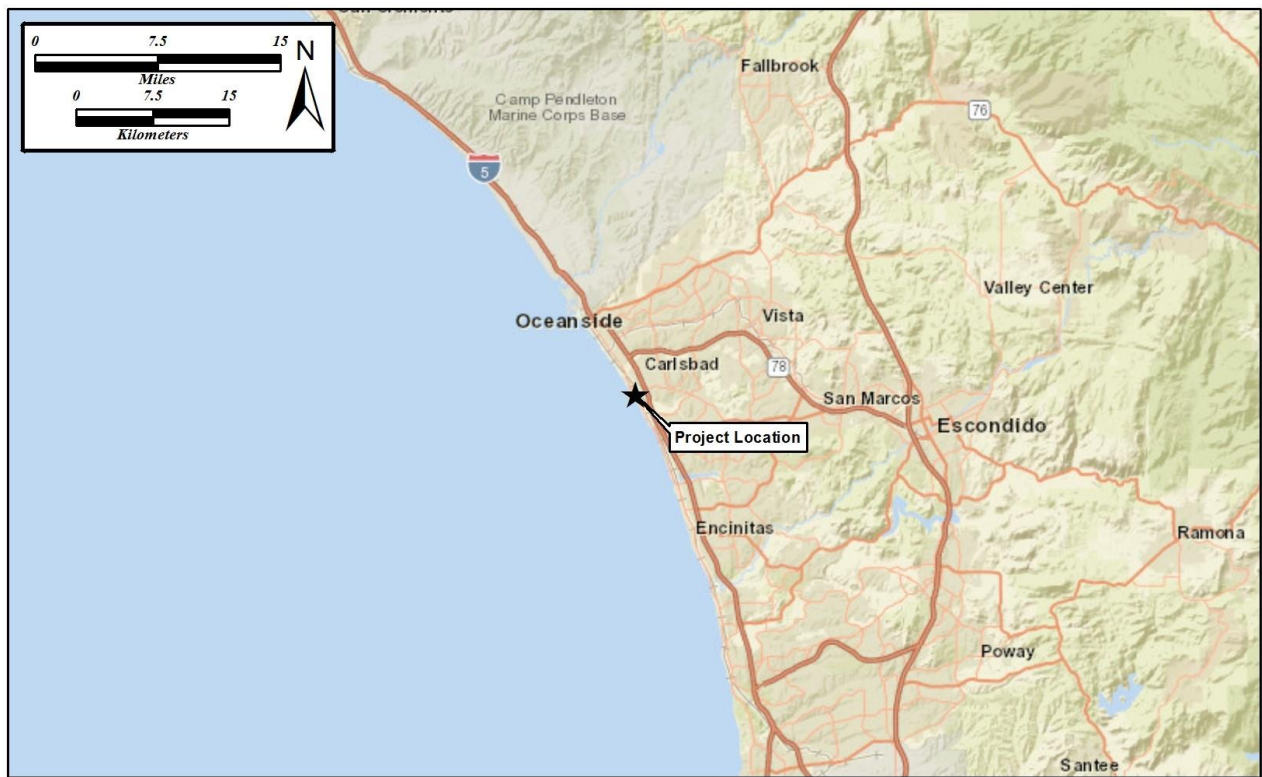


Figure 1. Project vicinity map.

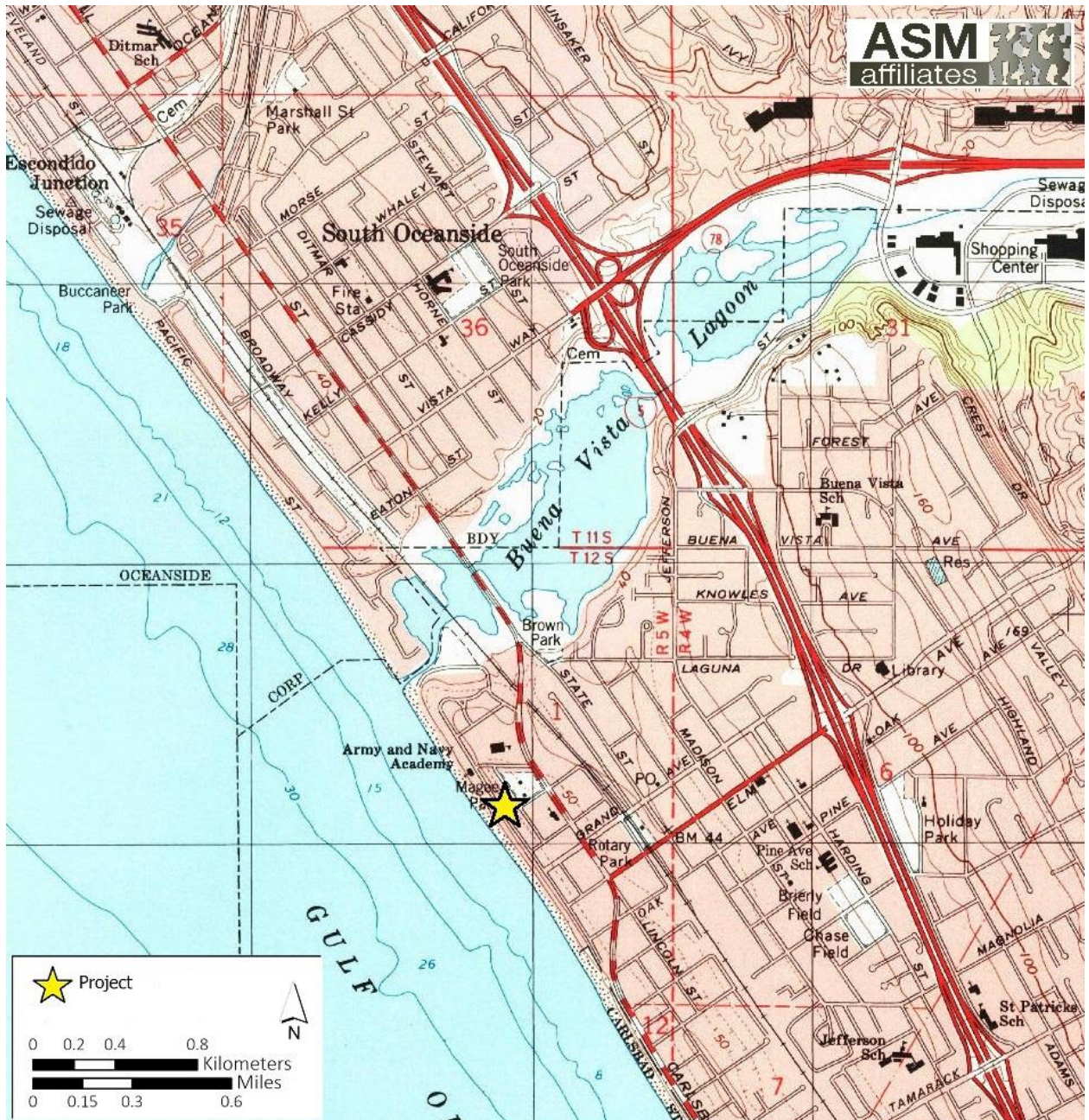


Figure 2. Project location map.



Figure 3. Project APE for 3 on Garfield.

Regulatory Framework

California Environmental Quality Act

CEQA requires state and local public agencies to identify the environmental impacts of proposed discretionary activities or projects, determine if the impacts will be significant, and identify alternatives and mitigation measures that will substantially reduce or eliminate significant impacts to the environment.

Historical resources are considered part of the environment, and a project that may cause a substantial adverse effect to the significance of a historical resource is a project that may have a significant effect on the environment. “Historical resource” applies to a building and/or structure that:

- 1) is listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register of Historical Resources (Pub. Res. Code, § 5024.1, Title 14 CCR, Section 4850 et seq.); or
- 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 Public Resources Code; or
- 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.

Lead agencies have a responsibility to evaluate historical resources prior to making a finding as to a proposed project’s impacts. Mitigation of adverse impacts is required if the proposed project will cause substantial adverse change. Substantial adverse change includes demolition, destruction, relocation, or alteration such that the significance of a historical resource would be impaired. While demolition and destruction are 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) is considered to materially impair the resource’s significance.

California Register of Historical Resources

The CRHR program encourages public recognition and protection of resources of architectural, historical, archeological, and cultural significance; identifies historical resources for state and local planning purposes; determines eligibility for state historic preservation grant funding; and affords certain protections under CEQA. The criteria established for eligibility for the CRHR are directly comparable to the national criteria established for the National Register of Historic Places (NRHP).

To be eligible for listing in the CRHR, a building 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.

Not only must historical resources eligible for listing in the CRHR meet one of the criteria of significance described above, eligible resources must also retain integrity, or 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” (Office of Historic Preservation 2001). This general definition is strengthened by the more specific definition offered by the NRHP—the criteria and guidelines upon which the CRHR criteria and guidelines are based.

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*, NRHP Bulletin 15, establishes how to evaluate the integrity of a property: “Integrity is the ability of a property to convey its significance” (NRHP 1997). 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.

Carlsbad Historic Resource and Historic Landmark

Ordinance NS-433 § 3 (part), 1997; Ord. NS-141 § 5, 1991; Ord. 9776 § 1 (part), 1985) of the City of Carlsbad's Municipal Code established the criteria for designating historic resources to the local register.

A. Any improvement may be designated as a historic resource if, upon recommendation of the commission, it is found by the city council to meet the following criteria:

1. The property owner consents to the proposed designation;
2. The improvement must be at least 50 years old, or have achieved significance within the past 50 years, and exhibit one or more of the following attributes:
 - a. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the historic, cultural or architectural heritage of California or the United States; or
 - b. It is associated with the lives of persons important to local, California, or United States history; or
 - c. It embodies distinctive characteristics of a region, style, type, period or method of construction, or is representative of a notable work of an acclaimed builder, engineer, designer or architect that embodies significant structural, engineering, or architectural achievement; or
 - d. It has yielded or has the potential of yielding information important to the prehistory or history of the local area, California or the United States.

For any improvement less than 50 years old, "achieved significance" means it is of enduring importance within the appropriate historical cultural or architectural context and it can be demonstrated that sufficient time has passed to understand its authenticity, integrity, value, and/or importance.

3. The improvement retains enough of its historic, cultural or architectural character or appearance to be recognizable as a historic resource and to convey the reasons for its significance.

B. Designation of a Historic Landmark. The commission may recommend to city council that a historic resource also be recognized as a historic landmark. The purpose of identifying a historic resource as a historical landmark is to provide distinctive recognition of improvements that have outstanding character or historical, cultural or architectural interest or importance as part of the city's cultural, social, economic, political and architectural history. (Ord. CS-438 § 4, 2022; Ord. NS-433 § 3, 1997; Ord. NS-141 § 5, 1991; Ord. 9776 § 1, 1985)

Key Personnel

All individuals who worked on this project exceed the Secretary of the Interior's *Professional Qualification Standards* for Architectural History (48 FR 44716). Given these criteria, Shannon Davis, M.A., RPH, served as Lead Architectural Historian, and Laura Taylor Kung, M.A., served as Project Architectural Historian. Ms. Davis and Ms. Kung both exceed the *Professional Qualification Standard* for Architectural Historian, and Ms. Davis additionally meets the *Professional Qualification Standard* for Historian. Both have extensive experience evaluating residential properties in Southern California.

Report Organization

This report is divided into seven sections. Following this Introduction, the Historic Context provides a history of Carlsbad as well as a context for Postmodernism in San Diego County. Methodology describes the survey and research methods used. The Survey Findings section includes an architectural description of the property as well as a site-specific history. The Evaluation section determines whether the property qualifies as a historical resource and includes an assessment of integrity. Assessment of Impacts summarizes the potential impacts of the Project. Finally, Management Summary and Recommendations provides suggestions for CEQA compliance. Appendix A contains the Department of Parks and Recreation (DPR) 523 forms. Relevant Building Permits on file with the City of Carlsbad are in Appendix B and San Diego County Building Records can be found in Appendix C.

HISTORIC CONTEXT

Spanish Period

Spanish explorer Juan Rodríguez Cabrillo first landed in California in 1542, claiming it for the King of Spain. More than two centuries later, Christian missionaries and soldiers arrived both by sea and overland from Baja California and founded Mission San Diego de Alcalá in 1769, the first of 21 Spanish and Mexican missions (1769-1823). Charged with converting pagan Native Americans to Christianity, the mission system and its soldiers would protect Spain's interest in California. Soldiers protected the mission from Presidio Hill, and the Franciscans first served the new mission by overseeing its operations and assumed control over the land as trustees for the Native Americans. The mission system operated under the expectation that once the Native Americans had been Christianized and "civilized," the land would become a pueblo. In 1774, the presidio became a Royal Presidio, and the mission was relocated 10 km up the San Diego River. Some Native Americans had already been baptized, but others revolted in 1775 by burning the mission and killing a friar. The attack did not prompt any long-term changes to the mission system, but it heightened insecurities.

On July 20, 1769, Father Juan Crespí arrived in the San Luis Rey River valley with the Portolá expedition to Monterey. His report back to his superiors declaring it an ideal location for a mission led to the eventual founding of Mission San Luis Rey de Francia, the eighteenth California mission (Pourade 1961:115). The mission was formally dedicated June 13, 1798. Named for King Louis IX of France, this mission became known as the "King of Missions" due to its size and success. At the time of European contact, the San Luis Rey Valley was occupied by Takic-speaking Native Americans, who were later named Luiseño after the mission. In 1824, Mission San Luis Rey had an Native American population of 3,000, and the extensive mission lands supported 1,500 horses, 2,800 sheep, and 22,000 cattle (Pourade 1961:139). Approximately 20 mi. northeast of the Mission San Luis Rey, Pala was founded in 1810, as an *asistencia*, or outpost, of Mission San Luis Rey (Pourade 1961:122). An *asistencia* is defined as a mission on a small scale that offers religious services on days of obligation but lacks a resident priest (Weber 1988:v). By 1818, Mission San Luis Rey had become the richest and most populous of Spain's missions in California (Heilbron 1936).

Mexican Period

After a long struggle in Mexico, the Mexican War of Independence ended in 1821, severing the Spanish hold on the Californias. The San Diego area began transitioning from a religious and military outpost to a town. The mission movement was dwindling as 17 of the oldest missions no longer had resident priests and the native population had drastically declined from the impact of Spanish occupation (Engstrand 2005:56-57; MacPhail 1971; Mills 1968; Padilla-Corona 1997; Pourade 1960).

Land grants or ranchos largely characterized the Mexican period (1821-1848). Although some land had been granted to Native Americans, most of the land went to military men or merchants.

Many ranchos were demarcated after secularization of mission land beginning in 1833, which prompted a rush for land grants. Land granted to Mexicans between 1833 and 1846 amounted to 500 ranchos, primarily granted near the coast from San Francisco to San Diego. Hand-drawn maps or *diseños* indicated the often-vague boundaries of the grants where *dons* and *doñas* constructed adobe houses on their vast lands, cultivating the land and grazing cattle, often with the aid of Native American *vaqueros*. Mexican Governor Pío Pico granted a great number of those ranchos, quickly carving up Alta California to ensure Mexican land titles survived a U.S. victory in the Mexican-American War (1846-1848) (Christenson and Sweet 2008:7; Engstrand 2005:64-66).

The lands formerly held by Mission San Luis Rey were parceled into six ranchos: Santa Margarita, Las Flores, Buena Vista, Agua Hedionda, Monserrate, and Guajome. Rancho Buena Vista and Ranch Agua Hedionda were closest to the Project. The remaining lands of San Luis Rey were sold in 1846 to José Cota and José A. Pico by Pío Pico, Governor of California, and the Luiseño converts who had lived around the mission were removed to nearby Pala (Hawthorne 2000).

American Period

After the Mexican-American War, land ownership in California became hotly contentious despite protection under the Treaty of Guadalupe Hidalgo of February 1848. Proof of rancho land ownership with the new government often meant years of effort to obtain a federal patent, and many ranchos had difficulty maneuvering through the process. Capitalizing on the uncertainty of those transitional years, Anglo settlers increasingly squatted on land that belonged to Californios and began challenging the validity of Spanish-Mexican claims through the Board of Land Commissioners (1851) (Garcia 1975:15-16, 22-24). Meanwhile, William Heath Davis' 1850 experiment to restart San Diego as a coastal New Town failed after a short period of time. Alonzo E. Horton's second attempt at New Town in 1867 became the successful foundation for present-day downtown San Diego (MacPhail 1971; Mills 1968; Padilla-Corona 1997). An influx of Anglo squatters outside of New Town and new government taxes severely hindered Californio rancho owners, and by 1860, most did not retain their original land holdings. Unimproved farmland and substantial, often unconfirmed, ranchos characterized the largely uninhabited San Diego County (Garcia 1975:15-16, 22-24).

The confirmation of ranchos' boundaries in the late 1860s and early 1870s drew additional settlers as land became officially conveyable. Small farming communities were quickly established throughout San Diego County. In San Luis Rey Valley, settlers began arriving in the late 1860s and 1870s. These settlers, who came from eastern states and a wide variety of European countries, raised dairy cattle, sheep, and horses, grew barley and alfalfa, and maintained bee colonies. A small town site began to grow adjacent to the San Luis Rey mission.

In 1880, the California Southern Railroad was formed to construct a rail line between San Diego and San Bernardino. By 1882, 211 mi. of track had been constructed from National City to Fallbrook Junction, just north of Oceanside, and inland through Temecula Canyon to Colton and San Bernardino. The completion of a transcontinental railroad link in November 1885 initiated an unprecedented real estate boom for New Town that spilled over into the county. Settlers poured

into San Diego, lured by real estate promotions offering a temperate climate, cheap land, and the potential to realize great profits in agriculture and real estate. Speculators formed land companies and subdivided town sites throughout the county, and settlers took up homestead claims on government land for both speculation and permanent settlement (Pourade 1964:167-191). For the San Luis Rey Valley and outlying areas, the transcontinental railroad created more economic opportunities that would increasingly develop in the early twentieth century.

The first two decades of the twentieth century brought continuity and change to San Diego County, with a continued U.S. Navy and Army presence, and the trend of populating the burgeoning New Town continued (Heilbron 1936:370, 431; U.S. Census Bureau 1920). Automobiles became increasingly popular as they became affordable, prompting road grading to open the backcountry (Etulain and Malone 1989:40; Kyvig 2004:27). Glenn H. Curtiss flew the first seaplane from North Island (1911), initiating a growing interest in aviation technologies in San Diego that would later be heightened by Charles Lindbergh's historic flight on the Spirit of St. Louis from Rockwell Field in San Diego to St. Louis, Missouri (1927). Balboa Park and the San Diego Zoo remained after the Panama-California Exposition in 1915, leaving San Diegans with city-defining legacies. In 1917, the U.S. Army established Camp Kearney as part of the nationwide defense campaign for World War I (Engstrand 2005). At the outset of the war, agricultural communities flourished across the county with the aid of railroad infrastructure and early road grading that facilitated farmers moving their crops to markets. San Diego agriculture centered on avocado and other subtropical fruits primarily grown in more coastal areas and Escondido. Winter vegetables were grown mostly in the southern part of the county from La Mesa to Flinn Springs and Chula Vista. Egg and poultry farms during the heyday of chicken production (1908-1935) were found in Lemon Grove, La Mesa Heights, Spring Valley, Sunnyside, Chula Vista, El Cajon, Lakeside, Escondido, and Ramona (California Development Board 1918:70; Heilbron 1936:207-210, 422-442; LeMenager 1989:207).

New railroad ventures and consolidations characterize the end of the nineteenth century and first few decades of the twentieth century. John D. Spreckels formed the San Diego and Arizona Railway in 1901, a line that connected San Diego with Mexico and the backcountry of San Diego County at Jacumba. In 1912, the San Diego and Cuyamaca Railway and the San Diego Southern railroads merged and became the San Diego and Southeastern (SD&SE) Railway. Five years later, Spreckels' San Diego and Arizona (SD&A)¹ Railway purchased the SD&SE, leaving only the Santa Fe and the SD&A railroads as the surviving railroad lines (Hanft 1984:21, 27; Price 1988). In the next and successive decades, automobile challenged railroads as the primary mode of transportation.

Automobiles revolutionized transportation in the U.S. and gave Americans an alternative to rail travel. Wealthier Americans bought Henry Ford's factory-produced Model Ts beginning in 1908, and by 1915, two million vehicles were on the roads. Fourteen years later, 10 million automobiles traveled American roadways (Etulain and Malone 1989:40; Kyvig 2004:27). Roadside businesses, such as gas stations, garages, motels, roadside restaurants, diners, and service stations emerged,

¹ In 1933, the SD&A would become San Diego and Arizona Eastern.

providing services to the automobile traveler (Kyvig 2004:27). As more commuters, tourists, and heavy truck drivers utilized San Diego County roadways in the 1920s, it became necessary to widen and pave routes, and smooth or eliminate curves for safer, more direct travel (California Highways 1927a, 1927b; Kyvig 2004:41, 48-49). While many used the roadways for family vacations and day trips during the 1920s, the Great Depression prompted those from the Dust Bowl states to increasingly use interstate highways to make their way toward California and other agricultural areas in the west as migrant workers (Roland et al. 2011).

In San Diego County, federal and state water development projects, harbor improvements, and high levels of construction curbed some of the effects of the Great Depression. Construction projects for the Navy and Army also helped sustain the area. Social changes such as the construction of San Diego State College (1931), the transition from coal-derived gas to natural gas, and the planning and hosting of the World's Fair (1935) also aided in sustaining the San Diego area (Engstrand 2005:147-155). A significant economic impact during the financial crisis was Reuben H. Fleet's decision to move Consolidated Aircraft from Buffalo, New York to San Diego, a more suitable climate for testing planes. The company brought 800 employees and \$9 million in orders, which was a significant boost to the economy and population (Consolidated Aircraft 2004; Engstrand 2005:151). San Diego County's greatest population growth period in the first half of the twentieth century was between 1940 and 1950 when the county grew to 556,808 inhabitants (U.S. Census Bureau 1940, 1950). It is also a period characterized by more people moving to rural areas instead of the city, as the rural population increased by 170.8 percent (U.S. Census Bureau 1950). At more than half a million people, San Diego had become a metropolis with attractive rural areas transitioning into new suburban communities and new, if smaller, cities around the county.

As more people moved to the county, infrastructure improvements to both roadways and railroads in San Diego County became necessary, which was largely focused near defense centers such as Oceanside (*Oceanside Daily Blade-Tribune* 1941a;1941b). When President Eisenhower authorized an interstate system in 1956 with the Federal-Aid Highway Act, it provided the additional funding necessary to further interconnect multiple state routes for increased interstate traffic flow (Engstrand 2005:165-166). From that funding, three new transportation arteries were constructed in San Diego County between the late 1950s and the early 1970s that replaced the previous U.S. Highway system's principal routes: I-5 replaced U.S. 101; I-15 replaced U.S. 395; and I-8 replaced U.S. 80. All three were constructed as high-speed, multi-lane divided freeways to facilitate better traffic flow (Krintz et al. 2012). By 1960, more than a 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 (Engstrand 2005:166).

Brief History of Carlsbad

The city of Carlsbad was incorporated in 1952, and its zigzagged boundaries initially extended from the Buena Vista Lagoon to present-day Palomar Airport Road. Today, the boundaries extend south from State Route 78 to the southern edge of Batiquitos Lagoon at La Costa Avenue and southeast beyond Rancho Santa Fe Road (City of Carlsbad 2004; Gutierrez 2002:79-80). The

La Costa community in the southeastern portion of the city was annexed in 1972 but had developed years earlier because of the La Costa golf resort (1965) (Brafford 1980).

The community that became the city of Carlsbad aligned with county-wide trends of the American Period (1850-present) when the northern part of Carlsbad and portions of Oceanside and Vista were part of the 13,311-acre land grant known as Rancho Agua Hedionda. Mexican Governor Juan Bautista Alvarado had carved the property out of Mission San Luis Rey's sheep land and granted the medium-sized rancho to a prominent San Diegan, Juan María Romoulo Marrón, in 1842 (Christenson and Sweet 2008:53; Howard-Jones 1982:13-15). Following the Mexican-American War (1846-1848), the new government's taxes together with challenges to their land holdings and difficulty obtaining federal land patents severely hindered Californios, and by 1860, most did not retain their original landholdings (Garcia 1975). Although Rancho Agua Hedionda was not officially recognized by the United States until 1872, the Marrón family returned to the property after Juan's death in 1853 as their part-time residence. Like many other Californio families, their debts forced them to secure mortgages from neighbors and agree to land leases in the late 1850s and early 1860s. They leased the entire rancho to Francis J. Hinton. He hired an old friend, Robert Kelly, whom he had known from his steamship days in Yuma, Arizona, as his *mayordomo*. When the Marrón family failed to pay on a trust deed, Hinton foreclosed on the mortgage and assumed ownership. Hinton continued to amass significant wealth in real estate and mining ventures and trusted Kelly to run the rancho during his frequent absences (Howard-Jones 1982:18-22). After Hinton unexpectedly died in 1870, Kelly eventually acquired the rancho following court battles with the Hinton and Marrón families. The Kelly family inherited a majority of the rancho upon Robert Kelly's death in 1890 with a small section of land that remained in the Marrón family (Christenson and Sweet 2008:53; Howard-Jones 1982:22, 34-37). A decade before his death, Kelly donated 40 acres to the California Southern Railroad.

The California Southern Railroad connecting to the transcontinental line was completed in 1885 but the section through the Carlsbad area had been constructed in 1881 and was realigned as part of the "Surf Line" in 1888. The community of Carlsbad grew from John A. Frazier's purchase of over 100 acres in present-day downtown Carlsbad from a disenfranchised homesteader in 1883. Frazier unexpectedly tapped an artesian well that, when he dug deeper, produced mineral water.² He constructed a well tower at present-day Carlsbad Boulevard and Cedar Street that became known as "Frazier's Station," near the present-day Carlsbad Santa Fe Depot (Howard-Jones 1982:39-40). By 1886, Frazier's well and its medicinal qualities had become well known, and it drew people from far and wide. Santa Fe promoters capitalized on his success and used it to entice entrepreneurs Gerhard Schutte and Samuel Church Smith to the area. Together, with their associates, Schutte and Smith formed the Carlsbad Land and Mineral Company. They purchased Frazier's property and an additional 275 acres for a combined 400-acre plot. During the land boom in San Diego, they began promoting the mineral water to attract potential buyers by using testimonials for its medicinal qualities and scientific evidence that the mineral water matched that

² The site of Frazier's original well remains today as a state historical monument, designated as such in 1955 (Howard-Jones 1982:53).

of famous Well Number Nine in Carlsbad, Bohemia. In an effort to bind their fate with that of a famed European spa, they named the newly subdivided town Carlsbad (Howard-Jones 1982:41-42). The following year the Carlsbad Depot³ was constructed.

The depot was the only commercial building and the center of town at the time, and so it served as a Wells Fargo Express station, Post Office, telegraph station, and general store. A school,⁴ newspaper, and hotel also served the small community (Howard-Jones 1982:43, 56). The first church was not constructed until 1896.⁵ The land boom and railroad brought excitement to the small community, but it was short-lived largely due to the real estate collapse that led to the 1890s depression (Brill 1973; Crawford 1992; *San Diego Union* 1934). When the Carlsbad Hotel burned down in 1896, land sales crumbled (Davis n.d.). Yet hardy settlers remained in the fledging community.

The town was revived in 1914 when the South Coast Land Company purchased the remaining properties of the Carlsbad Land and Mineral Water Company. Ed Fletcher operated the Carlsbad office and negotiated water delivery from the San Luis Rey River via the city of Oceanside. All residents interested in obtaining water through the newly formed Carlsbad Mutual Water Company had to buy a share per single lot. Wells and barrels of water continued to be the water source for those living outside the boundaries of the water company. The newly secured water line prompted a burgeoning agricultural industry (Howard-Jones 1982:73). Much of the area had been reclaimed for agricultural production of hay, winter vegetables, poultry, grains, peas, beans, and lettuce (Davis n.d.). Agricultural workers included Japanese vegetable growers and Mexican immigrants who lived in an area now known as Barrio Carlos⁶ (Howard-Jones 1982:87, 92-93, 122-123). Farmers in the area used Chester Craig's packing shed, north of the depot on First Street, where flowers were prepared and produce was iced for shipment to Los Angeles and other large cities. Those living in the east and south used Farr's Station, south of Agua Hedionda Lagoon (Howard-Jones 1982:73).

Following the first avocado grove planting in 1916, avocados became a significant local industry (*Carlsbad Journal* 1959; Howard-Jones 1982:82). The Carlsbad Avocado Club (1923) organized local growers, and "Avocados Days" were celebrated with great enthusiasm as the events of the days showcased the many ways to eat the fruit that was relatively new to Southern California (Howard-Jones 1982:82). By 1928, the avocado industry had grown to more than 28,000 trees valued at over \$2 million, and additional ranchers were looking into growing them (*San Diego Union* 1928).

³ In 1907, the Carlsbad Depot was changed to Carl to avoid confusion of it with the Carlsbad, New Mexico station, but that only lasted for a decade (Howard-Jones 1982:57).

⁴ A new two-story schoolhouse was constructed at Pine Avenue near Fourth Street with bonds secured in 1902 (Howard-Jones 1982:64).

⁵ St. Michael's Episcopal Church remained the only church in town until at least 1918. It was constructed at Oak Street between Carlsbad Boulevard and Lincoln Street but was moved to Carlsbad Boulevard and Cedar Street in 1959. St. Patrick's Church was constructed in 1926 and moved in 1952, where it was utilized as the first administrative office and police station for the newly formed City of Carlsbad. Carlsbad Union Church was also constructed in 1926 at Pine Avenue and Fourth Street (*Carlsbad Library* 1959; Howard-Jones 1982:54, 56, 104).

⁶ The heart of Barrio Carlos was at Second Street and Walnut (Howard-Jones 1982:122-123).

However, some large farms were broken up and sold during the 1920s as some film stars from Hollywood made their homes in Carlsbad. One of the largest ranches purchased by a film star had belonged to Matthew Kelly but became known as the Leo Carrillo ranch (Howard-Jones 1982:113-114). Despite those changes, Carlsbad remained a small town with an economy centered on flowers (including Paul Ecke's poinsettias), bulbs, and avocados that was supplemented by about a dozen businesses within the business district on First Street (Davis n.d; Howard-Jones 1982:86).

The commercial district developed along First Street (now State Street) as part of Highway 101. In the 1920s, the increasing popularity of automobiles opened new opportunities for travel and Carlsbad again became a destination as it had been in early days of the 1880s land boom (Howard-Jones 1982:109). As the main road, First Street was the only paved road in Carlsbad until 1923, and many of the community services developed along it, such as Hotel Los Diego at Grand and First, as well as bakeries, restaurants, Carlsbad Theater (1927), Carlsbad National Bank, and other services (Howard-Jones 1982:58, 107-108). Some motorists on their way to Tijuana's newly opened racetrack stopped at the Twin Inns⁷ (Howard-Jones 1982:76).

As part of state-wide and county-wide improvements, the northern portion of Lincoln Street was realigned, paved, and renamed Carlsbad Boulevard as the new coastal route. A new road overpass was constructed as part of this realignment just south of Buena Vista Lagoon where the new route rejoined the old road to Oceanside. The realignment diverted business away from some places like the Los Diego Hotel and prompted new development along Carlsbad Boulevard (Howard-Jones 1982:100, 111). Auto courts and campgrounds along the new road provided simple places for overnight visitors and aided in the expanding tourism economy of Carlsbad, with businesses such as Shade A Sea Auto Inn and Apex Campground on the north and south ends of Carlsbad Boulevard. Roy's Service Station across the street from the campground not only provided automobile services but a few bungalows, a place to eat, and flower and fruits stands that sold local produce (*Carlsbad Journal* n.d.a; Howard-Jones 1982:110). Several new hotels were constructed to serve a growing tourism industry. One of those constructed along the new highway was the Red Apple Inn⁸ (1927), and it served travelers and locals hearty meals (*Carlsbad Journal* n.d.b; Howard-Jones 1982:101). Construction of the Carlsbad Mineral Springs Hotel (1930) on the west side of Carlsbad Boulevard between Grand and Cedar avenues revived Carlsbad's association with the mineral springs. An entire wing was used as a sanitarium with a clinic and baths that offered guest various types of relaxation treatments. Celebrities such as Greta Garbo and the Barrymore family often stayed at the new hotel (Brill 1973; Crawford 1992; Howard-Jones 1982:116-117; *San Diego Union* 1934). Despite the financial impacts of the Great Depression, Carlsbad's primary economies remained: tourism and agricultural production, especially avocados.

⁷ The Twin Inns were originally constructed in 1887 as the Schutte family home directly west of the depot but were established as a hotel in 1914 (Howard-Jones 1982:52).

⁸ In 1936, the Army and Navy Academy left Pacific Beach for its current location in Carlsbad, and Red Apple Inn was absorbed into the academy as Fegan Hall (Howard-Jones 1982:101).

The Army and Navy Academy moved to Carlsbad in 1936, and in 1942, the U.S. Marine Corps moved to Rancho Santa Margarita and established Camp Pendleton. The arrival of the military in the area provided a wealth of opportunity for Carlsbad residents and helped turn the local economy around. Additionally, civilian workers were needed on base to fill a variety of jobs. Work on base provided income for Carlsbad residents, money that was spent in town bolstering the local economy. The need for civilian workers on base and for off-base housing and recreational facilities for military families all created new employment opportunities for Carlsbad residents (Gutierrez 2002:40).

By war's end, Carlsbad was thriving economically. GIs settling in town created an environment that was different from the pre-war years. The influx of military families had revived the real estate market and the business community, but the arrival of so many military personnel and their families at Camp Pendleton and Camp Elliott in La Jolla precipitated a housing shortage in the area (Gutierrez 2002:40, 45). Subdivisions developed during the postwar years on the outskirts of town, with the first being Buena Vista Gardens northeast of Jefferson Street and Laguna Drive in 1948. The commercial businesses boomed in response to a growing population with the first professional center established in 1947 on Elm Avenue (now Carlsbad Village Drive), and a new post office and the first supermarket were constructed on Madison north of Grand Avenue in 1951 (Howard-Jones 1982:139, 142).

The postwar population increase placed a strain on the local school system causing overcrowding. The water system was also overtaxed (Gutierrez 2002:45). New residential communities and commercial properties meant the community needed more than the Marron Canyon Dam (1941) and the existing water arrangement with the City of Oceanside to meet its growing needs (Howard-Jones 1982:130). The need for more water became the essential issue in the debate on whether Carlsbad should be annexed into Oceanside or incorporated as a separate city. In 1948, the San Diego Gas and Electric Company bought 110 acres along the Agua Hedionda Lagoon to construct a power plant. In addition to generating electricity, development of the power plant would produce a tremendous amount of tax money, funds that could be used to establish and maintain a city government (Gutierrez 2002:47). Those in favor of Carlsbad's incorporation won the debate in June 1952 (Howard-Jones 1982:144-163).

Another significant transition in the community was the construction of Interstate 5. In 1953 the first 10.7 miles of I-5 connecting Carlsbad to Oceanside was dedicated. The freeway bisected the city and diverted traffic from the Coast Highway, drawing customers away from the downtown business district. It also made travel within Carlsbad from one side of the freeway to the other more difficult. The only roads that connected east to west through Carlsbad were Tamarack and Elm (Gutierrez 2002:62). Much of the traffic was now diverted away from the main north-south thoroughfare of Carlsbad Boulevard, contributing to the decline of businesses such as the Carlsbad Hotel and the Royal Palms Hotel (Howard-Jones 1982:112, 118). Although the railroad depot had played a significant role in the growth of Carlsbad, farming in the area had declined significantly in favor of residential development and commercial growth, and as a result the

depot ceased to function as such in 1966. Thereafter it was reused as the Carlsbad Chamber of Commerce building (Howard-Jones 1982:56).

Redevelopment of Carlsbad Village

The construction of Interstate 5 and the ending of train service contributed to the overall decline in Carlsbad's downtown business district. Additionally, the Plaza Camino Real Mall opened in 1968, becoming a multi-million-dollar regional shopping center whose revenue greatly enhanced Carlsbad's budget but contributed to the downtown business district's financial downturn (Gutierrez 2002:76). Between 1969 and 1979, the city's population increased to 32,000, prompting new residential and commercial construction, a new unified school district, and other changes necessary for a growing city (Howard-Jones 1979). Recognizing that Carlsbad's climate was perfect for tourism and the freeway would provide easy access, an urban development consultant suggested a switch from general retail to more specialized shops in Carlsbad's downtown and recommended that it should be cleaned up and renovated to entice shoppers to the area (Gutierrez 2002:77). Additionally, in 1976 the Chamber of Commerce suggested that the city change the name of Elm Avenue to Carlsbad Village Drive to encourage tourism in the downtown area. The Carlsbad City Planning Department pointed out two potential problems with changing the name: confusion with the already existing Carlsbad Boulevard and the cost of changing the I-5 signs. As a result, it was not until 1987 that the City Council endorsed the name change (Gutierrez 2002:116).

Also in 1976, the Carlsbad City Council created a redevelopment agency, and an Interim Village Area Advisory Committee was formed the following year. As part of converting the business district into a tourist-friendly area, the redevelopment plan adopted in 1981 directed the closing of disreputable bars, moving auto repair shops from key commercial areas to less visible sites, remodeling storefronts, and improving traffic circulation and parking (Gutierrez 2002:88). Its goals included encouraging a variety of residential accommodation and amenities in the village to increase the advantage of living and shopping in the core area, and encouraging a diversity of age, income, and ethnicities among its residents. The redevelopment plan included a series of maps with recommended zoning for different parts of the designated Carlsbad Village Area. The highest residential densities were planned in areas in or near the Village area, and it provided an organized system of commercial land uses grouped in a village setting, rather than in a strip or sprawled commercial manner (City of Carlsbad Planning Commission 1978a: Section III, n.p.).

These redevelopment measures succeeded in attracting upscale motels, vacation resorts, retail shops, and restaurants to the downtown area. By 1985, tourism was booming and the Carlsbad Convention and Visitors Bureau was established. The first of the redevelopment agency bonds in 1988 raised \$12 million for downtown projects including a senior center, parking lots, a pedestrian promenade along the sea, streetscapes that would widen the streets, and new sidewalks, gutters, and traffic lights (Gutierrez 2002:88-89). In 2010, the redevelopment plan for the Village area expired. A new master plan that included both the Village area and the Barrio area, the *Carlsbad Village & Barrio Master Plan*, was produced in 2019 (City of Carlsbad 2019).

Postmodernism in San Diego County

The intellectual roots of postmodern architecture are frequently traced back to Robert Venturi's *Complexity and Contradiction in Architecture*, published in 1966. The book challenged the simple and often generic designs characteristic of Modernism and advocated for an architecture that embraced the history, decoration, and complexity found in most cities (Winston 2015). For architecture students of the 1970s, this idea formed the basis of a "revolution" in the way buildings were designed. The use of decoration which referenced the surroundings was encouraged. Venturi believed that instead of establishing an either/or dynamic in which a design was either appealing to the critics or to the public, architects should take a "both/and" approach, a pluralism that could lead to a more complex architectural expression (Venturi 1977:19). Instead of the modern mantra of "less is more," Venturi believed "less is a bore" (McAlister 2018:664).

Venturi continued to explore these ideas with his partner and urban planner Denise Scott Brown. A series of lectures and studies resulted in the book *Learning from Las Vegas*, first published in 1972. Venturi and Brown stressed the importance of vernacular or popular styles using the Las Vegas Strip as a model for architects to emulate. They focused on the use of historical precedence, the importance of signs over forms, and the contradictions between inside and outside. The Strip presented organic design solutions which also met the needs of the general public. Offering an explanation of the complex nature of an architectural narrative, they wrote that "we look backward at history and tradition to go forward; we can also look downward to go upward" (Venturi and Brown 1993:3).

The idea of Postmodernism, both culturally and in architecture, was further explored in Charles Jencks' 1977 book, *The Language of Post-Modern Architecture*. Like Venturi, Jencks believed Postmodern buildings functioned on multiple levels, appealing to both the cultural elite and the general public. This "dual-coding" allowed the Postmodern building to move beyond the perceived snobbery of modernism and "into the vernacular, towards tradition and the commercial slang of the street" (Jencks 1991:8). Jencks went on to write multiple books on the subject of Postmodernism, culminating in *The Story of Post-Modernism: Five Decades of the Ironic, Iconic and Critical in Architecture* which provided more of a "retrospective" on the movement and how it had evolved over the course of 50 years. Jencks attributed the shift in the architectural scene in the late 1970s and early 1980s in part to the completion of three well-published architectural projects: Charles Moore's Piazza d'Italia, Philip Johnson's AT&T Building in New York and Michael Graves' Portland Public Service Building.



Figure 4. Charles Moore's Piazza d'Italia, SAH



Figure 5. Johnson's AT&T building.
Photo by David Shankbone.

The Piazza d'Italia, in New Orleans, was constructed in 1978 (Figure 4). The outdoor installation is built around a giant 80-foot-long map of Italy in stone which provided a public environment rich in meaning. Although it was not a building, the Piazza created a place with "dual-coding" accessible on many levels. It was ambiguous, playful, and decidedly a departure from modernism.

Philip Johnson's AT&T building in New York was completed in 1984 (Figure 5). The building has been described as a modernist body on classical feet with a Chippendale pediment head. The design was controversial before construction even began. An article about the growing popularity of Postmodernism, ends with a discussion of Johnson's building based on plans alone. The author of the article, architecture critic Robert Hughes, noted that while some critics had declared the building "the first major monument of Post-Modernism," others had retorted that it was just another example of the "the architecture of applique" (Hughes 1979: 10).

Like the AT&T Building and Piazza d'Italia, Michael Graves' Portland Public Service Building had a playful appearance but conveyed multiple meanings in its use of classical references (Figure 6). Due to budget limitations, the 14-story block expressed its style primarily through paint and applied ornament to suggest classical details. As with the previous examples, the building immediately had critics who believed that it was "an explicit image of humanity itself," and others who questioned why it was any better than a glass box (Peter Meijer Architect 2011).

Because it was a style based on context, California Postmodernism had a slightly different set of influences. Modernist Louis Kahn is credited with one of the first Postmodern designs in his Salk Institute for Biological Studies, completed in La Jolla in 1965 (Figure 7). Inspired by Greek architecture and incorporating the surrounding landscape, Kahn's building was a "breath of fresh air" for emerging California architects like Frank Gehry who believed his first works came out



Figure 6. Portland Public Service Building, Michael Graves, photo Peter Meijer Architect



Figure 7. Salk Institute, Louis Kahn. Photo from Salk Institute.

of a reverence for Kahn (Jencks 1991:5). Frank Gehry and Charles Moore are considered the two biggest influences on California Postmodernism.

In addition to Piazza d'Italia, Charles Moore's Sea Ranch was considered one of the biggest influences on California architects (Figure 8). Although it was constructed in Northern California with references and materials particular to that site, elements like the shed roof and exposed redwood would become common throughout the state and the nation.

Moore is credited with teaching architects to be inclusive of shapes, colors, forms, memories, hopes, dreams, and desires when considering the design of buildings. His open lack of seriousness and belief that places like Disneyland were significant public spaces would inspire the particular type of California Postmodernism intent on "rescuing the everyday from humdrum oblivion" (Lewin 1982:33).



Figure 8. Sea Ranch, Charles Moore.
Photo SF MOMA

From Frank Gehry, architects learned that there were no rules. He believed that other than responding to the site and the budget, architects should have no limitations. He is quoted as saying he is “confused as to what’s ugly and what’s pretty” (Lewin 1982:34). His houses, like his own bungalow remodeled in 1978, took the incorporation of surrounding materials to a new level, using chain link in the design and exposing portions of the studs to illustrate that the process itself has an inherent beauty.

In 1982, the La Jolla Contemporary Museum of Art organized an exhibition called *The California Condition: A Pregnant Architecture*. The architects represented different parts of California as well as varying interpretations of the “new architecture” spreading across the state. What they all shared was a reaction to the ubiquitous box of the 1970s. One of the curators, Susan Grant Lewin, saw three versions of this box pervasive in California: the neutral stucco box, the steel and glass boxes glorified by the Case Study houses, and Moore’s Sea Ranch. Although influential, the curator saw it as another “box” because architects had simply copied the style regardless of context (Lewin 1982: 31).

Co-curator Stanley Tigerman divided the work represented in the exhibition into four different categories that defined California Postmodernism at that moment. Historic Regionalism was rooted in the material, stylistic and ethnic origins of the state and includes architects like Moore who incorporated references to earlier styles in their work. Pragmatic Modernism was used to describe the responses to, and interpretation of, schismatic modernist attitudes. The third category, Manipulated Materialism, had three subsections. The first included architects like Jon Jerde and Rob Quigley in the exploration of pragmatic housing. The second focused on Hollywood-inspired contrived forms and included Eric Owen Moss. The third was described as Funk, Punk, New Wave and Attitude and included Tom Grondona and Ted Smith. Finally, the fourth category, Dematerialized Cutting Edge, had Frank Gehry as its father-figure and was considered the most progressive as it represented to move into deconstruction (Tigerman 1982:15-29).

In describing the characteristics of San Diego architecture, Lewin first noted its vitality, “its freedom and its ability to take very seriously Charles Moore’s advice about not being overly serious” (Lewin 1982:36). The three architects chosen to represent San Diego in the exhibition were Rob Quigley, Tom Grondona, and Ted Smith. From Moore, all three architects learned how to create a sense of place, while from Gehry they acquired an openness to experimentation with materials, ideas and “divergent aesthetics” (Lewin 1982:36) It was also noted that all three architects had learned to respond to both the needs of the client and the existing context. While Los Angeles architects looked to publications for inspiration and San Francisco architects turned to the past, the architects of San Diego were most likely to “point to a house down the street” for their inspiration (Lewin 1982:37).

In many ways San Diego was considered the ideal environment for Postmodern architecture. The climate was well-suited for courtyards, colonnades, and entry towers. The light was the perfect complement to the wide palette of pastel colors. And the moment seemed right as the times



Figure 9. Jon Jerde's Horton Plaza, 2008. Photo by Kelsey Kaline

changed “from ‘me’ to ‘we’ decades” and architecture became more relevant to society (Olten 1986). In 1986, critics observed that Postmodern designs “highly ornamented and glowing with pastel colors,” were appearing everywhere around the city. These included La Jolla residences, Chula Vista taco stands, and major projects like Jon Jerde’s Horton Plaza, a Disneyland of shopping which had attracted millions of visitors in its first year downtown (Figure 9). Four years after *The California Condition* exhibit, the Postmodern architects in San Diego were concerned about the popularity of the style. Ted Smith worried that it had turned into people “sticking stuff on buildings.” Tom Grondona was already “a little bored with post-modern,” and saw it as such a safe style now that even the Navy had used it. Although not a fan of the word, Rob Quigley appreciated that the style embraced allusions to things that existed in San Diego (Olten 1986).

Although it could be argued that Postmodern-style buildings continue to be built today, the style peaked in the late 1980s and historic contexts such as the one written for SurveyLA suggest an end date of 1991, when Frank Gehry’s Chiat/Day building was completed (City of Los Angeles 2018:36). In 1992, when Ted Smith designed a home for the Carnick family in Del Mar Terrace, he reflected on the difference between architecture in the 1990s compared to when he started his practice. “It’s a different world for these young architects than it was for me,” Smith said. The freedom to create a “calling card” style that attracted attention was no longer possible due to the limits of real estate prices. “It’s not possible to do the things I was able to do anymore” (*Los Angeles Times* 1992).

Smith and Others

According to the building permit, the Victor Condo building was designed by Smith and Others, led by architect Armistead (Ted) Smith. Ted Smith earned his degree in architecture from the University of Virginia in 1971. During his time as a student he collaborated on a project for the Department of Defense to develop all-purpose shelters that could be easily dismantled and moved to other locations (*Danville Register* 1971). After graduating he returned to Southern California and completed his first project, a home for his family, in 1975 (*ARC California Digest* 2001). His interest in affordable housing alternatives led to a parallel career as a real estate developer focused on smaller projects and community-building. In 1980, he designed a Del Mar home for a family with two teenagers that had the appearance of two houses but with an internal unity focused on a shared sundeck (*Los Angeles Times* 1980). This innovative approach to co-living continued with his prototype for GoHomes developed in 1982. These were essentially homes without walls that could be organized as combined living and workspaces with shared common areas (*Evening Tribune* 1988).

His work received immediate attention, with three of his homes featured in the exhibit *The California Condition: A Pregnant Architecture* organized by the La Jolla Museum of Contemporary Art (see Figure 49). Other architects included in the exhibition included Frank Gehry, Eric Owen Moss, Morphosis, and San Diego architects Tom Grondona and Rob Quigley. His works that were included in the exhibition were the Victor Condo building, the Revolving Houses on Upas Street in San Diego (also featured in *Architectural Record*) and his project known as Grove House in Vista, California. His exhibition statement explains the idea of “blendo,” combining styles of surrounding buildings into concoctions called “contextual.” Grove House, also a collaboration with Kathy McCormick, went on to win the AIA Honor Award in 1986 (*San Diego Union* 1986).

In 1994, Smith and Others were again recognized for “some of the finest, most interesting housing designs to be seen among award winners in recent years” (Jarmusch 1994). These included row houses at 1515 Ninth Ave. in San Diego and McCormick’s design for a “large and luminous” house on Coronado. The two then went on to collaborate on the Little Italy Neighborhood Developers Block (LIND) which combined the efforts of multiple architects and landscape architects. Smith’s contribution involved the reuse of a nineteenth-century building scheduled for demolition. Twenty years later, the project was recognized by the AIA by earning the Legacy Award. A member of the AIA committee that recognized LIND stated that the project “combined all the elements the design community thought were valuable. There is affordable and market-rate housing, retail, and adaptive re-use of the Harbor Marine building, brought together by a thoughtful plan” (Jarmusch 1994).

In addition to the 1982 show in La Jolla, the work of Smith and Others has been featured in several exhibitions, including an exhibit at San Diego State University in 1987, *This is Not a*

House at the Joseph Clayes III Gallery (1994), *PaperRockScissors* at the Flux Gallery in San Diego (2001), *Urban Life, Housing in the Contemporary City* in New York (2003), *Enlightened Development, Livable Places Exhibition*, Los Angeles (2007), *International Architecture Exhibition*, Venice (2008), and the “*Making Room*” Exhibition at the Museum of the City of New York in 2013.

Smith has given four lectures for the Friends of San Diego Architecture beginning as early as 1987 with a talk entitled “The Go Home Suburban Warehouse: Living in a Corporate Town.” In 2000, his talk was called “Urban Development, Small Lot Housing: Building to Preserve Village Character and Human Scale” (*San Diego Union Tribune* 2000). In 2003 he presented “Alternative Housing.” And in 2010 his lecture “Education and Enlightenment,” was included as part of the organization’s 25th anniversary.

Smith has taught courses at the New School of Architecture beginning in 1990, and in 1998 assisted in bringing Woodbury University’s School of Architecture to San Diego. In 2004, Smith started Woodbury University’s master’s in real estate development program which has since graduated 120 architect developers.

Kathleen McCormick was born and raised in La Mesa, California, and graduated from San Diego State University with a degree in Environmental Design. She was first hired by the architectural firm Paul Thoryk where she worked as an interior designer for five years. She specialized in color early in her career, estimating she ended up coloring more than 20,000 houses during her time with Thoryk. Her collaboration with Ted Smith on the Victor Condo building led to a partnership that continues today. She also frequently collaborated with Rob Quigley on projects such as the redesign of El Cajon Boulevard and a surgical center in Escondido in 1985 (*San Diego Union* 1985). She was responsible for a 9,000 square-foot mixed-use building that was part of the LIND project in 1996 (*San Diego Union-Tribune* 1996).

METHODOLOGY

To interpret a resource's importance, a comprehensive assessment must be conducted, including measuring the resource against the guidelines and criteria established by the CRHR and CEQA, as well as assessing the integrity of the resource. To minimize the subjectivity of the interpretive process, it is important to utilize a standard assessment approach for that evaluation. ASM's approach to determining the historic significance of the resource in the APE was also based on guidance in the California Office of Historic Preservation's *Technical Assistance Series #6: California Register and National Register: A Comparison (for purposes of determining eligibility for the California Register)*, and the *Carlsbad Tribal, Cultural, and Paleontological Resources Guidelines* (2017). ASM also referred to guidance from the NRHP—specifically to *How to Apply the National Register Criteria for Evaluation*, National Register Bulletin 15 (National Park Service, National Register of Historic Places 1991). Bulletin 15 establishes the nationally accepted professional protocols to be followed in determining eligibility for nomination/listing:

1. Categorize the property. Determine whether the property is a district, site, building, structure, or object.
2. Determine which prehistoric or historic context(s) the property represents. A property must possess significance in American history, architecture, archaeology, engineering, or culture when evaluated within the historic context of a relevant geographic area.
3. Determine whether the property is significant under the NRHP criteria. This is done by identifying the links to important events or persons, design or construction features, or information potential that make the property important.
4. Determine if the property represents a type usually excluded from the NRHP. If so, determine if it meets any of the Criteria Considerations.
5. Determine whether the property retains integrity. Evaluate the aspects of location, design, setting, workmanship, materials, feeling, and association that the property must retain to convey its historic significance.

Field Methods

A pedestrian survey within the APE was completed on March 13, 2023, by Laura Taylor Kung, Architectural Historian, M.A., Marilyn Novell, Architectural Historian, M.A., and Shannon Davis, Director of Architectural History, M.A., RPH. During the survey, multiple photographs were taken of the exterior of the building as well as the interior of each unit. Architectural and landscape features and their condition were noted.

Research Methods

ASM conducted archival research to develop a general historic context for the Carlsbad area and site-specific information. Because the property was designed in a Postmodern style and no prior contexts were located, newspapers, publications and texts were used to create a context for the style on a local/county level. The Avery Index, newspapers and scholarly publications were used

Methodology

to compile a biography of the architect, Armistead (Ted) Smith, and place the property within the body of his known work. Prior surveys, including the City of Carlsbad Cultural Resources Survey and supplemental Historic Resources Inventory (1990) were reviewed online through the Carlsbad Public Library for mention of the properties or surrounding neighborhood. Building permits were provided by the City of Carlsbad (Appendix B) and building records were obtained from the San Diego County Assessor's office (Appendix C). A title search for 2685, 2687 and 2689 Garfield Street was conducted to determine the chain of ownership of the units and online resources, such as telephone directories and public records, were consulted to determine whether there were other occupants. Local newspapers and ancestry sources were used to search for any possible significant individuals associated with the properties. ASM also consulted historic maps and aerial photos to further understand the development of the area over time (Historicaerials.com; aerial images for 1938, 1947, 1953, 1964, 1967, 1980, 1990, 1994, 1997, 2005, 2009, 2010, 2012, 2014, 2018).

SURVEY FINDINGS

Property Description

The Victor Condo building is at the northwest corner of Garfield Street and Beech Avenue west of the Carlsbad Village area of the city of Carlsbad. The property consists of three parcels (203-141-27-01, 203-141-27-02, and 203-141-27-03) with the addresses 2685, 2687, and 2689 Garfield Street. The primary (east) façade is along Garfield Street with unit 2685 to the north, 2687 in the middle and 2689 on the south with its south façade facing Beech Avenue (Figure 10). The building contains three two-car garages accessed via a driveway from Beech Avenue to the rear (west) of the property (Figure 11).

Built on a concrete slab and block foundation, the two-story wood frame structure has a rectangular plan. Most of the building has a flat roof with portions capped by a shed roof on the rear façade, and decorative front facing gables clad in composition shingles on the primary façade. Each of the three units has a tall vertical element suggestive of a chimney which functions as a skylight (Figure 12). Most of the building is clad in stucco, with elements of glass block and wood.

The primary façade features a distinctive false front of wood construction which provides a unique visual identity to each unit (Figure 13). All three units have a circular projection of glass block which encloses the interior spiral stairwell, but each unit has slightly different fenestration. Every unit is accessed by individual steps, narrower with outer balustrades on the end units, and broader with a central balustrade on the middle unit.

2685 Garfield St.

The unit to the north, 2685 Garfield St., has a simple gable form of slatted wood that becomes solid in the gable end (Figure 14). There are four diamond cut outs placed randomly between the slats. It is painted blue, with a lower section of green on the south end where it meets the green-painted central unit. There is a square window in the gable end which is the only real fenestration on the false front. There is an arched opening below the window with a frame suggestive of a window but containing no glass. Below the arched opening is the square opening for the front entrance with a spindle-work frieze with a central pendant creating a triangular shape below. On the north side, the gable is supported by posts with an open frieze above. The balustrade on the north end of the steps has a unique cutout shape with a ball on the newel post. There is an additional balustrade on the south side of the porch adjacent to the front entrance (Figure 15). The balustrades, open frieze, and spindles are painted burgundy red.

The front entrance is south of the glass block and consists of a solid steel door. There is a square fixed-sash window to the south of the door, containing stained glass. There is a slider-sash window above the entrance and a double-hung sash window on the north side of



Figure 10. Overview of Victor Condo, view to the northwest



Figure 11. View of south façade of property, looking northeast



Figure 12. Oblique of Victor Condo, view to the northwest



Figure 13. View of primary (east) façade of property, looking west



Figure 14. Detail of front façade of 2685 Garfield St., view to the west



Figure 15. Detail of door and balustrade of 2685 Garfield St., view to west

the glass block on the second story. There is an additional slider sash just below and to the south of the projecting skylight.

2687 Garfield St.

The middle unit at 2687 Garfield St. also has a gable form, but with a central projection in front of the skylight (Figure 16). There are two diamond cut outs on the slats to the north of the window opening and three in a row to the south with an additional oval cut out to the south. The oval forms an “eye” to the shape of lips kissing the unit to the south (Figure 17). The middle unit is painted green, with a solid area with a stepped design below the fascia which is painted red. There is a square window in the gable end which is the only real fenestration on the false front. There is a pair of frames suggesting double-hung sash windows containing no glass below the gable window. Below the frames there is a rectangular opening with a central pier and a spindle-work frieze forming a central triangle. A slatted balustrade with a ball on the newel post leads from the central pier dividing the steps. To the north of this opening is an arched opening created by narrow posts which leads to the primary entrance (Figure 18). There is an additional entrance to the unit to the south of the glass block where there is also another small balustrade. The balustrades and spindles are painted green with the arched entry colored burgundy red.

Both entrances are solid steel doors. There is a square fixed sash window to the north of the north door, containing stained glass (Figure 19). There is a slider sash window above the north entrance and a double-hung sash window above the south entrance. There is an additional slider fixed square window on the second story near the north end of the unit.

2689 Garfield St.

The south unit at 2689 Garfield St. also has a stepped gable roof suggestive of a canal house in Amsterdam (Figure 20). The cutouts are a mixture of diamonds, ovals, triangles, and a shape that has an oval top and diamond bottom. There are two of these shapes to the south of the window and a group of 11 to the north. The south unit is painted burgundy, with the stepped fascia painted green. There is a square window in the gable end which is the only real fenestration on the false front. Below the square window is a tripartite frame with a one-over-one central section containing no glass. Below the frames is a rectangular opening with an off-center pier and a spindle-work frieze forming a triangle. A slatted balustrade with a ball on the newel post leads from the pier on the south end of the steps. The balustrades and spindles are painted red.

The primary entrance is to the north of the glass block and consists of a solid steel door with an aluminum screen door. There is a square fixed-sash window to the north of the door, containing stained glass with a birds of paradise motif (Figure 21). There is a slider-sash window above the entrance and a double-hung sash window to the south of the glass block. There is an additional slider sash just below the projecting skylight. A secondary entrance with a paneled wood door is located on the lower level to the south of the glass block (Figure 22).

The south façade of the building has a decorative section of wall with a cut-out gable shape clad in wood (Figure 23). A cut-out rectangular area is to the east. There is a double-hung



Figure 16. Detail of front façade of 2687 Garfield St., view to the southwest



Figure 17. Detail of "kiss" detail between 2687 and 2689 Garfield St., view to southeast



Figure 18. Detail of steps of 2687 Garfield St., view to the west

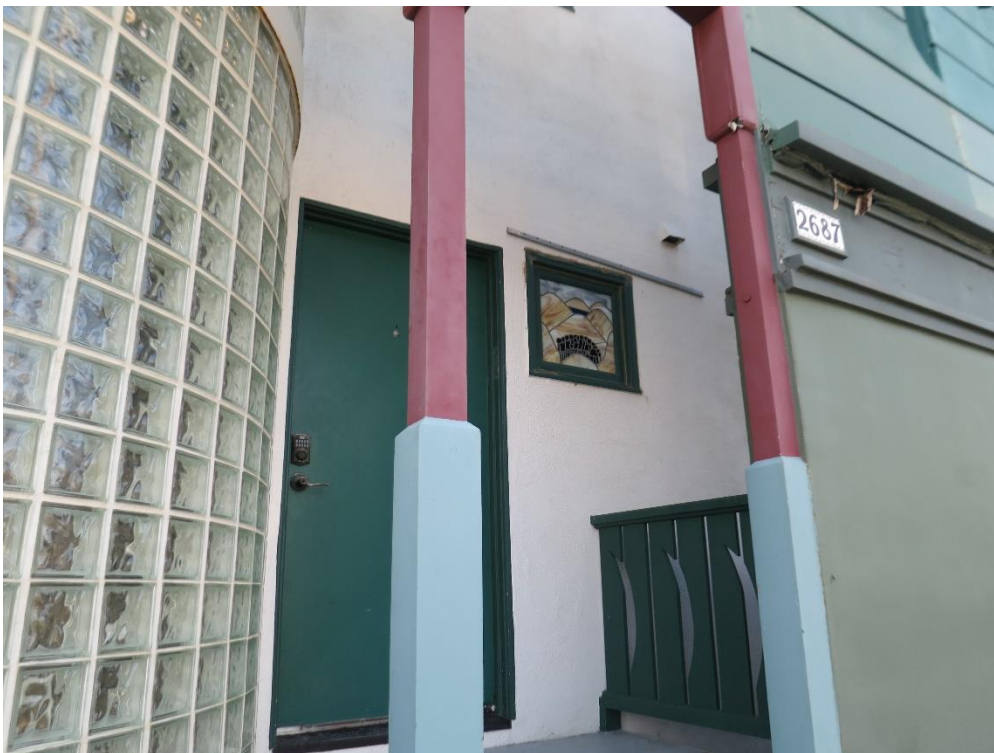


Figure 19. Detail of archway and entrance of 2687 Garfield St., view to northwest



Figure 20. Detail of primary façade of 2689 Garfield St., view to the west



Figure 21. Detail of door and entrance of 2689 Garfield Street, view to northwest

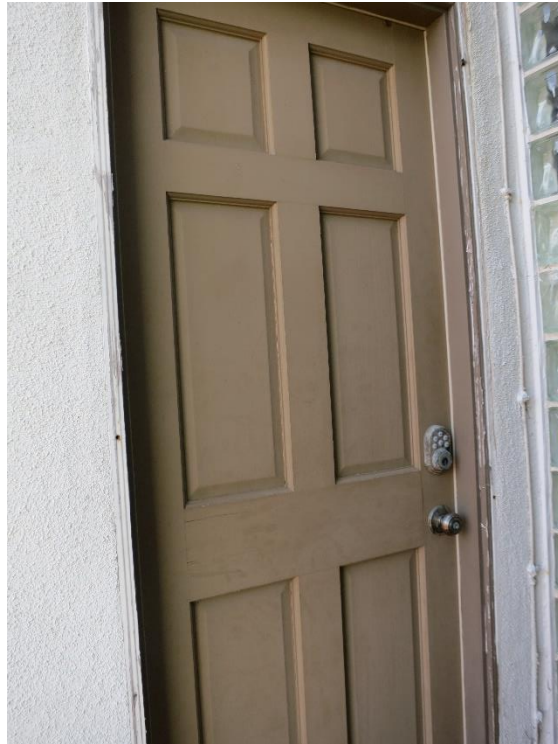


Figure 22. Detail of lower door of 2689 Garfield St., view to the northwest



Figure 23. View of south façade of property, view to north

window punctuating the center of the decorative gable, and a ribbon window near the top of the rectangular area above a frieze of stained glass with a birds of paradise motif. Fenestration on the second story consists of a pair of one-over-one double-hung sash windows on the west end and a single double-hung sash window to the east.

The west (rear) façade has three garage entrances with wood roll-up doors on the lower level (Figure 24). The first story slightly projects above the garages and is supported by regularly spaced piers. Each unit contains two sets of paired one-over-one double-hung sash windows with no casings (Figure 25). A patio with a metal railing tops the first story of each unit, with dividing storage sections covered with a shed roof (Figure 26). Set back behind the patio is the second story punctuated by multiple windows to take advantage of the view to the Pacific Ocean. The south unit has a sliding glass door leading to the patio with a pair of double-hung sash to the south and a large fixed square window over the door (Figure 27). There is an additional square window to the north topped by another square window above. A pair of steel doors provides access to the maintenance/storage area to the north. The fenestration on the middle unit is similar, with a sliding glass door topped by a fixed square window with two large picture windows to the north and a double-hung sash to the south. The doors to the maintenance shed are to the north. The north unit has the same fenestration with the steel doors to the shed area to the south and a rounded solid wall on the north end of the patio (Figures 28 and 29).

Unlike the south façade, the north façade has no decorative elements and is clad only in stucco (Figure 30). A service entrance consisting of a pair of metal doors is at the east end of the ground level (Figure 31). There is a small, square fixed sash to the west. A maintenance shed is west of the window. On the first story, there is a one-over-one double-hung sash window on the east end, and three evenly spaced square fixed sash windows to the west. The second story has a large, square fixed sash to the west with a narrow rectangular window below. To the east is a pair of double-hung sash with another rectangular window below.

Because the units had different owners at various times, the interiors have a variety of finishes and a range of alterations. However, the basic floor plans and major decorative elements remain consistent. Entering from the garage, all units have a storage area and laundry room on the ground level (Figure 32). A metal and wood spiral staircase enclosed with glass block leads to the first story containing bedrooms (Figure 33). On the second story there is a kitchen and a large open living room with a fireplace and loft area (Figures 34-36). Each loft has a stepped back triangular area containing the square window in the front gable ends (Figure 37). The solid loft balustrade contains large circular and undulating shapes (Figures 38-40). Each fireplace has a unique shape with a pipe exhaust visible at the top (Figures 41-43).



Figure 24. Overview of west façade of Victor Condo, view to the northeast



Figure 25. Detail of windows on south façade of 2689 Garfield St., view to southeast



Figure 26. Detail of storage doors and shed roof, view to the north.



Figure 27. Detail of fenestration on south facade, view to northeast



Figure 28. Detail of fenestration on 2689 Garfield St., view to the east



Figure 29. Detail of rounded balustrade of 2689 Garfield St., view to northwest



Figure 30. View of north façade of the property, view to the southeast



Figure 31. Detail of door on north facade, view to southeast



Figure 32. View of laundry area on ground floor of 2687 Garfield St.

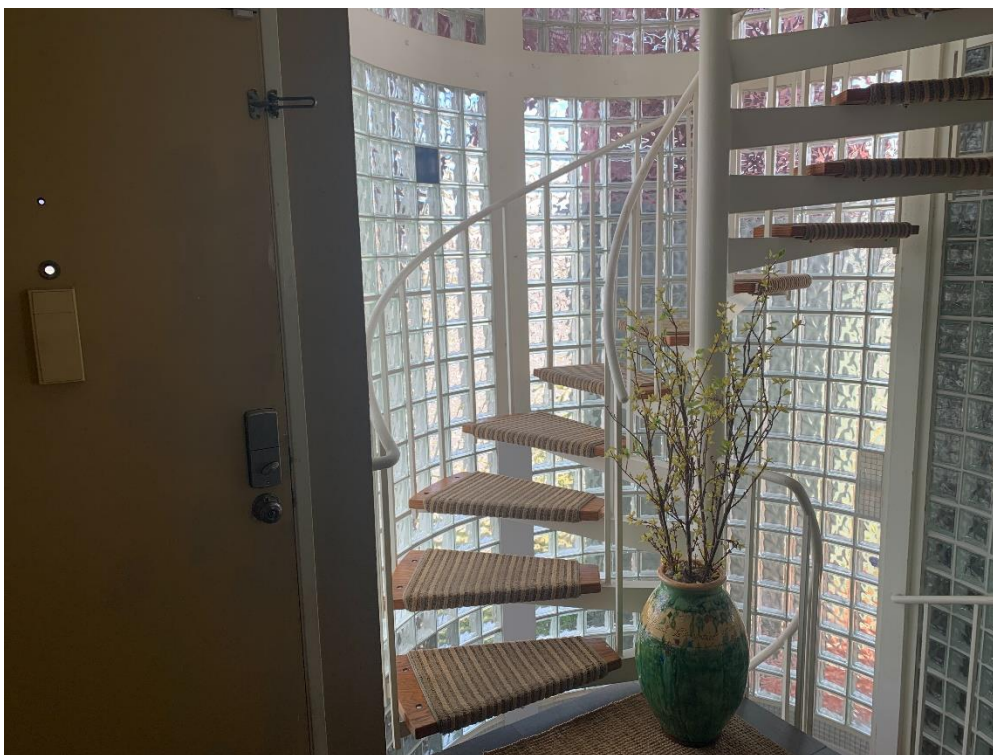


Figure 33. Detail of spiral staircase in 2689 Garfield St., view to southeast



Figure 34. Interior view of living room 2687 Garfield St., view looking southwest

Figure 35. View of remodeled kitchen in 2687 Garfield St.



Figure 36. View of windows in living room of 2689 Garfield St., view to the west



Figure 37. View of loft area in 2689 Garfield St. showing circle shapes of the balustrade.



Figure 38. View of loft area in 2687 Garfield St., view to west



Figure 39. Detail of loft area in 2689 Garfield St., view to the northwest



Figure 40. View of loft area in 2685 Garfield St., view to southeast



Figure 41. Detail of fireplace in 2685 Garfield St., view looking south

Figure 42. Detail of fireplace in 2687 Garfield St.



Figure 43. Detail of fireplace in 2689 Garfield St., view to the north



Site-Specific History

Although the current property is composed of three parcels, the site originally was divided into two lots, Lot 87 and Lot 86 of Granville Park No. 2 (City of Carlsbad 1979). Historic aerials indicate that the parcels currently occupied by the Victor Condo building were not developed prior to its construction in 1982. An image from 1932 shows the entire block on the west side of Garfield Street was farmland (UC Santa Barbara 1932) (Figure 44). Images from 1947, 1953, 1964 and 1969 indicate that although the area around it was built up, the corner of Garfield Street and Beech Avenue remained vacant (UC Santa Barbara 1969) (Figure 45).



Figure 44. Aerial photograph from 1932 with Project area indicated, UCSB



Figure 45. Aerial photograph from 1969 with Project area indicated, UCSB

According to the chain of title, the first listed owner of the parcels was Lorene H. Lawrence. She was the wife of Henry F. “Shorty” Lawrence who was a coach and chemistry teacher at the Army-Navy Academy in Carlsbad. He died due to injuries suffered when his car struck a horse as he was driving in Oceanside in 1970 (*Maryville Daily Forum* 1970). In 1970, the property was purchased by HoytCo, a real estate partnership formed by five doctors (*San Diego Union* 1968). Two of the three people listed as owners in 1978 were doctors so it is likely they were part of the HoytCo partnership, although this could not be confirmed. James J.



Figure 46. Joseph Vigil from UCLA yearbook, 1949

Yang, MD granted his portion of the property to Joseph M. Vigil, MD in 1980 prior to the construction of the building. Joseph M. Vigil and John B. McGrath remained partner owners throughout the construction of the Victor Condo building.

Joseph M. Vigil was born on a ranch in Colorado in 1924. He was the sixth of 11 children and enlisted in the Air Force at the age of 16. He served as a B-29 tail-gunner in World War II where he earned two awards including the Distinguished Flying Cross. He graduated from UCLA’s medical school in 1949 and started practicing medicine in a small Arizona mining town before moving to Los Angeles (*North County Times* 1996) (Figure 46). He moved to Carlsbad in the late 1960s and had a medical practice in Oceanside in 1983 (*San Diego Union* 1983). He died in 1996.

John Barry McGrath was born in Massachusetts in 1937. He attended Boston College on a full basketball scholarship and participated in the NCAA tournament during his attendance in 1959 (Figure 47). He was an English teacher and coach at University of San Diego High School before becoming a teacher for the juvenile court system for San Diego County. He loved being near the ocean and chose the Victor Condo site because of its proximity to beach. He died in 2018 (WPH Live 2018).

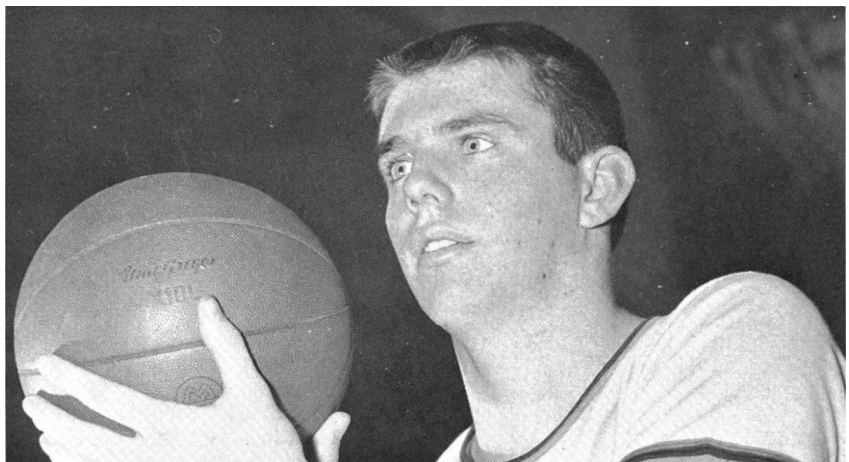


Figure 47. John B. McGrath as a student at Boston College, 1959

Owners Joseph M. Vigil and John B. McGrath submitted building permit number 80-944 for a three-unit condominium on November 26, 1980 (Attachment B). Westward Construction Inc. is listed as the builder and the architect is listed as Smith and Others. Westward Construction had completed several condominium projects in San Diego County including the Seascape Chateau complex, Lakeridge Park Villas and Saratoga West



(Figure 48). They were the winners of the Home Builders Grand Award from the National Association for Home Builders for two years in a row in the late 1970s (*San Diego Union* 1975). The team of Smith and Others consisted of Armistead “Ted” Smith and Kathleen McCormick, who were both starting their careers and collaborating for the first time.

The Victor Condo project had a low budget that had “necessitated building a white box” (*San Diego Union* 1985). But the neighborhood was an eclectic mix of styles and colors, with a Victorian house across the street at Magee Park, and Smith and McCormick wondered how to get it to “blend in” (*San Diego Union* 1985). The design approach Smith referred to as “blendo” involved borrowing forms, materials, and colors from nearby buildings in a way that was both “fresh and familiar” (*Los Angeles Times* 1992). In the case of Victor Condo, the building retained the structure of a stucco box but added a façade which served as a contextual mirror of the neighborhood, incorporating design elements such as the spindle-work frieze and window frames of the Victorian cottage and colors that reflected the park itself. McCormick used 16 shades of green, brown, red, and blue hues to help incorporate the building with its neighborhood and provide visual allusions that are trademarks of post-modern design, such as the point where one façade “kisses” the adjacent one (see Figure 17).

Like other Postmodern designs, the building was controversial, even before it was completed. The Notice of Completion was filed in May of 1982 (see Attachment B), but an article appeared in the *Los Angeles Times* in February. The condo described as “too crazy for critics” triggered local city planners to consider mandatory design guidelines for future projects. It was described as “Disneyland by the Sea” and “Frankenstein’s house” (*Los Angeles Times* 1982a). At the same time, support for the building was equally opinionated. A letter to the editor from a local resident declared that the author of the article had “missed the fact that there are other ways of seeing and experiencing architecture than that espoused by close-minded short-sighted and openly power-hungry politicians.” They stated the building was

“an imaginative and fresh solution to an architectural form that has been sorely in need of some reevaluation” (*Los Angeles Times* 1982b).



Victor Condo, Carlsbad, California 1979-1980

Figure 49. Model of Victor Condo included in the *California Condition* Exhibition, 1982.

The Victor Condo Building received broader recognition as well. In addition to its inclusion in the *California Condition* exhibition in 1982 (Figure 49), the AIA publication *Architecture California* published an essay about Victor Condo that same year. In 1983, *Art and Architecture* included the building on a short list of significant new buildings in California. And in 1984, a design issue of *California Magazine* included Victor Condo on the cover along with the “ugly and beautiful” examination of the blendo style (Figure 50). A Japanese publication, *Global Architecture*, featured Victor Condo along with the work of other San Diego architects in an article called “Three San Diego Postmodernists.” Another international publication, *Techniques & Architecture* (France), published a story about Victor Condo in 1986.

The unit at 2689 Garfield St. was owned by Joseph Vigil until 1985. It was sold again in 1988 and that owner retained ownership until 2016, when it was purchased by the current owner, Renee Wailes. The middle unit at 2687 Garfield St. was sold to Robert Wailes in 1984 until it was transferred to his wife, Renee Wailes, in 2018. The end unit was owned and occupied by John McGrath until his death and was purchased by Wailes in 2020. Very few changes have been made to the building. Most of the windows have been replaced, but the original fenestration patterns were retained.

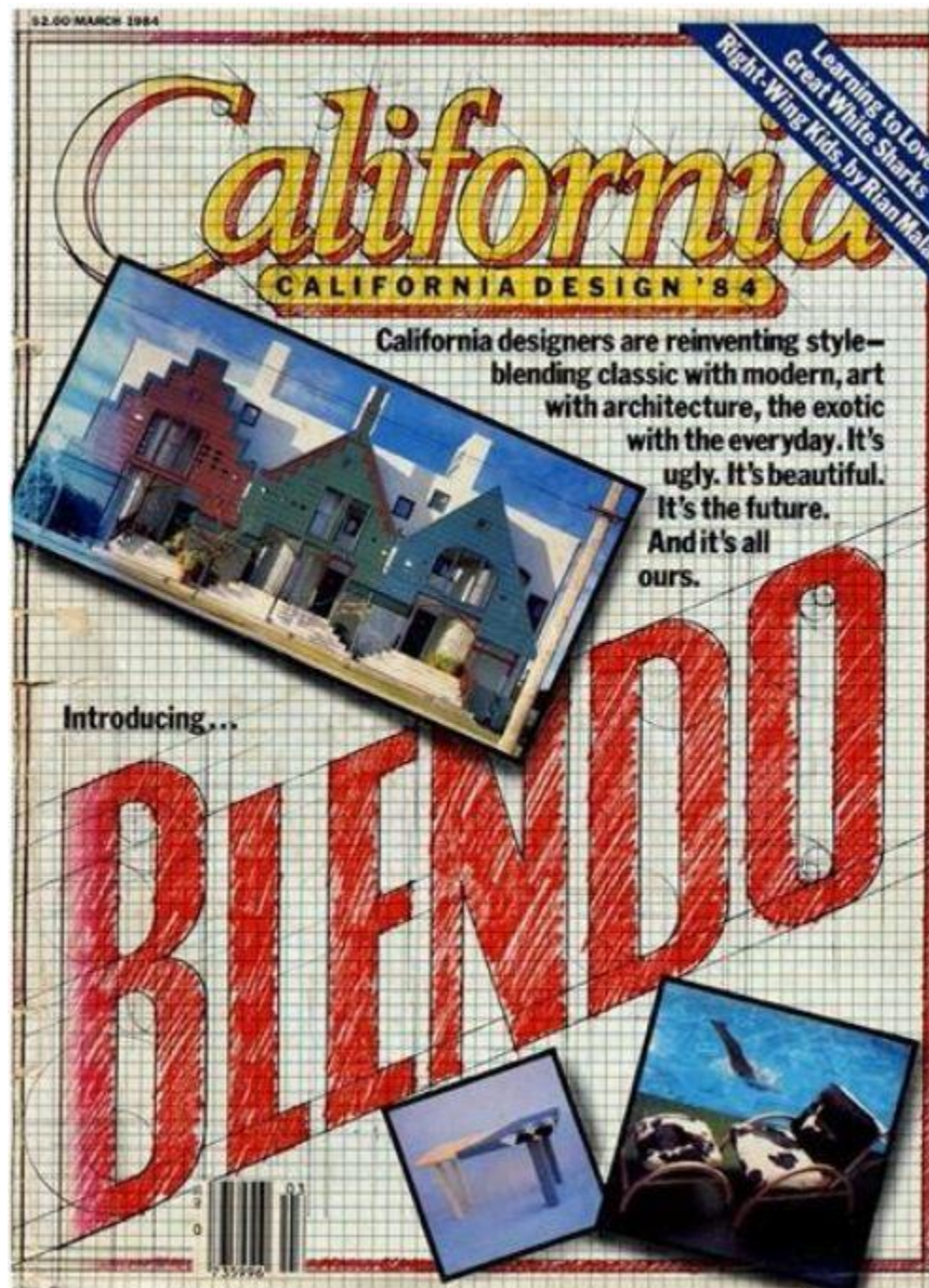


Figure 50. Victor Condo and “blendo” style featured on cover of *California Magazine*, 1984.

EVALUATION OF ELIGIBILITY

California Register of Historical Resources Evaluation

ASM carefully considered whether the Victor Condo building at 2685-2689 Garfield St. is individually eligible under any CRHR criteria.

Criterion 1: The Victor Condo building is an example of infill housing in a Carlsbad neighborhood developed primarily in the 1950s and 1960s. It was not associated with a pattern of residential development such as postwar expansion and was an isolated project in a previously developed area. Research did not indicate that the property was associated with any events that have made a significant contribution to the history or the cultural heritage on a local, state, or national level. As such, the Victor Condo building is recommended not eligible under Criterion 1.

Criterion 2: The Victor Condo building has had few owners and occupants, and none have been identified as historically significant individuals. Some of the owners and occupants discovered through online research are still living and their contributions to their respective fields have not ended and/or cannot yet be evaluated through a historical perspective. As such, the Victor Condo building is recommended not eligible under Criterion 2.

Criterion 3: To evaluate the property under Criterion 3, ASM carefully considered whether the Victor Condo building embodies distinctive characteristics of a type, period, or method of construction, whether it represents the work of a master, or whether it possesses high artistic values.

From the moment it was completed, the building known as Victor Condo embodied the distinctive (and controversial) characteristics of Postmodernism. Architectural critics, curators, and scholars, as well as local residents and concerned planners, recognized that the property built in 1982 was a prime example of the new wave of Postmodern design taking hold in California. Intended to embrace historical references, to specifically address its surroundings and provide a visual opposition to the modern stucco box, Victor Condo is undeniably an example of the Postmodern Style. Within the context of Postmodernism in San Diego County, Victor Condo assumes a pivotal position in the development of the style. As the first example of the style in Carlsbad, the building not only received the type of polarized attention characteristic of the movement, it also embodied many of the character-defining features now associated with Postmodernism.

Although neither the City of Carlsbad nor even San Diego has written historic contexts which recognize Postmodernism, SurveyLA included the movement in its comprehensive survey of Los Angeles. Along with the thorough and detailed history of the style (referenced earlier in the report), the document provides Eligibility Standards helpful for evaluating a Postmodern

building even if it is located outside of Los Angeles. As the *California Condition* exhibition noted, the movements occurring in San Diego, Los Angeles, and San Francisco shared a particular interpretation of the style similar enough to provide guidelines applicable throughout California. The following is the list of character-defining features of Postmodernism provided by SurveyLA:

- Retains most of the essential character-defining features from the period of significance (1965-1991)
- May have dramatic rooflines, including shed-like or mono-pitch
- Selectively references earlier era vernacular or classical design features, but not as a revival style
- Typically incorporates an unorthodox use of industrial material such as cinder block, asphalt, corrugated metal, or chain link fencing
- Displays eclectic, starkly contrasting, or colliding materials, colors, graphic patterning, or massing, and sculptural forms, among other elements
- Loosely assembled, lightweight, or unfinished in appearance
- Ephemeral, smaller-scale details often informed by high tech or art that “stand in” for the whole
- Use of exaggerated or abstracted ornamentation
- Also for 1980 and earlier residential properties:
 - o Bold and highly visual in design, often using bright colors and industrial materials
 - o May resemble commercial or industrial property types on a smaller scale
 - o Displays eclectic and starkly contrasting elements, materials, colors patterns, or massing, often resulting in a loosely assembled or unfinished appearance
 - o May read as art objects that may include graphic design, sculptural, or assemblage elements.

The features of 1980 and earlier properties are included here because the design process for Victor Condo began as early as 1979 and it does exemplify this transitional year in the style. The character-defining features of Postmodernism exhibited by the Victor Condo building include:

- The use of three different “dramatic” rooflines on the front façade
- Rooflines, window shapes, spindle work and other details which reference the vernacular buildings of an earlier era, including the Magee House across the street
- Use of unorthodox materials such as glass block and wood slats
- Starkly contrasting colors which also reference the surrounding neighborhood
- Eclectic graphic patterns and sculptural forms on the front façade
- Use of exaggerated and abstracted ornamentation referencing historic design
- Bold and highly visual primary façade using bright colors

Although not listed as a specific character-defining feature, the SurveyLA context states that: Postmodernism employed irony, ornament, play, symbolism, and historic or vernacular references to contextualize buildings to their setting, location, or their users. This was the exact

intent of the Victor Condo building and therefore, it clearly embodies distinct characteristics of a period and is recommended as eligible under CRHR Criterion 3. Additionally, this contextuality and specific use of symbolism and play, indicate that the building also possesses high artistic value under Criterion 3.

Historical resources achieving significance within the past 50 years are considered for eligibility for the CRHR only if they meet special consideration. To understand the historic importance of a resource, sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource. A resource less than 50 years old may be considered for listing in the CRHR if it can be demonstrated that sufficient time has passed to understand its historical importance. The NRHP has a comparable special consideration for resources less than 50 years old and requires those resources to be of “exceptional importance.” In 2012, the California Office of Historic Preservation clarified that the guidance regarding resources less than 50 years old is the same for both the CRHR and NRHP, and that the intent of the CRHR regulations is to be the same as the NRHP (California Department of Transportation 2012).

Rather than a “rule,” the special consideration does not exclude properties less than 50 years old but ensures that a building has had sufficient time for critics and scholars to place it in its appropriate context and determine its significance. Postmodernism, by its very definition, was a style that embraced the novel and sought controversy. It could be argued that a Postmodern building that received no contemporary attention would not be a good example of the style 50 years later. There are other examples of homes built during the 1980s in Carlsbad with some character-defining features of the style. For example, 4213 Sunnyhill Dr. was designed by architect John P. Landry in 1983 (Figure 51). It has dramatic roof forms, a shed roof which may be a reference to Sea Ranch, a classical reference on its chimney, and uses some industrial, non-traditional materials which would place it as an example of a Postmodern-style house. But its construction was not referenced in any publication, including the local newspaper. It was not included in an exhibition as an example of the current examples of Postmodern design. The architect was not noted in surveys of San Diego Postmodernism or recognized by the AIA. The



Figure 51. Another Postmodern house in Carlsbad built in 1984.

house at 4213 Sunnyhill Dr. will be 50 years old in 10 years, but the fact that it received no attention when it was constructed will still be true then.

For some cities in California, Beverly Hills for one, a house by a master architect must appear in two publications to be eligible as a local landmark. But most buildings, even those of master architects, are not widely acclaimed and receive little if any attention, even in local publications. Victor Condo was not only the subject of articles in the *Los Angeles Times* but appeared in multiple publications, including two international periodicals. An exhibition curated to capture the new movement in California chose Ted Smith as one of three architects to represent San Diego and chose Victor Condo as one of the buildings which best represented his work. This is the type of scholarly perspective the CRHR consideration is attempting to define. Victor Condo immediately became a significant example of the Postmodern style and another 10 years will not change that fact. Therefore, ASM asserts that enough time has passed to obtain scholarly perspective and it meets this special consideration.

Criterion 4: The Victor Condo building is recommended not eligible under Criterion 4. The building is a common property type that does not have the potential to provide information about history or prehistory that is not available through historic research.

Carlsbad Historic Resource Evaluation

ASM also considered whether the Victor Condo building at 2685-2689 Garfield St. is considered a historic resource under the City of Carlsbad criteria.

Criterion a: For the reasons outlined in the evaluation under CRHR Criterion 3, the Victor Condo building, completed in 1982, is an excellent example of Postmodern architecture in the City of Carlsbad. It was the first example of the style and received international attention. An article about Carlsbad as a travel destination appeared in the San Bernardino County Sun in 1984 which listed the Victor Condo building as one of the reasons to visit the town (*San Bernardino County Sun* 1984). Therefore, the building exemplifies special elements of the city's architectural history and meets City of Carlsbad historic resource Criterion a.

Criterion b: As stated in the CRHR evaluation, the Victor Condo building has had few owners and occupants, and none have been identified as historically significant individuals. Several of the owners and occupants discovered through online research are still living and their contributions to their respective fields have not ended and/or cannot yet be evaluated through a historical perspective. As such, the Victor Condo building is recommended not eligible under City of Carlsbad Criterion b.

Criterion c: City of Carlsbad Criterion c contains the same wording as CRHR Criterion 3. Therefore, for the reasons outlined under the discussion above, the Victor Condo building meets Criterion c as an excellent example of Postmodern architecture with high artistic values.

Criterion d: The Victor Condo building is recommended not eligible under Criterion d. The property is not an archaeological, paleontological, botanical, geological, topographical, ecological, or geographical site with the potential of yielding information of scientific value.

Criterion e: The parcels associated with the Victor Condo building are not part of a geographically definable area with a concentration of buildings, structures, improvements, or objects linked historically and do not constitute a historic district. Therefore, it is recommended not eligible under Criterion e.

Furthermore, since the Victor Condo building is less than 50 years old, it should prove that it has “achieved significance,” meaning that it is of enduring importance within the context of Postmodernism in San Diego County. As outlined above, Victor Condo played a pivotal role in the development of Postmodernism and sufficient time has passed to understand its authenticity, integrity, value, and importance to the City of Carlsbad.

Therefore, the Victor Condo building meets Carlsbad Historic Resource under Criteria a and c provided the property owner consented to the designation.

Integrity Assessment

Because Victor Condo meets CRHR Criterion 3 and Carlsbad Criteria a and c, a full assessment of integrity is included to determine if the building retains the ability to convey its significance. The period of significance is 1982, the year it was completed.

1. **Location** The building has not been moved and retains integrity of location.
2. **Design** Very few alterations have been made to the building and none of the changes have impacted the design. Photos of the condo taken after completion show it much as it appears today. Therefore it retains excellent integrity of design.
3. **Setting** The neighborhood surrounding Victor Condo is relatively unchanged, and it retains good integrity.
4. **Materials** Many of the windows have been replaced over the years, however the original fenestration pattern and window sizes remained unchanged. The interior of two units have been remodeled and some original materials have been replaced. But overall, the building retains good integrity of materials.
5. **Workmanship** Most of the workmanship in the building is evident on the primary façade, where particular attention was given to the cutout designs, spindle-work fascia, balustrades, window frames and details such as the “kiss” between buildings. All these elements remain intact and therefore Victor Condo retains excellent integrity of workmanship.
6. **Feeling** Victor Condo strongly conveys the feeling of a Postmodern multiple-family residence as it has been mostly unaltered since it was first constructed.

7. **Association** The building continues to convey its association with the Postmodern Style within the context of San Diego County.

Victor Condo has not been significantly altered and retains all seven aspects of integrity. It continues to convey its significance as an excellent example of Postmodernism in San Diego County and is therefore recommended as eligible for the CRHR under Criterion 3 and would be recommended as eligible as a Carlsbad Historic Resource provided there was owner consent.

California Environmental Quality Act Significance Criteria Evaluation

Because it has been recommended as eligible for listing in the CRHR and significant in the architectural annals of California, the Victor Condo building at 2685-2689 Garfield St. qualifies as a historical resource under the definitions set forth by CEQA.

ASSESSMENT OF IMPACTS

CEQA Guidelines Section 15064.5(b)(1) define a substantial adverse change as one that would materially impair the significance of an historical resource. Projects that are found to be in conformance with the Secretary of the Interior's (SOI) *Standards for the Treatment of Historic Properties (Standards)* will not result in a substantial adverse change in the significance of a historical resource. According to Section 15064.5(2)(C), "the significance of a historic resource is materially impaired when a project demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its eligibility for inclusion in the CRHR as determined by a lead agency for purposes of CEQA."

As a result of ASM's evaluation, Victor Condo is recommended eligible for the CRHR and therefore is a historical resource for the purposes of CEQA. The Project will result in demolition of the building, which is considered a substantial adverse change to the historical resource pursuant to CEQA Section 21084.1. Therefore, according to CEQA guidelines, ASM recommends that this action constitutes a significant effect on the environment and material impairment on a historical resource pursuant to CEQA Section 15064.5 (b).

MANAGEMENT SUMMARY AND RECOMMENDATIONS

ASM has recommended that the Victor Condo building at 2685-2689 Garfield St. is eligible for the CRHR under Criterion 3 and therefore considered a historical resource as defined by CEQA. The current Project, as proposed, will result in a significant impact to the historical resource due to the proposed demolition of the existing building. According to Section 15126.4 of CEQA Guidelines, feasible measures should be considered that minimize the significant adverse impacts to Victor Condo. California case law has consistently found that the demolition of a historical resource is an unmitigated significant impact because documentation and recording of historic-period buildings that are historical resources and will be demolished will not reduce impacts to less than significant. Notable cases supporting this finding include: *League for Protection of Oakland's Architectural and Historic Resources v. City of Oakland* [1997] 52 Cal. App. 4th 896 and *Architectural Heritage Association v. County of Monterey* [2004] 19 Cal. Rptr. 3d 469. However, the following are mitigation measures that should be undertaken to minimize impacts:

Mitigation Measure 1:

It is recommended that prior demolition the building be documented to Historic American Buildings Survey (HABS) Level 2 standards according to the outline format described in the *Historic American Building Survey Guidelines for Preparing Written Historical Descriptive Data*. Photographic documentation should follow the Photographic Specification–Historic American Building Survey, including 10-20 archival quality, large-format photographs of the exterior and interior of the building and its architectural elements. Construction techniques and architectural details should be documented, especially noting the measurements, hardware, and other features that tie architectural elements to a specific date. The original architectural plans should be archivally reproduced, following HABS standards. Three copies of the HABS documentation package, with one copy including original photo negatives, will be produced, with at least one copy placed in an archive or history collection accessible to the general public.

Mitigation Measure 2:

Develop an interpretative opportunity that would communicate the significance of the Victor Condo building to the local community. This could consist of a permanent interpretive exhibit that would incorporate information from historic photographs, HABS documentation or other materials in a location accessible to the public. The interpretive exhibit should be developed by a qualified team including a historian and graphic designer or other professional with demonstrated experience in displaying information and graphics to the public in a visually interesting manner. If the exhibit cannot be located at the current location, another appropriate venue such as Magee Park should also be considered.

Mitigation Measure 3:

Prior to the issuance of demolition permits that would remove character-defining features as part of construction of the proposed project, the developer shall consult with planning department staff as to whether any such features may be salvaged. This could include both interior and exterior features for preservation on or off-site or for sale or use in another structure. The

developer shall make a good faith effort to salvage materials of historical interest to be utilized as part of the interpretative program. The developer shall prepare a salvage plan for review and approval by planning department staff prior to issuance of any site demolition permit.

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APPENDICES

APPENDIX A

DPR 523 Forms

State of California — The Resources Agency
 DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
 HRI # _____
 Trinomial _____
 NRHP Status Code _____

Other Listings _____
 Review Code _____ Reviewer _____ Date _____

Page 1 of 10 *Resource Name or #: 2685-2689 Garfield Street

P1. Other Identifier: Victor Condo

*P2. Location: Not for Publication Unrestricted

*a. County: San Diego and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad San Luis Rey Date 1997 S.B. B.M.

c. Address 2685-2689 Garfield Street City Carlsbad Zip 92008

d. UTM: (give more than one for large and/or linear resources) Zone mE/ mN;

e. Other Locational Data: (e.g. parcel#, directions to resource, elevation, etc.) APNs: 203-141-27-01, 203-141-27-02, 203-141-27-03

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The Victor Condo building is located on the northwest corner of Garfield Street and Beech Avenue west of the Carlsbad Village area of the city of Carlsbad. The property consists of three parcels (203-141-27-01, 203-141-27-02 and 203-141-27-03) with the addresses 2685, 2687, and 2689 Garfield St. The primary (east) façade is located on Garfield Street with unit 2685 to the north, 2687 in the middle and 2689 on the south with its south façade facing Beech Avenue. The building contains three two-car garages accessed via a driveway from Beech Avenue to the rear (west) of the property.

Built on a concrete slab and block foundation, the two-story wood frame structure has a rectangular plan. Most of the building has a flat roof with portions capped by a shed roof on the rear façade, and decorative front facing gables clad in composition shingles on the primary façade. Each of the three units has a tall vertical element suggestive of a chimney which functions as a skylight. Most of the building is clad in stucco, with elements of glass block and wood.

(continued on pg. 3)

*P3b. Resource Attributes: (List attributes and codes) HP3. Multiple Family Residence

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)



P5b. Description of Photo: (view, date, accession#)

View of east façade looking west.

Photo taken on March 13, 2023.

*P6. Date Constructed/Age and Source:

Historic Prehistoric Both

1982

San Diego County Assessor's Office

*P7. Owner and Address:

*P8. Recorded by: (Name, affiliation, and address)

Laura Taylor Kung

ASM Affiliates, Inc.

20 North Raymond Avenue, Suite 220

Pasadena, CA 91103

*P9. Date Recorded: March 2023

*P10. Survey Type: (Describe) Intensive

*P11. Report Citation: (cite survey report and sources or enter "none.")

Historic Resources Assessment Report for Three on Garfield, Carlsbad, San Diego County, California (2023), ASM Affiliates, Inc.

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photograph Record Other (List):

Page 2 of 10

*NRHP Status Code _____

*Resource Name or # (Assigned by recorder) 2685-2689 Garfield Street

B1. Historic Name: _____

B2. Common Name: _____

B3. Original Use: Multiple family residence

B4. Present Use: Multiple family residence

*B5. Architectural Style: Postmodern

*B6. Construction History: (Construction date, alterations, and date of alterations) Completed in 1982

*B7. Moved? No Yes Unknown Date: N/A Original Location: N/A

*B8. Related Features: _____

B9a. Architect: Smith and Others

b. Builder: Westward Construction Company, Inc.

*B10. Significance: Theme Postmodern Architecture

Area: San Diego County

Period of Significance: 1982

Property Type: Residential

Applicable Criteria: 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Although the current property is comprised of three parcels, the site originally was divided into two lots, Lot 87 and Lot 86 of Granville Park No. 2 (City of Carlsbad 1979). Historic aerials indicate that the parcels currently occupied by the Victor Condo building were not developed prior to its construction in 1982. An image from 1932 shows the entire block on the west side of Garfield Street was farmland (UC Santa Barbara 1932). Images from 1947, 1953, 1964 and 1969 indicate that although the area around it was built up, the corner of Garfield Street and Beech Avenue remained vacant (UC Santa Barbara 1969).

According to the chain of title, the first listed owner of the parcels was Lorene H. Lawrence. She was the wife of Henry F. "Shorty" Lawrence who was a coach and chemistry teacher at the Army-Navy Academy in Carlsbad. He died as a result of injuries when his car struck a horse while driving in Oceanside in 1970 (*Maryville Daily Forum* 1970). In 1970, the property was purchased by HoytCo, a real estate partnership formed by five doctors (*San Diego Union* 1968). Two of the three people listed as owners in 1978 were doctors so it is likely they were part of the HoytCo partnership, although this could not be confirmed. James J. Yang, MD granted his portion of the property to Joseph M. Vigil, MD in 1980 prior to the construction of the building. Joseph M. Vigil and John B. McGrath remained partner owners throughout the construction of the Victor Condo building.

(continued on page 3)

B11. Additional Resource Attributes: (List attributes and codes) None

*B12. References: See report

B13. Remarks: None

*B14. Evaluator: Laura Taylor Kung and Shannon Davis
ASM Affiliates, Inc.

*Date of Evaluation: April 2023

(This space is reserved for official comments)

Sketch Map with north arrow required.



P3a. Description (continued from page 1)

The primary façade features a distinctive false front of wood construction which provides a unique visual identity to each unit. All three units have a circular projection of glass block which encloses the interior spiral stairwell, but each unit has slightly different fenestration. Every unit is accessed by individual steps, narrower with outer balustrades on the end units, and broader with a central balustrade on the middle unit.

The unit to the north, 2685 Garfield St., has a simple gable form of slatted wood that becomes solid in the gable end. There are four diamond cut outs placed randomly between the slats. It is painted blue, with a lower section of green on the south end where it meets the green-painted central unit. There is a square window in the gable end which is the only real fenestration on the false front. There is an arched opening below the window with a frame suggestive of a window but containing no glass. Below the arched opening is the square opening for the front entrance with a spindle-work frieze with a central pendant creating a triangular shape below. On the north side, the gable is supported by posts with an open frieze above. The balustrade on the north end of the steps has a unique cutout shape with a ball on the newel post. There is an additional balustrade on the south side of the porch adjacent to the front entrance. The balustrades, open frieze, and spindles are painted burgundy red.

The front entrance is located to the south of the glass block and consists of a solid steel door. There is a square fixed-sash window to the south of the door, currently containing stained glass. There is a slider-sash window above the entrance and a double-hung sash window on the north side of the glass block on the second story. There is an additional slider sash just below and to the south of the projecting skylight.

The middle unit at 2687 Garfield St. also has a gable form, but with a central projection in front of the skylight. There are two diamond cut outs on the slats to the north of the window opening and three in a row to the south with an additional oval cut out to the south. The oval forms an "eye" to the shape of lips kissing the unit to the south. The middle unit is painted green, with a solid area with a stepped design below the fascia which is painted red. There is a square window in the gable end which is the only real fenestration on the false front. There is a pair of frames suggesting double-hung sash windows containing no glass below the gable window. Below the frames there is a rectangular opening with a central pier and a spindle-work frieze forming a central triangle. A slatted balustrade with a ball on the newel post leads from the central pier dividing the steps. To the north of this opening is an arched opening created by narrow posts which leads to primary entrance. There is an additional entrance to the unit to the south of the glass block where this is also another small balustrade. The balustrades and spindles are painted green with the arched entry colored burgundy red.

Both entrances are solid steel doors. There is a square fixed sash window to the north of the north door, currently containing stained glass. There is a slider sash window above the north entrance and a double-hung sash window above the south entrance. There is an additional slider fixed square window on the second story near the north end of the unit.

The south unit at 2689 Garfield St. also has a stepped gable roof suggestive of a canal house in Amsterdam. The cutouts are a mixture of diamonds, ovals, triangles, and a shape that has an oval top and diamond bottom. There are two of these shapes to the south of the window and a group of 11 to the north. The south unit is painted burgundy, with the stepped fascia painted green. There is a square window in the gable end which is the only real fenestration on the false front. Below the square window is a tripartite frame with a one-over-one central section containing no glass. Below the frames is a rectangular opening with an off-center pier and a spindle-work frieze forming a triangle. A slatted balustrade with a ball on the newel post leads from the pier on the south end of the steps. The balustrades and spindles are painted red.

The primary entrance is located to the north of the glass block and consists of a solid steel door with an aluminum screen door. There is a square fixed-sash window to the north of the door, currently containing stained glass with a birds of paradise motif. There is a slider-sash window above the entrance and a double-hung sash window to the south of the glass block. There is an additional slider sash just below the projecting skylight. A secondary entrance with a paneled wood door is located on the lower level to the south of the glass block.

The south façade of the building has a decorative section of wall with a cut-out gable shape clad in wood. A cut-out rectangular area is located to the east. There is a double-hung window punctuating the center of the decorative gable, and a ribbon window near the top of the rectangular area above a frieze of stained glass with a birds of paradise motif. Fenestration on the second story consists of a pair of one-over-one double-hung sash windows on the west end and a single double-hung sash window to the east.

(continued on page 4)

* **P3a. Description** (continued from page 3)

The west (rear) façade has three garage entrances with wood roll-up doors on the lower level. The first story slightly projects above the garages and is supported by regularly-spaced piers. Each unit contains two sets of paired one-over-one double-hung sash windows with no casings. A patio with a metal railing tops the first story of each unit, with dividing storage sections covered with a shed roof. Set back behind the patio is the second story punctuated by multiple windows to take advantage of the view to the ocean. The south unit has a sliding glass door leading to the patio with a pair of double-hung sash to the south and a large fixed square window over the door. There is an additional square window to the north topped by another square window above. A pair of steel doors provides access to the maintenance/storage area to the north. The fenestration on the middle unit is similar, with a sliding glass door topped by a fixed square window with two large picture windows to the north and a double-hung sash to the south. The doors to the maintenance shed are located to the north. The north unit has the same fenestration with the steel doors to the shed area to the south and a rounded solid wall on the north end of the patio.

Unlike the south façade, the north façade has no decorative elements and is clad only in stucco. A service entrance consisting of a pair of metal doors is located on the east end of the ground level. There is a small, square fixed sash to the west. A maintenance shed is located west of the window. On the first story, there is a one-over-one double-hung sash window on the east end, and three evenly-spaced square fixed sash windows to the west. The second story has a large, square fixed sash to the west with a narrow rectangular window below. To the east is a pair of double-hung sash with another rectangular window below.

Because the units had different owners at various times, the interiors have a variety of finishes and a range of alterations. However, the basic floor plans and major decorative elements remain consistent. Entering from the garage, all units have a storage area and laundry room on the ground level. A metal and wood spiral staircase enclosed with glass block leads to the first story containing bedrooms. On the second story there is a kitchen and a large open living room with a fireplace and loft area. Each loft has a stepped back triangular area containing the square window in the front gable ends. The solid loft balustrade contains large circular and undulating shapes. Each fireplace has a unique shape with a pipe exhaust visible at the top.

***B10. Significance** (continued from page 2)

Joseph M. Vigil was born on a ranch in Colorado in 1924. He was the sixth of 11 children and enlisted in the Air Force at the age of 16. He served as a B-29 tail-gunner in World War II where he earned two awards including the Distinguished Flying Cross. He graduated from UCLA's medical school in 1949 and first started practicing medicine in a small Arizona mining town before moving to Los Angeles (*North County Times* 1996). He moved to Carlsbad in the late 1960s and had a medical practice in Oceanside in 1983 (*San Diego Union* 1983). He died in 1996.

John Barry McGrath was born in Massachusetts in 1937. He attended Boston College on a full basketball scholarship and participated in the NCAA tournament during his attendance in 1959. He was an English teacher and coach at University of San Diego High School before becoming a teacher for the juvenile court system for San Diego County. He loved being near the ocean and chose Victor Condo site because of its proximity to beach. He died in 2018 (WPH Live 2018).

Owners Joseph M. Vigil and John B. McGrath submitted building permit number 80-944 for a three-unit condominium on November 26, 1980. Westward Construction Inc. is listed as the builder and the architect is listed as Smith and Others. Westward Construction had completed several condominium projects in San Diego County including the Seascape Chateau complex, Lakeridge Park Villas and Saratoga West. They were the winners of the Home Builders Grand Award awarded by the National Association for Home Builders for two years in a row in the late 1970s (*San Diego Union* 1975). The team of Smith and Others consisted of Armistead "Ted" Smith and Kathleen McCormick, who were both starting their careers and collaborating for the first time.

The Victor Condo project had a low budget that had "necessitated building a white box" (*San Diego Union* 1985). But the neighborhood was an eclectic mix of styles and colors, with a Victorian house across the street at Magee Park, and Smith and McCormick wondered how to get it to "blend in." The design approach Smith referred to as "blendo" involved borrowing forms, materials and colors from nearby buildings in a way that was both "fresh and familiar" (*Los Angeles Times* 1992). In the case of Victor Condo, the building retained the structure of a stucco box but added a façade which served as a contextual mirror of the neighborhood, incorporating design elements such as the spindle-work frieze and window frames of the Victorian cottage and colors that reflected the park itself. McCormick used 16 different shades of green, brown, red, and blue hues to help incorporate the building with its neighborhood and provide visual allusions that are trademarks of post-modern design, such as the point where one façade "kisses" the adjacent one.

(continued on page 5)

***B10. Significance** (continued from page 4)

Like other Postmodern designs, the building was controversial, even before it was completed. The Notice of Completion was filed in May of 1982, but an article appeared in the *Los Angeles Times* in February. The condo described as "too crazy for critics" triggered local city planners to consider mandatory design guidelines for future projects. It was described as "Disneyland by the Sea" and "Frankenstein's house" (*Los Angeles Times* 1982a). At the same time, support for the building was equally opinionated. A letter to the editor from a local resident declared that the author of the article had "missed the fact that there are other ways of seeing and experiencing architecture than that espoused by close-minded short-sighted and openly power-hungry politicians." They believed the building was "an imaginative and fresh solution to an architectural form that has been sorely in need of some reevaluation" (*Los Angeles Times* 1982b).

The Victor Condo building received broader recognition as well. In addition to its inclusion in the *California Condition* exhibition in 1982, the AIA publication *Architecture California* published an essay about Victor Condo that same year. In 1983 *Art and Architecture* included the building on a short list of significant new buildings in California. And in 1984, a design issue of *California Magazine* included Victor Condo on the cover along with the "ugly and beautiful" examination of the blendo style. A Japanese publication, *Global Architecture*, featured Victor Condo along with the work of other San Diego architects in an article called "Three San Diego Postmodernists." Another international publication, *Techniques & Architecture* (France), published a story about Victor Condo in 1986.

The unit at 2689 Garfield St. was owned by Joseph Vigil until 1985. It was sold again in 1988 and that owner retained ownership until 2016, when it was purchased by the current owner, Renee Wailes. The middle unit at 2687 Garfield St. was sold to Robert Wailes in 1984 until it was transferred to his wife, Renee Wailes, in 2018. The end unit was owned and occupied by John McGrath until his death and was purchased by Wailes in 2020. Very few changes have been made to the building. Most of the windows have been replaced, but the original fenestration patterns were retained.

Smith and Others

Ted Smith earned his degree in architecture from University of Virginia in 1971. During his time as a student he collaborated on a project for the Department of Defense to develop all-purpose shelters that could be easily dismantled and moved to other locations (*Danville Register* 1971). After graduating he returned to Southern California and completed his first project, a home for his family, in 1975 (*ARC California Digest* 2001). His interest in affordable housing alternatives led to a parallel career as a real estate developer focused on smaller projects and community-building. In 1980, he designed a Del Mar home for a family with two teenagers that had the appearance of two houses but with an internal unity focused on a shared sundeck (*Los Angeles Times* 1980). This innovative approach to co-living continued with his prototype for GoHomes developed in 1982. These were essentially homes without walls that could be organized as combined living and workspaces with shared common areas (*Evening Tribune* 1988).

His work received immediate attention, with three of his homes featured in the exhibit *The California Condition: A Pregnant Architecture* organized by the La Jolla Museum of Contemporary Art. Other architects included in the exhibition included Frank Gehry, Eric Owen Moss, Morphosis, and San Diego architects Tom Gronzona and Rob Quigley. His works that were included in the exhibition were the Victor Condo building, the Revolving Houses on Upas Street in San Diego (also featured in *Architectural Record*) and his project known as Grove House in Vista, California. His exhibition statement explains the idea of "blendo," combining styles of surrounding buildings into concoctions called "contextual." Grove House, also a collaboration with Kathy McCormick, went on to win the AIA Honor Award in 1986 (*San Diego Union* 1986).

In 1994, Smith and Others were again recognized for "some of the finest, most interesting housing designs to be seen among award winners in recent years" (Jarmusch 1994). These included row houses at 1515 Ninth Ave. in San Diego and McCormick's design for a "large and luminous" house on Coronado. The two then went on to collaborate on the Little Italy Neighborhood Developers Block (LIND) which combined the efforts of multiple architects and landscape architects. Smith's contribution involved the reuse of a nineteenth-century building scheduled for demolition. Twenty years later, the project was recognized by the AIA by earning the Legacy Award. A member of the AIA committee that recognized LIND stated that the project "combined all the elements the design community thought were valuable. There is affordable and market-rate housing, retail, and adaptive re-use of the Harbor Marine building, brought together by a thoughtful plan" (Jarmusch 1994).

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***B10. Significance** (continued from page 5)

In addition to the 1982 show in La Jolla, the work of Smith and Others has been featured in several exhibitions, including an exhibit at San Diego State University in 1987, *This is Not a House* at the Joseph Clayes III Gallery (1994) *PaperRockScissors* at the Flux Gallery in San Diego (2001), *Urban Life, Housing in the Contemporary City* in New York (2003), *Enlightened Development, Livable Places Exhibition*, Los Angeles (2007), *International Architecture Exhibition*, Venice (2008), and the "Making Room" Exhibition at the Museum of the City of New York in 2013.

Smith has given four lectures for the Friends of San Diego Architecture beginning as early as 1987 with a talk entitled "The Go Home Suburban Warehouse: Living in a Corporate Town." In 2000 his talk was called "Urban Development, Small Lot Housing: Building to Preserve Village Character and Human Scale" (*San Diego Union Tribune* 2000). In 2003 he presented "Alternative Housing." And in 2010 his lecture "Education and Enlightenment," was included as part of the organization's 25th anniversary.

Smith has taught courses at the New School of Architecture beginning in 1990, and in 1998 assisted in bringing Woodbury University's School of Architecture to San Diego. In 2004, Smith started Woodbury University's master's in real estate development program which has since graduated 120 architect developers.

Kathleen McCormick was born and raised in La Mesa, California, and graduated from San Diego State University with a degree in Environmental Design. She was first hired by the architectural firm Paul Thoryk where she worked as an interior designer for five years. She specialized in color early in her career, estimating she ended up coloring more than 20,000 houses during her time with Thoryk. Her collaboration with Ted Smith on the Victor Condos building led to a partnership that continues today. She also frequently collaborated with Rob Quigley on projects such as the redesign of El Cajon Blvd. and a Surgical Center in Escondido in 1985 (*San Diego Union* 1985). She was responsible for a 9,000 square-foot mixed-use building that was part of the LIND project in 1996 (*San Diego Union-Tribune* 1996).

EVALUATION OF ELIGIBILITY

California Register of Historical Resources Evaluation

ASM carefully considered whether the Victor Condo building at 2685-2689 Garfield Street is individually eligible under any CRHR criteria.

Criterion 1: The Victor Condo building is an example of infill housing in a Carlsbad neighborhood developed primarily in the 1950s and 1960s. It was not associated with a pattern of residential development such as postwar expansion, and was an isolated project in a previously developed area. Research did not indicate that the property was associated with any events that have made a significant contribution to the history or the cultural heritage on a local, state or national level. As such, the Victor Condo building is recommended not eligible under Criterion 1.

Criterion 2: The Victor Condo building has had few owners and occupants, and none have been identified as historically significant individuals. Some of the owners and occupants discovered through online research are still living and their contributions to their respective fields have not ended and/or cannot yet be evaluated through a historical perspective. As such, the Victor Condo building is recommended not eligible under Criterion 2.

Criterion 3: To evaluate the property under Criterion 3, ASM carefully considered whether the Victor Condo building embodies distinctive characteristics of a type, period, or method of construction, whether it represents the work of a master, or whether it possesses high artistic values.

From the moment it was completed, the building known as Victor Condo embodied the distinctive (and controversial) characteristics of Postmodernism. Architectural critics, curators, and scholars, as well as local residents and concerned planners, recognized that the property built in 1982 was a prime example of the new wave of Postmodern design taking hold in California. Intended to embrace historical references, to specifically address its surroundings and provide a visual opposition to the modern stucco box, Victor Condo is undeniably an example of the Postmodern Style. Within the context of Postmodernism in San Diego County, Victor Condo assumes a pivotal position in the development of the style. As the first example of the style in Carlsbad, the building not only received the type of polarized attention characteristic of the movement, it also embodied many of the character-defining features now associated with Postmodernism.

(continued on page 7)

***B10. Significance** (continued from page 6)

Although the City of Carlsbad, or even San Diego, has not written historic contexts which recognize Postmodernism, SurveyLA included the movement in their comprehensive survey of Los Angeles. Along with the thorough and detailed history of the style (referenced earlier in the report), the document provides Eligibility Standards helpful for evaluating a Postmodern building even if it is located outside of Los Angeles. As the *California Condition* exhibition noted the movements occurring in San Diego, Los Angeles, and San Francisco shared a particular interpretation of the style similar enough to provide guidelines applicable throughout California. The following is the list of character-defining features of Postmodernism provided by SurveyLA:

- Retains most of the essential character-defining features from the period of significance (1965-1991)
- May have dramatic rooflines, including shed-like or mono-pitch
- Selectively references earlier era vernacular or classical design features, but not as a revival style
- Typically incorporates an unorthodox use of industrial material such as cinder block, asphalt, corrugated metal, or chain link fencing
- Displays eclectic, starkly contrasting, or colliding materials, colors, graphic patterning, or massing, and sculptural forms, among other elements
- Loosely-assembled, lightweight, or unfinished in appearance
- Ephemeral, smaller-scale details often informed by high tech or art that “stand in” for the whole
- Use of exaggerated or abstracted ornamentation
- Also for 1980 and earlier residential properties:
 - o Bold and highly visual in design, often using bright colors and industrial materials
 - o May resemble commercial or industrial property types on a smaller scale
 - o Displays eclectic and starkly contrasting elements, materials, colors patterns, or massing, often resulting in a loosely-assembled or unfinished appearance
 - o May read as art objects that may include graphic design, sculptural, or assemblage elements.

The features of 1980 and earlier properties are included here because the design process for Victor Condo began as early as 1979 and it does exemplify this transitional year in the style. The character-defining features of Postmodernism exhibited by the Victor Condo building include:

- The use of three different “dramatic” rooflines on the front façade
- Rooflines, window shapes, spindle work and other details which reference the vernacular buildings of an earlier era, including the Magee House across the street
- Use of unorthodox materials such as glass block and wood slats
- Starkly contrasting colors which also reference the surrounding neighborhood
- Eclectic graphic patterns and sculptural forms on the front façade
- Use of exaggerated and abstracted ornamentation referencing historic design
- Bold and highly visual primary façade using bright colors

Although not listed as a specific character-defining feature, the SurveyLA context states that: Postmodernism employed irony, ornament, play, symbolism, and historic or vernacular references to contextualize buildings to their setting, location, or their users. This was the exact intent of the Victor Condo building and therefore, it clearly embodies distinct characteristics of a period and is recommended as eligible under CRHR Criterion 3. Additionally, this contextuality and specific use of symbolism and play, indicate that the building also possesses high artistic value under Criterion 3.

Historical resources achieving significance within the past 50 years are considered for eligibility for the CRHR only if they meet special consideration. In order to understand the historic importance of a resource, sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource. A resource less than 50 years old may be considered for listing in the CRHR if it can be demonstrated that sufficient time has passed to understand its historical importance. The NRHP has a comparable special consideration for resources less than 50 years old and requires those resources to be of “exceptional importance.” In 2012, the California Office of Historic Preservation clarified that the guidance regarding resources less than 50 years old is the same for both the CRHR and NRHP, and that the intent of the CRHR regulations is to be the same as the NRHP (California Department of Transportation 2012).

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***B10. Significance** (continued from page 7)

Rather than a “rule,” the special consideration does not exclude properties less than 50 years-old but ensures that a building has had sufficient time for critics and scholars to place it in its appropriate context and determine its significance. Postmodernism, by its very definition, was a style that embraced the novel and sought controversy. It could be argued that a Postmodern building that received no contemporary attention would not be a good example of the style 50 years later. There are other examples of homes built during the 1980s in Carlsbad with some character-defining features of the style. For example, 4213 Sunnyhill Dr. was designed by architect John P. Landry in 1983. It has dramatic roof forms, a shed roof which may be a reference to Sea Ranch, a classical reference on its chimney, and uses some industrial, non-traditional materials which would place it as an example of a Postmodern-style house. But its construction was not referenced in any publication, including the local newspaper. It was not included in an exhibition as an example of the current examples of Postmodern design. The architect was not noted in surveys of San Diego Postmodernism or recognized by the AIA. The house at 4213 Sunnyhill Dr. will be 50 years old in 10 ten years, but the fact that it received no attention when it was constructed will still be true then.

For some cities in California, Beverly Hills for one, a house by a master architect must appear in two publications in order to be eligible as a local landmark. But most buildings, even those of master architects, are not widely acclaimed and receive little if any attention, even in local publications. Victor Condo was not only the subject of articles in the *Los Angeles Times* but appeared in multiple publications, including two international periodicals. An exhibition curated to capture the new movement in California chose Ted Smith as one of three architects to represent San Diego and chose Victor Condo as one of the buildings which best represented his work. This is the type of scholarly perspective the CRHR consideration is attempting to define. Victor Condo immediately became a significant example of the Postmodern style and another 10 years will not change that fact. Therefore, ASM asserts that enough time has passed to obtain scholarly perspective and it meets this special consideration.

Criterion 4: The Victor Condo building is recommended not eligible under Criterion 4. The building is a common property type that does not have the potential to provide information about history or prehistory that is not available through historic research.

Carlsbad Historic Resource Evaluation

ASM also considered whether the Victor Condo building at 2685-2689 Garfield St. is considered a historic resource under the City of Carlsbad criteria.

Criterion a: For the reasons outlined in the evaluation under CRHR Criterion 3, the Victor Condo building, completed in 1982, is an excellent example of Postmodern architecture in the City of Carlsbad. It was the first example of the style and received international attention. An article about Carlsbad as a travel destination appeared in the San Bernardino County Sun in 1984 which listed the Victor Condo building as one of the reasons to visit the town (*San Bernardino County Sun* 1984). Therefore, the building exemplifies special elements of the city’s architectural history and meets City of Carlsbad historic resource Criterion a.

Criterion b: As stated in the CRHR evaluation, the Victor Condo building has had few owners and occupants, and none have been identified as historically significant individuals. Several of the owners and occupants discovered through online research are still living and their contributions to their respective fields have not ended and/or cannot yet be evaluated through a historical perspective. As such, the Victor Condo building is recommended not eligible under City of Carlsbad Criterion b.

Criterion c: City of Carlsbad Criterion c contains the same wording as CRHR Criterion 3. Therefore, for the reasons outlined under the discussion above, the Victor Condo building meets Criterion c as an excellent example of Postmodern architecture with high artistic values.

Criterion d: The Victor Condo building is recommended not eligible under Criterion d. The property is not an archaeological, paleontological, botanical, geological, topographical, ecological, or geographical site with the potential of yielding information of scientific value.

Criterion e: The parcels associated with the Victor Condo building are not part of a geographically definable area with a concentration of buildings, structures, improvements, or objects linked historically and do not constitute a historic district. Therefore, it is recommended not eligible under Criterion e.

Furthermore, since the Victor Condo building is less than 50 years old, it should prove that it has “achieved significance,” meaning that it is of enduring importance within the context of Postmodernism in San Diego County. As outlined above, Victor Condo played a pivotal

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*Resource Name or # (Assigned by recorder)

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Continuation Update

***B10. Significance** (continued from page 8)

role in the development of Postmodernism and that sufficient time has passed to understand its authenticity, integrity, value, and importance to the City of Carlsbad.

Therefore, the Victor Condo building meets Carlsbad Historic Resource under Criteria a and c provided the property owner consented to the designation.

Integrity Assessment

Because Victor Condo meets CRHR Criterion 3 and Carlsbad Criteria a and c, a full assessment of integrity is included to determine if the building retains the ability to convey its significance. The period of significance is 1982, the year it was completed.

1. **Location** The building has not been moved and retains integrity of location.
2. **Design** Very few alterations have been made to the building and none of the changes have impacted the design. Photos of the condo taken after completion show it much as it appears today. Therefore it retains excellent integrity of design.
3. **Setting** The neighborhood surrounding Victor Condo is relatively unchanged, and it retains good integrity.
4. **Materials** Many of the windows of the windows have been replaced over the years, however the original fenestration pattern and window sizes remained unchanged. The interior of two units have been remodeled and some original materials have been replaced. But overall, the building retains good integrity of materials.
5. **Workmanship** Most of the workmanship in the building is evident on the primary façade, where particular attention was given to the cutout designs, spindle-work fascia, balustrades, window frames and details such as the “kiss” between buildings. All of these elements remain intact and therefore Victor Condo retains excellent integrity of workmanship.
6. **Feeling** Victor Condo strongly conveys the feeling of a Postmodern multiple-family residence as it has been mostly unaltered since it was first constructed.
7. **Association** The building continues to convey its association with the Postmodern Style within context of San Diego County.

Victor Condo has not been significantly altered and retains all seven aspects of integrity. It continues to convey its significance as an excellent example of Postmodernism in San Diego County and is therefore recommended as eligible for the CRHR under Criterion 3 and would be eligible as a Carlsbad Historic Resource provided there was owner consent.

California Environmental Quality Act Significance Criteria Evaluation

Because it has been identified as eligible for listing in the CRHR and significant in the architectural annals of California, the Victor Condo building at 2685-2689 Garfield qualifies as a historical resource under the definitions set forth by CEQA.



Image 1. Overview of Victor Condo looking northwest.



Image 2. South façade looking north.



Image 3. View of west façade of Victor Condo, looking NE.



Image 4. Detail of spiral staircase in 2689 Garfield St.



Image 5. View of balustrade shapes in 2685 Garfield St.

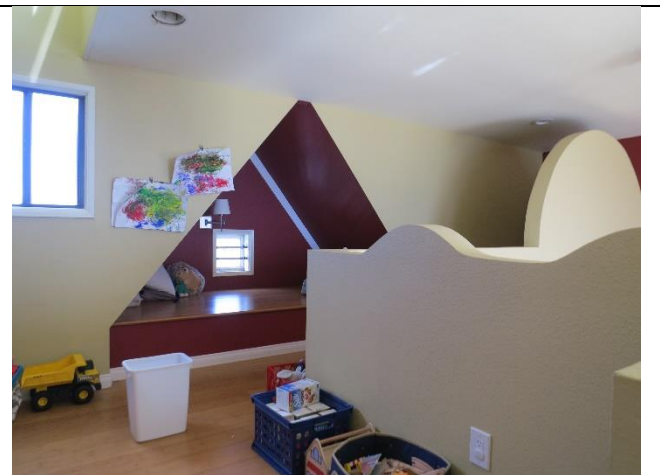


Image 6. Detail of loft area in 2689 Garfield St.

APPENDIX B

Building Permits

USE BALL POINT PEN ONLY

JOB ADDRESS <i>2685 5000 51187</i> <i>Dayfield</i>		AV. ST. RD.	DATE OF APPLICATION <i>11/26/80</i>	BUS. LICENSE <i>23626</i>	PERMIT NUMBER
OWNER'S PHONE <i>452-9571</i>		PRIME CONTRACTOR <i>Westward Const. Inc.</i>		STATE LICENSE <i>380872</i>	<i>80-944</i>
OWNER'S MAILING ADDRESS		CONTRACTOR'S ADDRESS <i>5333 Midway Dr #205 SD.</i>		CONTRACTOR'S PHONE <i>222-0352</i>	
LOT	BLOCK	SUBDIVISION	ASSESSOR'S PARCEL NO. <i>203 1141 112</i>	DESIGNER <i>Smith + Gitter Arch.</i>	DESIGNER'S PHONE
DESCRIPTION OF WORK <i>3 Unit Condo (CP 97) 13</i> <i>2 story w/ retaining wall 840'</i>					
CENSUS TRACT	GP LAND USE	ZONING	RES. UNITS <i>San Diego 1242</i>	NUMBER OF STORIES <i>2</i>	

005/2157-12192/81 9923.59

Not Valid Unless Machine Certified

BLDG SQ. FT. <i>4800</i>	BLDG USE	OCC. GP	STANDARD PLAN #	PLAN ID # <i>80-944</i>	TYPE CONST	OCC. LOAD
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QTY.	PLUMBING PERMIT	AMT.	QTY.	MECHANICAL PERMIT	AMT.
<i>30</i>	EACH FIXTURE TRAP	<i>60.-</i>	<i>3</i>	INSTALL FURN. DUCTS UP TO 100,000 BTU	<i>12.-</i>
<i>3</i>	EACH BUILDING SEWER	<i>15.-</i>		OVER 100,000 BTU	
<i>3</i>	EACH WATER HEATER AND/OR VENT	<i>6.-</i>		BOILER/COMPRESSOR UP TO 3 HP	
<i>3</i>	EACH GAS SYSTEM 1 TO 4 OUTLETS	<i>6.-</i>		BOILER/COMPRESSOR 3-15 HP	
	EACH GAS SYSTEM 5 OR MORE		<i>3</i>	BOILER/COMPRESSOR 16-30 HP <i>FP</i>	<i>9.-</i>
	EACH INSTAL., ALTER, REPAIR WATER PIPE		<i>5</i>	VENT FAN SINGLE DUCT	<i>16.-</i>
	EACH LAWN SPRINKLER SYSTEM			MECH EXHAUST - HOOD/DUCTS	
	WATER SOFTNER			RELOCATION OF EA FURNACE/HEATER	
	<i>issue</i>	<i>3.00</i>		<i>issue</i>	<i>3.00</i>
TOTAL PLUMBING		<i>90.-</i>	TOTAL MECHANICAL		<i>34.-</i>

EDU-3
M-49
Ret wall 6,720
Valuation 208,896 } *215,616.00*

QTY.	ELECTRICAL PERMIT	AMT.	QTY.	MOBILE HOME PERMIT	AMT.
<i>3</i>	NEW CONST EA AMP/SWT/BKR <i>100A</i>	<i>75.-</i>		OWNING	
	1 PH .25 3 PH			PORCH <i>3/5/82</i>	
	EXIST BLDG EA AMP/SWT/BKR			SET-UP	
	1 PH .25 3 PH			RAMADA, CABANA	
	REMODEL/ALTER PER CIRCUIT			FENCE OVER 6'	
	TEMP POLE 200 AMPS	<i>10.-</i>		TOTAL MOBILE HOME	
	OVER 200 AMPS			<i>SOLAR EA 300</i>	<i>9.-</i>
	TEMP OCCUPANCY (30 DAYS)			<i>TANKS</i>	<i>6.-</i>
	<i>issue</i>	<i>2.00</i>		<i>PUMPS</i>	<i>6.-</i>
	TOTAL ELECTRICAL	<i>87.-</i>		<i>PC FEE</i>	<i>10.50</i>
				<i>ISSUE</i>	<i>2.-</i>

BUILDING PERMIT	
SIGN PERMIT	
PLAN CHECK <i>299.5</i>	<i>416355 4/6/80</i>
ALL INCLUSIVE PERMIT	
TOTAL PLUMBING	<i>90.-</i>
ELECTRICAL	<i>87.-</i>
MECHANICAL	<i>34.-</i>
MOBILE HOME	
SOLAR	<i>34.50</i>
<i>Strong Motion</i>	<i>150.19</i>
MICO-FILM	
TOTAL FEES PAYABLE	<i>741.59</i>

I HAVE CAREFULLY EXAMINED THE COMPLETED "APPLICATION AND PERMIT, AND DO HEREBY CERTIFY THAT ALL INFORMATION HEREON IS TRUE AND CORRECT AND I FURTHER CERTIFY AND AGREE IF A PERMIT IS ISSUED, TO COMPLY WITH ALL CITY, COUNTY AND STATE LAWS GOVERNING BUILDING CONSTRUCTION, WHETHER SPECIFIED HEREIN OR NOT. I ALSO AGREE TO SAVE INDEMNIFY AND KEEP HARMLESS THE CITY OF CARLSBAD AGAINST ALL LIABILITIES, JUDGMENTS, COSTS AND EXPENSES WHICH MAY IN ANY WAY ACCRUE AGAINST SAID CITY IN CONSEQUENCE OF THE GRANTING OF THIS PERMIT.

*AN OSHA PERMIT IS REQUIRED FOR EXCAVATIONS OVER 5'-0" DEEP AND DEMOLITION OR CONSTRUCTION OF STRUCTURES OVER 3 STORIES IN HEIGHT

AB Am
APPLICANT'S SIGNATURE

34.50 School fees N/A
FF FEE 4312
982.59

OWNER CONTRACTOR APPROVED BY *3/10/81*

LICENSED CONTRACTOR - DECLARATION
I hereby affirm that I am licensed under provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

OWNER-BUILDER DECLARATION
I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5 Business and Professions Code), Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 commencing with Section 7000 of Division 3 of the Business and Professions Code) or that is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by an applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale).

I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) license pursuant to the contractor's License Law).
I am exempt under Sec. B. & P.C. for this reason.

WORKERS' COMPENSATION DECLARATION
I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Workers' Compensation Insurance, or a certified copy thereof (Sec. 3800, Labor Code).

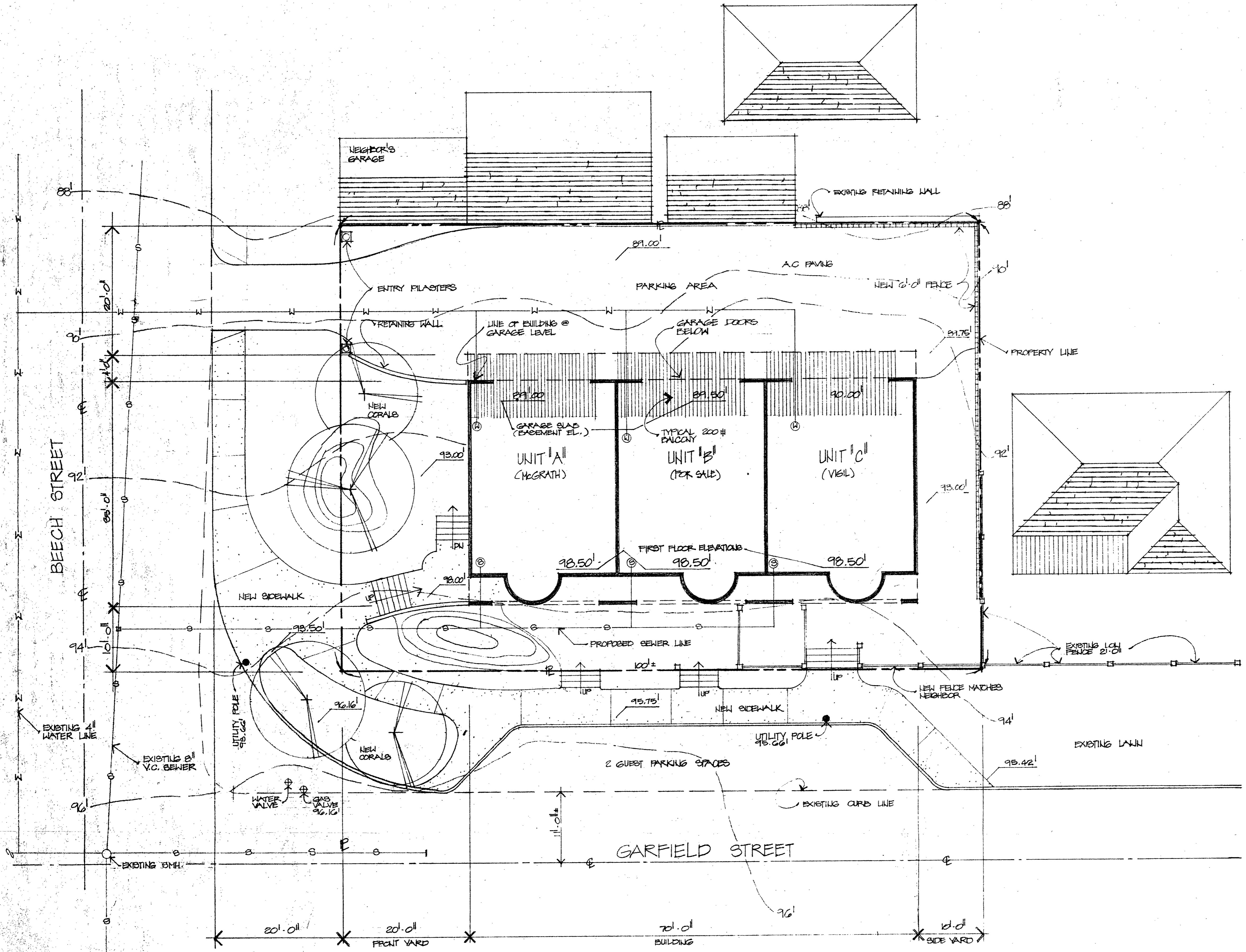
POLICY NO. _____
COMPANY _____
 Copy is filed with the city.
 Certified copy is hereby furnished.

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE
(This section need not be completed if the permit is for one hundred dollars (\$100) or less.)
I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions of this permit shall be deemed revoked.

INSPECTION VALIDATED

TENTATIVE CONDOMINIUM MAP CP-97



PROJECT NOTES:

1. TAX ACCESSORS PARCELS 208-141-12-15
2. TOTAL SITE AREA = 6996 SQ. FT. ±
3. TOTAL NUMBER OF PROPOSED UNITS = 3
4. COMMUNITY PLAN DESIGNATION R1M-H, 10-20 UNITS PER ACRE
5. PARKING - EACH UNIT TO HAVE 2 COVERED SPACES BELOW LIVING UNIT - 6 SPACES ON SITE TOTAL.
6. UNITS TO HAVE INDIVIDUAL LAUNDRY FACILITIES.
7. UNITS TO HAVE INDIVIDUAL WATER HEATING FACILITIES.
8. UNITS TO HAVE INDIVIDUAL UTILITY METERING SYSTEMS.
9. OPEN RECREATIONAL AREAS 200 SQ. FT. REAR 2ND STOREY PORCH / UNIT.
10. STORAGE SPACES - 480 CU. FT. / UNIT ADJACENT TO GARAGES.
11. INDIVIDUAL TRASH IN GARAGES.
12. GUEST PARKING - ON GARFIELD ST. 2 TOTAL.
13. GRADING - GRADING SHOWN HEREON IS FOR A GUIDE TO PLANNING ONLY. FINAL GRADING MAY VARY DUE TO FINAL ARCHITECTURAL PLANS. EARTHWORK ESTIMATES:
 OUT: 100 CY ±
 FILL: 200 CY ±
 IMPORT: 100 CY ±

OWNER / DEVELOPER

JOHN MCGRATH
 236 FLAVA DEL SUR
 LA JOLLA, CA. PH. - 454-1678 (714)

BY: JOHN MCGRATH, AS OWNER

DR. J.M. VEIL
 1411 E. DON JULIAN
 CITY OF INDUSTRY 91744 PH. - 968-8223 (213)

BY: DR. J.M. VEIL, AS OWNER

PLOT PLAN

1/8" = 1'-0" NORTH

armistead smith and others
 architects and engineers
 box 448, del mar, calif. 92014
 452-9571

CP 206
 McGrath
 EXHIBIT 'A'
 3/25/82

SDE 1403

RECORDING REQUESTED BY
TITLE INSURANCE & TRUST

905

82-172978
RECORDED IN
OFFICIAL RECORDS
OF SAN DIEGO COUNTY, CALIF.

1982 JUN -7 AM 10:52

VICARIL
COUNTY RECORDER

AND WHEN RECORDED MAIL TO

Name
Street Address
City & State

CALIFORNIA FIRST BANK
CONSTRUCTION LOAN DEPT.
8155 MERCURY COURT
SAN DIEGO, CA 92111
ATTN: DONNA WARDLOW

RF 4
MG
LF

SPACE ABOVE THIS LINE FOR RECORDER'S USE

INDIVIDUAL FORM

Notice of Completion

TD 1987 CA (9-78)

Before execution, refer to title company requirements stated on reverse side.

A. P. No.

203-41-B, 13

Notice is hereby given that:

- The undersigned is owner of the interest or estate stated below in the property hereinafter described.
- The full name of the undersigned is John B. McGrath and Joseph M. Vigil, M.D.
- The full address of the undersigned is 2685 Garfield, Carlsbad, CA 92008
- The nature of the title of the undersigned is: In fee.
(If other than fee, strike "In fee" and insert, for example, "purchaser under contract of purchase" or "lease".)
- The full names and full addresses of all persons, if any, who hold title with the undersigned as joint tenants or as tenants in common are:

NAMES ADDRESSES

None

- The names of the predecessors in interest of the undersigned, if the property was transferred subsequent to the commencement of the work of improvement herein referred to:

NAMES ADDRESSES

None

(If no transfer made, insert "none".)

- A work of improvement on the property hereinafter described was completed on May 28, 1982
- The name of the contractor, if any, for such work of improvement was Westward Construction, Inc.

(If no contractor for work of improvement as a whole, insert "none".)

- The property on which said work of improvement was completed is in the City of _____
County of San Diego State of California, and is described as follows:
PARCEL 1: LOT 86 OF GRANVILLE PARK NO. 2, IN THE CITY OF CARLSBAD, COUNTY OF
SAN DIEGO, STATE OF CALIFORNIA, ACCORDING TO MAP THEREOF NO. 2037, FILED IN
THE OFFICE OF COUNTY RECORDER OF SAN DIEGO COUNTY, JUNE 18, 1927 AND BEING MORE
PARTICULARLY DESCRIBED IN ATTACHED EXHIBIT "A" CONSISTING OF ONE PAGE.....

- The street address of said property is 2685, 2687, 2689 Garfield St., Carlsbad, CA 92008

(If no street address has been officially assigned, insert "none".)

Dated: May 24, 1982

Signature of
owner named
in paragraph 2

John B. McGrath

(Also sign verification below at X)

JOHN B. MCGRATH

Joseph M. Vigil
JOSEPH M. VIGIL, M.D.

STATE OF CALIFORNIA } ss.
COUNTY OF San Diego

The undersigned, being duly sworn, says: That he is the owner of the aforesaid interest or estate in the property described in the foregoing notice; that he has read the same, and knows the contents thereof, and that the facts stated therein are true.

SUBSCRIBED AND SWORN TO before me

Signature of
owner named
in paragraph 2

X John B. McGrath

JOHN B. MCGRATH

X Joseph M. Vigil
JOSEPH M. VIGIL, M.D.

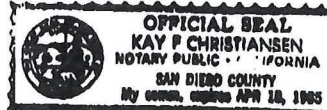
on May 26, 1982

Signature Kay F. Christiansen

Notary Public in and for said State

Title Order No. 1083702
Encrow or Loan No. _____

SEE REVERSE SIDE FOR
TITLE COMPANY REQUIREMENTS AS TO METHOD OF COMPLETION



(This area for official notarial seal)

No. 172978

82

EXHIBIT "A"

THE LAND REFERRED TO HEREIN IS SITUATED IN THE STATE OF CALIFORNIA, COUNTY OF SAN DIEGO, AND IS DESCRIBED AS FOLLOWS:

PARCEL 1:

LOT 86 OF GRANVILLE PARK NO. 2, IN THE CITY OF CARLSBAD, COUNTY OF SAN DIEGO, STATE OF CALIFORNIA, ACCORDING TO MAP THEREOF NO. 2037, FILED IN THE OFFICE OF COUNTY RECORDER OF SAN DIEGO COUNTY, JUNE 18, 1927.

PARCEL 2:

AN EASEMENT AND RIGHT OF WAY FOR THE INSTALLATION, OPERATION, MAINTENANCE, REPAIR AND REPLACEMENT OF A SEWER PIPELINE AND APPURTENANCES THERETO, OVER, UNDER, ALONG AND ACROSS THE NORTHWESTERLY 3.00 FEET OF LOT 85 OF GRANVILLE PARK NO. 2, IN THE CITY OF CARLSBAD, COUNTY OF SAN DIEGO, STATE OF CALIFORNIA, ACCORDING TO MAP THEREOF NO. 2037, FILED IN THE OFFICE OF COUNTY RECORDER OF SAN DIEGO COUNTY, JUNE 18, 1927.

PARCEL 3:

LOT 87 OF GRANVILLE PARK NO. 2, IN THE CITY OF CARLSBAD, COUNTY OF SAN DIEGO, STATE OF CALIFORNIA, ACCORDING TO MAP THEREOF NO. 2037, FILED IN THE OFFICE OF COUNTY RECORDER OF SAN DIEGO COUNTY, JUNE 18, 1927.

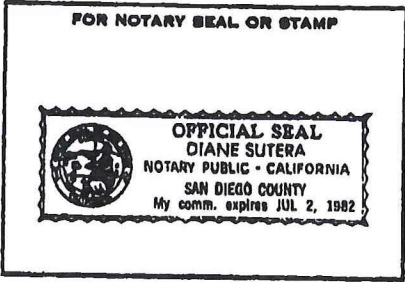
PARCEL 4:

AN EASEMENT AND RIGHT OF WAY OVER THE NORTHWESTERLY 2 1/2 FEET OF LOT 84 OF SAID GRANVILLE PARK NO. 2 FOR INSTALLATION AND MAINTENANCE OF SEWER AND WATER PIPE LINES.

STATE OF CALIFORNIA } ss.
COUNTY OF San Diego }
On May 14, 1982 before me,
the undersigned, a Notary Public in and for said County and State,
personally appeared John B. McGrath

_____, known to me
to be the person whose name is subscribed to the
within instrument and acknowledged that he executed the
same.

Diane Sutera
DIANE SUTERA, Notary



Notary Public (Rev. 9-80)

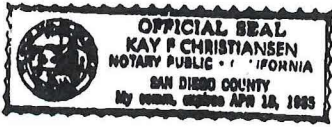
The undersigned, being duly sworn, says: That _____ is the owner of the aforesaid interest or estate in the prop described in the foregoing notice; that _____ has read the same, and knows the contents thereof, and that the stated therein are true.

SUBSCRIBED AND SWORN TO before me
on May 26 1982

Signature of owner named in paragraph 2 X John B. McGrath
Joseph M. Vigil
JOSEPH M. VIGIL, M.D.

Kay F. Christiansen
Notary Public in and for said State

This Order No. 1083702
Renew or Lapse No. _____



NOTARY PUBLIC
THIS COMPANY REGISTERED AS TO STATE OF CALIFORNIA

(This also for official notarial work)

No. 172978

82

APPENDIX C

Assessor Building Records

