
**HISTORIC RESOURCE INVENTORY AND EVALUATION
OF THE ROYAL THEATRE BUILDING
848 GUADALUPE STREET IN GUADALUPE,
SANTA BARBARA COUNTY, CALIFORNIA
APN 115-101-001**



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February 2021

MANAGEMENT SUMMARY

At the request of the City of Guadalupe, Provenience Group, Inc. prepared this historic resource inventory and evaluation of the Royal Theatre building at 848 Guadalupe Street in Guadalupe, Santa Barbara County, California. The subject property was acquired by the Guadalupe Community Redevelopment Agency in January of 2001. The City of Guadalupe has requested this study because the building is over 45 years old; the results will be used to make future decisions about the subject property.

This study has been prepared pursuant to the provisions and requirements of Section 106 of the National Historic Preservation Act (NHPA); 16 U.S.C. 470 et seq. and 36 CFR 800, the implementing regulations and the California Environmental Quality Act (CEQA) as amended (PRC §21000 et seq.; California Code of Regulations, Title 14 §15000 et seq.).

The objective of the project was to provide relevant historical information and evaluate the property, which is over 45 years of age, to determine its eligibility for listing in the National Register of Historic Places (National Register) and/or California Register of Historical Resources (California Register).

National Register and California Register Eligibility Results

This report concludes that the Guadalupe Royal Theatre building meets the eligibility standards for the National Register/California Register under criteria A/1, B/2, and C/3, within the period of significance that dates from 1939 to 1942. The theater building also retains all seven qualities of integrity, which relate to its historic form, spatial arrangement, scale, and massing, and it continues to exhibit the distinctive blend of Art Moderne and Art Deco architectural design elements. Despite minor alterations over its 82 years, it continues to reflect its historic function as an entertainment venue.

Conclusions

The results of this study has revealed that the Guadalupe Royal Theatre is eligible for inclusion in the National Register as a historic property and the California Register as a historical resource.

Mitigation Measures

Any proposed rehabilitation that takes place for the Guadalupe Royal Theatre building should incorporate guidelines and principles set out in the *Secretary of the Interior's Standards for the Treatment of Historic Properties* to be compatible with the *Secretary of the Interior's Standard for the Rehabilitation of Historic Buildings*.

A copy of this report and California Department of Parks and Recreation (DPR) 523 forms will be submitted to the Central Coast Information Center (CCIC) of the California Historical Information System (CHRIS) housed at the University of California, Santa Barbara.

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1.0 INTRODUCTION

At the request of the City of Guadalupe, Provenience Group, Inc. (PGI) prepared this historic resource inventory and evaluation of the Guadalupe Royal Theatre building at 848 Guadalupe Street in Guadalupe, Santa Barbara County, California. The objective of the project was to provide relevant historical information and evaluate the property to determine its eligibility for listing in the National Register of Historic Places (National Register) and California Register of Historical Resources (California Register).

PGI prepared the historical resource evaluation for the project pursuant to the Section 106 of the National Historic Preservation Act (NHPA) and California Environmental Quality Act (CEQA) (Title 14 CCR 15064.5). The City of Guadalupe Community Redevelopment Agency currently owns the 5,084 square foot theater building on the 0.61-acre parcel, which they purchased in January 2001, and has requested this study because the property is over 45 years old. For a historic resource to qualify for nomination to the National Register, it must meet one or more of four criteria and it needs to retain integrity. The California Register is a state-wide program of similar scope to the National Register. To comply with Section 106 of the National Register and CEQA requirements, this report establishes the regulatory, environmental, and historic contexts, and the identification and evaluation of historic resources. The results of the study will be used by the owner to make future decisions about the subject property.

PGI's Cultural Resources Manager and Senior Architectural Historian, Carole Denardo, M.A., RPA completed the fieldwork, prepared the historic site record (DPR 523), and finalized the technical report. Ms. Denardo exceeds the Secretary of the Interior's Professional Qualifications Standards (PQS) (36 CFR Part 61).

This report begins with a project description, followed by an explanation of previous and current research. The property context is then presented, followed by an existing conditions description. The last chapter contains the eligibility evaluation for the Royal Theatre. Site documentation is furnished in Appendix B.

2.0 PROJECT LOCATION AND DESCRIPTION

2.1 Project Location

The Guadalupe Royal Theatre is located at 848 Guadalupe Street in Guadalupe, Santa Barbara County, California (Figure 1). The subject property is in Lot 4 of Block 6, on the east side of Guadalupe Street (a.k.a. State Highway 1; Cabrillo Highway) where the street bends, north of 8th Street. The property is mapped on the 1982 *Casmalia* Topographic Quadrangle of the U.S. Geological Survey 7.5-Minute Topographic Map Series in an unsectioned portion of Township 10 North, Range 35 West, Mount Diablo Baseline and Meridian (Figure 2).



Figure 1. Project Vicinity Map.

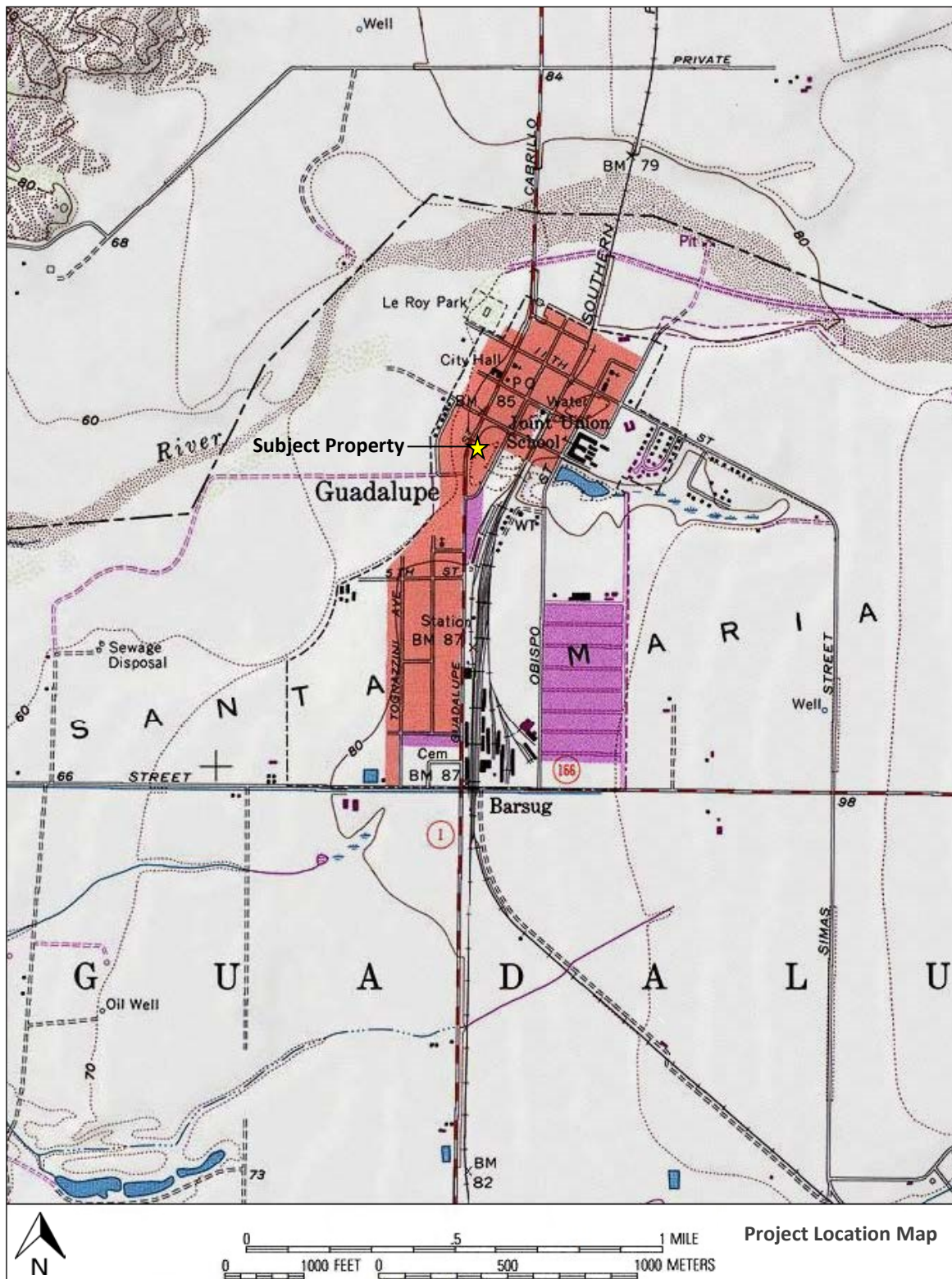


Figure 2. Project Location Map – Guadalupe Royal Theatre, Casmalia, CA topographic quadrangle 1982.

For the purposes of this report, the project has been defined as the structural footprint of the Guadalupe Royal Theatre building within the 0.61-acre parcel at 848 Guadalupe Street in Guadalupe (Assessor Parcel Number [APN] 115-101-001). The purpose of the project was to inventory, document, and prepare a significance eligibility determination. The entire property comprises three separate lots, which includes the 7,200 square foot theater building and two separate vacant lots comprised of APNs 115-101-011 and 115-113-001 to the south and southeast (Figure 3). Together, the three parcels encompass 0.61-acres.

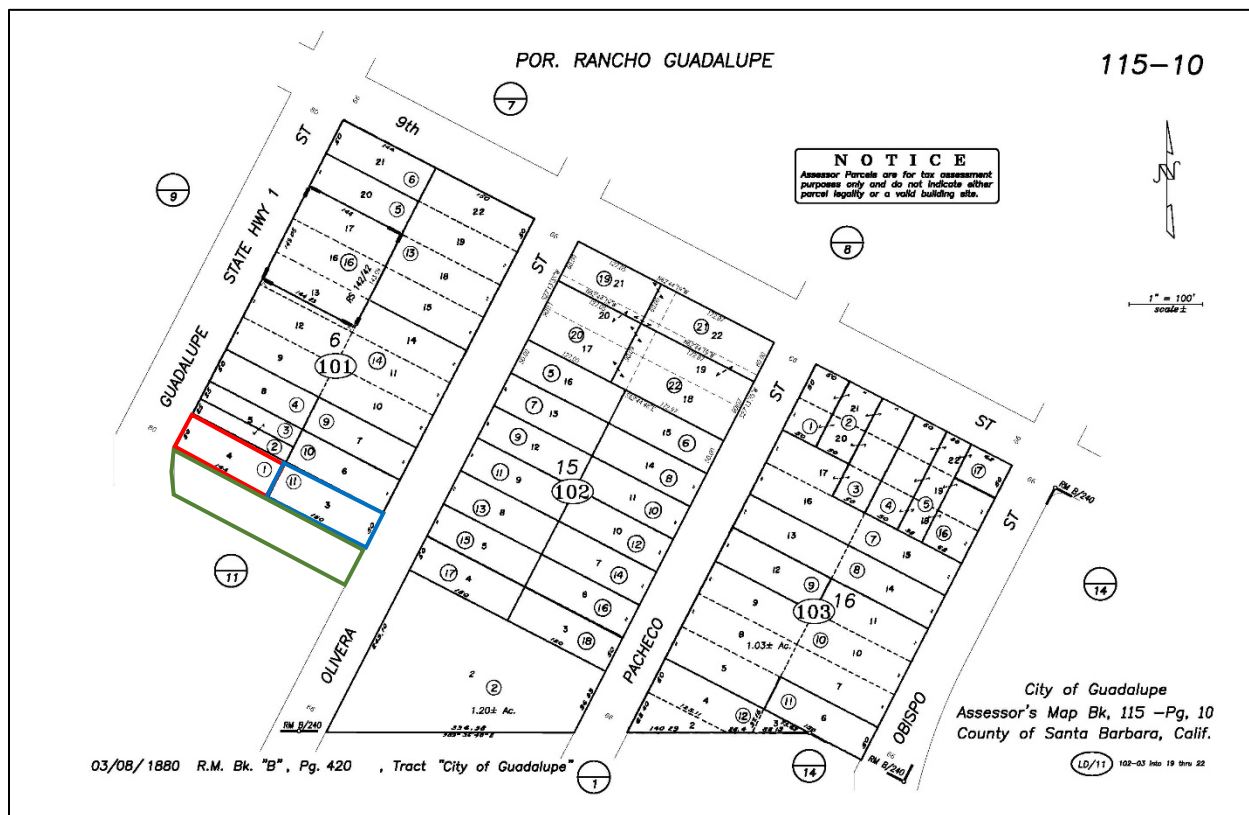


Figure 3. APN 115-101-001 – Guadalupe Royal Theatre. The red polygon encompasses the theater building (APN 115-101-001). The green polygon is the vacant lot to the south (APN 115-113-001), and the blue polygon is the vacant lot to the southeast (APN 115-101-011).

3.0 REGULATORY SETTING

The purpose of this study is to evaluate the theater for National Register of Historic Places (National Register) and California Register of Historical Resources (California Register) eligibility. Significant properties may qualify for federal rehabilitation tax incentives, federal grants and/or matching funds for preservation and rehabilitation, as well as state property tax incentives in accordance with the Mills Act.

3.1 Federal Statutes and Regulations

3.1.1 Section 106 of the National Historic Preservation Act (NHPA)

Section 106 (36 C.F.R. Part 800) of the National Historic Preservation Act (NHPA) (16 U.S.C. § 470) regulations revised in 1997, set forth procedures to be followed for determining eligibility of properties for the National Register. The eligibility criteria and process are used by federal, state, and local agencies for evaluating the significance of cultural resources. Very similar criteria and procedures are used by California to identify cultural resources eligible for listing in the California Register.

Under NHPA, a historic property is defined as any prehistoric or historic district, site, building, structure, or object included in, or eligible for inclusion in, the National Register maintained by the Secretary of the Interior (SOI). Historic properties include artifacts, records, and remains that are related to and located within such properties. They also can include properties of traditional religious and cultural importance to Indian tribes that meet National Register criteria. Cultural resources eligible for inclusion in the National Register include both historic properties formally listed in accordance with regulations of the Secretary of the Interior and all other properties that meet National Register criteria.

3.1.2 National Register Criteria for Evaluation

Eligibility for listing in the National Register is determined using the criteria for evaluation described in 36 Code of Federal Regulations (CFR) 60.4, which states that a historic property is any district, site, building, structure, or object:

- A. that is associated with events that made a significant contribution to the broad patterns of our history (Criterion A);
- B. that is associated with the lives of persons significant to our past (Criterion B);
- C. that embodies the distinctive characteristics of a type, period, or method of construction; or that represents the work of a master, or that possesses high artistic values; or that represent a significant and distinguishable entity whose components may lack individual distinction (Criterion C); and/or
- D. that has yielded, or may be likely to yield, information important in prehistory or history (Criterion D).

If the State Historic Preservation Officer (SHPO) determines that a cultural resource is eligible for inclusion to the National Register, then it is automatically eligible for the California Register. If a resource does not have the level of integrity necessitated by the National Register, it may still be eligible for the California Register, which allows for a lower level of integrity.

The National Park Service (NPS) produces technical information and guidance for evaluating and documenting various resources, including how to apply the National Register criteria to rural historic landscapes.¹

3.1.3 National Register's Seven Aspects of Integrity

A property's integrity is determined using the National Register's seven aspects of integrity described in 36 CFR 60.4, which states that a historic property must not only be shown to be significant under the National Register criteria for evaluation, but it also must retain historic integrity. The seven aspects of integrity include location, design, setting, materials, workmanship, feeling, and association. A property must meet one or more of the criteria for evaluation before a determination can be made about its integrity.

3.2 State Regulations and Criteria

In accordance with the California Environmental Quality Act (CEQA), a historical resource is a resource listed in, or eligible for listing in, the California Register. Also, pursuant to state guidelines, locally registered historic resources, or resources recognized as significant in a local survey, are also considered historical resources under CEQA, unless a preponderance of the facts demonstrates otherwise. Even if a resource is not listed in or determined eligible for listing in the California Register, or not already included in a local register or survey, does not prevent a lead agency, as defined by CEQA, from determining that the resource may be considered a historical resource as defined in PRC §5020.1(j) or 5024.1.

Created in 1992 and implemented in 1998, the California Register is "an authoritative guide in California to be used by state and local agencies, private groups, and citizens to identify the state's historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change" (PRC §5024.1(a)). The California Register also automatically includes properties that are listed in or formally determined eligible for listing in the National Register and California Historical Landmarks (CHLs) that are numbered 770 and higher. Further, properties recognized under the California Points of Historical Interest program, identified as significant in historic resources surveys, or designated by local landmarks programs may be nominated for listing in the California Register.

The California Office of Historic Preservation (OHP) recommends evaluation of historic resources "achieving significance within the past fifty (50) years. 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. However, a resource less than fifty (50) years old may be considered for listing in the California Register if it can be demonstrated that sufficient time has passed to understand its historical importance" (14CCR 4852(d)(2)).

CEQA Statute and Guidelines (Title 14 of CCR §15064.5) include procedures for identifying, analyzing, and disclosing potential adverse impacts to historical resources, which include all resources listed in or formally determined eligible for the National Register, the California Register, or local registers. CEQA further defines a "historical resource" as a resource that meets any of the following criteria:

¹ Linda Flint McClelland, J. Timothy Kelley, Genevieve P. Kelley, and Robert Z. Melnick, "Guidelines for Evaluating and Documenting Rural Historic Landscapes" *National Register Bulletin 20* (1999):2.

- ✓ A resource listed in, or determined to be eligible for listing in, the National Register or California Register.
- ✓ A resource included in a local register of historical resources, as defined in §5020.1(k) of the PRC, unless the preponderance of evidence demonstrates that it is not historically or culturally significant.
- ✓ A resource identified as significant (e.g., rated 1-5) in a historical resource survey meeting the requirements of PRC §5024.1(g) (Department of Parks and Recreation Form 523), unless the preponderance of evidence demonstrates that it is not historically or culturally significant.
- ✓ Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the determination is supported by substantial evidence in light of the whole record. Generally, a resource is considered “historically significant” if it meets the criteria for listing on the California Register.

3.2.2 California Register of Historical Resources (California Register) Criteria for Evaluation

The California Register is a state-wide program of similar scope to the National Register. All historic properties listed in or formally determined eligible for listing in the National Register are also eligible for listing in the California Register. The California Register is a list of state resources that are attributed important within the context of California’s history. Also eligible for listing in the California Register are resources with local designations pursuant to municipal or county ordinances. In addition, resources designated under municipal or county ordinances are also eligible for listing in the California Register. A historical resource must be significant at the local, state, or national level under one or more of the following criteria defined in the California CCR Title 14, Chapter 11.5, §4850:

1. It is associated with events or patterns of 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 (U.S.) (Criterion 1); or
2. It is associated with the lives of persons important to local, California, or national history (Criterion 2); or
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 (Criterion 3); or
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 (Criterion 4).

The California Register criteria are analogous to National Register criteria, and are tied to CEQA, as any resource that meets the above criteria is considered an historical resource under CEQA. In addition to meeting at least one of the criteria above, a resource must also retain its integrity. Consistent with the National Register, the seven elements of integrity include location, design, setting, material, workmanship, feeling, and association. Resources eligible for listing in the California Register must retain sufficient historic character or appearance to be recognizable to the period of significance and must be

able to convey the reasons for the resource's significance. In some instances, a resource without an adequate level of integrity to qualify it for National Register listing, may still be eligible for listing in the California Register.

3.3 Local Regulations

3.3.1 County of Santa Barbara Significance Criteria

The Santa Barbara County guidelines contain criteria for evaluating the significance of a building (Santa Barbara County 1993). To qualify as an important resource, the building must be at least 50 years of age, or alternatively, it must be unique and emanate superior elements of integrity, design, construction and/or association.

Furthermore, the resource must maintain integrity of location, design, workmanship, materials, and/or setting:

- **Integrity of location** – the resource is in its original location and has not been moved.
- **Integrity of design** – the original plan is accurately depicted, or if later modifications or alterations are made, they are compatible with the building style.
- **Integrity of setting** – later development (buildings, structures, or features) in the surrounding area has not affected the building's setting to the extent that the original context has been sacrificed.
- **Integrity of materials** – the original material elements are still present, or if they have been replaced, the replacements conform to the original material elements.
- **Integrity of workmanship** – the original characteristics of construction details are retained. Elements have not experienced deterioration or disturbance to the extent that their value as examples of craftsmanship has been lost.

The resource must also demonstrate one or more of the following eight criteria:

1. Is associated with an event, movement, organization, or person that/who has made an important contribution to the community, state or nation;
2. Was designed or built by an architect, engineer, builder, artist, or other designer who has made an important contribution to the community, state, or nation;
3. Is associated with a particular architectural style or building important to the community, state, or nation;
4. Embodies elements demonstrating (a) outstanding attention to design, detail, or craftsmanship, or (b) outstanding use of a particular structural material, surface material, or method of construction or technology;
5. Is associated with a traditional way of life important to an ethnic, national, racial, or social group, or to the community at large;

6. Illustrates broad patterns of cultural, social, political, economic, or industrial history;
7. Is a feature or a cluster of features which conveys a sense of time and place that is important to the community, state, or nation;
8. Is able to yield information important to the community or is relevant to scholarly studies in the humanities and social sciences.

3.3.2 City of Guadalupe

The City of Guadalupe has a commitment to historic preservation as indicated in Guadalupe's Historic Preservation and Design Element in Guadalupe's General Plan Studio Draft (2014).² In accordance with the City of Guadalupe's General Plan, they have determined the historic district to be defined as the "northern part of the City (north of Olivera Street) extending to the eastern and western boundaries of the City." The City has identified several buildings as historically important, specifically in the Commercial Business District. The Palace Hotel/Far Western Tavern Building was the first building in Guadalupe to be placed on the California Register in 2019; however, many more buildings will certainly qualify as historic properties and historical resources.³

The City promotes "the preservation, restoration maintenance, and documenting" of archaeological sites, buildings, and sites of cultural importance. Guadalupe's Historic Preservation goal is for Guadalupe's cultural heritage to be promoted and conserved for future generations. The City acknowledges that preservation and rehabilitation of historic buildings in the Commercial Business District contributes to its enhancement and revitalization, which has the potential to increase fiscal growth and prosperity. The City encourages renovation and rehabilitation of buildings within the commercial district with support from low interest loans or state and federal funding/programs.

According to Guadalupe's Municipal Code (section 15.12.020), a historic structure is defined as one:

- listed individually in the National Register of Historic Places,
- recognized as historically significant by the Secretary of the Interior (SOI),
- individually listed on a state inventory by the SOI, or
- individually listed on a local inventory by the SOI.

According to Chapter 2.36 of the Guadalupe Municipal Code, the city "currently defers to the Santa Barbara County Historic Landmarks Advisory Commission (HLAC) to receive and act upon application to investigate and designate places, sites, buildings, structures, works of art and other objects within the City as having historic, aesthetic or other special character or interest and being worthy of consideration for protection, enhancement or perpetuation as such" (Ord. 105 §2, 1967).

² Jennifer Franich, *Guadalupe's Historic Preservation and Design Element in Guadalupe's General Plan Studio Draft*, 2014.

³ Carole Denardo and Joshua Severn. *Historic Resource Inventory and Evaluation of the Palace Hotel/Far Western Tavern Building – 895 Guadalupe Street in Guadalupe, Santa Barbara County, California*. Provenience Group, Inc., Santa Ynez, California. Prepared for the Guadalupe-Nipomo Dune Center, Guadalupe, California.

4.0 HISTORIC CONTEXT

4.1 Mission Period (1760-1820)

The Purisimeño sub-group of the Chumash Indians occupied this region from the Late Prehistoric Period to historic Mission times.⁴ Purisimeño territory extended at least as far north as the Santa Maria River; the Pacific Ocean formed the western boundary; Los Alamos delineated the eastern border; and Gaviota westward to the ocean formed the southern boundary.⁵ Ethnographic research places the Purisimeño village of *ʔalexlele* south of the Santa Maria River. Inhabitants of the village were baptized at the La Purisima Concepción Mission.⁶

The Chumash were a non-agrarian culture that relied on hunting and gathering for sustenance. Mission records indicate that Chumash populations, after rising to 1520 individuals in 1804, began a continual decline until 1832, when ledgers at La Concepción Purisima Mission recorded a population decline to 372 individuals, largely due to radical changes in their subsistence and culture, and exposure to smallpox, cholera, and other infectious diseases.⁷

The aftermath of Spanish exploration in Alta California led to immigrations and increased European settlements. In 1769, Gaspar de Portolá led the first land expeditions from Baja California to the San Francisco Bay. Coined “the Sacred Expedition,” Fray Junípero Serra joined the journey with aspirations to convert Native Americans to Catholicism and use the neophytes as a labor force to help build the missions.

Juan Bautista De Anza led two expeditions beginning in Nogales, Arizona at the Mexico border, into Alta California. His first expedition took place in 1774-1775, and his second expedition with Fray Pedro Font in 1775-1776 led him as far north as San Francisco. The purpose of the 1,210-mile venture was to establish numerous missions throughout California. The expedition passed through Guadalupe, along present-day State Route 1. The National Park Service designated the Juan Bautista De Anza National Historic Trail, which marks the historic route beginning near Nogales, Arizona and ending at San Francisco, California in 1990. In 2008, the trail corridor was commemorated by signage north of the City boundary.⁸

By 1804, five of the twenty-one missions had been established in Chumash territory. In 1810, the Mexican revolution began as Mexicans fought for independence from Spain, fundamentally due to large tax increases and Spain’s favored stance to Spanish-born citizens in Mexico and inequality to Mexican-born individuals.

4.2 Rancho Period (1820-1845)

Mexico declared independence from Spain, and after signing the Treaty of Cordova in 1821, California became a Mexican Territory. In 1834, the missions became secularized and Mexican officials gradually

⁴ A. L. Kroeber. Handbook of the Indians of California. Bulletin 78 of the *Bureau of American Ethnology of the Smithsonian Institution* (Washington: Government Printing Office, 1925). Republished. (New York: Dover Publications, Inc., 1976).

⁵ Chester King. Ethnohistoric Background. In Archaeological Investigation of the San Antonio Terrace, Vandenberg Air Force Base, California, in Connection with MX Facilities Construction. Chambers Consultants and Planners, pp. I-1 to I-54, 1984.

⁶ Chester King. The Names and Locations of Historic Chumash Villages. *The Journal of California Anthropology*, 2(2), 1975. Retrieved from <https://escholarship.org/uc/item/8833s5k5>

⁷ Fr. Zephyrin Engelhardt. *Mission La Concepción Purisima* (Santa Barbara: McNally & Loftin, 1986).

⁸ P. Font. Font’s complete diary of the second Anza expedition. In Volume 4 of *Anza’s California Expeditions*. H.E. Bolton (editor), Berkeley: University of California Press, 1930; U.S. Department of the Interior, 2008.

dispersed large land grants to former military soldiers as compensation for their service. The Mexican government also sold some of their holdings as a tactic to thwart Spain's control of California. During this period, cattle ranches prospered by trading hide and tallow for manufactured goods, and wheat farming was profitable.⁹ Frequently, Chumash Indians who had been neophytes at the mission were hired as *vaqueros* in Guadalupe and other ranches.

As early as 1834-1835, La Concepción Purisima Mission grazed cattle in the Guadalupe area to support its tallow and hide industry.¹⁰ In 1840, Governor Juan Alvarado ceded the Rancho de Guadalupe land grant, consisting of 43,681 acres, to Don Diego Olivera and Teodoro Arellanes (Figure 4). Shortly after receiving the property, they fashioned a primitive adobe residence clad with tule grass and featuring windows lacking glass panes, which was sited near the mission's former cattle slaughter/butcher area.¹¹

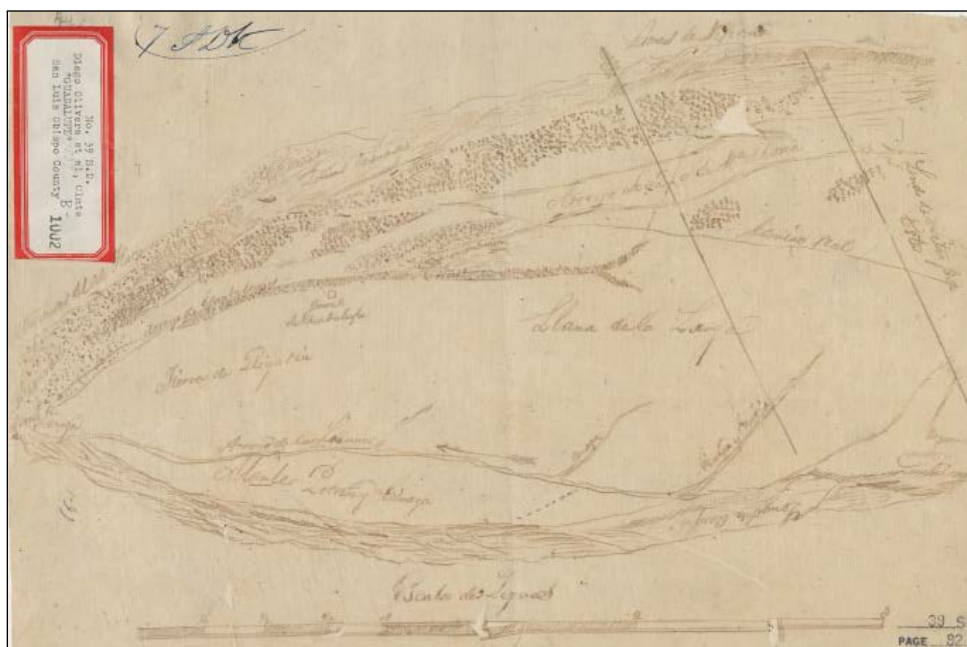


Figure 4. Diseño Rancho de Guadalupe, Ca. 1840. UC Berkeley, Bancroft Library.

4.3 Anglo-Mexican Period (1845-1880)

The Mexican-American War in 1846 weakened Mexico's hold on Alta California, and American influence steadily increased. In 1848, the Treaty of Guadalupe Hidalgo put an end to the war and the United States received California as the victor. California would become the nation's thirty-first state by 1850.¹²

The Gold Rush in 1848-1849, provided economic opportunities for Americans throughout California, which included the sale of Santa Barbara County beef and other supplies at a premium. During the 1850s, the ranchos continued to profit from cattle and sheep ranching. By 1850, thousands of cattle and numerous horses grazed on Rancho de Guadalupe lands.

⁹ M. Angel, *History of San Luis Obispo County, California*, Thompson and West, 1883. Reprinted by Fresno: Valley Publishers, 1979.

¹⁰ Alfred Robinson, *Life in California: during a residence of several years in that territory*. New York: Wiley & Putnam, 1846:85.

¹¹ Vada F. Carlson, *This is Our Valley*. Santa Maria: Santa Maria Printers and Stationery 1977:20.

¹² Roger H. Hall, *West of the West: Perspectives on California State History, 3rd Edition* (Dubuque, Iowa: Kendall Hunt Publishing Company, 2009), 64-66.

Under American rule, the government required proof of land ownership for land grant claims formerly made under Mexican rule. Often land grants were denied to the original grantee when formal legal documents were lacking, causing the property to fall into the hands of new owners, generally recent American arrivals. In the case of Rancho de Guadalupe, the grant was finally patented in 1870 (Figure 5).

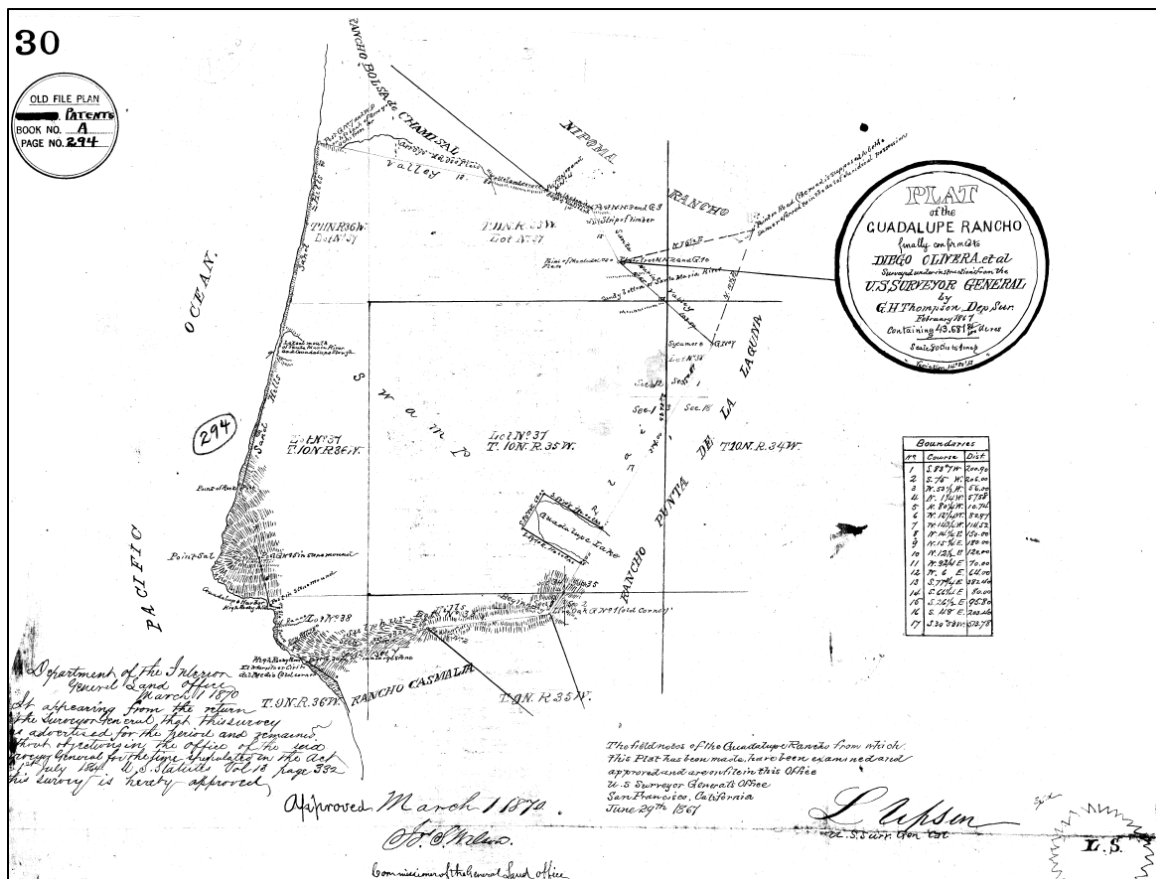


Figure 5. Plat of the Guadalupe Rancho, approved March 1870.¹³

After the Homestead Act passed in 1861, settlers attracted by the promise of free government land arrived and filed homestead claims as early as 1867.¹⁴ However, the year brought torrential rains, followed by crops spoiled by grasshopper pestilence and several years of extreme drought, most notably 1863-1864, which created livestock starvation and contributed to the obliteration of cattle herds and financial woes for Santa Barbara County ranchers. Americans began to supplant the *Californios* following the severe drought. The newcomers, who were attracted to the beauty and climate of Santa Barbara County, transformed ranch land into farms with cultivated fields and vegetable crops.

In 1866, faced with imminent foreclosure, the estate was sold to José Joaquin and Juana Martinez de Estudillo, who were relatives of the Arellanes family. Initially, Estudillo's son-in-law John B. Ward, was put in charge of managing Rancho Guadalupe. In 1870, the property was deeded to bankers Theodore and Victor LeRoy for \$42,000.¹⁵ By the early 1870s, the ranch lands were subdivided and much of the

¹³ Patent A 294, MM1_30.

¹⁴ Sally Cappon. "100 years – Santa Maria Style, 1905-2005," *Santa Maria Times*, 2005.

¹⁵ Doug Jenzen and the Guadalupe-Nipomo Dunes Center, "Images of America: Guadalupe, (Charleston, SC: Arcadia Publishing, 2014:8.

acreage was purchased by eager Swiss-Italian dairy farmers who brought Durham cows with them, and Portuguese immigrants who produced beans as a staple crop.¹⁶ However, at least 15,000 acres were reserved for the LeRoy family.¹⁷ Acreage was also set-aside to plat the town of Guadalupe; it was centered around the two early adobe residences constructed by Diego Olivera and Teodoro Arellanes, and John B. Ward (Figure 6).¹⁸ The earliest buildings included “two hotels, five saloons, a post office, 100 dwellings, two livery stables, a blacksmith shop, and a Wells Fargo Express Company Office.”¹⁹

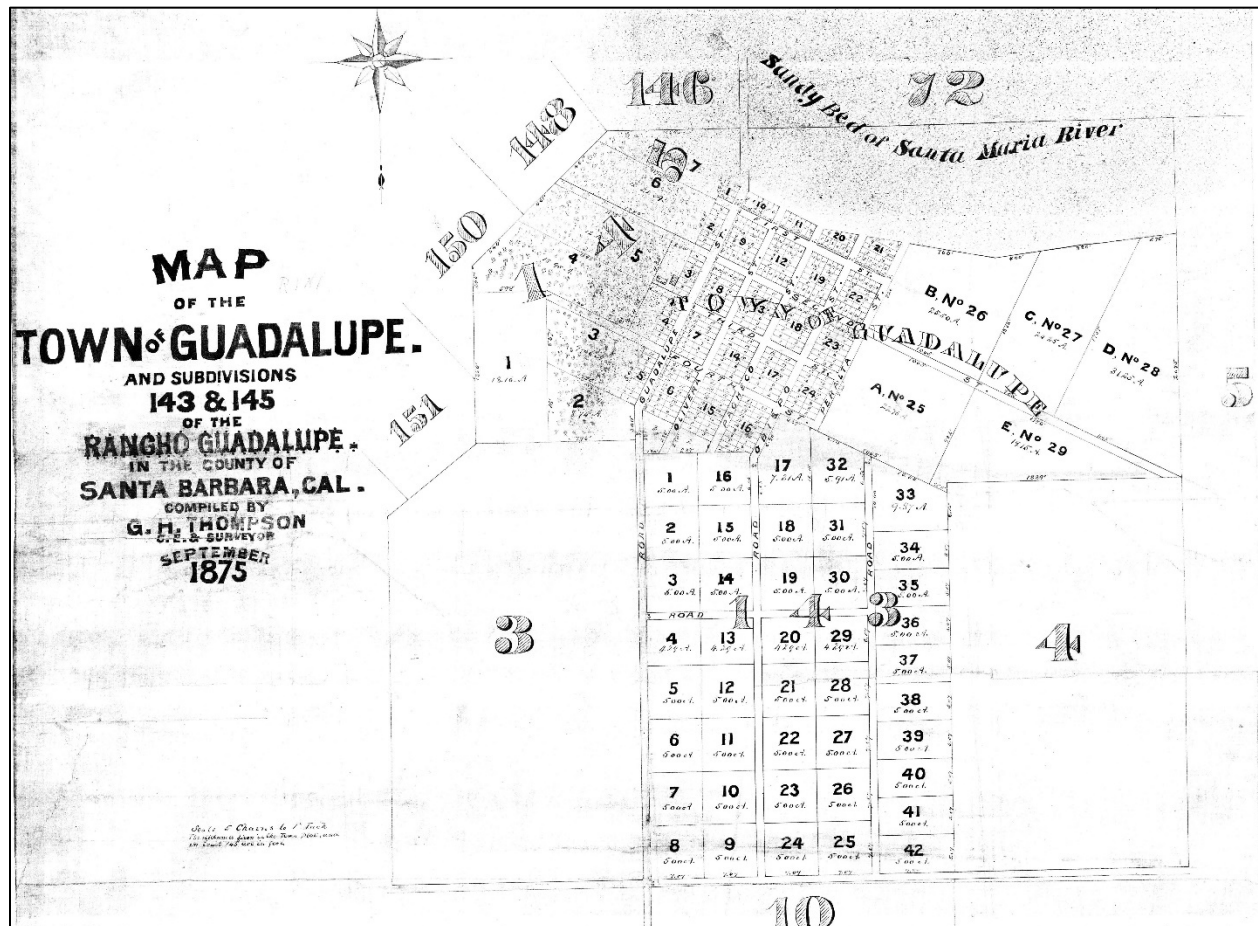


Figure 6. Map of the Town of Guadalupe, dated 1875.

4.4 Americanization Period (1880-1915)

The Southern Pacific Railroad was founded as a land holding company in 1865 by a group of businessmen, led by Timothy Phelps, with the intention of building a rail connection between San Francisco and San Diego. In 1895, the 25-mile section from San Luis Obispo to Guadalupe was completed, predominantly by Chinese workers, and in 1898 the Southern Pacific Coast Route was completed from San Francisco to Los Angeles.²⁰ At that time, the burgeoning commercial business district of Guadalupe boasted one church, two public schools, a post office, a telegraph office, a bank, a hand printing shop, three Chinese laundries,

¹⁶ Angel, 306.

¹⁷ Santa Maria Times, August 17, 1997.

¹⁸ Carlson, 34.

¹⁹ Ibid, 35.

²⁰ Union Pacific Chronology

two bowling alleys, four saloons, a brewery, three hotels/lodging, one female boarding rooms, two barber shops, a cobbler, four stores, two general merchandising stores, a meat market, a society hall, a carpentry shop, two carriage painting shops, a harness shop, a livery and feed store, two blacksmith and wagon shops, in addition to 34 dwellings, 16 barns, six hen houses, and two carriage and wagon sheds.²¹

The 1904 discovery of oil at the gusher “Old Maud” insured jobs and economic growth in the region for many years and was ultimately responsible for an initial surge in population in area towns.²²

In 1908, Union Pacific purchased 38 percent of Southern Pacific Stock and assumed control of the railroad. However, by 1913 the United States Supreme Court ordered Union Pacific to sell its 46 percent share of stock and relinquish control. The Santa Maria Valley Railroad (SMVRR), established in 1911 less than a mile north of Betteravia, allowed for easy transport of sugar to Guadalupe, where it interchanged with the Union Pacific Railroad (Figure 7).



Figure 7. USGS Coast Map showing the railroad path, 1915.

During the early American Period, sheep, horse, dairy cows, and beef cattle continued to be important commodities, and cultivation of potatoes, beans, and grain crops, comprising wheat, oats, barley and corn persisted in Guadalupe. Orchards were prominent. Bartlett pears, apricots, plums, peaches, and nectarines, were grown in the area, as well as citrus and walnuts.²³ However, vegetable crops, such as lettuce and sugar beets, also began to thrive, especially after the railroad arrived in Guadalupe. Numerous Americans and migrants arrived to take advantage of the opportunity to own fertile land for dairy farming and crop cultivation.²⁴

²¹ Sanborn Fire Insurance Map 1898.

²² Cappon; Jenzen, 8.

²³ Yda Addis Storke. *A Memorial and Bibliographic History of the Counties of Santa Barbara, San Luis Obispo, and Ventura Counties, California*. Chicago: The Lewis Publishing Co. 1891:114.

²⁴ Jenzen, 19.

The sugar refining industry arrived in 1897, when the Union Sugar Company constructed a sugar beet processing plant in nearby Betteravia. The plant brought both American employees and immigrants from numerous foreign countries, such as China, Japan, Mexico, the Philippines, and several European nations. By 1899, sugar processing was in full production.

A number of Chinese immigrants, formerly employed during construction of the Southern Pacific Railroad, made Guadalupe their home. By 1909 a 'Chinatown' district, consisting of homes, tenements, stores, restaurants, pool halls, and a barber shop, formed along Guadalupe Street south of 4th Street (later became 9th Street). At that time, one Japanese dwelling was identified at the west end of the district, as most Japanese initially resided in Betteravia, near the sugar beet fields.²⁵ But, by the end of the year the population of Japanese in Guadalupe swelled to 500.²⁶

In the early years of the twentieth century, a significant number of Japanese immigrants supplanted Chinese workers in the sugar beet fields. Their tasks included "thinning, hoeing, topping, piling, loading, and irrigating of the beets." Union Sugar valued the hard-working Japanese workers so much that the company store stocked foods imported from Japan.²⁷ Many of the Japanese workers endeavored to learn English, despite their yearning for families in their native land. Their large numbers allowed them to unionize and establish the Guadalupe Japanese Association, originally known as Kyowa Kai in 1903. Its purpose was to provide assistance for the Japanese laborers, not only to support agricultural enterprises, but the association was also responsible for establishment of the Buddhist Church in 1908, and Japanese School in 1919.²⁸ Reverend Junjo Izumida, a missionary from Japan, became the first minister of the Guadalupe Buddhist Church; however, within two months he left to serve in Los Angeles.²⁹ His replacement, Reverend Gyodo Haguri, served as minister for the next two years.³⁰

4.5 Early Twentieth Century Development (1915-1942)

Agriculture continued to be the region's economic base. By 1916, when the demand for sugar began to decline, farmers diversified with new and different crops, such as barley and beans.³¹ During the 1920s, entrepreneurial farmers experimented with growing lettuce, carrots and cauliflower. Broccoli began to be grown around 1930, and in the 1940's, strawberries became an important crop in the Santa Maria Valley.³²

As Japanese immigrants began to succeed in business, an anti-Japanese movement emerged, led by Euro-Americans living in the Guadalupe area and elsewhere throughout California. As a result, the Anti-Alien Land Law of 1914 was passed; it prevented Japanese individuals from owning land in California. By 1920, the State of California passed additional legislation, known as the California Alien Land Law of 1920, which

²⁵ Sanborn Fire Insurance Map 1909.

²⁶ Guadalupe Buddhist Church 2021.

²⁷ Carlson, Vada F. *This is Our Valley*, compiled by the Santa Maria Valley Historical Society. Santa Maria: Santa Maria Printers and Stationery 1977:234.

²⁸ Shirley Contreras. Heart of the Valley: "Contributions of Guadalupe Japanese Association." *Santa Maria Times*, March 12, 2017; updated January 15, 2021.

²⁹ Ibid; U.S. Census Records, 1910.

³⁰ Guadalupe Buddhist Church.

³¹ Guadalupe Buddhist Church.

³² Cappon, 17-18.

targeted Japanese immigrants. The law prohibited land leases by alien immigrants for three years or less and banned alien immigrants from owning stock in companies that acquired farm land.³³

Among Japanese-American individuals recognized for their ingenuity was Setsuo Aratani.³⁴ He spearheaded the Guadalupe Produce Company, which was Guadalupe's first packing plant, responsible for shipping local vegetables outside of California. He also set-up the All Star Trading Company, which coordinated the import of fertilizer and rice wine from his native country.³⁵

Another success story was H.Y. (Yalmon) Minami. After working as a farm laborer and bookkeeper for Union Sugar Company beginning in 1905, Mr. Minami rose up to become known as the "Lettuce King" after experimenting with growing lettuce when the local sugar beet industry waned. By 1917, he had planted 1,200 acres of lettuce. Just two years later however, he faced a major setback when, "in March of 1919, a major fire broke out in the back of Minami's Hotel, on the east side of the town in Guadalupe. It was not clear whether the fire was set or was accidental, but it was a disastrous one as the Minami Hotel, Inouye Hotel and Restaurant, Niida Barber Shop, Wada Hotel, Osuga Store, Kusatake Restaurant, Kitagawa Store, Kitajima Hotel and many others burned to the ground."³⁶ Minami was able to continue his business however, and his full success was realized by 1940 when his crops reaped an annual gross of three million dollars.³⁷

Another instance of suspicious fire occurred 1924. This time the fire started in a Chinese Buddhist Church and spread through a block and a half of Guadalupe Street and destroyed 14 wood-frame buildings where Chinese and Japanese families lived. The fire caused an estimated loss of more than \$75,000, rendering approximately 200 individuals destitute.³⁸ The Guadalupe Japanese Association stepped in to raise money to assist the fire victims.

After construction of U.S. Route 101 in 1926, populations and businesses shifted to Santa Maria and away from Guadalupe and nearby towns, which made Santa Maria the principal focal point for commerce in northern Santa Barbara County. Conversely, Guadalupe's previously bustling main street was transformed to one that hosted vacant storefronts and an exodus of commercial activity. The stock market crash in 1929 shook Santa Barbara County, much the same way as the rest of the country, marked by loss of jobs, increased bankruptcies, and a substantial slump in real estate prices.

According to Sylvia Boydson of the Rancho de Guadalupe Historical Society, the property where the Royal Theatre is located previously housed a Japanese tenement until it burned down in 1929. The fire was accidentally caused by a chimney fire.³⁹ The destroyed tenement had been owned by Mr. Yojiro Oishi, who was a merchant in Guadalupe and owned his own retail store.⁴⁰ The parcel remained vacant until 1939, when construction began for the Royal Theatre (Figure 8).

³³ United Press. Crusade Stated in State Against "Yellow Peril." *Santa Maria Daily Times*, September 24, 1920: 3; Edwin Ferguson, "The California Alien Law and the Fourteenth Amendment." *California Law Review* 35 (1): 61.

³⁴ Ibid.

³⁵ Lucinda K. Ransick. *Historic Santa Maria Valley*. A Publication of the Santa Maria Valley Historical Society & Museum and the Santa Maria Valley Chamber of Commerce. San Antonio: HPNbooks, 2017.

³⁶ Contreras, 2021.

³⁷ Guadalupe Buddhist Church, 2021.

³⁸ *Santa Maria Daily Times*. "Flames Sweep Block in Guadalupe; Loss will Total \$75,000" January 19, 1924.

³⁹ Sylvia Boydson, personal communication, January 5, 2021; *Santa Maria Daily Times*. "Guadalupe Stores Fire-Razed, Thousands of Dollars Loss is Sustained" June 10, 1929: 1, 6.

⁴⁰ U.S. Census Records, 1930.

Between 1938 and 1940, most of the parcels in the business district fronting Guadalupe Street had been built out. There was a clearly defined Japanese business district south of 9th Street, and the Japanese American residential area further south. However, a few businesses were scattered north of 9th Street, and the Guadalupe Buddhist Church and Japanese School were sited at the north end of town, south of 11th Street (Figure 8).

Among businesses lining Guadalupe Street was Katayama Jewelry; Yamamoto Shoe Repair; Masatani Market; Guadalupe Laundry; Nakayama Manju-ya; Pool Hall; Kurokawa Fish Market; Dr. Tatsuno, Optometrist; Dr. G. Shimizu, DDS; Kakano Noodle Shop; Kurmamoto Hotel; Kashiwagi Hotel; Kashiwagi Barbershop; Kikusei Tei; Yoshiwara Hotel; Oishi Dry Goods; Shirasii Pool Room; Konomi Garage; Wakimoto Seed Store; Miyahama Barbershop; and Kodama Hotel (Figure 9). Fraternal and social organizations that contributed to the harmony of the community included the Hop Sing Benevolent Association; Japanese Social Hall; Japanese American Farmer's Association.⁴¹ The locations of the business and residences were the result of interviews and surveys completed by Jill Shiraki in April 2007 in support of the Preserving California's Japantowns project.⁴²

⁴¹ Shizue Seigel and Ben Pease. Map created for the Japantown Atlas project (www.japantownatlas.com), 2007.

⁴² *Preserving California's Japantowns* (www.californiajapantowns.org).



Figure 8. Aerial photograph of Guadalupe, January 22, 1938. (c-4950_sa-25-1938).

4.6 World War II and Japanese Internment

World War II (WWII) affected Santa Maria Valley agriculture in a very human way. Approximately 2,000 Japanese Americans were interned for the duration of the war; some never returned to their former homes. Unfortunately, their innovation and entrepreneurial spirit was a loss for agriculture in Guadalupe.⁴⁴ Initially, after the bombing of Pearl Harbor in 1941, there were numerous government raids to detain Japanese-Americans males. When President Roosevelt issued Executive Order 9066 on February 18, 1942, it led to internment of all individuals of Japanese ancestry. By April 1942, many families and individuals of Japanese descent who had been living on the Central Coast were rounded up and placed in a temporary assembly center at the Tulare County Fairgrounds.⁴⁵ Later that year the federal government established ten separate inland internment camps in California, including Manzanar and Tule Lake. However, many California families were displaced as far away as Rohwer and Jerome, Arkansas.⁴⁶

4.7 Post-World War II

After the war, Guadalupe reached a population of 4,000. At that time, many of the previously interned Japanese Americans returned to Guadalupe where farmers were eager to employ the hard working individuals. Some, such as the Furakawas, Kagawas, and Matsumotos, eventually established their own berry and vegetable farms. A few were able to recoup their previous farmed acreage.⁴⁷ However prejudice persisted after the war. For instance, when Eric Thomsen of the War Relocation Authority, who assisted with reintegration of Japanese Americans, interviewed a Justice of the Peace in Guadalupe who had signed an agreement not to sell or lease land to anyone of Japanese ancestry, his reaction was, "Now look, I have taken over 175 acres which the Japs formerly farmed and I am making a lot of money on vegetables this year. How do you suppose I would feel about their coming back?"⁴⁸

Guadalupe incorporated on August 3, 1946 (Figures 10, 11) and in 1947, the Sand Dune Oil Company discovered the Guadalupe Oil Field, which encompassed over 2,700 acres of the Guadalupe-Nipomo Dunes Complex. The discovery and the steady increase in oil activity brought an influx of newcomers to Guadalupe.

During the latter half of the twentieth century, growth in Santa Maria continued to soar due to its convenient location along U.S. Route 101. Conversely, Guadalupe faded as travel diminished along Highway 1. In 1966 Union Sugar Company folded up the town of Betteravia and expelled all the residents, which also affected the economy of nearby Guadalupe.⁴⁹ As earlier ethnic groups left the area, they were replaced by migrant Hispanic farm workers who were able to find inexpensive housing in Guadalupe.

4.8 21st Century

The early 2000's saw a kind of political crisis, which put the spotlight on community management and resource use for a city plagued by a lack of commercial activity. The city council suffered political infighting as numerous positions within the city government remained vacant. The council and city governments

⁴⁴ Ibid, 32.

⁴⁵ https://ohp.parks.ca.gov/?page_id=21533.

⁴⁶ Japantown Atlas Overview Map.

⁴⁷ Ransick 1917:28, 175.

⁴⁸ Jack V. McReynolds. *Vanished - Lompoc's Japanese*. Lompoc: Press Box Productions, 2010:118.

⁴⁹ Guadalupe Buddhist Church.

were classified as a “dysfunctional family” that led to misapplication of funding and missed opportunities for grant funding that could have helped support the community. The present day city council is now represented by individuals who live and work for the community with more business-friendly perspectives they hope will bolster a still-real financial shortfall. Of note is the potential for increasing interest in the tourism industry, with nearby dunes and mild weather holding appeal for many visiting the Central Coast. A small housing development and a research facility recently renovated various properties in Guadalupe and point to optimism for the future.⁵⁰

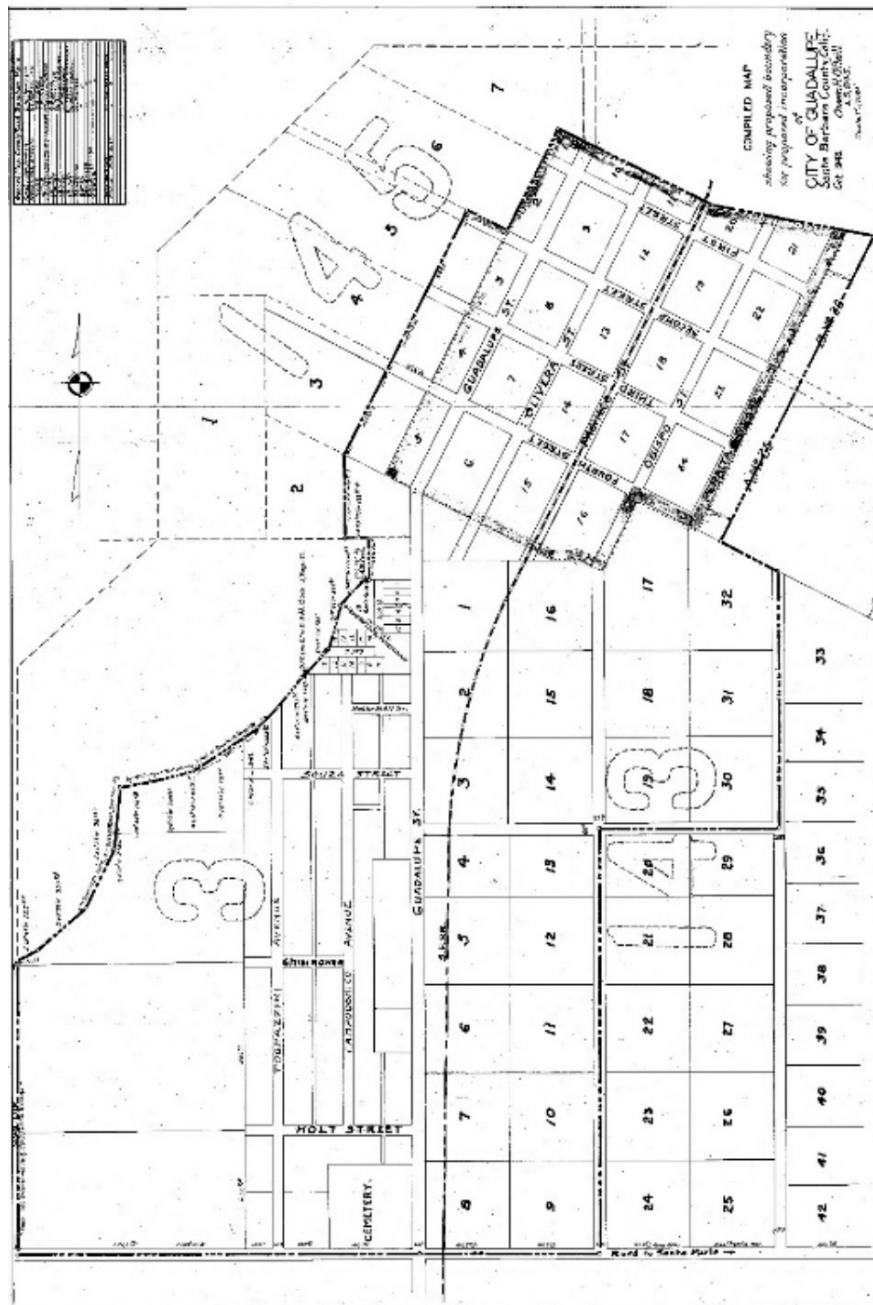


Figure 10. Compiled map showing boundaries for incorporation of Guadalupe, dated October 1943.

⁵⁰ Kristina Sewell, “The Far West: What’s Next for Guadalupe?” *Santa Maria Sun*, Vol 13, Issue 5, April 10, 2012.



Figure 11. Aerial photograph of Guadalupe, May 4, 1954 (btm-1954_10k-87).

As of 2016, census data estimates have the community population at 7,321.⁵¹ According to US Census Records, Guadalupe covers a total of 1.3 square miles, consisting of a tight community of buildings almost surrounded by agricultural fields. Today, State Route 1 serves as the main thoroughfare for Guadalupe, merging with Guadalupe Street.

In 2013, a historic resources inventory completed by Cal Poly, San Luis Obispo identified 11 separate historic buildings within the Central Business District, including the Royal Theatre (#3), an additional four buildings in the surrounding neighborhood, and one historic object (the historic rail mail car).⁵² Buildings within the historic district, including the Masonic Lodge at 959 Guadalupe Street, date as early as 1913, although many are pre-World War II construction. Preservation of the original façade and character-defining features appears to be best between 9th and 11th streets, with historically important buildings, such as the “old jail” (4541 9th Street) and the old Grammar School building which now houses City Hall (918 Obispo Street).⁵³

Much of Guadalupe’s value is in its history. It has a treasured past enriched by the blend of ethnic groups who have made it their home: from prehistoric occupation to early Mexican land grant settlement, followed by waves of Americans, Swiss-Italians, Chinese, Japanese, and individuals from the Philippines, Mexico, and other European nations. Of particular importance are the historic commercial buildings that still grace Guadalupe Street and notable homes in the surrounding neighborhoods.

⁵¹ “Guadalupe City, California,” *United States Census Bureau*, last modified July 2016, accessed November 06, 2017. <https://www.census.gov/quickfacts/fact/table/guadalupecitycalifornia/PST045216>

⁵² *Ibid*, HP22.

⁵³ Chris Clark, California Polytechnic State University, San Luis Obispo. *City of Guadalupe: General Plan Update and Background Report*. 2014 (Spring): HP19. <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.980.2260&rep=rep1&type=pdf>

5.0 GUADALUPE ROYAL THEATRE HISTORIC CONTEXT

5.1 Arthur Fukuda and Jack G. Takeuchi Tenure (1939 -1942)

5.1.1 Arthur Fukuda Biography

Arthur Shogo (Seigo) Fukuda (b. April 22, 1885) and his wife Suni, along with partner Jack (Genkichi) Takeuchi (b. 1885), owned three separate Royal Theatres located in Hanford (1927), Sanger (1939), and Guadalupe (1939-1940), and two more in Corcoran and Delano. Both Takeuchi and Fukuda resided in Hanford, California. Mr. Fukuda had been involved with the theatre industry as early as 1914.⁵⁴ According to his World War I Draft Registration Card, in 1918 Arthur Fukuda was already engaged as proprietor in "Moving Pictures" at 215 W. 7th Street in Hanford. In 1927, he began operation of the Royal Theatre and Royal Hotel at 325-329 7th Street in Hanford (Figure 12). During his tenure, the movie theatre featured "second-run hits and all-Spanish pictures."⁵⁵

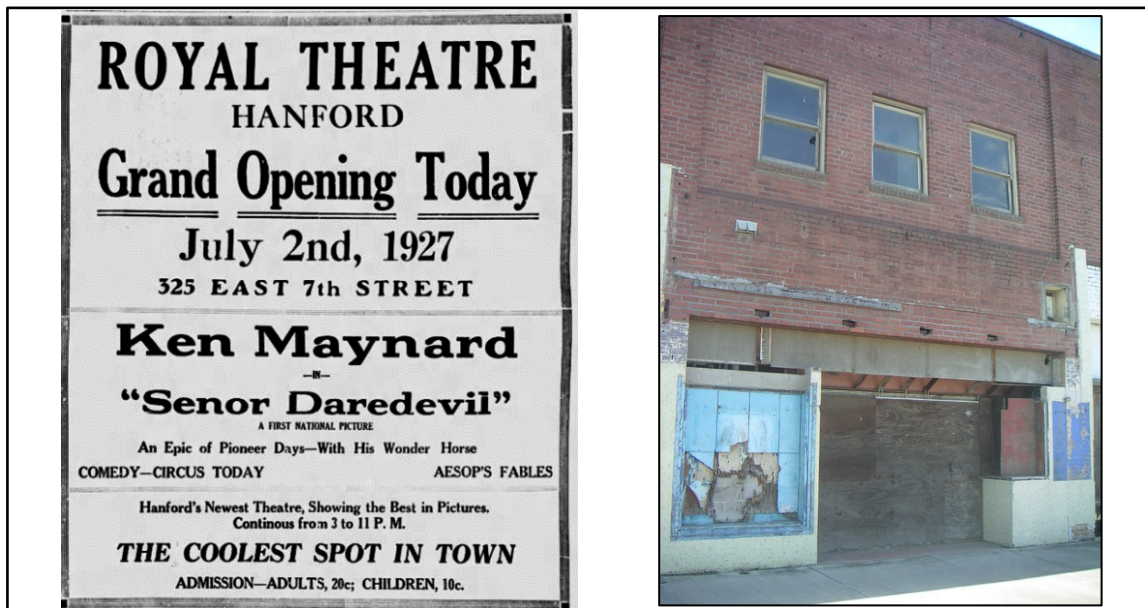


Figure 12. Grand Opening of the Hanford Royal Theatre at 325 E. Seventh Street in 1927 (left) and photograph of the theater prior to demolition in 2019-2020 (right).

Mr. Fukuda was a decent, well-respected member of the Hanford community, and he and his wife raised children who excelled in both academics and athletics. In 1940, Mr. Fukuda was initiated as a new member at the Y's Men Club and he donated funds and support for the Kings County Chapter of the American Red Cross.⁵⁶ Mr. Fukuda was also a charter member of the Harlow Memorial Presbyterian Church in Hanford.⁵⁷ It is notable that both he and Mr. Takeuchi took on American names as a means to assimilate into their adopted country.

⁵⁴ *Santa Maria Times*. "New Guadalupe Theatre Opens" August 30, 1940.

⁵⁵ *Hanford Sentinel*. "Royal Theatre Probably Will be Redecorated." April 24, 1942:3.

⁵⁶ *Hanford Sentinel*. "Legal Notices: Notice of Intended Sale" March 26, 1940; February 4, 1937.

⁵⁷ *Hanford Sentinel*, December 13, 1958.

On June 2, 1939, Arthur Fukuda and Jack Takeuchi sold the West Theatre on lots 20 and 21 in Block 50 in Delano to Frank Panero et al.⁵⁸ It was then that they planned Royal theatres in both Guadalupe and Sanger in 1939-1940. After more than three months of construction, the Royal Theatre in Guadalupe opened for business on August 30, 1940. Theo. Maino served as the building contractor, and A.M. Hanson supervised construction by Santa Maria builders Charles Ishii and Associates. The theater boasted seating for 530 individuals. When constructed, the loges were green in color, while tan seats were for general admission. The interior walls were finished with acoustical plaster and Celotex tiles were used on the ceiling. The theater catered to families with young children by providing a sound-proof “cry room” with a view screen. Opening night at the theater featured two films, including “Alias the Deacon” with Bob Burns, and “Danger on Wheels” by Richard Arlen.⁵⁹

The movie theater was a welcome addition not just for Japanese immigrants, but for all residents of the community (Figure 13). According to Sylvia Boydson, after Camp Cooke was established in 1941, soldiers would frequent Guadalupe and often times get into trouble, so the Royal Theatre began to show movies to give them another form of entertainment.⁶⁰



Figure 13. Guadalupe Royal Theatre during World War II.

In 1942, 226 E 8th Street in Hanford was the address listed on Mr. Fukuda’s WWII draft registration card (Figure 14). On April 25, 1942, prior to being detained under Executive Order 9066, Mr. Fukuda signed over Power of Attorney to Shiro Omata, whose family had owned Omata’s Market since 1902, and Mr. Omata inherited the building as a trustee of his father’s estate, where the Hanford Royal Theatre was housed (Table 1).⁶¹ Because Mr. Omata was born in the U.S., he was not in danger of being detained, and

⁵⁸ *Bakersfield Californian*, May 27, 1939.

⁵⁹ *Santa Maria Times*. “New Guadalupe Theatre Opens.” August 30, 1940.

⁶⁰ Sylvia Boydson. Personal communication, January 5, 2021.

⁶¹ *Hanford Morning Journal*. “Omata’s Market.” December 31, 1939; *Hanford Sentinel*. “Royal Theatre Probably Will be Redecorated.” April 24, 1942:3.

as a trusted friend he was able to attend to Mr. Fukuda's affairs and save his home until he returned from the internment camp in Jerome, Arkansas.

After he was released from internment, Mr. Fukuda and his family moved back to their former home at 226 E 8th Street in Hanford where he resided until his death on March 27, 1968.⁶² He no longer owned or managed any of his former theaters; instead, he made a living as a farmer.⁶³

Figure 14 shows two draft registration cards. The left card is for Arthur Shogo Fukuda, born April 28, 1877, residing at 226 E 8th St, Hanford, Kings, Calif. The right card is for Jack Genkichi Takeuchi, born December 23, 1885, residing at 329 E 7th St, Hanford, Kings, Calif. Both cards include fields for serial number, name, address, telephone, age, date of birth, place of birth, and employment.

Figure 14. Draft Registration Cards for Arthur Shogo Fukuda (left) and Jack Genkichi Takeuchi (right) in 1942.

5.1.2 Jack (Genkichi) Takeuchi Biography

In 1940, Mr. Fukuda's partner, Jack (Genkichi) Takeuchi (b. December 23, 1885), resided at the Royal Hotel at 329 E 7th Street in Hanford (Block 118), where he served as proprietor. Prior to his business association with Mr. Fukuda, he managed Omata's grocery and retail stores in Hanford. U.S. Census Records show him as a married man, but his World War II Registration indicates he was single (Figure 14).⁶⁴

After he was released from internment, Mr. Takeuchi moved to Minneapolis where he worked for a short time in a grocery store owned by the Omata family who also owned stores in Hanford, until his death on June 10, 1945 at the age of 60.⁶⁵ Sadly, because he had no heir or a will, the State of California recouped his estate, estimated to be \$10,420.96.⁶⁶

5.1.3 Kiyozo Noji family Biography

According to his grandson, Kiyozo Noji managed the Royal Theatre in Guadalupe and other Noji family members "ran the concessions area from the time that the theater first opened for business in 1939 until they were relocated to a Japanese internment camp in 1942 (Figure 15; Table 1)."⁶⁷ Kiyozo Noji was born on December 3, 1899 in Hirohata, Japan. Mr. Noji, who was living at 618 Guadalupe Street in Guadalupe, registered for the draft on February 14, 1942. At that time he was employed at the Royal Theatre at 437 Guadalupe Street and his employer was listed as T. Takeuchi from Hanford, California. After the war, Mr. Noji relocated to Tulare, where he resided until his death in 1978.⁶⁸

⁶² U.S. Social Security Death Index.

⁶³ U.S. City Directories – Hanford, California.

⁶⁴ U.S. Census, 1940; U.S. World War II Draft Registration, 1942.

⁶⁵ *Hanford Morning Journal*. "Takeuchi, Ex-Hanford Business Man Dead in Midwest" June 12, 1945; Minnesota, U.S. Death Index, 1908-2017.

⁶⁶ *Hanford Sentinel*. "Semi-Annual Report of Public Administrator of the County of Kings, State of California." March 8, 1947.

⁶⁷ D. Noji. *Comments*, Royal Theater in Guadalupe, CA - Cinema Treasures, July 15, 2010.

⁶⁸ U.S. Death Index, 1940-1997.

REGISTRATION CARD—(Men born on or after February 17, 1897 and on or before December 31, 1921)

SERIAL NUMBER 546 Kiyozo Noji ORDER NUMBER 10424

PLACE OF RESIDENCE 618 Guadalupe St. Guadalupe Santa Barbara Calif.

MAILING ADDRESS Box 418 Guadalupe, Santa Barbara Co. Calif.

TELEPHONE 2624 AGE 42 PLACE OF BIRTH Himehata

DATE OF BIRTH Dec. 3, 1899 Japan

NAME AND ADDRESS OF PERSON WHO WILL ALWAYS KNOW YOUR ADDRESS Mrs. Ben Kodama 618 Guadalupe St. Guadalupe, Calif.

EMPLOYER'S NAME AND ADDRESS L. Lahouchi Hanford, California

PLACE OF EMPLOYMENT OR BUSINESS 437 Guadalupe St. Guadalupe, Santa Barbara, Calif.

I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE.

D. B. B. FORM 1 (Revised 3-3-42)

Figure 15. Draft Registration Card for Kiyozo Noji.

Table 1. U.S. Japanese Americans Relocated during World War II – Guadalupe Royal Theatre Detainees.

Name	Detention Camp	Dates	Marital Status	Occupation
Arthur S Fukuda Born: 1885 Year of Immigration: 1902 Location: Hanford Education: High School; no degree *Interned with family members (#24905): Kikuno Fukuda (wife) Hisako Fukuda (daughter) June Yuriko Fukuda (daughter) Kenji Fukuda (son) Utako Fukuda (daughter)	Jerome-Fresno Assembly File No. 95312882134	Arrival: June 30, 1944 Depart: May 7, 1945	Married	Primary: Managers and Officials Potential Occupation: Skilled Carpenter
Genkichi (Jack) Takeuchi Born: 1885 Year of Immigration: 1907 Location: Hanford Education: High School; no degree (#40776)	Jerome-Fresno Assembly File No. 95044282134	Arrival: October 16, 1942 Depart: June 9, 1944	Single	Primary: Farm Operators and Managers
Kiyozo Noji Born: 1899 Year of Immigration: 1915 Education: Grade school; no degree Interned with family members: Yoshi Noji (wife) Katsumi Noji (son) Tsuneo (Norman) Noji (son) Matsuzo Noji (father - widowed)	Colorado River -Arizona (Poston, Parker) File No. 21419861104	Arrival: August 4, 1942 Depart: September 5, 1945	Married	Primary: Farm Managers and Foremen Secondary: Cooks, Except Private Family

*U.S., Final Accountability Rosters of Evacuees at Relocation Center, 1942-1946.

5.2 Robert and Ruth Lippert and Kessler Family Tenure (1942-1949)

On March 27, 1942, all three Royal theatres in Hanford, Sanger, and Guadalupe closed when Japanese Americans were issued a dusk-to-dawn curfew. In the following month Robert Lippert, head of Statewide Theatres, Inc. of San Francisco, took over operation of each of the theaters.⁶⁹ Prior to purchasing the Royal Theatres, Mr. Lippert owned several other theaters in Northern California. In 1944, he also contracted with M.M. Willits Construction to build the Studio Theatre at 223 E. Main Street in Santa Maria; it is no longer extant (Figure 16).⁷⁰



Figure 16. Sale of Royal Theatre⁷¹ and advertisement for the opening of the New Studio Theatre in Santa Maria.⁷²

By 1948 the Guadalupe Royal Theatre was showing adult content films at midnight; however, parents complained because trailers of these movies, some showing nudity, were being shown at other times when children were in the audience.⁷³ At the time, James Dott served as theater manager.⁷⁴

By the early 1940s, Mr. Lippert began buying and building theaters in Central and Southern California, and in 1943 he started his career as a motion picture producer in Hollywood, which became a successful profession. "His first film, "Wildfire" in which he invested \$34,000, grossed \$250,000...over a period of 23 years, he turned out 343 low-budget films and reportedly never lost on any of them." His most successful film was "The Fly" and his personal favorite was "A Dog of Flanders."⁷⁵ After giving up the film industry in 1966, he resumed building and operating movie theaters. At the time of his death on November 16, 1976, Mr. Lippert "operated 120 theaters around the country."⁷⁶

⁶⁹ Joe Vogel. Royal Theatre in Sanger, CA - Cinema Treasures, 2009; Flick Adult Theatre in Hanford, CA - Cinema Treasures, 2009.

⁷⁰ Studio Theatre in Santa Maria, CA - Cinema Treasures.

⁷¹ Santa Maria Times. "Royal Theatre in Guadalupe Sold." June 10, 1942.

⁷² Santa Maria Times. "Greetings to the Boss!" October 18, 1944:2.

⁷³ Santa Maria Times and Courier. "Group Objects to Guadalupe Pictures" January 16, 1948: 1, 8.

⁷⁴ Santa Maria Times. "Moves to Oregon" June 17, 1949: 3.

⁷⁵ The San Francisco Examiner. "Robert Lipper's Films Were A Testing Arena for Talent." December 12, 1976.

⁷⁶ The San Francisco Examiner. "Deaths -Robert L. Lippert." November 16, 1976:34.

5.3 Moses (Gonzales) Hernandez Tenure (1949-1962)

In June 1949, Robert and Ruth Lippert and partners Albert H. and Esther Kessler and Leslie and Fannie Kessler sold the Guadalupe Royal Theatre to Mr. and Mrs. Moses Gonzalez Hernandez.⁷⁷ Mr. Hernandez operated the theater for nearly 14 years before selling to Hendrick Garcia in July of 1962 and retiring in South Lake Tahoe, where he lived until his death on September 15, 1970.⁷⁸



Figure 17. Guadalupe parade ca. 1950s, with Royal Theatre in background.

5.4 Henry Garcia Jr. Tenure (1962-1986)

During ownership by Henry (Hank) Garcia, Jr. beginning in 1962, the Guadalupe Royal Theatre featured movies in Spanish which were appealing to the substantial Hispanic population.⁷⁹ The theater regularly advertised its variety of films in the local newspaper, such as movies in English and Spanish, or with Spanish subtitles, Filipino films, and by the mid-1960s technicolor movies and cartoons were shown (Figure 18). The owner was involved with the community and public events. For example, the theater promoted a talent search for singers, dancers, and musicians by the Liga Protectora de Guadalupe for a show to be held on April 9, 1969.⁸⁰ On June 9, 1970, the Guadalupe School District used the theater for graduation ceremonies after the school auditorium was condemned.⁸¹

⁷⁷ *Santa Maria Times*. "Guadalupe's Theater Selling." June 9, 1949; Intention of Sale (6883; 857-40), June 6, 1949.

⁷⁸ *Santa Maria Times*. "Obituaries – Moses G. Hernandez." September 22, 1970; Deed 31164; 1943-739.

⁷⁹ American Classic Images. <https://americanclassicimages.com/>, 1980.

⁸⁰ *Santa Maria Times*. "Guadalupe Group Seeks Show Talent." March 12, 1969.

⁸¹ *Santa Maria Times*. "Parents, CAC Seek Answers." April 14, 1970:2.



Figure 18. Advertisements: July 11, 1962; December 4, 1964; January 13, 1967; and October 5, 1968.⁸²



Figure 19. Royal Theater (Cine Royal) featuring Spanish language movies in 1980.⁸³

5.5 Juan and Olivia Jamie Tenure (1986-1991)

On December 30, 1986, Henry (Hank) Garcia Jr. sold the theater property to Juan and Olivia Jamie who lived at 4491 Elm Street in Guadalupe.⁸⁴ Within five years, the new owners developed financial difficulties and defaulted on the Deed of Trust executed in 1986. On July 17, 1991, Henry Garcia Jr. and Olivia Garcia, as trustees of the estate, took over control of the Royal Theatre.⁸⁵

⁸²*Santa Maria Times*. Advertisement, July 11, 1962:2; *Santa Maria Times*. Advertisement, December 4, 1964:11; *Santa Maria Times*. Advertisement, January 13, 1967:14; *Santa Maria Times*. Advertisement, October 5, 1968:6.

⁸³American Classic Images. <https://americanclassicimages.com/>, 1980.

⁸⁴Deed Book B, Page 420 of Miscellaneous Records; Joint Tenancy Deed, Document #88767.

⁸⁵Trustee Deed, Document #4547; *Santa Maria Times*. "Notice of Trustee's Sale No. 20483." June 20, 1991.

5.6 Henry Garcia Jr. and Olivia Garcia Tenure (1991-2001)

During the mid-1990s, the Royal Theatre closed temporarily for a remodel with fresh paint and a new neon sign on the marquee. It was during this time that Joe and Lorilee Silvaggio leased the theater as a dance studio for youth who took ballet and other dance lessons. They also showed art films there, and they also presented *The Nutcracker* at the theater. They did minor interior remodeling and took out 3 rows of seats. Mrs. Silvaggio also trained dancers of the Civic Ballet in San Luis Obispo.⁸⁶ Although the newly refurbished theater began to show first-run movies, the owner was unable to turn a profit, so the building began to be used for town meetings and public events.

5.7 Guadalupe Community Development Agency Tenure (2001-Present Day)

On January 16, 2001, the Guadalupe Community Development Agency obtained deed to the Guadalupe Royal Theatre property from Henry Garcia Jr. and Olivia Garcia Trustees and it has largely stood vacant since.⁸⁷ Mihoko Yoshihara also ceded the two vacant lots (APNs 115-101-011 and 115-113-001) on the south and east sides of the building to the Guadalupe Community Development Agency.

During the twenty-first century there has been interest by entrepreneurs to restore the theater for adaptive reuse. In 2006, Pieter de Groot and David Radmacher of Bennu Productions speculated that the building might be turned into a 'multi-media center' complete with music recording, professional video production, and live band performances. However, the transaction never came to fruition.⁸⁸



Figure 20. Guadalupe Royal Theater in October 2007.⁸⁹

⁸⁶ Sylvia Boydson, personal communication.

⁸⁷ Grant Deed, Document 3339.

⁸⁸ *Santa Maria Times*. "Guadalupe's Royal Theatre to house music recording studio." January 7, 2006

⁸⁹ Ken C McIntyre. "Comments." Royal Theater in Guadalupe, CA - Cinema Treasures, October 8, 2007.

After being closed for about a decade, the theater was red-tagged in 2015 due to an electrical fire inside the building. In a YouTube video narrated by Andrew Carter, the City Administrator in 2015, he stated “\$2 million will be needed to seismically retrofit the unreinforced masonry brick building... the seats need to be renovated, new sound equipment, new production equipment. Beyond that it probably needs an entire new front end in terms of meeting today’s codes, particularly with respect with ADA accessibility and more particularly in terms of rest rooms.” It was then that the Guadalupe-Nipomo Dunes Center contacted the City of Guadalupe about the possibility of leasing the building and obtaining the funds to renovate the building through fund-raising events. However, the Dunes Center decided to obtain the Far Western Tavern instead, after the owners moved their restaurant operations to Orcutt.⁹⁰

Guadalupe is in the midst of planning City revitalization efforts, and there is much agreement that a refurbished Royal Theatre would be a draw to the community, which would enhance Guadalupe’s financial stability. In 2008, the Guadalupe Community Redevelopment Agency determined the cost to seismic retrofit the theater and complete other structural renovations would be less than \$300,000; however, the cost increases every year the building sits idle.⁹¹ Architect Joseph Silvaggio of Holland Silvaggio Inv. prepared plans for proposed handicap modifications to the lobby and auditorium as well as retrofit plans for the building, which displays cracks on the south wall of the building. The plans are attached in Appendix B.

Time will tell if the newest potential buyer, Mercy Brothers Production Company, operated by creative director Chachi Ramirez and his wife Mira, will make the dream a reality.

⁹⁰ Is there a future for Guadalupe's Royal Theater? - YouTube, January 15, 2015.

⁹¹ Kasey Bubnash. *Santa Maria Sun*.. With Guadalupe revitalization efforts afoot, residents wonder what will become of the Royal Theater | News | Santa Maria Sun, CA, May 22, 2019.

6.0 METHODOLOGY

The methods used to conduct archival research, field inventory, and evaluation of the Guadalupe Royal Theatre building, and the results of those efforts, are described in detail below.

6.1 Archival Research

Due to the current pandemic, all archival research facilities were closed, so research was mostly limited to books and online resources. Alice Saucedo, the permit technician at the City of Guadalupe graciously searched through boxes in the storage room for building permits, appraiser information, retrofit plans, and other information relevant to the Royal Theatre. Sylvia Boydson, the director of Rancho de Guadalupe Historical Society provided extremely helpful information during a phone conversation. PGI staff also reviewed numerous online resources, including historic newspapers, historic maps, specific publications, Sanborn Fire Insurance Maps, and aerial photographs. Further, our staff examined County of Santa Barbara online historic building and assessor parcel documents, maps, and official deed index information.

6.2 Field Inventory

On October 14, 2021, PGI's Senior Architectural Historian Carole Denardo met with Todd Bodem, the City of Guadalupe City Administrator at the Royal Theatre subject property at 848 Guadalupe Street to conduct a field inventory of the building. Ms. Denardo exceeds the qualifications criteria listed in the Secretary of Interior's Standards and Guidelines for Historic Preservation (Per Section 101(f), (g), and (h)). Chachi and Mira Ramirez of Mercy Brothers Production Company also attended the meeting.

During the architectural inventory, Ms. Denardo took field notes and photographed the building's interior and exterior, including elevations and three-quarter views. Additional digital photographs were taken to provide a visual overview of the building in its existing setting. Notes were taken to describe architectural elements of the property, which were transcribed onto DPR523 series forms (Appendix B), with supporting maps and photographs.

7.0 INVENTORY RESULTS

The following section provides information on the existing condition of the property at 895 Guadalupe Street in Guadalupe, California, based on historic research, an on-site building inventory, and evaluation to determine whether it qualifies as a historic property and/or historical resource eligible for inclusion in the National Register and/or California Register.

The purpose of the research and on-site inventory was to determine the property's significance in relation to its role and function and to assess its degree of integrity. Integrity is determined by assessing a combination of building attributes that include location, design, setting, materials, workmanship, feeling and association (National Register criteria for evaluation Section 106 36 CFR 60.4; CEQA PRC SS5024.1, Title 14 CCR, Section 4852). Appendix A provides complete photographic documentation of the building.

7.1 Guadalupe Royal Theatre Architectural Description

The Guadalupe Royal Theater is a 5,084 ft² brick building that measures 124 ft long by 41 ft wide (Figure 21). The two-part commercial block building has stucco walls on the one-story façade, and unadorned brick walls on the two-story south and east elevations. It abuts the brick building on the north side. The theater exhibits pastel combinations of colors and a blend of modernistic design elements, which include an Art Moderne curved corner and a smooth stucco wall surface, paired with Art Deco geometric design elements on the ornate marquee (Table 2; Figure 22).

Table 2. Character-defining Features.

• Brick wall cladding • Main entry focal point • Recessed entrances • Paired glass doors with steel frames topped with transom windows • Steel-framed hopper and awning windows • Ticket booth window • Original theater seats • Projector stands	Art Moderne Design Elements • Curved corner • Linear horizontal design elements on marquee • Smooth stucco wall surface on façade • Interior lobby floor and concession stand elements Art Deco Design Elements • Prominent marquee with geometric floral motif, chevrons, and fan design • Interior geometric floral design
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The rectangular-shaped two-story building with a one-story lobby, is located on the east side of Guadalupe Street, where the road bends. It is in the former Japanese enclave at the south end of Guadalupe's historic commercial district. The unreinforced brick masonry building has with a concrete foundation, and a flat roof with a parapet. Fenestration includes one 2/2 light steel-framed hopper window, three 1:1 pane steel-framed awning windows, one divided plate glass fixed window, a plate glass ticket booth window, and two sets of glass paired doors with metal-frames.

Noticeable alterations to the building over time include relocating the ticket booth window from the center of the façade, flanked by the paired glass doors, to the south side of the recessed entry, which was formerly the window where snacks could be purchased, in addition to inside the lobby (Appendix A: Plate 9). Also, the window on the south end of the façade wall was replaced with a movie poster case. According to officials at the City of Guadalupe, modifications to the building include a re-roof, electrical and asbestos removal, and sound proof materials placed on the walls. An electrical fire in 2015 charred a portion of the interior south wall (Appendix A: Plate 22).



Figure 21. Façade of Royal Theatre in 2020.



Figure 22. Close-up of Royal Theatre marquee.

West Façade

The west façade features a one-story lobby with a recessed tripartite entry consisting of a divided plate glass window with a stenciled stylistic Royal Theatre logo with a fan on the top pane, flanked by metal-framed paired doors with clear glass panels and topped with a set of transom lights (Figure 23). The plate glass ticket booth is on the south wall of the recessed entry, and the north and south exterior walls of the façade exhibit movie poster cases that are now boarded up. The lower portion of the wall has a gritty

stucco finish. A prominent triangular-shaped marquee, which is fastened on cables secured on the two-story portion of the building. The marquee juts out several feet. The ornate Art Deco marquee is embellished with muted pastel designs and patterns and features letter boards on the two sides, topped with a large neon sign with a geometrical scroll and the word “Royal” and a fan design. The two-story portion of the theatre is an unadorned, smooth stucco wall with the exception of +, and drainage downspouts at each end.



Figure 23. View of marquee and main entrance to the Guadalupe Royal Theatre.

South Elevation

The south elevation wall is solid brick, with the exception of one small, 2/2 light inset steel-framed hopper window. The brick has been laid using a common bonding system with six stretcher rows per header row. There is an upper band of concrete that delineates the roofline from the parapet. The wall borders the vacant parcel (APN 115-113-001), which is the location of a former Japanese tenement (Appendix A: Plates 11-12).

East Elevation

The east elevation (rear) wall is clad with brick with a corrugated metal shed-roof addition near the center and steel double doors at each end for egress from the theater. There are drainage downspouts at each end, and air conditioner ductwork with a corrugated hood extends across the upper portion of the wall and through the addition. The shed-roof addition houses the cooling unit and mechanical and equipment. It is in poor condition and exhibits a wood door on the east end of the south wall and evidence of a prior entrance on the north end of the east elevation, which now displays a small window (Appendix A: Plates 12-13).

North Elevation

The north elevation features a solid brick wall which abuts 854 Guadalupe Street. There is no fenestration or no other attributes on this elevation (Appendix A: Plate 14).

Building Interior

The one-story lobby features a long, pastel pink and green concession stand with Art Moderne curved corners and stylized pattern linoleum floor (Appendix A: Plates 15-17). There is a restroom at each end of the lobby and the projection room is accessed via a small, carpeted staircase at the north end (Appendix A: Plates 18-20). The projection room is equipped with two large projection stands, which appear to be original to the theater (Appendix A: Plate 21). There are three small evenly spaced 1:1 light steel-framed awning windows that look out to the parapeted roof of the façade (Appendix A: Plate 22).

Two sets of wood three-panel paired doors on the east wall of the lobby flank the concession stand (Appendix A: Plate 23). They provide access to the long, rectangular auditorium, which is outfitted with many of its original 530 seats. The proscenium displays a large screen, framed with geometric scrolled floral design ornamentation featuring pastel shades of green, pink, rose, and gold. The brick walls are finished with tan colored acoustical plaster and sound-proofing Celotex tiles, painted black, are used on the ceiling (Appendix A: Plates 24-25). The south side of the auditorium shows some charred evidence from the electrical fire that occurred in 2015 (Appendix A: Plate 26).

7.2 INTEGRITY AND CRITERIA ANALYSIS

In accordance with Section 106 of the NHPA and CEQA regulations, the following section presents the results of the historic architectural resource evaluation of the Guadalupe Royal Theatre building, which is more than 45 years of age. The on-site inventory assessed the property's significance and integrity using National Register and California Register criteria. Although a property may qualify under one or more criteria, its integrity must also be sufficient. It must bear a resemblance to its historic appearance, retain physical materials, design characteristics, and construction methods dating from the period when it attained significance.

7.3 National Register Evaluation

7.3.1 Evaluation of Criteria

Criterion A— Significant Historical Events: The building is associated with commercial development in Guadalupe when a number of brick buildings were constructed in 1939-1940. The building represented an expansion of the entertainment aspect of the local economy. During WWII, the theater became an important local site for war bond sales.

Historic research indicates the Guadalupe Royal Theatre was constructed for Arthur Shogo Fukuda and his partner Jack Genkichi Takeuchi in 1939-1940, during an era of uncertainty in the early years of WWII in Europe. Locally, as elsewhere, it was a time of increased prejudice for Japanese Americans, who through their own hard work and ingenuity were able to better themselves and their family, as they embraced life in their adopted country. This report chronicles the lives of the owners of the Guadalupe Royal Theatre and their employees in association their lives and the theater in the period before, during,

and after WWII in the U.S., which was marked by the Japanese bombing of the military base at Pearl Harbor on December 7, 1941.

The building meets the eligibility standard for the National Register under Criterion A. The period of significance is defined as 1939 to 1942, for the theater's association with the period before, during, and after WWII.

Criterion B—Lives of Significant Individuals in Our Past: Japanese immigrant Arthur S. Fukuda was a remarkable individual who did extremely well in his chosen profession during the early twentieth century. As early as 1918, he was already the proprietor of a silent movie theater; however, with the advent of "talking pictures" in 1927, he was able to apply his exceptional work ethic and entrepreneurial skills to expand his business to five separate movie theaters in the agricultural communities of Hanford, Sangar, Delano, Corcoran, and Guadalupe over a period of 14 years (1927-1942). The Guadalupe Royal Theatre is the only one of his theaters still in existence in 2021.

Mr. Fukuda was a decent, well-respected member of the Hanford community by all ethnicities, and he and his wife raised children who excelled in both academics and athletics. It is notable that he took an American name, which suggests his willingness to embrace life in his adopted country. Mr. Fukuda was socially active in community affairs and gave charitable contributions to support worthwhile causes. In 1940, Mr. Fukuda was initiated as a new member at the Y's Men Club (YMCA) in Hanford, and he donated funds and provided support for the Kings County Chapter of the American Red Cross. Mr. Fukuda was also a charter member of the Harlow Memorial Presbyterian Church in Hanford.

The Guadalupe Royal Theatre meets the eligibility standard for the National Register under Criterion B during the period of significance which dates from 1939–1942, which coincides with construction and ownership by Arthur Fukuda until he was forced to sell the building when he was placed in a Japanese relocation center in Jerome Arkansas with his family during WWII.

Criterion C—Distinctive Characteristics of a Type, Period, or Method of Construction; Work of a Master, or High Artistic Values: The Guadalupe Royal Theatre appears to be eligible for the National Register under Criterion C. The architect is unknown, but Japanese American Charles Ishii of Santa Maria and his associates were the builders and Theo. Maino was the contractor. When constructed in 1939-1940, the building was designed in the then popular Art Moderne architectural design with specific Art Deco design elements that are still present on the marquee and inside the building. For a small agricultural community like Guadalupe, the modernistic building with its ornate marquee represented the town's finest when built, and it continues to be a source of pride today.

The Guadalupe Royal Theatre meets the eligibility standard for the National Register under Criterion C for its distinctive blend of Art Moderne and Art Deco architectural design during the period of significance which dates from 1939–1942, which coincides with construction and ownership by Arthur Fukuda.

Criterion D—Propensity to Yield Information Important in Prehistory or History: The building has been fully documented and is not likely to yield additional information about the history or prehistory of the area. Therefore, the building does not meet the eligibility standard for the National Register under Criterion D.

However, it should be noted that a Japanese tenement was formerly located on the parcel directly south of the theater, which suggests it may be archaeologically sensitive for historic materials.

7.3.2 National Register Integrity

For a property to be eligible for listing to the National Register, in addition to qualifying under one or more of the four criteria, it must retain sufficient integrity. The seven aspects of integrity include:

- 1) Location (the property has not been moved).
- 2) Design (the combination of elements that create the form, plan, and style of a property).
- 3) Setting (the physical environment of a property).
- 4) Materials (the physical elements used at a particular period of time to create the property).
- 5) Workmanship (the physical evidence of craft used to create the property).
- 6) Feeling (the property's expression of a particular time and place); and
- 7) Association (the link between a significant event or person and the property).

All seven qualities do not need to be present for eligibility, but the Office of Historic Preservation and National Park Service guidelines indicate that design, materials, workmanship, and feeling are the most critical integrity elements for historical buildings and structures (*National Register Bulletin 15-VIII*).

Location. The property remains in the same location as when constructed.

Design. The building retains the majority of elements representing its Modernistic design as constructed in 1939-1940. In particular, its Art Moderne curved corner and smooth stucco wall cladding blended with the Art Deco marquee with a geometric floral motif, chevrons, and fan design, plus the original brick walls, fenestration, and many interior design elements. The building reveals its origins as a theater constructed in a prominent architectural style during the pre-WWII era, and as a commercial business.

Setting. The setting has not changed much since the theater's construction because most of the original buildings are still in place and little new development has occurred within the business district of the City of Guadalupe.

Materials. Most of the original materials, including the building fabric and fenestration are still evident.

Workmanship. The building displays very good workmanship, particularly in the decorative elements.

Feeling. Although there are a few cases of removal or alteration of original materials, such as elimination of a window, moving the ticket counter, and adding neon to the marquee, the original materials that remain still substantially convey the feeling of an earlier era and aesthetic.

Association. Residents associate the building with its past as a movie theater and as a venue for community events.

7.4 California Register Evaluation

Similar to the National Register, in addition to meeting one or more criteria, a resource must also retain enough of its historic character or appearance to be recognized as a historical resource and express the rationale for its significance. The Guadalupe Royal Theatre retains sufficient integrity and appears eligible

for the California Register for all the same reasons it has been determined eligible for the National Register.

7.5 City of Guadalupe Historic Preservation

As discussed in Section 3.3.2, the City of Guadalupe has a commitment to historic preservation as indicated in Guadalupe's Historic Preservation and Design Element in Guadalupe's General Plan Studio Draft (2014). In accordance with the City of Guadalupe's General Plan, they have determined the historic district to be defined as the "northern part of the City (north of Olivera Street) extending to the eastern and western boundaries of the City."

The City has identified several buildings as historically important, specifically in the Commercial Business District. The Palace Hotel/Far Western Tavern Building was the first building in Guadalupe to be placed on the California Register in 2019. In addition to the Palace Hotel and the Royal Theatre, many more buildings will certainly qualify as historic properties and historical resources, or elements of a historic Commercial Business District. The City will benefit from increased tourism and revenues by encouraging property owners to have their historic buildings evaluated for National Register, California Register, or local significance.

8.0 RESULTS AND CONCLUSIONS

8.1 Historic Evaluation Results

As demonstrated in Section 7.0, the Guadalupe Royal Theatre building meets the eligibility standard for the National Register/California Register under criteria A/1, B/2, and C/3, within the period of significance that dates from 1939 to 1942. The theater building also retains all seven qualities of integrity, which relate to its historic form, spatial arrangement, scale, and massing, and it continues to exhibit the distinctive blend of Art Moderne and Art Deco architectural design elements. Despite minor alterations over its 82 years, it continues to reflect its historic function as an entertainment venue.

The results of this study has revealed that the Guadalupe Royal Theatre is eligible for inclusion in the National Register as a historic property and the California Register as a historical resource.

8.2 Mitigation Measures

The California State Historic Building Code (SHBC) provides alternative building regulations for the rehabilitation, preservation, restoration or relocation of structures designated as cultural resources. As required by state law, the SHBC shall be used for buildings on the historic resources inventory.

The national preservation policy for the rehabilitation of historic buildings is articulated in the United States Department of the Interior's Standards for Rehabilitation. These ten national standards describe appropriate preservation treatments with an explicit priority given to retaining and repairing historic features rather than replacing them. Any proposed rehabilitation that takes place for the Guadalupe Royal Theatre building should incorporate guidelines and principles set out in the *Secretary of the Interior's Standards for the Treatment of Historic Properties* to be compatible with the *Secretary of the Interior's Standard for the Rehabilitation of Historic Buildings*. (See Appendix C for architectural renderings of the current retrofit and ADA plans).

Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

- 1) A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
- 2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
- 3) Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
- 1) Changes to a property that have acquired historic significance in their own right will be retained and preserved.
- 2) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

- 3) Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
- 4) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- 5) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
- 6) New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- 7) New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

8.3 Benefits of National Register Designation

There are numerous benefits to a property owner for having a historic building listed in the National Register of Historic Places. The designation allows for access to grants, tax incentives, plus tourism and education benefits. Listings can also help build community pride. Currently, the Internal Revenue Service recognizes a 20% income tax credit for rehabilitation of historic income producing buildings that are certified as historic structures. There are also historic preservation fund grants available.⁹²

In addition, designation as a California Register historical resource allows a property owner to building code alternatives, and under the Mills Act, they are eligible for property tax reductions, sometimes totaling as much as a 50% reduction of property tax. The City of Guadalupe participates in the Mills Program.⁹³

⁹² [Benefits - National Historic Landmarks \(U.S. National Park Service\) \(nps.gov\)](#)

⁹³ [Mills Act Program \(ca.gov\)](#)

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Sylvia Boydsen, January 5, 2021. Director of the Rancho de Guadalupe Historical Society.

APPENDIX A.
PHOTOGRAPHIC DOCUMENTATION

EXTERIOR PHOTOGRAPHS



Plate 1. Overview of Royal Theater, facing northeast.



Plate 2. Overview of façade, facing northeast.



Plate 3. Royal Theater marquee, facing northeast.



Plate 4. Royal Theater façade, facing east.



Plate 5. Royal Theater façade, facing southeast.



Plate 6. Royal Theater façade, facing south.



Plate 7. Royal Theatre marquee, facing south.



Plate 8. Poster frame on north end of façade.



Plate 9. Ticket booth, facing south.



Plate 10. Stenciled Royal Theatre logo on plate glass window.



Plate 11. South elevation brick wall, taken from vacant lot, facing north.



Plate 12. Overview of south and east elevations, facing northwest.



Plate 13. Overview of east elevation, facing west.



Plate 14. Overview of east and north elevations, facing west.

INTERIOR PHOTOGRAPHS



Plate 15. Theater Moderne lobby counter with curved corners.



Plate 16. Decorative floor in lobby. Men's restroom and steps to projection room in background.



Plate 17. South side of lobby.



Plate 18. Ladies Room.



Plate 19. 2/2-light hopper window in ladies room.



Plate 20. Staircase to second floor projection room.



Plate 21. Projection room with two projector stands.



Plate 22. View of marquee from window in projection room.



Plate 123 One of two sets of double doors to theater auditorium.



Plate 19. Overview of theater auditorium and screen. The seats are covered with plastic.

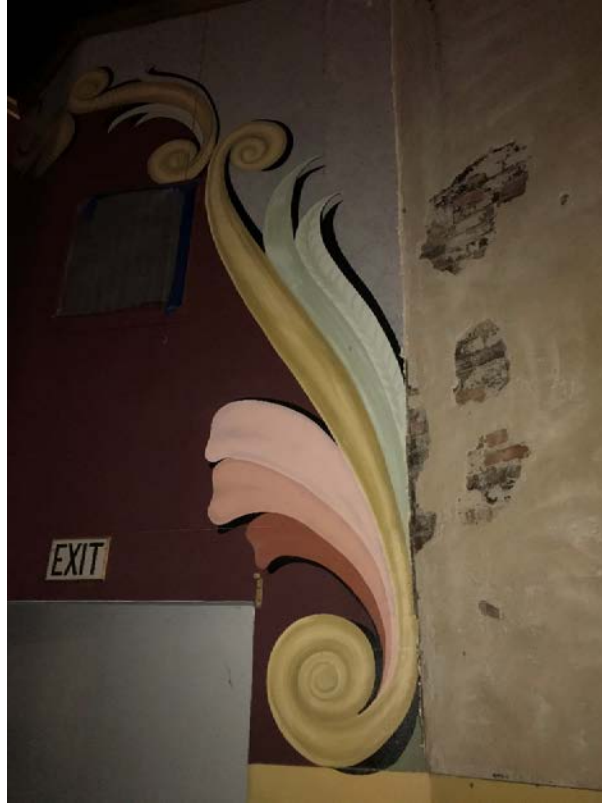


Plate 24. Geometric floral design framing the stage.

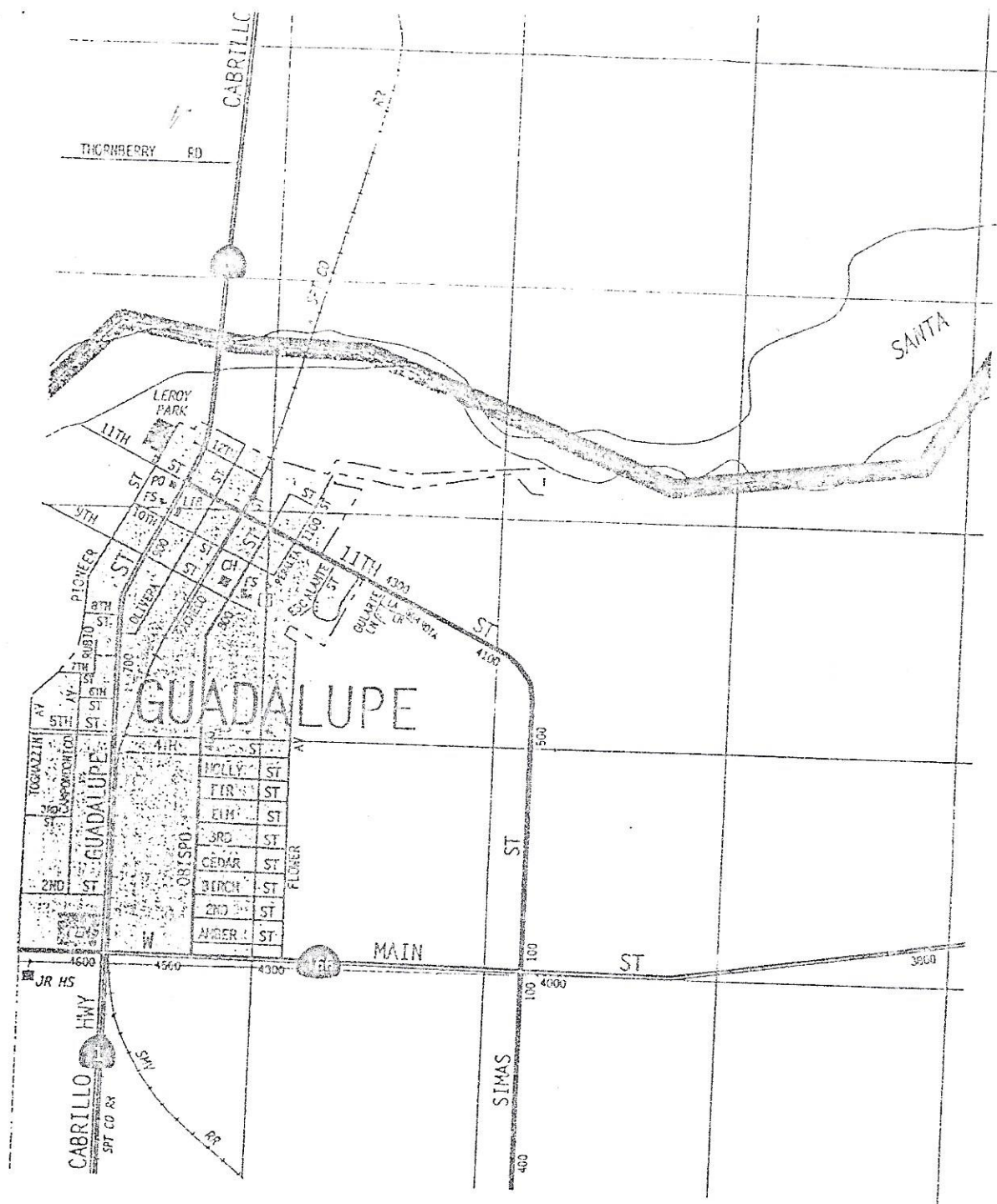


Plate 25. Example of one of the original seats.



Plate 26. South wall of theater showing evidence of electrical fire.

APPENDIX B.
ARCHITECTURAL RETROFIT AND HANDICAP ACCESS PLANS

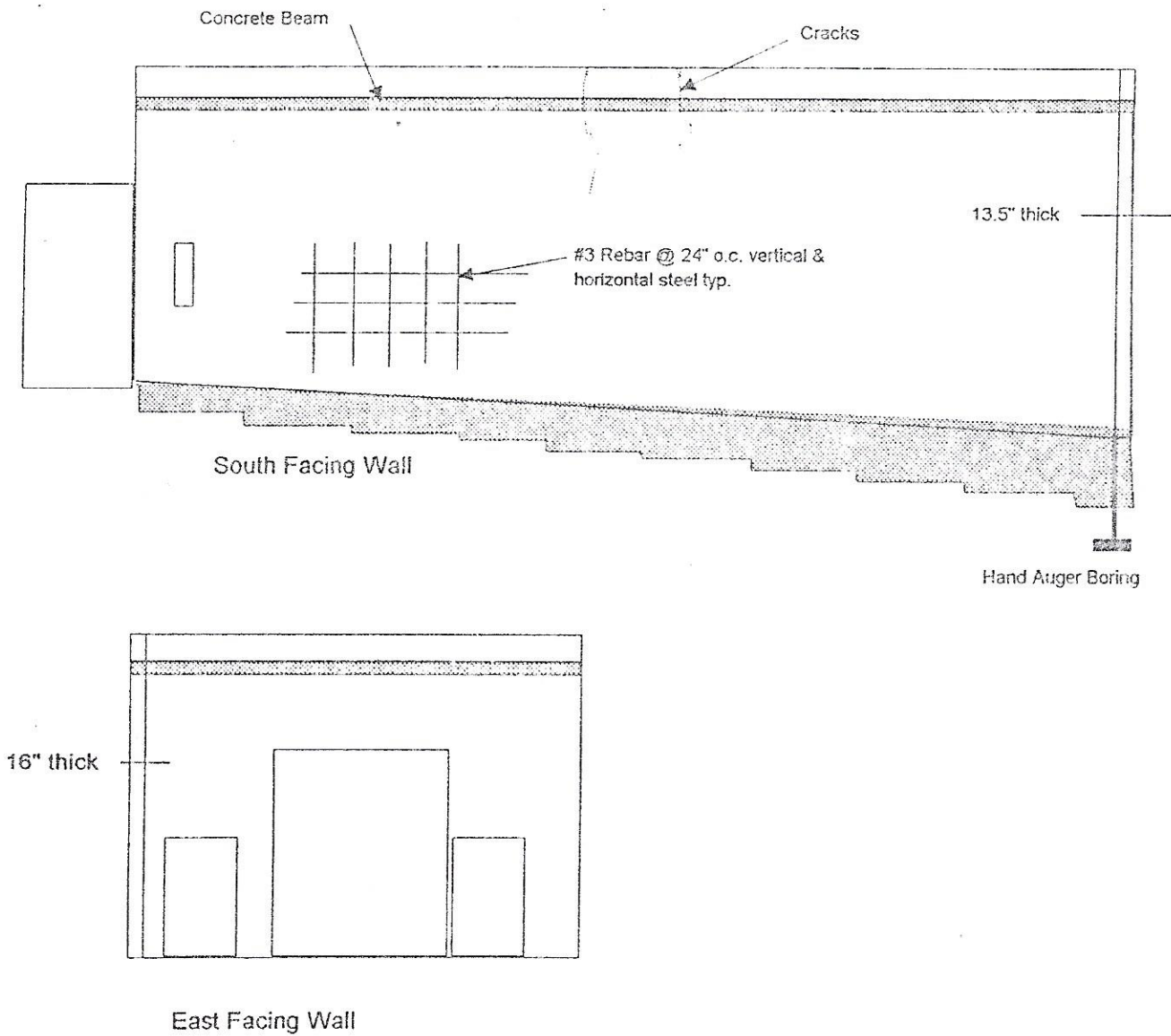


ROYAL THEATER
848 GUADALUPE ST
GUAD., CA.

HOLLAND SILVAGGIO INV.
672 HIGUERA ST.
SAN LUIS OBISPO, CA
93401
805 544-3415



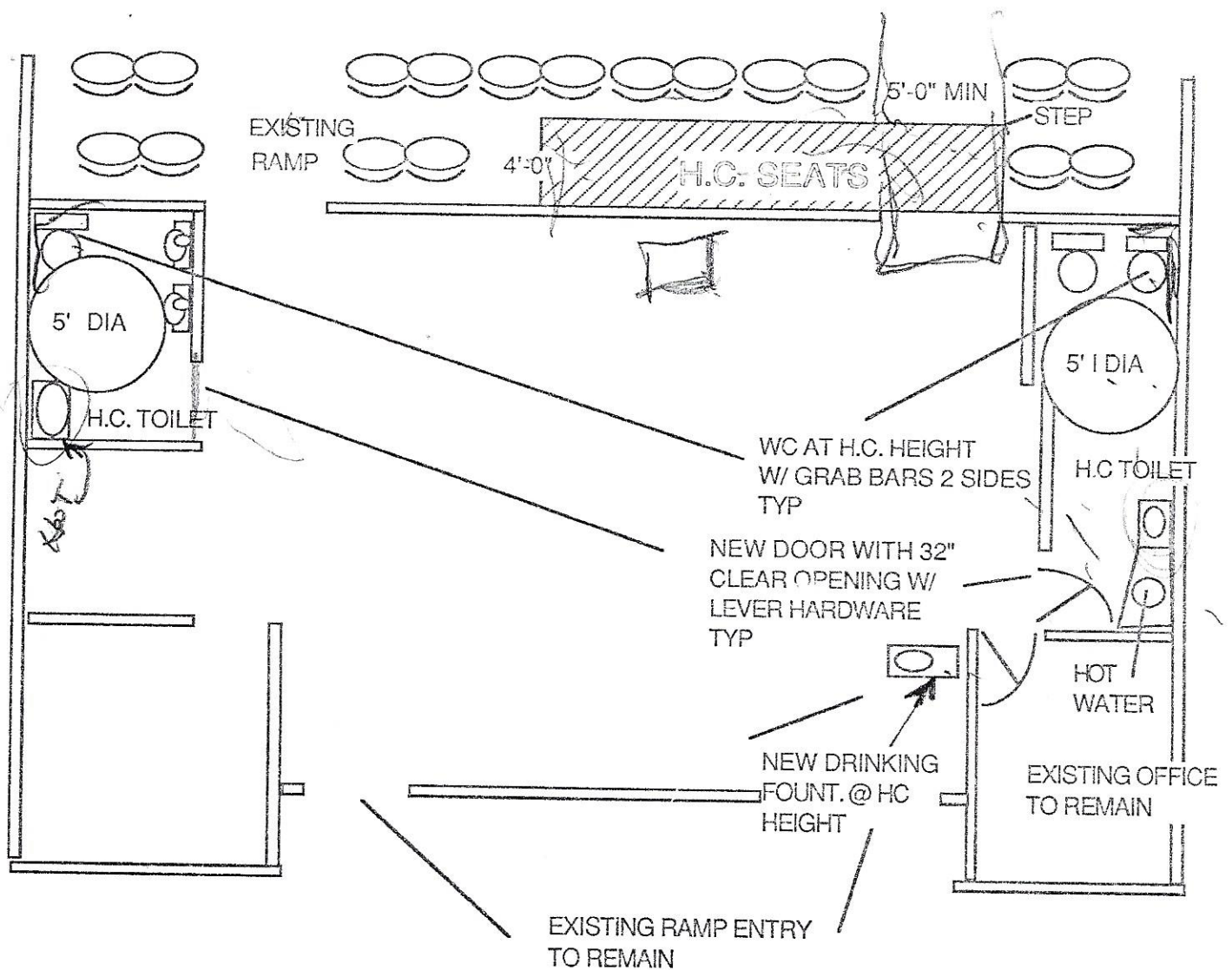
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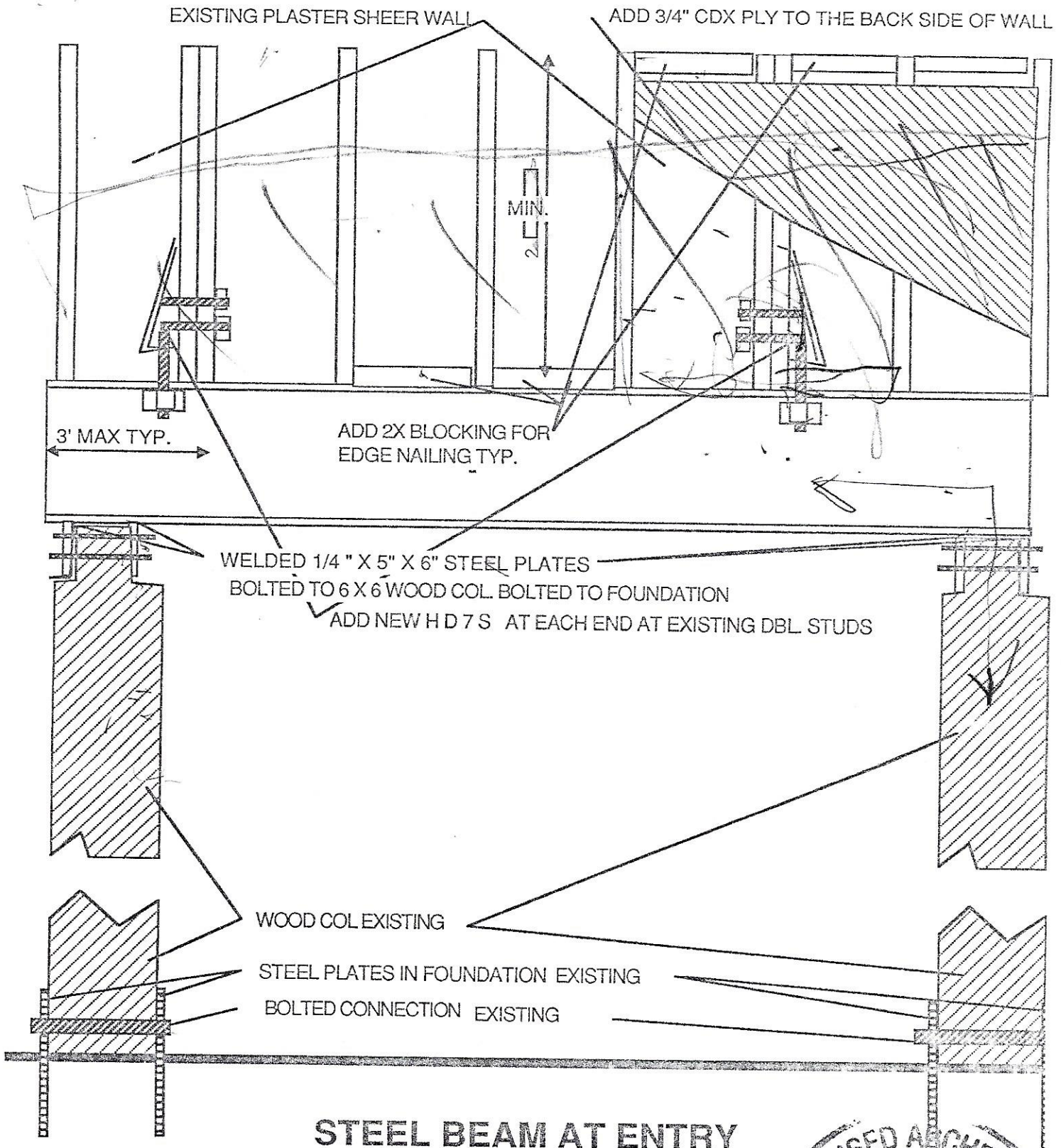
HANDY CAP MODIFICATIONS TO THE LOBBY AND AUDITORIUM

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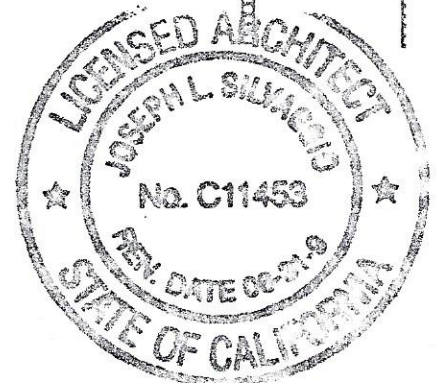


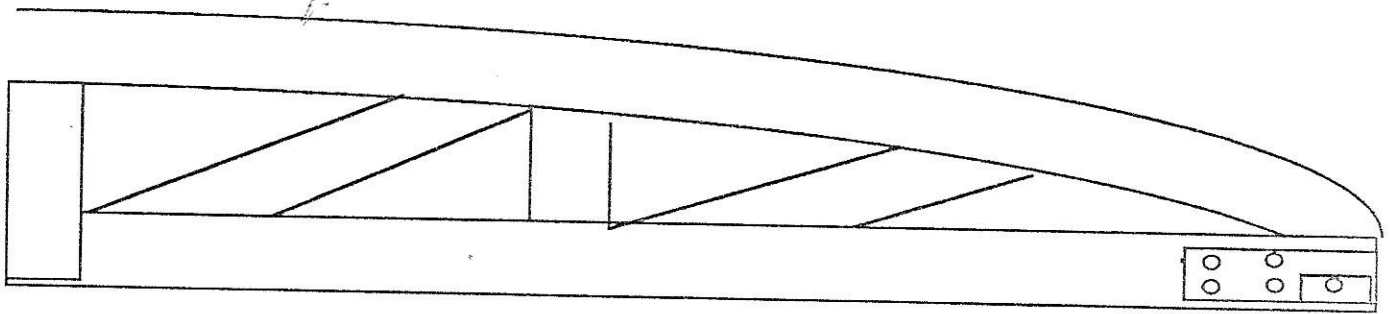


STEEL BEAM AT ENTRY NTS

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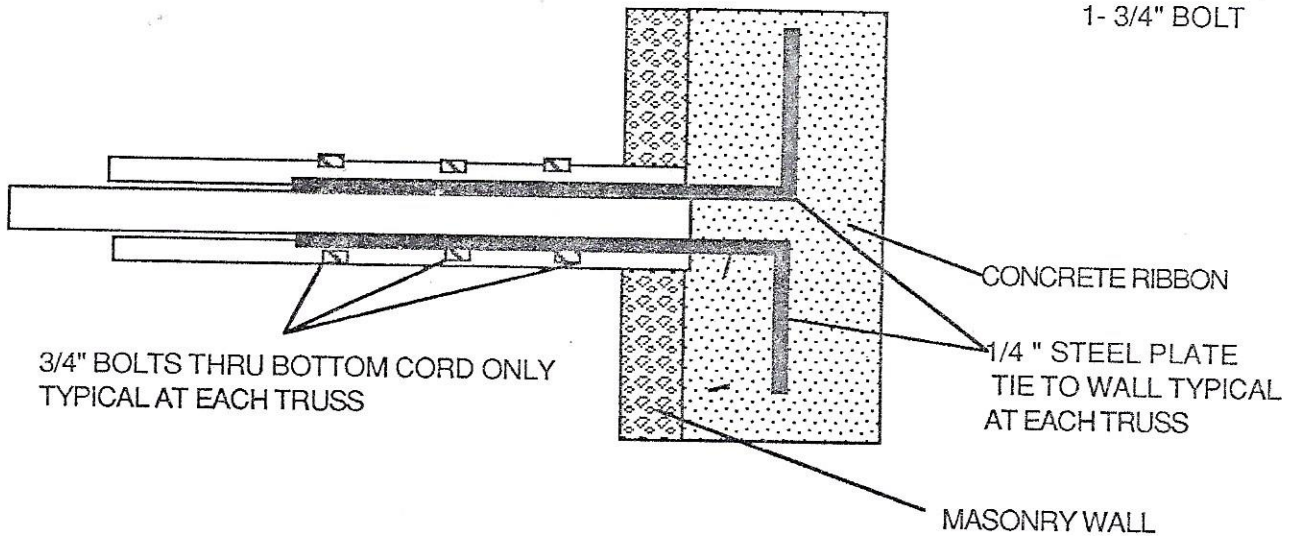




EXISTING BOW TRUSS

NTS

7" X 30" X 1/4" THICK
PLATE /WITH 4- 3/4"
BOLTS THRU BOTTOM
CORD ONLY/ WITH A
4" X 6" X 1/4" THICK
STIFFENERS /WITH
1- 3/4" BOLT



TOP VIEW TRUSS TO WALL TIE

NTS

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