

**CITYWIDE RESIDENTIAL
HISTORIC DISTRICT
DESIGN GUIDELINES**



**CITY OF RIVERSIDE
PLANNING DEPARTMENT**

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ACKNOWLEDGEMENTS

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HERITAGE SQUARE

1.0 INTRODUCTION

What are Historic Districts and Why are they Important?

An important part of what makes Riverside a special place to live is its abundance of historic resources. Preservation of these resources fosters civic and neighborhood pride and forms the basis for maintaining community character. With this understanding, the City of Riverside has an active historic preservation program that calls for the identification and protection of these resources.

The City recognizes four levels of local designation of historic resources. These include *Cultural Heritage Landmarks*, *Structures of Merit*, *Historic Districts*, and *Neighborhood Conservation Areas*. The Cultural Heritage Landmark designation is the highest level of historic recognition offered by the City. Structure of Merit is a lower, but still important level of historic resource. Groups of historic resources at the highest level can be recognized as a Historic District. Historic neighborhoods at a slightly lower level of significance can be designated as Neighborhood Conservation Areas.

These design guidelines are intended to apply to Historic Districts, although the principles have application to Landmarks, Structures of Merit, and Neighborhood Conservation Areas. Historic Districts are designated by the City Council upon recommendation by the Cultural Heritage Board. The district designation process allows citizens to take part in deciding the future of their neighborhoods.

In accordance with Riverside's Cultural Resources Ordinance (Title 20), *a Historic District is a geographically defined area within Riverside that has a significant concentration of historic resources that represent themes important in local history*. An area may be distinct for the quality of architecture as well as for the story it tells about Riverside's growth and development. Historic Districts typically include both *contributing* and *non-contributing* buildings. Contributing buildings are those that are significant within the defined Historic District themes. Non-contributing buildings are generally those that have been significantly altered or are of a more recent construction date and do not reflect the historic theme(s) of the District.

Designating a Historic District means more than preserving architecture. Districts give a tangible link to the past – a way to bring meaning to history and people's place in the community. District designation also encourages the rehabilitation and maintenance of properties and can serve as a marketing tool to attract visitors, tourists, and new residents.

1.2 Historic District Designation Criteria

A geographic area may be designated as an historic district by the City Council upon recommendation of the Board if it:

Exemplifies or reflects special elements of the City's cultural, social, economic, political, aesthetic, engineering, architectural, or natural history; or
Is identified with persons or events significant in local, state, or national history; or
Embodies distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or
Represents the work of notable builders, designers, or architects; or
Has a unique location or is a view or vista representing an established and familiar visual feature of a neighborhood community or of the city; or

Embodies a collections of elements of architectural design, detail, materials or craftsmanship that represent a significant structural or architectural achievement or innovation; or
Reflects significant geographical patterns, including those associate with different eras of settlement and growth, particular transportation odes, or distinctive examples of park or community planning; or
Conveys a sense of historical and architectural cohesiveness through its design, setting, materials, workmanship, or association.

Period of Significance:

All historic districts have a *period of significance*. That is the time during which the district gained significance according to the criteria discussed above. The period of significance is typically a span of years relating to construction dates for the architectural styles represented. Properties outside of the period of significance are considered non-contributors to a district.

Integrity

In addition to meeting one or more of the above criteria of significance, a property must also possess *integrity*. Integrity means that a property retains the physical characteristics it possessed during the period of significance. Integrity generally includes location, design, setting, materials, workmanship, feeling, and association. Properties that do not retain sufficient integrity are considered non-contributors to a district.

1.3 Riverside's Historic Districts

The City of Riverside has nine (9) designated Historic Districts representing a variety of architectural styles, historical themes, and development patterns (Figure 1). Although some of the districts include commercial properties, these design guidelines relate specifically to residential properties. The guidelines were developed for use in conjunction with the *Downtown Specific Plan* (2002) and *Rehab Riverside Right* (1998), both published by the City of Riverside and available from the Planning Department.

Insert citywide map

CHAPTER 2

PURPOSE OF THE GUIDELINES

The purpose of the guidelines is to ensure the preservation of individual historic residences as well as the overall historic character of Riverside’s residential Historic Districts. This document is organized in two parts. Part I consists of general design guidelines that apply to residential properties located within Historic Districts citywide. Part II addresses the City’s nine Historic Districts individually with background information and design guideline issues specific to each.

These guidelines provide district residents with a set of policies and design criteria to help assure historically appropriate:

- Exterior alterations, additions, and rehabilitation
- Maintenance and repairs
- New construction
- Landscape designs
- Public right-of-way streetscape improvements

2.1 INTENT

These design guidelines provide a basis for making decisions about the appropriate treatment of historic resources and compatible new construction. They also serve as a planning tool for property owners and design professionals who seek to make improvements that may affect historic resources.

It should be noted that these guidelines are intended to assist in applying standards to projects generally; consequently, they are not meant to give case-specific advice or address exceptions or rare instances. Although examples are provided in each section, they may not tell each owner all features of their property which are important in defining its historic character and must be preserved or which features could be altered. This type of careful case-by-case decision making is best accomplished by consulting the City’s Historic Preservation Specialist, the resources suggested elsewhere in this document, or by seeking assistance in the planning stage of the project from qualified historic preservation professionals.

It is also important to note that these are guidelines, not hard-and-fast development requirements. Development requirements are contained in the City’s Zoning Code (Title 19 of the Municipal Code) and any specific plans that may apply. While it is the City’s intent to apply these guidelines consistently in the review of all improvements, there can be reasonable flexibility as to the best means to address each individual guideline.

Through these guidelines, the City is attempting to enrich and preserve the historical character of Historic Districts by encouraging:

- Rehabilitation using style/period appropriate building materials
- Additions that respect the original architectural style, massing, roof form, and materials
- Repairs that are sensitive to the original building materials and features
- New construction that reflects the traditional height, scale, bulk or massing
- Front yard landscapes that are compatible with traditional plant materials and design
- Appropriate or historically sensitive improvements in the public right-of-way

The discretionary statements and guidelines described in this document are to be applied to all properties, both contributing and non-contributing, in the City's Historic Districts.

CHAPTER 3

POLICY FRAMEWORK AND

ADMINISTRATION

These design guidelines are part of an overall framework of law and policy the City of Riverside uses to help assure the protection of its cultural heritage. The basic documents that affect historic preservation include the General Plan, Zoning Code, Specific Plans, Cultural Resources Ordinance, and these Design Guidelines. The administration of these laws and policies is the responsibility of the Planning Department staff, Cultural Heritage Board, and the City Council. This section provides an overview of these documents and the means by which they are administered.

3.1 GENERAL PLAN

Every city in the State of California is required to have a general plan. The general plan provides the vision for a community's future development through goals, policies and maps that address future land uses, roadways, housing needs, open space issues, schools, libraries, and the like. The City of Riverside's General Plan also includes a section on historic preservation in the Community Enhancement element of the plan. Here, the plan sets out basic goals and policies with regard to the documentation, recognition, preservation, and restoration of the City's cultural heritage.

3.2 ZONING CODE (TITLE 19 OF THE MUNICIPAL CODE)

The City's Zoning Code specifies where various land uses can occur and stipulates the development standards that apply within each land use zone. While historic preservation is not its primary purpose, it does address preservation matters in a number of ways. For example, it makes special provisions to allow the adaptive reuse of historic residential structures for commercial and office uses and it contains special setback standards that allow new construction in established neighborhoods to reflect the character of the neighborhood regardless of the underlying zone requirements.

3.3 SPECIFIC PLANS

Specific plans are a hybrid of zoning and general plan. A specific plan establishes special land use categories, development standards, and design guidelines for areas having a character distinct from other parts of the city. Riverside has a number of specific plans, some which apply to newly developing areas with few or no historic resources, and others which apply to existing areas with many historic resources. The Market Place Specific Plan and the Downtown Specific Plan are two plans with very strong historic references; they include multiple standards and land use considerations intended to further the historic preservation needs of

these areas. A specific plan supersedes the Zoning Code and General Plan with regard to subjects it addresses that overlap these documents.

3.4 CULTURAL RESOURCES ORDINANCE (TITLE 20 OF THE MUNICIPAL CODE)

The Cultural Resources Ordinance is the primary body of local laws relating to historic preservation. Title 20 establishes the authority for preservation, the composition of its Cultural Heritage Board, criteria for evaluating work affecting a historic resource, and standards for determining what is eligible for historic designation.

3.5 HEALTH AND SANITATION (TITLE 6.0 OF THE MUNICIPAL CODE)

While Title 20 includes a “Duty to Maintain” section for cultural resources, property maintenance is also addressed in the Health and Sanitation section of the Municipal Code. Specifically, this code relates to the appropriate maintenance of building exteriors, landscaping, yards, and alleys, all of which are critical to the overall integrity of historic districts.

3.6 DESIGN GUIDELINES

Design guidelines bridge the gap between policy and legal documents noted above in the review of new development or alterations to historic resources. The General Plan provides a broad policy base for setting the direction of City actions, but it does not provide direct design guidance or regulations. Title 19 and the City’s specific plans provide more detailed standards for development affecting historic properties, however, they are often fairly generic in nature and not intended to comprehensively address historic issues. Title 20 provides a comprehensive set of review criteria and is specifically focused upon historic preservation; however, it does not deal with a multitude of more detailed design issues that can have a strong impact on the success of a historic preservation effort. Design guidelines are intended to address these kinds of issues. Examples include the appropriateness of additions, materials, colors, site improvements, landscaping, signing, and the like. Design guidelines can also be customized to address the specific character of an individual Historic District, including the unique wishes of district residents. It is important to understand, however, that *Design guidelines are not mandatory; rather they are advisory.* While this flexibility can be misused to rationalize inappropriate design, when applied as intended, it can be used to assure high standards of historic integrity while allowing for creative solutions for individual design problems.

3.7 ADMINISTRATION

The administration of these guidelines involves the City staff, Cultural Heritage Board, and City Council. The City staff uses these guidelines as one tool in the evaluation of new construction or an alteration in a Historic District. Other tools it uses include the General Plan, Zoning Code (Title 19), Cultural Resources Code (Title 20), and other applicable laws and guidelines. As noted above, these guidelines provide a higher level of detailed guidance

in design evaluation and allow the individual character of each Historic District to be considered in the review process.

Minor additions and alterations can be reviewed at a staff level and are referred to as *Administrative reviews*. These include re-roofing, in-kind replacement of architectural features or elements, fences, landscaping, and other less significant changes. If the staff believes the alteration could be an issue of broader interest, it may refer the application to the Cultural Heritage Board for a more public review. If an applicant is dissatisfied with the staff's requirements, he/she may appeal the decision to the City Council.

New construction and more significant additions are subject to *Cultural Heritage Board review*. The Cultural Heritage Board is a volunteer citizen body that meets once a month to review historic preservation matters under its jurisdiction. For these cases, the staff prepares a report and makes findings and recommendations for consideration by the Board. Cultural Heritage Board decisions can be appealed to the City Council.

CHAPTER 4

RIVERSIDE'S ARCHITECTURAL HERITAGE

4.1 HISTORIC CONTEXTS OF THE CITY OF RIVERSIDE

Individual historic resources and Historic Districts are designated according to *historic contexts* or *themes* important in the development of the City. The City of Riverside was founded in 1870. Prior to its founding, the area had long been inhabited by Cahuilla tribes of Native Americans. Later it was divided into several large Spanish land grants, and was home to Spanish-speaking communities. Riverside has experienced many major historical and developmental changes, some having national significance, through World War II. Some of the major historic contexts through which Riverside's history and development can be analyzed are as follows: Native and Early European Settlement; Colonization; Water Rights and Access; Migration, Growth, Planning and Development; Citrus and Horticultural Experimentation; Immigration and Ethnic Diversity; Boosterism, Image and Cultural Development; Economic, Military and Industrial Growth; and Education.

Native and Early European Settlement

The fertile valley fed by the Santa Ana River and sheltered between the Rubidoux and Box Springs Mountains was home to the Cahuilla Indians who had inhabited the area for many hundreds of years. When the first Europeans arrived they established a small *rancherio* near Spring Brook. There was also a thriving settlement of early rancheros and land grant holders including Juan Bandini, Louis Rubidoux, Cornelius Jenson, Benjamin Ables, Arthur Parks, and J. H. Stewart. Across the Santa Ana River to the northwest were two Spanish-speaking towns, Agua Mansa and La Placita, settled by migrants from New Mexico. All were established in the area before John W. North and his partners arrived.

Colonization

Riverside was founded in 1870 as a cooperative joint-stock venture by abolitionist judge, John W. North, and a group of reform-minded colleagues. Fed by the fortunes of the citrus industry, Riverside evolved, by 1895, into the richest per-capita city in the United States. A local Board of Trade publication from the period argued that Riverside was "largely composed of well-to-do horticulturists and substantial businessmen engaged in occupations...connected with or dependent upon that profitable industry. A combination of agreements between competing interests, consensus building, and plain good fortune has made it that way."

For the first ten years of its existence, however, few would have predicted such a glowing future for Judge North's little cooperative irrigated colony. He attempted to create an alternative to what he perceived as rampant exploitation of people and resources by land monopolists, corporations, railroads, and other "robber barons" rampant east of the Rockies. Little did he realize that what he fled in the East had preceded him to California. The arrival of one rugged finance capitalist, in particular, nearly thwarted North's cooperative experiment. S.C. Evans, a banker and land speculator from the Midwest, managed to obtain an airtight monopoly on all water rights for the fledgling community. By 1875-76, his uncooperative behavior produced stagnation and threatened the survival of the new settlement.

Water Rights and Access

The formation of a citizen's water company and the incorporation of Riverside by a vote that annexed S.C. Evans's land helped resolve the conflict. Soon, Evans joined leaders of the new city in the creation of a quasi-public water company, and bonds were floated to improve the canal system. Riverside had survived its first serious battle among strong interests and had moved toward an effective consensus on the community's direction. Thus, by 1895, the town was a wealthy, gilded age version of North's irrigated cooperative. The town's well educated and mostly Protestant leadership, also mainly orange growers, turned their attention towards applying the latest methods of industrial capitalism and scientific management, and to irrigating, growing, processing and marketing navel oranges. They succeeded. By 1890, citriculture had grossed approximately \$23 million for the area's economy.

Migration, Growth and Development

At this juncture, Riverside's potential attracted investment capital from around the U.S., Canada, and Great Britain. The influx of wealth and manners led to high aesthetic and cultural goals for the city and added large doses of *savoir faire* and leisure time pursuits, including polo, golf and tennis. The introduction of the railroad further expanded Riverside's growth and the citrus market potential which were so tightly linked. The combination of water, boosterism, consensus building, navel oranges, the railroad and cooperative marketing unleashed Southern California's commercial potential. A once pastoral area was transformed in the process, never to be the same again.

Citrus and Horticulture Experimentation

Riversiders created efficient citrus packing concepts and machinery, refrigerated rail shipments of citrus fruits, scientific growing and mechanized packing methods, and pest management techniques. Soon after the turn of the century, the city could boast that it had founded the most successful agricultural cooperative in the world, the California Fruit Growers Exchange, known by its trademark, *Sunkist*. The Citrus Experiment Station, a world class research institution,

also was established and the city was on its way to becoming the world center for citrus machinery production.

Immigration and Ethnic Diversity

A succession of diverse cultural groups was brought to the region by Riverside's famous Washington Navel Orange industry, each with their own perspectives and dreams. Early citriculture, a labor-intensive crop, required large available pools of labor in those days to succeed. Poor, but eager, immigrants from China, Japan, Italy, Mexico, and later the Dust Bowl of America, flooded into Southern California to meet the labor demand in hopes of gaining their own fortunes. As a result, Riverside developed a substantial Chinatown and other ethnic settlements, including the predominantly Hispanic Casa Blanca and settlements of Japanese and Korean immigrants. A rich ethnic-socio-economic mix, the hallmark of today's California, had already developed in Riverside by World War II.

Boosterism, Image and Cultural Development

Frank A. Miller, builder, booster, and "Master" of the Mission Inn, who had arrived in Riverside during its late colonial years, emerged soon after the turn of the century as a preeminent community builder and promoter. Understanding that a great city needs myths and symbols as well as wealth to establish its identity, Miller strove for the first thirty years of the twentieth century to create symbols and themes for Riverside. In tandem with California Landmarks Club members, such as Charles Loomis and Henry Huntington, Miller undertook a conscious, deliberate, and strategic effort to create a Protestant version of the California mission period that could serve as Riverside's explanatory myth and the basis for its identifying symbols. His first and most noteworthy effort came in the form of the New Glenwood Hotel, later the Mission Inn. Designed and built as a shrine to California's Spanish past, the Mission Inn was to become what author Kevin Starr called a "Spanish Revival Oz." It made Riverside the center for the emerging Mission Revival Style in Southern California and proved to be a real estate promoter's dream.

Combined with the affluence and aesthetic lure of the citrus landscape, the Mission Inn made Riverside the desired residential, cultural, and recreational destination of the wealthy railroad set of the early 20th Century. The City supported an opera house, theater, symphony, and three golf courses. The era's most illustrious architects, landscape architects and planners, including A.C. Willard, Arthur Benton, Myron Hunt, Julia Morgan, Charles Cheney, and Henry Hosp, and accomplished local architects, like G. Stanley Wilson and Henry Jekel, filled Riverside with quality architecture and Mediterranean landscape features. Riverside's landscape was irrigated via its own municipal water utility and its buildings were lit by the City's own Electric Light Department.

Economic, Military and Industrial Growth

In the late 1930s, Riverside entered the world of urban industry. The growth of March Field brought many military and civilian workers to the area. After the United States entered World War II, Riverside's Citrus Machinery Company - a division of Food Machinery Corporation (FMC) - won a contract to build a landing craft known as the "Water Buffalo." Another company, Hunter Engineering, built an international reputation manufacturing machine tools for the war effort. Riverside again grew and prospered.

Education

It was also during this period that the University of California selected Riverside as the site for an undergraduate liberal arts college. UCR grew out of The Citrus Experiment Station and today has an international reputation as a research center for plant pathology, citrus biological control, cultivation practices, biomedicine, and many other disciplines. Riverside is also the home of one of the first two community colleges in the state, Riverside Community College. Other schools, including the Sherman Indian School, California Baptist University and La Sierra University, make Riverside a center for learning and research.

Post World War II Residential Development

Like many communities throughout Southern California, Riverside experienced a boom in residential development in the post War period. Distinctive and affordable "suburban" housing tracts were developed with nearby commercial centers to serve the needs of the new residents.

4.2 ARCHITECTURAL STYLES OF RIVERSIDE'S HISTORIC DISTRICTS

Riverside's residential districts include a wide variety of architectural styles dating from the late nineteenth century to the 1940s. The following identifies the most prevalent styles with a description of the features and materials that characterize each. Table 1 provides a summary of each style for easy reference. Also see Appendix D for a list of architectural style guides.

Stick (1860 - ca. 1890)

Victorian Stick style homes typically have steeply gabled and cross-gabled roofs with decorative woodwork at the apex under overhanging eaves. Rafter ends are usually left exposed. Wall surfaces are generally shingles or boards, and are often decorated with periodic, raised sections of horizontal, vertical, or diagonal stick designs. These elaborate wall and gable decorations are what distinguishes this style and from which it earns its name. A variety of this style incorporates square or rectangular towers, but most include a one-story entry or full-width porch.

Queen Anne (ca. 1880-1900)

Like the Victorian Stick, the Victorian Queen Anne style emerged in the eastern United States in the 1870s, however, this style became much more influential and widespread than the Stick style, as its range of sizes made it available to homeowners of various income levels. Queen Anne buildings are characterized by complex roofs of fairly steep pitch; combinations of siding materials such as clapboard and patterned shingles; rounded and three-sided slant bays of one or more stories; towers and turrets; porches and balconies, sometimes rounded in configuration; and by the incorporation of ornamental elements such as turned wood columns and spindles, sawn bargeboards and brackets, stained and leaded glass, and molded plasterwork. Examples range from small, L-shaped cottages with a bay window on the projecting wing and a porch with a couple of columns and brackets on the perpendicular wing to two and a half story “tower houses” with a profusion of architectural elements and ornamental embellishments. Carpenter Gothic was a variant that became quite popular with wood frame churches. Eastlake or Stick influenced houses of this era are generally similar in massing, with squared bays and a linear, two-dimensional quality to their ornament.



Eastlake (ca. 1880 - 1890)

The Victorian Eastlake style is more commonly identified as a subtype of the Victorian Stick or Queen Anne styles. Most Eastlake buildings were named so for English architect, Charles Lock Eastlake and are distinguished primarily by a distinctive type of spindlework ornamentation, produced by using a chisel, gouge, and lathe, which is distinct from the two-dimensional gingerbread look produced by the scroll saw. The Eastlake style is heavier, with curved, heavy brackets, the ornamentation of exposed rafters, and decorative friezes or fascias along the overhangs of porches or verandas. The style also uses furniture-style knobs and decorative circular motifs. The Eastlake style lasted longest in the West, specifically in California until the late 1880s.

Shingle (ca. 1880-1900)

The Victorian Shingle style house is typically two or three stories tall with an asymmetrical façade and intersecting cross gables with multi-level eaves. Roofs are steeply pitched and lack the overhanging eaves of earlier styles. Most Shingle homes have porches that are often extensive. Casement and sash windows are generally small – often grouped in twos or threes. Subtypes are generally defined by a variation in gabled roof design. The Shingle style evolved from the Queen Anne style around 1880 and was first seen in New England. In 1886 Willis Polk brought the style to California where it flourished locally, although it never gained the widespread popularity of the Queen Anne Style. Unlike its 19th century predecessors, the Shingle Style does not emphasize decorative detailing at doors, windows, cornices, porches, or on wall surfaces. Alternatively, it aims for the effect of a complex shape enclosed within a smooth, continuous wood shingled, exterior that attempts to unify the irregular outline of the entire structure. In this attempt it departs sharply from its predecessors in a more simplified exterior surface and horizontal massing, while maintaining the irregular roofline. Its interior plan, however, continued the Queen Anne model of openness and informality.

Prairie (ca. 1898-1920)

Frank Lloyd Wright is usually credited with the origin and development of the Prairie style home. This style was presented in stark contrast with the ornate embellishment of the Victorian era. Prairie styling is generally characterized by strong horizontal lines, overhanging flat or slightly hipped roofs with flat, enclosed soffits, and the clustering of windows into bands of three, four, or more openings.



American Colonial Revival (ca. 1895-1925)

The American Colonial Revival went through several phases, beginning in the late nineteenth century when such features as columns, dentils, gable ends treated as pediments and double-hung sash windows were associated locally with the Queen Anne and American Foursquare styles. In the 1920's and 1930's, Colonial styling became one of the choices of revivalist architects. Larger homes were usually two stories, with hipped or gabled roofs, wood or brick exteriors, and a symmetrical arrangement of features. Two story structures often featured a full-length portico, and are generally referred to as Neoclassical Revival. More common, however, was the Colonial Revival Bungalow. Usually built between 1920 and 1925, these one-story residences were side-gabled, wood-sided, with central entrances often treated as gabled porticos, and a symmetrical arrangement of windows. One popular subtype combined the more formal Colonial elements such as Tuscan columns and a central entry with the more rustic Craftsman vocabulary of exposed rafters and pergolas.



American Foursquare (ca. 1898-1908)

American Foursquare houses are characterized by square proportions. They are often given a horizontal emphasis by roof or siding treatments, by the nearly always present hipped roof and dormer, and by a front porch, either recessed or attached, spanning all or part of the facade. Columns suggestive of the classical orders, dentils, and boxed cornices tied these homes to the tradition of the American Colonial Revival movement; they can also be referred to as a "Classic Box." Often a hipped dormer is centered over the facade, although a front gable over a three-sided bay is also a favored variation of the basic roof form. A front porch, often recessed into the facade, is a ubiquitous element.

Mission Revival (ca. 1890-1920)

The Mission Revival style is defined by low pitched, red-tiled roofs, a traditionally shaped mission dormer or roof parapet, widely overhanging eaves, stucco wall surfaces, quatrefoil windows, porches supported by large, square piers, and the conservative use of decorative detailing. The style emerged in the late 1880s and early 1890s in a regional architectural

movement that celebrated pride in local heritage. Instead of reacting to Eastern styles, which focused on the Colonial Revival style architecture that reflected their regional past, California architects took inspiration from the region's rich Hispanic heritage in their architectural designs. The Mission Revival style is thus an assertion of the state's individuality and a celebration of its cultural heritage through the simplicity of large, unadorned expanses of plain, stucco surfaces and arched openings.

Craftsman (ca. 1900-1925)

In part a reaction against the elaborateness of the Victorian era, Craftsman architecture stressed the importance of simplicity. The philosophy was one of adapting form to function, celebrating the designer through meticulous attention to craftsmanship, and reflecting nature through the use of careful siting, massing, and a ground-hugging design. The Craftsman was characterized by a rustic aesthetic of shallowly pitched overhanging gable roofs; earth-colored wood siding; spacious, often L-shaped porches; windows, both casement and double-hung sash, grouped in threes and fours; extensive use of natural wood in the interior and for front doors; and exposed structural elements such as beams, rafters, braces, and joints. Cobblestone or brick was favored for chimneys, porch supports, and foundations. The heyday of Craftsman design was the decade between 1906 and 1916; after that the Craftsman style was simplified, often reduced to signature elements such as an offset front gable roof, tapered porch piers, and extended lintels over door and window openings. In many cases, the Craftsman style incorporated distinctive elements from other architectural styles, resulting in numerous variations. Smaller homes, usually one to one-and-one half story houses that were spawned by this stylistic movement, became known as Craftsman bungalows.



Spanish Colonial Revival (ca. 1915-1930s)

The Spanish Colonial Revival style was given impetus by the 1915 Bertram Goodhue and Carleton Winslow designs of the Pan Pacific Exposition in San Diego's Balboa Park. In its simplest form, Spanish styling is characterized by white (usually) stucco exteriors and



red tile roofs, with an occasional arched opening. More elaborate examples incorporate rejas and grilles of wood, wrought iron, or plaster, extensive use of terra cotta and tile, and integral balconies and patios. Asymmetric massing typically includes features such as stair towers, projecting planes set off by corbelling, and a variety of window shapes and types. During the revival eras, the design features of other regions of the Mediterranean were also used for inspiration, including those of Italy, France, North Africa, and the Middle East. The result was endless variations on stucco and tile themes.

Classical Revival (ca. 1900-1950)

The Classical Revival style tends to be a more symmetrical and formal design than others discussed here. The façade is generally dominated by a full-height entry, which often incorporates a porch, balanced windows, and a central door. The style incorporated less applied decorative detailing than the Victorian styles and displays traditional features that are restrained and classically inspired like fluted columns and pediments. Early houses emphasized hipped roofs and colossal columns whereas later examples emphasized side-gabled roofs, atypical porches, and simple, slender columns with ornate capitals. The Classical Revival was a common house style throughout the country during the first half of the 20th century, but enjoyed two phases of popularity from 1900-1925 and from 1925 to 1950, which reflects the changes in design elements within the style.

English and Tudor Revivals (1920's and 1930's)

The medieval traditions of English architecture, especially those of the countryside, were enthusiastically explored in these styles. Sometimes as simple as a bungalow with steeply pitched, offset gables and a stuccoed exterior, the English Revival could also achieve a high degree of fantasy, quaintness and charm. A favorite characteristic

was the incorporation of false half-timbering reminiscent of the Tudor era. Also associated with Tudor styling were leaded glass windows, openings detailed like Gothic arches, chimneys of exaggerated heights, and the use of brick and stone for all or part of the exterior.



Post-WWII Vernacular (1946-1950s)

The Post-WWII Vernacular style of residential architecture rose in popularity in America after World War II and has continued to influence American domestic architecture since the mid-1940s. The Post-World War II Vernacular style stems from the late-1930s, depression-influenced architectural style sometimes referred to as Minimal Traditional. This style loosely borrowed from the front-gabled, Tudor style minus the elaborate detailing and steep roof pitch. This single-story home design dominated large tract-housing developments immediately pre- and post-war and generally featured shallow eaves, large chimneys, and various wall-claddings, including stucco, wood, brick, or stone. Common architectural features also include a low to intermediate cross-gabled roof covered in composition shingles or crushed rock, sometimes with one front-facing cross gable. Some examples of this style boasted aluminum casement windows, which emerged from wartime technology. And for the first time, architects addressed the growing importance of the automobile to urban living by attaching garages to some residences of this style, often on the front elevation.

Architectural Style	Period	Materials	Character-Defining Features
Stick	ca 1860 - 1890	Wood Wood shingle Wood clapboard	<ul style="list-style-type: none"> ▪ Steeply gabled roof ▪ Cross gables ▪ Decorative gable apexes ▪ Square or rectangular towers ▪ Overhanging eaves ▪ Decorative, raised stickwork on wall surface ▪ One-story porch ▪ Lacy openwork balcony
Queen Anne	ca 1890 - 1900	Wood Wood shingle Wood clapboard Wood shiplap Brick Stone	<ul style="list-style-type: none"> ▪ Steeply pitched roof, often with towers, turrets, dormers, or gables ▪ Irregular, asymmetrical massing ▪ Emphasis on vertical design ▪ Use of varying wall textures ▪ Use of bay windows and balconies ▪ Windows with large panes of glass surrounded by small panes ▪ Wooden scroll work on porches and gables ▪ Ornate metal crestings ▪ Tall brick chimneys
Eastlake	ca 1880 - 1890	Wood Wood shingle Wood clapboard Brick Stone	<ul style="list-style-type: none"> ▪ Steeply gabled roof, often with towers, turrets, dormers, and gables ▪ Overhanging eaves ▪ Square or rectangular towers ▪ Irregular, asymmetrical massing ▪ Emphasis on vertical design ▪ Use of varying wall textures ▪ Use of bay windows and balconies ▪ Windows with large panes of glass surrounded by small panes ▪ Decorative gable apexes ▪ Curved, heavy brackets ▪ Ornamentation of exposed rafters ▪ Decorative, raised stickwork on wall surface ▪ Decorative friezes or fascias on porch overhangs ▪ Furniture-style knobs and decorative circular motifs ▪ One-story porch ▪ Lacy openwork balcony ▪ Wooden scroll work on porches and gables ▪ Ornate metal crestings ▪ Tall brick chimneys

Architectural Style	Period	Materials	Character-Defining Features
Shingle	ca 1880 - 1890	Wood Wood shingle Stone/Fieldstone	<ul style="list-style-type: none"> ▪ Gable roof with long slopes ▪ Gambrel roof ▪ Hipped or eyebrow dormers ▪ Conical roofed tower ▪ Eaves close to the wall ▪ Horizontal massing ▪ Smooth-walled surface ▪ One-story gabled porch ▪ Sash or casement windows
Prairie	ca 1898 - 1920	Wood Wood clapboard Wood shiplap Stone Brick	<ul style="list-style-type: none"> ▪ Low-pitched roof, usually hipped ▪ Wide, overhanging eaves ▪ Horizontal emphasis in detailing of eaves, cornices, and façade ▪ Two-story ▪ First story has wings or porch ▪ Massive, square porch supports
American Colonial Revival	ca 1895 - 1925	Wood Wood clapboard Brick Plaster	<ul style="list-style-type: none"> ▪ Typically side gabled roof ▪ Symmetrical window placement ▪ Symmetrical façade with door in center ▪ Use of pediment over entrance ▪ Portico supported by columns ▪ Horizontal wood siding, often painted white
American Foursquare	ca 1898 - 1908	Wood Wood shingle Wood clapboard Brick	<ul style="list-style-type: none"> ▪ Hipped roof ▪ Wide eaves ▪ Simple rectangular form ▪ Symmetrical design ▪ Use of wood siding ▪ Dormers ▪ Front porch with column supports
Mission Revival	ca 1890 - 1920	Stucco Plaster Terra cotta tile Wrought iron Concrete Brick	<ul style="list-style-type: none"> ▪ Traditionally-shaped mission dormer or roof parapet ▪ Red clay tile roof covering ▪ Widely overhanging eaves ▪ Smooth stucco or plaster finish ▪ Quatrefoil windows ▪ Little decorative detailing
Craftsman	ca 1900 - 1925	Wood Wood shingle Wood clapboard Fieldstone River rock Brick Concrete	<ul style="list-style-type: none"> ▪ Low-pitched gable roof ▪ Multiple roof planes ▪ Wide eave overhangs ▪ Roof-wall braces ▪ Extended rafter ends ▪ Square or rectangular form with emphasis on horizontal line ▪ Clapboard siding ▪ Band of wood casement or double-hung windows ▪ Open porch ▪ Simple square columns and balustrades

Architectural Style	Period	Materials	Character-Defining Features
Spanish Colonial Revival	ca 1915 – 1930s	Wood Stucco Terra cotta tile Brick Wrought iron	<ul style="list-style-type: none"> ▪ Low pitched roof ▪ Cylindrical turrets ▪ Terra cotta tile roof covering ▪ Stucco walls, typically painted a light color ▪ Casement windows ▪ Decorative ironwork/window grilles ▪ Arched openings ▪ Patios
Classical Revival	ca 1900 - 1950	Wood Plaster Concrete	<ul style="list-style-type: none"> ▪ Hipped roof ▪ Typically two stories ▪ Full-height porch ▪ Classical columns ▪ Ionic or Corinthian capitals ▪ Double-hung, wood windows ▪ Dentiled cornice, modillions, and frieze ▪ Paneled doors surrounded by side lights, fan lights, pilasters, and a pediment
English and Tudor Revivals	1920s – 1930s	Stucco Brick Stone Wood	<ul style="list-style-type: none"> ▪ Steeply-pitched roof, usually side-gabled ▪ Cross gables ▪ Decorative half-timbering on wall surface ▪ Tall, narrow windows, usually in multiples ▪ Round-arched doorways ▪ Massive chimneys ▪ Decorative chimney pots
Post World War II Vernacular	1946 – 1950s	Wood Brick Stone Stucco Aluminum	<ul style="list-style-type: none"> ▪ Low to intermediate roof pitch ▪ Shingle roof covering ▪ Close eaves ▪ Side gabled, usually with one front-facing gable ▪ Typically one-story ▪ Garage sometimes attached ▪ Large chimney

CHAPTER 5

THE SECRETARY OF THE INTERIOR'S

STANDARDS

These design guidelines incorporate the principles set forth in the Secretary of the Interior's Standards for the Treatment of Historic Properties (Reproduced in Appendix C). Prepared by the National Park Service, these standards were developed to assist the long-term preservation of historic properties through the preservation of historic materials and features. Many state and local municipalities use the Secretary of the Interior Standards for reviewing preservation projects. In Riverside they serve as the basis for the "Principal and Standards of Site Development and Design Review" as outlined in the Cultural Resources Ordinance (20.30.060).

The following principles of design form the basis for the preservation and rehabilitation of resources within the City's Historic Districts and generally summarize the intent of the Standards:

Respect the Historic Architectural Style and Design – Historic houses should be recognized as a physical record of a time, place and use. Changes that create a false sense of historical development or have no historic basis should not be undertaken.

Consider the Value of a Building's Evolution - Buildings which have been altered as a part of their natural evolution are evidence of the history of an area. While it may, at first glance, always seem appropriate to recreate an original style façade, it is not unusual for an altered façade to have gained a significance of its own, especially where the changes were made over 50 years ago. Careful consideration of older building changes should be given whenever a rehabilitation or alteration project is undertaken.

Retain and Restore Significant Elements – Character-defining features that exemplify a style should be retained, (or uncovered) and restored. If restoration is not possible or feasible, due to extensive damage or deterioration, original elements of design that define the style should be recreated. The elements of design to be retained or restored include items such as original wooden double hung or casement windows, ceramic tile decoration, decorative railings, and moldings or trims.

Replace Lost Features - Damaged architectural features should be repaired rather than replaced whenever possible. The repair of historic materials begins with the concept of minimally affecting remaining original historic materials. Patching, piecing-in, and splicing should be performed when possible rather than replacement. If replacement *is* necessary, the new materials should match the material being replaced in terms of color, texture, and other important design features. Replacement of historic elements should be made with the

original material when possible, but when necessary, substitution may be made in form, design, and material when the substitute materials match the appearance of the original. When an entire feature is missing, it should be replaced by researching historic plans or photographs. If accurate data are not available, a new design that is compatible with the remaining features of the building may be used. This newly created element should be designed to work with the size, scale, and material of the entire building.

Cleaning Exteriors - The cleaning of historic facades should always be approached by employing the gentlest method possible first, and then increasing the severity of treatment as necessary. Brick masonry, wood, stonework, and ceramic tile should **NEVER** be sandblasted to clean or remove paint. Sandblasting destroys the protective fired face of bricks leading to water damage, while sandblasting of wood alters its texture. Exterior facades of historic buildings generally only need cleaning to stop deterioration or remove heavy soiling. Often simple water, mild detergent, and bristle brushes will provide adequate cleaning of brick, stone or tile. If these methods are inadequate pressurized steam and (if necessary) a mild solution of muriatic acid with the steam cleaning may be appropriate. *Always test a small, obscure area before applying any treatment.*

Paint can be removed from wood by sanding, scraping, or chemical solutions. Metals on historic buildings should be carefully cleaned using gentle methods if possible, but hard metal may be lightly sandblasted if necessary to remove accumulated paint. All methods of paint removal must comply with federal, state and local environmental codes.

CHAPTER 6

PLANNING FOR REHABILITATION, REPAIRS, ADDITIONS, NEW CONSTRUCTION, OR LANDSCAPING

6.1 CONDUCT RESEARCH ON THE HISTORY OF THE PROPERTY

The houses in Historic Districts should be researched before alteration, addition, or rehabilitation designs are prepared. Research should include:

- Investigation of the original appearance of the house
- Identification of additions/alterations which have been completed over time
- Determination of the location of original outbuildings that have been removed

Research sources include historic photographs and maps, architectural drawings, architectural style books and journals. A great deal of information can also be obtained by closely inspecting similar houses within the neighborhood. The Historic Preservation Specialist in the Planning Department can assist with historical research.

6.2 ANALYZE EXISTING CONDITIONS

Consideration of existing conditions and features are essential to the design and planning of any repairs, rehabilitation, additions, new construction or landscape improvements. The property owner should have an understanding of specific “on-site” information including:

- The architectural style of the residence and its character-defining features. An on-site assessment of the property will help to determine if the significant historic features have been altered and are recoverable or restorable. Proposed changes to the building should be based on a clear understanding of the importance of the building and the feasibility of retaining or restoring its significant architectural features.
- Whether previous alterations/additions to the residence contribute to the significance of the property
- Any prevailing architectural or landscape styles in the neighborhood or along the street
- The location of lot boundaries
- Any significant existing structures, features, trees, fences, walls, or special paved

areas, and the relationship of the front of the house to the street

- Location of any consistent hardscape features in the neighborhood or along the street such as fences or paving materials

CHAPTER 7

DESIGN GUIDELINE TERMS

The following terms are used in discussing additions and new infill construction:

Mass

Mass describes three-dimensional forms, the simplest of which are cubes, cylinders, pyramids, cones, etc. Buildings are rarely one of these forms, but generally compositions of varying forms. This composition is generally described as the “massing” of forms in a building.

Massing during the design process is one of many aspects of form considered, and can be the result of both interior and exterior design concepts. Exterior massing can identify an entry, denote a stairway, or simply create a desirable form. Interior spaces (or lack of mass) can be designed to create an intimate nook, a monumental entry, or perhaps a second floor bedroom. Interior spaces create and affect exterior mass, and exterior mass can affect the interior space.

Mass and massing are inevitably affected by their opposite, open space. The lack of mass, or creation of open space, can significantly affect the character of a building. Designers often call attention to the lack of mass, by defining the open space with walls or guardrails, which would identify a porch or balcony.

The massing of a building is an important part of its style. Mass and the absence of mass also play an important role in the character of a Historic District. The massing in a district includes not only buildings, but landscapes and streetscapes as well.

The open spaces in a District can include front yards, side yards, rear yards, street widths, driveways, and alleys. All of these items should be reviewed and considered when planning work in a Historic District.

The combination of the structure massing and the site massing is also an important component of design when considering either an addition to an existing residence or a new residence. Attention should be paid to the structure and site massing at the rear of the house, particularly at sites where the rear of the house is visible from the street.

Scale

Scale is the measurement of the relationship of one object to another object. The components of a building have a relationship to each other and to the building as a whole, which defines the scale of the building. The same building has a relationship to a human being, which also defines the scale of the building. In a Historic District, many factors influence the scale of the district, including the buildings, landscape, and streetscape. These components have a

relationship with each other which sets scale, and they have a relationship with human beings, which is perceived as scale.

Scale is another important consideration in the design of a building. The designer has to coordinate the many aspects of scale to implement a desired design, such as the overall relationship of the building to a human being, and how the different components, such as doors, windows, porches, etc., support the overall scale. These individual components have measurable scale in feet and inches, while overall scale is usually described in more general terms. The height, width, and spacing of a window can determine the scale of the window to other components of a building. (Scale can also help describe rhythm – as defined below.) The height, width, and length of a singular mass can be used as a measurement of that mass to another in the building.

The relationship of a building, or portions of a building, to a human being is called its relationship to “human scale.” The spectrum of relationships to human scale ranges from intimate to monumental. *Intimate* usually refers to small spaces or detail that is very much in keeping with the human scale. Intimate spaces usually relate to areas around eight to ten feet in size. These spaces feel intimate because of the compatible relationship of a human being to the space, as well as the relationship of one human being to another. In this regard, a distance of eight to ten feet is approximately the limit of sensory perception of communication including voice and facial expression. Intimate scale distance is also about the limit of an up-stretched arm. At the other end of the spectrum, *monumental* scale is used to present a feeling of grandeur, security, or spiritual well being. Monumental scale usually is best appreciated from a distance. Common building types implementing monumental scale are banks, cathedrals, and government buildings. The components of this scale can include oversized double doors, immense porticos, large domes, expansive stairways, and the placement of the building on an elevated pad.

Buildings, landscapes and streetscapes are usually closer to the human scale in residential Historic Districts than in commercial Historic Districts. The height and mass of the buildings, streetlights, signs, and other elements are usually less than in commercial districts. Landscaping in residential Historic Districts tends to be characterized by walks, planters, and canopy trees. All of these smaller scale components reinforce the human use of a home and the need to have objects in a comprehensible scale.

Rhythm

Rhythm, like scale, also describes the relationship of buildings to buildings or the components of a building to each other. Rhythm relates to the spacing and size of elements and can be described in terms of proportion, balance, and emphasis.

Proportion deals with the ratio of dimension between elements. Proportion can describe height to height ratios, width to width ratios, width to height ratios, as well as ratios of massing. On a larger level, proportion can be perceived in the Historic District by the relationship of elements to each other. The location and types of buildings on a street often have a rhythm or

proportion that should be respected. These proportions are usually seen as front, side, and rear setbacks, or as relative heights/sizes of buildings along a street.

Balance is another important item considered during the design process. Balance can be described in terms of symmetrical and asymmetrical elements. An important feature of balance is that it is very often achieved by matching differing elements which, when perceived in whole, display balance.

Emphasis describes the use of elements which call attention to themselves. Emphasis is an important feature in creating balance when using dissimilar elements.

Porches, canopies, balconies, and dormer windows are examples of elements that, when emphasized properly, can assist in presenting a balanced look. Care should be taken not to create unnecessary emphasis in historic buildings, such as adding inappropriate porches or highlighting windows with bold colors.

Emphasis can also relate to the overall feel of a historic building, such as the horizontal feel of the Craftsman style. The emphasis of the style should be realized and elements should not be modified which might change or affect it. Emphasis can be found in districts by the location of streetscape or landscape elements that create a point of reference for the inhabitants of the district.

The rhythm for contributing buildings in a Historic District should be analyzed with respect to proportion, balance, and emphasis. Rhythm should not be significantly altered, either by physical changes or the inappropriate use of color. New buildings, landscaping, and streetscapes in Historic Districts should be analyzed in terms of how they affect the rhythm of the district. Careful consideration should be given to relationships contained in adjacent areas; the rhythm found there should not necessarily be copied, but new elements should not distract from the original rhythm.

CHAPTER 8

DESIGN GUIDELINES FOR

REHABILITATION, REPAIRS, AND

ADDITIONS TO HISTORIC RESIDENTIAL

BUILDINGS

The overall integrity of a Historic District is the sum of the important contributions of each house in the neighborhood. Inappropriate alterations, even to a non-historic building, can detract from the integrity of a neighborhood. While alterations or additions to a historic building may be necessary to ensure its continued use, modifications such as room additions, seismic strengthening, new entrances and exits, and parking must be designed to respect historically significant features, materials, and finishes. Facade changes should be considered only after closely evaluating alternate means of achieving the same end.

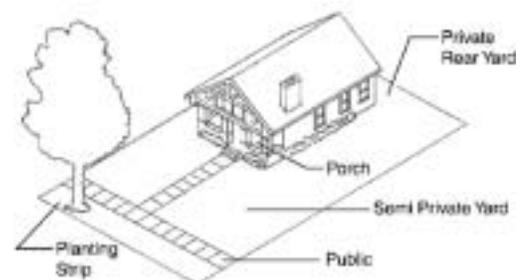
The use of an architect or design professional, preferably with experience in historic preservation, is highly encouraged in the design of alterations or additions to homes in a Historic District. Additions or alterations to non-historic structures within districts should incorporate the architectural characteristics of surrounding development as well as the established site development patterns of the neighborhood.

8.1 SITE DESIGN

Character Defining Features

The design of a historic structure's site is an essential part of its character. Site design includes the streetscape against which the site is set, the planting strip along the street, the way a structure sits on its lot in relation to other structures and the street, and landscaping elements. While many of the historic structures in Riverside's Historic Districts may have lost some of these characteristics over time, certain common characteristics remain which help to define the character of these areas and the structures within them.

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetscapes led to planting strips, planting strips to sidewalks, sidewalks to yards and front walkways, which led to porches and the private spaces within a house. In a few areas, transparent fencing was commonly used in front yard areas to



further define these progressions. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods.

8.1.1 Site Features

When considering landscape improvements within a front yard area, property owners are encouraged to pay attention to the site/hardscape features existing in their neighborhood. These include walkways, fences, walls, and lighting. Newly constructed or rehabilitated site/hardscape features should be accurately replicated with respect to forms, sizes, materials, patterns, textures, colors, and finishes. The introduction of new materials, textures, colors, and patterns which are inconsistent with the existing site/hardscape qualities is discouraged.

The following lists identify appropriate and inappropriate hardscape materials and conditions. In addition to items indicated on the following lists, property owners are encouraged to contact the Planning and Building Divisions of the City for information regarding applicable requirements.

Guidelines:

Parking Areas

- 1) Parking areas and driveways should be located to the side or rear of a residential structure and should be as small as possible.
- 2) Front yard areas should not be used for parking.
- 3) If new parking areas are to be located on a site to accommodate multiple vehicles, these areas should be screened from public view by appropriate fencing or planting strips and they should be located to the rear of the site.

Paving Materials

Paving materials are used for both driveways and walkways. The width of driveways should be minimized while providing adequate room to maneuver vehicles. A 12-foot driveway is generally sufficient and in keeping with the character of a Historic District. Paving materials should be chosen to be compatible with the character of the residence and the other residences in the Historic District. Not all of the “appropriate” paving materials noted below are appropriate in all historic applications.

- 1) Appropriate Paving Materials Include:
 - Brick
 - Natural gray concrete - Textured to expose only the fine aggregates (i.e. acid wash finish, light sandblast finish, light retardant finish)

-
- Poured in place or pre-cast natural gray concrete stepping stones
 - Poured in place natural gray driveways
 - “Hollywood Driveways” (two concrete strips with grass between)
 - Asphalt driveways
 - Turf block

2) Inappropriate Paving Materials Include:

- Synthetic composite tiles and pavers (i.e. synthetic stone, cultured stone)
- Stamped concrete
- Wood decking - with the exception of porches, terraces, verandas, and other architectural extensions
- Railroad ties

3) Materials and scoring used in replacement and repairs should match existing historic paving as closely as possible in material, color, texture and scoring.

Fences

- 1) If historic retaining walls or fences exist, they should be preserved in place. If they must be removed, they should be replaced in kind. Such features should be maintained at their historic heights, and not extended upward to form privacy screens. Retaining wall materials, colors, and design should be chosen to be compatible with other historic wall materials in the area.



Appropriate Front Yard Fence

- 2) New fences should be in character with those seen historically:

- Unpainted wood fences are generally inappropriate for front yards.
- Front yard fencing should be low (less than three feet in height) and openwork. Wood picket fencing might be appropriate to Craftsman or Victorian styles. Traditionally detailed wrought-iron fencing tends to work with Victorian styles. Simple or elaborate wrought-iron fencing might be appropriate for Spanish Colonial Revival style structures.
- Rear yard fencing for privacy, such as opaque wood fencing, may be appropriate.
- Chain link should not be used in locations prominently visible from the street.

- 3) Appropriate fence materials are:

- Finished wood pickets - Color or texture to be consistent with architecture
- Finished solid wood - Color and texture to be consistent with architecture
- Wrought/ornamental iron

4) Inappropriate fence materials are:

- Unfinished solid wood - Those lacking consistency with architecture in color, texture, and pattern (i.e. grapestake, lodgepole, pecky cedar siding, etc.)
- Tubular steel - With contemporary “non-period” patterns
- Concrete Block



Inappropriate Metal Fencing

Lighting

Traditionally, lighting within a historic residential site was minimal. An occasional garden light was seen, but porch lights were usually the only exterior illumination. This tradition should be continued.

Retaining Walls

Masonry retaining walls are common in many neighborhoods and are a major character-defining feature of some Historic Districts such as Mount Rubidoux. All historic retaining walls should be retained and repaired if necessary. Original mortar joints, tooling and bonding patterns, coatings and color of masonry surface should be preserved. Repoint only those mortar joints where there is evidence of moisture or when sufficient mortar is missing. New retaining walls should be designed to match or directly complement the size, materials, colors, and detailing of existing historic walls.

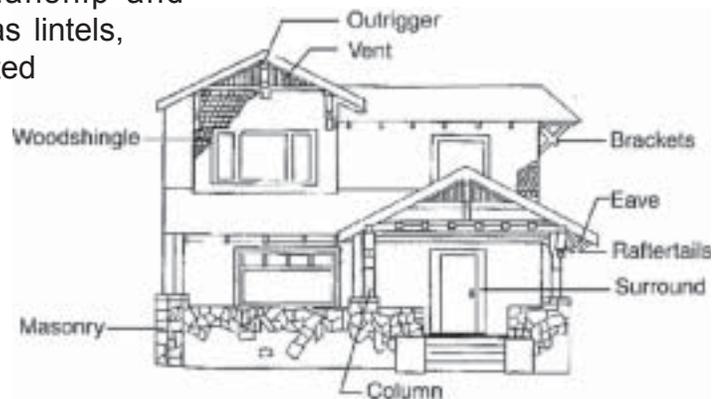
8.2 ARCHITECTURAL DETAILS AND BUILDING MATERIALS

Character Defining Features

The characteristics of the primary building materials, including the scale of units in which the materials are used and the texture and finish of the material, contribute to the historic character of a building. For example, the scale of wood shingle siding is so distinctive from the early Craftsman period that it plays an important role in establishing the scale and character of these historic buildings. In a similar way, the color and finish of historic stucco is an important feature of Mission Revival homes.

Architectural details add visual interest, distinguish certain building styles and types, and

often showcase superior craftsmanship and architectural design. Features such as lintels, brackets, and columns were constructed with materials and finishes that are associated with particular styles, and are character-defining features as well.



Guidelines

- 1) Preserve original building materials and architectural features.
- 2) Deteriorated materials or features should be repaired in place, if possible.
- 3) When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching historic materials and design.
- 4) Materials, such as masonry, which were originally unpainted, should remain unpainted.
- 5) Original building materials and details should not be covered with stucco, vinyl siding, stone, veneers, or other materials.
- 6) For buildings with masonry (brick or stone) structural walls, foundation piers and chimneys, original mortar joints, tooling and bonding patterns, coatings and color of masonry surface should be preserved. Repoint only those mortar joints where there is evidence of moisture, sufficient mortar is missing, or when repointing is necessary for seismic stability.
- 7) Seismic Retrofitting: When retrofitting a historic building to improve its ability to withstand earthquakes, any negative impacts upon historic features and building materials should be minimized. Building materials used in retrofitting should be located on the interior or blended with other existing architectural features. Ornamental details should be braced rather than removed. This includes chimneys. Often, simply repointing a masonry building can add substantially to its structural integrity.

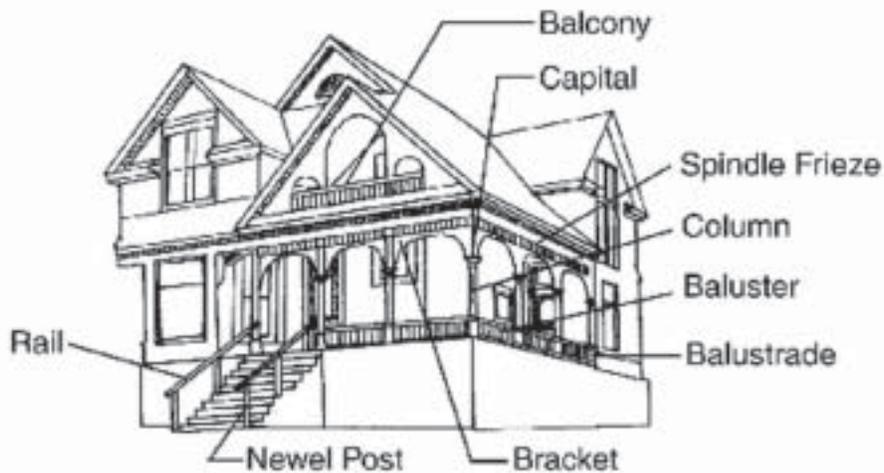


Inappropriate Stucco has been added to this historic structure, covering the wood cladding

8.3 PORCHES

Character Defining Features

Historically, residential porches in their various forms—stoops, porticos, terraces, or verandas—served many functions. They defined a semipublic area to help mediate between the public street and the private space of the home. They provided a sheltered outdoor living space in the days before reliable climate controls. They also provided an architectural focus to help define entryways and allow for the development of architectural detail. Porches are, therefore, a major character-defining feature of most historic residential buildings, and their preservation is of great importance. Preserving or restoring a porch can also make economic sense, because the shade provided may greatly reduce energy bills.



Guidelines

- 1) Preserve historic porches in place or restore them if they have been previously filled-in. Removal or enclosure of porches is inappropriate. Even the enclosure of only a part of a historic porch is inappropriate.
- 2) Preserve decorative details that help to define a historic porch. These include balusters, balustrades, columns, and brackets.
- 3) Preserve the roof form and eave depth of an historic porch.



Inappropriate Porch Enclosure



Inappropriate Column Alterations

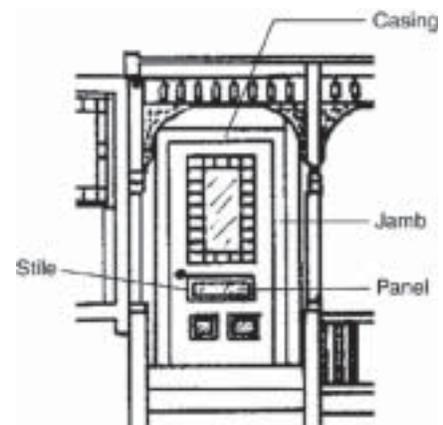
4) Additional porch elements should not be added if they did not exist historically.

- For instance, the addition of “gingerbread” brackets to a simple, vernacular style porch is inappropriate.
- In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.

8.4 WINDOWS AND DOORS

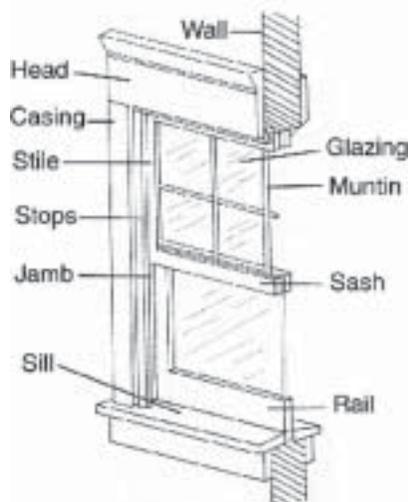
Character Defining Features

The pattern of windows, doors, and other openings on the facade of a historic structure strongly defines its character through their shape, size, construction, arrangement, and profile. Changing these can have a negative impact on the historic integrity of structure. Windows in historic houses were generally wood sash, although wood casement windows are common in Craftsman residences, and steel casement windows can be found in buildings constructed around World War II.



Anatomy of a Door

Recently, replacement aluminum and vinyl framed windows have become widely available. Replacement of historic wood or steel-framed windows with these modern windows can greatly harm the integrity of a historic structure and is strongly discouraged. While gridded designs are available in these aluminum and vinyl replacement windows, the gridding is usually sandwiched between panes of glass and usually not laid out in a historic pattern.



Anatomy of a Window

Maintaining historic windows and doors often makes good economic sense, as they were typically better constructed than modern windows and have a much longer life span. If you are thinking about replacing your historic windows or doors, please consult *Rehab Riverside Right* for suggestions on simple, inexpensive repairs which might extend their useful life. For instance, by replacing single panes with double-glazing or by adding storm windows or doors, you can increase energy efficiency while still preserving both the historic character of a structure and saving money!

Common Historic Window Types



Casement Window



Diamond Paned Casement Window



One over One Double-hung Window



Nine over One Double-hung Window

Guidelines

- 1) The arrangement, size, and proportions of historic openings should be maintained.
- 2) Filling in or altering the size of historic openings, especially on primary facades, is inappropriate.
- 3) The materials and design of historic windows and doors and their surrounds should be preserved.
 - Repair windows or doors wherever possible instead of replacing them.
 - When replacement of windows is necessary, replacements should match the historic windows in style, type, size, shape, arrangement of panes, materials, method of construction, and profile.
 - Vinyl windows and aluminum sliding windows are not acceptable replacements. They are allowable for replacement or addition only if they already exist in a non-historic residence.



Inappropriate Window Replacement



Inappropriate Window Infill

- 4) If energy conservation is the goal, interior (preferred) or exterior storm windows or doors, not replacement windows or doors, should be utilized.

- 5) Awnings and shutters should be similar in materials, design, and operation to those used historically. Awnings and shutters should only be utilized on openings in structures where their use was likely in historic periods.



Inappropriate Awning



Appropriate Awnings



Inappropriate Shutters



Appropriate Shutters

- 6) Burglar or safety bars should be used only on secondary facades. Bars should match the muntin and mullion patterns of the window on which they are mounted as closely as possible, and should be painted to match the predominant window trim.
- 7) Wood frame screens are an important component of wood framed windows and should be used instead of the commonly available aluminum. Steel framed screens should be used with steel framed casement windows.



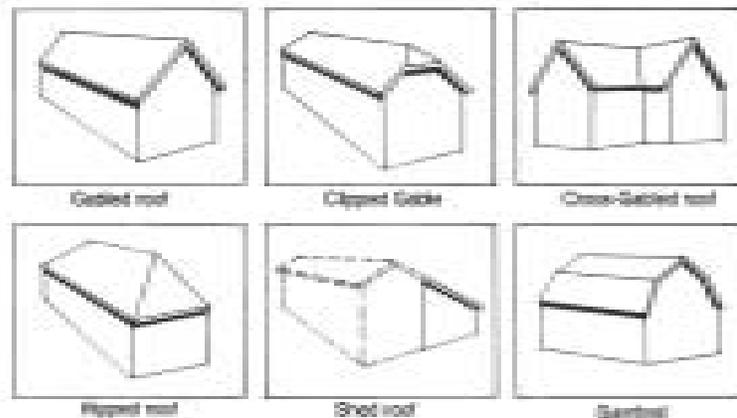
Inappropriate Security Bars

8.5 Roofs

Character Defining Features

The character of a building's roof is a major feature for most historic structures. Similar roof forms along a street help create a sense of visual continuity for the neighborhood. Roof pitch, materials, size, orientation, eave depth and configuration, and roof decoration are all distinct features that contribute to the character of a roof.

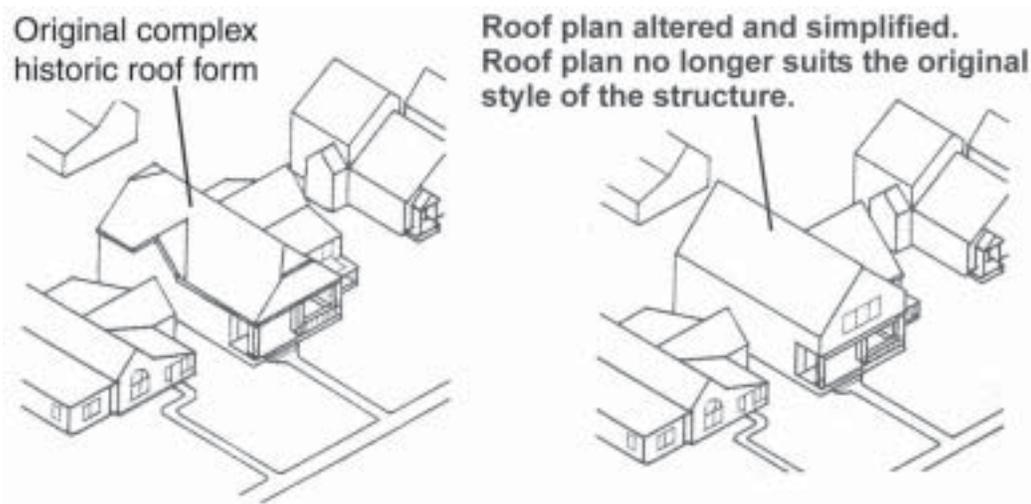
Many of Riverside's historic residential structures originally had wood shingle or tile roofs. In addition, many of the architectural styles common in Riverside's historic neighborhoods are defined by distinct roof treatments. For example, Victorian styles typically have steeply pitched shingle roofs. The Craftsman style is typically characterized by shallow pitched roofs with deep eaves and exposed rafter tails and materials that vary from wood shingle to rolled composition roofing. The Spanish Colonial and Mission Revival styles are typified by terra-cotta tile roofs.



Guidelines

- 1) The historic roof form should always be preserved.
- 2) The historic eave depth and configuration should also always be preserved.
- 3) Historic specialty roofing materials, such as tile or slate, should be preserved in place or replaced in kind.
- 4) Replacement roof materials should convey a scale, texture, and color similar to those used originally.
 - Very light colored asphalt shingle is generally inappropriate
 - Earth tones, such as rusty reds, greens, and browns, are generally appropriate.
 - Asphalt shingle is an acceptable replacement for wood shingle in the case of a complete roof replacement.

- 5) Roof and eave details, such as rafter tails, vents, built in gutters and other architectural features, should always be preserved.



- 6) Clay Tile Roofing: Two Piece Barrel Mission Tile and One Piece “S” Mission Tile are both found in historic districts. When adding to a residence, new tile should match the existing in form and color. The use of plastic or concrete simulated materials is not appropriate.

8.6 ADDITIONS AND NEW OUTBUILDINGS

Nothing can alter the appearance of a historic structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also result in the destruction of much significant historic material in the original structure. Careful planning of additions will allow for the adaptation of historic structures to the demands of the current owner, while preserving historic character and materials.

Historically, outbuildings such as garages and sheds, were utilitarian in design and, although they may have echoed the architecture of the main structure were almost always much simpler in design and detail. Existing historic outbuildings should be treated in accordance with the preceding guidelines for rehabilitation.

Any new additions or changes to a historic structure should preserve the character of the original by maintaining the overall shape, materials, fenestration, colors, and craftsmanship. A new addition will always change the building’s size or bulk, but can be designed to reflect the proportions, rhythm, and scale of the original.

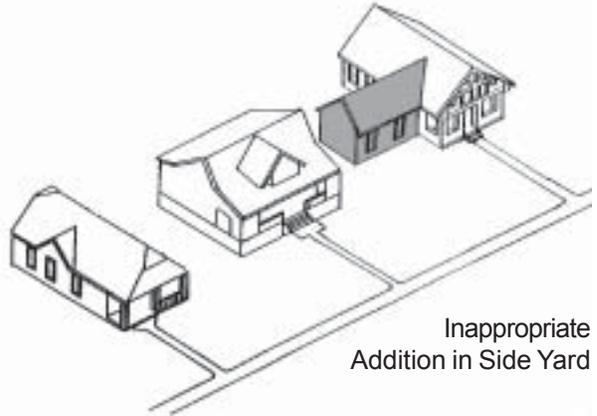


Inappropriate Addition to Front Facade

Guidelines

Additions

- 1) Additions should be located toward the rear of the structure whenever possible, away from the main facade.
- 2) Additions should be compatible in size and scale with the original structure, although subordinate in massing.
- 3) Two story additions to one-story buildings are strongly discouraged.
- 4) Additions should use similar fenestration patterns and finish materials as the original structure.
- 5) Additions should not use the following as exterior finish materials:
 - Diagonal wood siding
 - “Pecky” cedar siding
 - Aluminum or vinyl siding
 - Plywood
 - Stucco (unless in character with the architectural style)
- 6) Additions should not use the following detail or accent materials:
 - Imitation stone or brick
 - Aluminum awnings
- 7) Addition roofing forms and materials should echo those of the original structure
- 8) Rooftop additions should be located to the rear of the structure.
- 9) Deck additions should be to the rear of the residence only and should be subordinate in terms of scale and detailing. They should be of finish materials to match the original structure.
- 10) When an addition necessitates the removal of architectural materials, such as siding, windows, doors, decorative elements, and the like, these should be carefully removed and reused in the addition where possible.



New Outbuildings

- 1) Existing historic outbuildings may contribute to the significance of a property and should be retained if practical. However, it is recognized that outbuildings may have outlived their usefulness in terms of size and condition. This is especially true of historic garages, which generally accommodate only one small car.
- 2) New outbuildings should resemble historic outbuildings in size, massing, and roof forms. Generally, shed or gable roofs were most common, however, Spanish Mission style garages often had flat roofs.
- 3) New outbuildings should be clearly subordinate to the main structure in massing.
- 4) New outbuildings should be located to the side or rear of the main structure.
- 5) Garages should generally be located to the rear of the lot behind the rear building wall of the residence. For a new garage, if access via an alleyway is available, place the garage at the rear of the lot with access from the alley.

CHAPTER 9

DESIGN GUIDELINES FOR INFILL

CONSTRUCTION IN HISTORIC DISTRICTS

The guidelines in this section are intended to ensure that patterns of new infill development do not destroy the character of Riverside's Historic Districts. The major intent of infill in a district is to be a good neighbor. It is not merely an accumulation of borrowed features that achieves a successful relationship between old and new; the greatest chance of success comes from a combination of efforts including:

- A respect for the site
- Sensitivity to the houses in the neighborhood
- Assessment of the essential characteristics of the neighborhood
- The weaving of these considerations into a respectful design concept

The single most important issue of infill development is one of compatibility, especially when considering larger homes. When an infill project is developed adjacent to older single family residences, measures need to be taken to ensure that the height and bulk of the project does not negatively impact the area's historic structures. Building height, mass and site setbacks should be compatible.

New construction should suggest the design principles of the Historic District. Size, scale, proportion, color and materials are important factors to consider in new building design. New design should allow for modern technology and material usage, but in a manner sensitive to surrounding historic structures.

In taking all of the above factors into account, it is possible that a compatible design scheme will be thoroughly contemporary, with compatibility achieved through the creative use of shapes, materials, rhythms, and other design elements. In this regard, quality, contemporary designs and materials can be successfully used, provided they pass the above tests for compatibility.

The use of an architect or design professional is highly encouraged in the design of new infill construction for a Historic District. It is possible to approach the infill design challenge of compatibility while remaining within desired economic parameters. Good design need not mean extra expense.

9.1 LOCATION AND SITE DESIGN

The spacing and location of historic structures within an historic neighborhood usually establish a rhythm that is essential to the character of the neighborhood. The vocabulary of setbacks, front yards and side yards must be maintained by new construction within historic neighborhoods so that the character of these neighborhoods is not lost.

Guidelines

- 1) New residential structures should be placed on their lots to harmonize with existing historic setbacks and orientation of the block on which they are located.
- 2) Front and side yard areas should be largely dedicated to landscaping. Expanses of concrete and parking areas toward the front of the site are not allowed.
- 3) Paving and parking areas should be located to the rear.

9.2 MASSING AND ORIENTATION

The height and massing of historic structures in an intact historic neighborhood will generally be fairly uniform along a blockface. Nearly all historic residential structures were designed to present their face to the street and not to a side or rear yard.

Guidelines

- 1) Infill structures should harmonize in style and massing with the existing surrounding historic structures. For instance, a narrow two-story structure should not be built in a block largely occupied by one-story bungalows.
- 2) Infill structures should present their front door and major architectural facade to the primary street, and not to the side or rear yard.
- 3) On corner lots, two architectural facades with a corner entry may be appropriate in some cases.
- 4) A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.

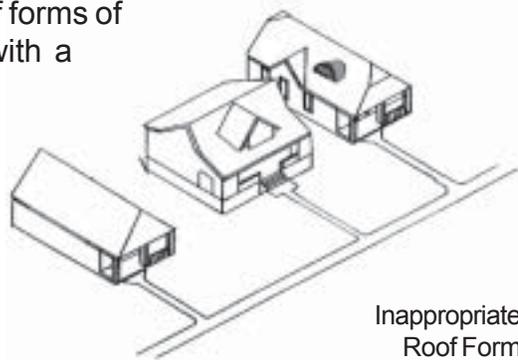


9.3 ROOF FORMS

It is often true that the structures on one block of a historic neighborhood share a common architectural style. This common style frequently is articulated by a common roof form, which helps establish a common character for the block.

Guidelines

- 1) New residential structures should echo the roof forms of the surrounding historic structures in areas with a common architectural style.
- 2) Roof pitches at very high and low extremes were historically uncommon in most single-family residences and should be avoided for new residential construction.
- 3) Roofing materials should appear similar to those used traditionally in surrounding historic residential structures.
- 4) Generally mechanical equipment should not be located on a roof surface. If this is unavoidable, rooftop equipment should be located to the rear so as not to be visible from the street.



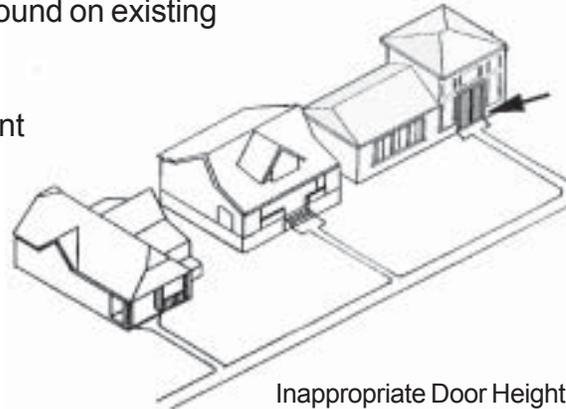
9.4 FENESTRATION AND DOORWAYS

The pattern of windows, doors, and other openings on the facades of a historic structure strongly define the character of the structure's design. These openings define character through their shape, size, construction, and arrangement on the facade. Repetition of these patterns in the historic structures of a district helps to define the distinctive character of the area. It is important, therefore, that new construction in these areas reflect these basic historic design patterns.

Guidelines

- 1) New construction should have a similar facade solid-to-void ratio to those found in surrounding historic structures. Generally, large expanses of glass are inappropriate.
- 2) Windows should be similar in shape, scale, materials, and construction to those found in surrounding historic structures.

- 3) Dormers should be similar in scale to those found on existing historic structures in the area.
- 4) Main entryways should be located on the front facade of a new structure, facing the street.



Porch Marking Entryway

- 5) The placement of a porch to define the front entryway is encouraged.

- 6) Porches on new construction should be similar to those found on historic residential structures in the area, especially in size and height.

9.5 MATERIALS AND DETAILS

Traditionally, the materials used to form the major facade of a residential structure were intended to work in harmony with the architectural details of the building to present a unified architectural style. It is essential that new construction within a Historic District reflects the vocabulary of materials and design details which help to form the district's character.

Guidelines

- 1) New construction should incorporate materials similar to those used traditionally in historic structures in the area.
- 2) Materials used in new construction should be in units similar in scale to those used historically. For instance, bricks or masonry units should be of the same size as those used historically.
- 3) Architectural details such as newel posts, porch columns, rafter tails, etc., should echo, but not necessarily imitate, the architectural details on surrounding historic structures.



Inappropriate Material Scale



Appropriate Simplified Architectural Detail

-
- 4) Additions should not use the following as exterior finish materials:
 - Diagonal wood siding
 - “Pecky” cedar siding
 - Aluminum or vinyl siding
 - Plywood
 - Stucco (unless compatible with the architectural style)

 - 5) Additions should not use the following detail or accent materials:
 - Imitation stone or brick
 - Aluminum awnings

9.6 RELOCATING HISTORIC STRUCTURES

In most cases, the proposed relocation of an historic structure to a Historic District should be evaluated in much the same way as a proposed new infill construction project. There are, however, several additional considerations that should be taken into account to ensure that the historic integrity of both the structure to be moved and the district to which it will be moved are preserved.



Guidelines

- 1) Relocation of a structure within its original neighborhood is strongly preferred.
- 2) Relocation of a structure to a lot similar in size and topography to the original is strongly preferred.
- 3) The structure to be relocated should be similar in age, style, massing, and size to existing historic structures on the blockfront on which it will be placed.
- 4) The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as its placement on its original lot.
- 5) A relocation plan should be prepared to ensure the least destructive method of relocation will be used.
- 6) Alterations to the historic structure should be evaluated in accordance with the preceding Rehabilitation Guidelines.
- 7) The appearance, including materials and height, of the new foundations for the relocated historic structure should match that original to the structure as closely as possible, taking into account applicable codes.

CHAPTER 10

LANDSCAPE DESIGN GUIDELINES

10.1 INTRODUCTION

The following landscape design guidelines are intended to encourage property owners to preserve and complement historic landscaping. They are also intended to encourage designs that respect the architecture and placement of structures on the site and in the neighborhood.

These guidelines address landscape improvements which are most likely to occur within areas that are visible from the street, that is, streetscape/public right-of-way, the front yard, and side yard areas which are openly exposed to the street. Back yard and enclosed side yard areas should also receive consideration and planning with regard to proposed landscape improvements, but are not a focus of these guidelines. A singular exception is as follows: historic trees in all areas of a district, whether public or privately owned, are considered character-defining features of a Historic District and should be preserved.

10.2 DEFINING THE LOT

Prior to considering any landscape improvements, the property owner should have a firm understanding of where his or her responsibility begins on the lot. These guidelines recognize the front yard area as any front or side yard visually exposed to any public thoroughfare, beginning at the public right-of-way line and ending at the exterior surface of the house, including any wall/fence that is visible from any public thoroughfare, excluding alleys. The public streetscape area is recognized as any area between the public right-of-way line and the edge of pavement or face of street curb. Property owners are responsible for all landscaping and irrigation within both these areas, with the exception of street tree planting and trimming which are City responsibilities. Street trees are normally located within a parkway area between the sidewalk and the curb.

10.3 LANDSCAPE DESIGN PRINCIPALS

Through the observance of a few basic design principles, property owners can contribute positively to the existing landscape of a Historic District. Property owners are encouraged to seek the assistance of a landscape architect or other qualified professional when considering the design and planning of landscaping. The following basic design principles should be used to guide landscape projects in districts:

Scale

Scale involves the organization of elements in the landscape so that they are in proportion with one another, the house, the lot, and the neighborhood. Consider the mature size of all

plant materials before committing them to your yard. Large trees and shrubs may look attractive when first planted, however, with time, they can overwhelm and block the views to your house.

Unity

A landscape layout should reflect an overall concept of unity in relation to the property, neighborhood, and buildings. Consider how your landscape concept will look both as a part of your property and in relation to the other properties in the neighborhood.

Balance

A balanced landscape can either have a formal or an informal appearance. The type of landscape chosen should reflect the nature of the home's architecture. For example, Victorian or Classic Revival style homes have a more upright, formal appearance and are best complemented with formal, symmetrical landscape designs. Craftsman or Mission Revival style homes tend to be more integrated with nature and are best complemented with more informal, natural landscape layouts. An informal landscape is still balanced, but forms, colors, materials, and locations are often offset from one another. When balance is carefully considered, a visually appealing landscape becomes the result.

Hierarchy

Hierarchy is the organization of landscape forms, colors, patterns, and materials into levels of importance. The size of a landscape element, its shape, its texture and finish, or its location in the landscape will establish its level of importance. Focal features such as water fountains, sculpture, or flowering specimen trees often play important roles in a well ordered landscape. Hierarchy helps give a sense of arrival and a flow of circulation through the landscape. When laying out plant materials, consider how they will relate to each other in terms of size, shape, and texture. Usually a landscape should "build" from lower materials to higher materials.

Orientation

It is important to take into consideration a plant's need or tolerance for sun or shade. A plant that needs full sun will grow spindly and sparse in the shade, while one that needs shade will tend to burn in a sunny location. Group plants with similar needs for light.

Water Needs

Some plants need greater amounts of water than others. Plants with low water needs will often rot in an area that is too wet. Plants with higher water needs will wilt in an area that is too dry. Group plants with like water needs and design the irrigation system so these plants on separate irrigation valves.

10.4 HISTORIC LANDSCAPE FEATURES

Historic features within the Historic Districts include both plants and man-made features, such as walls, walkways, and shade structures. Property owners are encouraged to preserve historic landscape features and ensure that any new construction or rehabilitation efforts comply with and complement these resources. See Section 8.1 for a discussion of site features relating to landscape design.

10.5 APPROPRIATE PLANT MATERIALS

Many mature plants and groupings of plants exist throughout Riverside's Historic Districts and are an important part of what makes them significant. These plantings occur both in the public right-of-way and the private yards of the district. Careful attention should be paid to the functional role plantings can have on the property as well as the aesthetic role. For example, "foundation plantings" at property line fences and house walls help soften hard edges. Plantings can also assist in the screening of unsightly electrical and mechanical equipment, and provide privacy along property edges. On the other hand, the wrong plant materials can invade sewer lines, grow into overhead utility lines, break paved areas, or cause other problems. The choice and placement of landscape materials must take into account a multitude of considerations. Appendix B includes a list of planting materials appropriate for Historic Districts. Included within the section for each Historic District is a Designated Street Tree List, compiled by the City's Department of Parks and Recreation.

Guidelines

- 1) If historic plantings do exist, they should be preserved in their original locations. If these features cannot be preserved, they should be relocated or replaced in kind.
- 2) The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn. Paving and nonporous ground coverings should be minimized.
- 3) Mature trees and hedges should be preserved whenever possible. Street trees cannot be removed without City Park and Recreation Department approval.
- 4) Historic topographic features should be preserved whenever possible. For instance, leveling or terracing a lot that was traditionally characterized by a natural hillside is not appropriate. All grading must be approved by the City and done with a grading permit.
- 5) Graffiti can occasionally become an undesirable element within the front yard area. All graffiti should be reported to the Police Department and removed immediately after it is photographed by a Police Officer.
- 6) Landscape fixtures and furnishing should be complementary to the district in terms of materials, patterns, colors, sizes, forms, textures, and finishes. For example, iron

benches would be appropriate in relation to a Victorian house, while a Craftsman home would be better complemented with traditional wooden benches. If low garden structures (for example, a water fountain or sign base) are being installed, select and use materials that reflect the material palette of the house.

- 7) Pathways, pergolas and trellises that are in character with the architectural style of house are encouraged.
- 8) Satellite dishes should be hidden from the street and other prominent views.

CHAPTER 11

PUBLIC FEATURES/STREETScape DESIGN

GUIDELINES

These design guidelines recognize the public streetscape area as any area between the front property line and the edge of pavement or face of curb. Design, construction, and maintenance of streetlights, paving, and street trees within this area are the responsibility of the City of Riverside. Groundcovers and irrigation systems are the responsibility of the adjacent property owner. Be sure to check with the Public Works Department before making alterations within the public streetscape area.

Riverside has many areas of unique curb and gutter, including granite curbs, cobblestone gutters, and curbs built by the Works Progress Administration. These are important parts of the City's history and their preservation is of paramount importance. Likewise, sidewalk scoring is important to the historic character of a Historic District. Normally, scoring in 30" squares is common, however, historic patterns should be the determining factor when replacing or repairing sidewalks. Streetlights vary greatly from neighborhood to neighborhood. Each Historic District should identify the style or styles of streetlights appropriate to the District and establish policies regarding the preservation, repair, or replacement of these lights.

Guidelines

- 1) Property owners should choose parkway groundcovers to be consistent on a block-by-block basis. Typically parkways in urban historic areas are turfed.
- 2) Historic streetlights should be retained and repaired by the City whenever possible.
- 3) The City should choose replacement streetlights to be similar to those existing historically or as approved for the Historic District.
- 4) When repairing/replacing sidewalks, the City should use materials, texture, color, and scoring to match historic sidewalks in the District.
- 5) Granite curbs and cobblestone gutters should never be removed. Unique curb designs and WPA curbs should be preserved whenever possible.

Appendix A

A.1 ARCHITECTURAL TERMS

Arcade - An arched roof or covered passageway

Arch - A curved structure supporting its weight over an open space such as a door or window

Awning - A fixed cover, typically comprised of cloth over a metal armature, that is placed over windows or building openings as protection from the sun and rain

Baluster - The upright portion of the row of supports for a porch railing

Balustrade - A series of balusters surmounted by a rail

Bay - A regularly repeated spatial element in a building defined by beams or ribs and their supports

Bay Window - A window projecting outward from the main wall of a building

Beveled Glass - Glass with a decorative edge cut on a slope to give the pane a faceted appearance

Board and Batten - Vertical siding composed of wide boards that do not overlap and narrow strips, or battens, nailed over the spaces between the boards

Bracket - A support element under overhangs; often more decorative than functional

Canopy - A fixed, roof-like covering that extends from the building as protection from the sun and rain

Cantilever - A projecting overhang or beam supported only at one end

Capital - The upper part of a column, pilaster, or pier: the three most commonly used types are Corinthian, Doric, and Ionic

Casement Window - Window with hinges to the side and a vertical opening either on the side or in the center

Clapboard - A board that is thin on one edge and thicker on the other, to facilitate overlapping horizontally to form a weatherproof, exterior wall surface

Clerestory - An upward extension of a single storied space used to provide windows for lighting and ventilation

Mullions - The divisional pieces in a multi-paned window

Newel Post - The major upright support at the end of a stair railing or a guardrail at a landing

Parapet - The part of a wall which rises above the edge of the roof

Pitch - The slope of a roof expressed in terms of a ratio of height to span

Rafter - A sloping structural member of the roof that extends from the ridge to the eaves and is used to support the roof deck, shingles, or other roof coverings

Ridge - The highest line of a roof when sloping planes intersect

Sash - The part of the window frame in which the glass is set

Setback - The minimum horizontal distance between the lot or property line and the nearest front, side or rear line of the building (as the case may be), including terraces or any covered projection thereof, excluding steps

Setting - The physical environment in which a historic property is located

Shakes - Split wood shingles

Shed Roof - A sloping, single planed roof as seen on a lean-to

Shiplap Siding - Early siding consisting of wide horizontal boards with “U” or “V” shaped grooves

Transom - The horizontal division or cross bar in a window; a window opening above a door

A.2 HISTORIC PRESERVATION TERMS

Alteration - Any permanent exterior change in a historic resource

Certificate of Appropriateness - A permit to proceed with new construction or alterations to a designated historic property after the proposed changes have been reviewed by the Cultural Heritage Board.

Contributing Building - A building within in a Historic District that is significant within the defined historic context and period of significance

Cultural Heritage Board - A nine-member citizen board of the City of Riverside appointed by the Council to assist in administering the City's historic preservation **program**.

Historic Context Statement - A narrative description of the broad patterns of historical development in a community or its region that is represented by historic resources. A historic context statement is organized by themes such as economic, residential and commercial development

Historic District - A significant neighborhood containing a collection of historical buildings, the majority of which are 50 years old or older, that may have been part of one settlement, architectural period, or era of development

Historic Resource - A general term that refers to buildings, areas, districts, streets, places, structures, outdoor works of art, natural or agricultural features and other objects having a special historical, cultural, archaeological, architectural, community or aesthetic value, and are usually 50 years old or older

Infill - Descriptive of buildings that have been designed and built to replace missing buildings or otherwise fill gaps in the streetscape

In-kind Replacement - To replace a feature of a building with materials of the same materials, texture, color and other characteristics

Integrity - Integrity means that a building retains the physical characteristics it possessed during the period of significance. Integrity generally includes location, design, setting, materials, workmanship, feeling, and association. Properties that do not retain sufficient integrity are considered non-contributors to a district

National Register of Historic Places - The nation's official inventory of districts, sites, buildings, structures and objects significant in national, regional or local American history, architecture, archaeology and culture, maintained by the U.S. Secretary of the Interior.

Non-Contributing Building - A building within a Historic District that does not contribute to the significance of the district because it has been extensively altered or it outside the defined

period of significance or historic context

Period of Significance - Span of time in which a property has attained significance

Preservation - The act of saving from destruction or deterioration old and historic buildings, sites, structures and objects without changing or adversely affecting their fabric or appearance

Reconstruction - The process of reproducing by new construction the exact form and detail of a vanished building as it appeared at a specific period of time, based upon archaeological, historical, documentary and physical evidence

Rehabilitation - The process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural values

Remodeling - Any change or alteration to a building which substantially alters its original state

Renovation - Modernization of an old or historic building that may produce inappropriate alterations or elimination of important features and details

Restoration - The careful and meticulous return of a building to its appearance at a particular time period, usually on its original site, by removal of later work and/or replacement of missing earlier work

Style - A type of architecture distinguished by special characteristics of structure and ornament and often related in time

APPENDIX B

TREE LIST FOR HISTORIC NEIGHBORHOODS

Botanical Name	Common Name
Trees:	
<i>Acacia melanoxylon</i>	Blackwood Acacia
<i>Albizia julibrissin</i>	Silk Tree
<i>Araucaria araucana</i>	Monkey Puzzle Tree
<i>Araucaria bidwilli</i>	Bunya-Bunya
<i>Brahea edulis</i>	Guadalupe Palm
<i>Bauhinia purpurea</i>	Purple Orchid Tree
<i>Callistemon viminalis</i>	Weeping Bottlebrush
<i>Cedrus deodara</i>	Deodar Cedar
<i>Cedrus atlantica</i> 'Glauca'	Atlas Cedar
<i>Ceratonia siliqua</i>	Carob
<i>Chamaerops humilis</i>	Mediterranean Fan Palm
<i>Cinnamomum camphora</i>	Camphor Tree
Citrus (Varieties)	Citrus
<i>Cordyline australis</i>	Dracaena
<i>Cupressus sempervirens</i>	Italian Cypress
<i>Cycas revoluta</i>	Sago Palm
<i>Dracaena draco</i>	Dragon Tree
<i>Eriobotrya japonica</i>	Loquat
<i>Erythrina crista-galli</i>	Cockspur Coral Tree

Botanical Name	Common Name
Trees (cont'd):	
<i>Eucalyptus viminalis</i>	Manna Gum
<i>Ficus macrophylla</i>	Moreton Bay Fig
<i>Fraxinus velutina</i>	Arizona Ash
<i>Ginkgo biloba</i>	Maiden Hair Tree
<i>Gleditsia triacanthos</i>	Honey Locust
<i>Hymenosporum flavum</i>	Sweetshade
<i>Jacaranda acutifolia</i>	Jacaranda
<i>Leptospermum laevigatum</i>	Australian Tea Tree
<i>Magnolia grandiflora</i>	Southern Magnolia
<i>Olea europea</i>	Olive
<i>Phoenix canariensis</i>	Canary Island Date Palm
<i>Pinus canariensis</i>	Canary Island Pine
<i>Pinus halepensis</i>	Aleppo Pine
<i>Pinus pinea</i>	Italian Stone Pine
<i>Pittosporum phillyraeoides</i>	Willow Pittosporum
<i>Pittosporum rhombifolium</i>	Queensland Pittosporum
<i>Pittosporum undulatum</i>	Victorian Box
<i>Platanus racemosa</i>	California Sycamore
<i>Podocarpus gracilior</i>	Fern Pine
<i>Punica granatum</i>	Pomegranate
<i>Quercus agrifolia</i>	Coast Live Oak
<i>Quercus suber</i>	Cork Oak

Botanical Name	Common Name
Trees (cont'd):	
Salix babylonica	Weeping Willow
Schinus molle	California Pepper Tree
Sequoia sempervirens	Coast Redwood
Strelitzia nicolai	Giant Bird of Paradise
Trachycarpus fortunei	Windmill Palm
Wahingtonia filifera	California Fan Palm
Washingtonia robusta	Mexican Fan Palm
Shrubs:	
Agapanthus africanus	Lily of the Nile
Agave attenuata	Agave
Aloe arborescens	Tree Aloe
Arbutus unedo	Strawberry Tree
Asparagus plumosus	Fern Asparagus
Azalea (Varieties)	Azalea
Bergenia crassifolia	Heartleaf Bergenia
Buxus microphylla japonica	Japanese Boxwood
Buxus microphylla japonica ('Compacta')	Dwarf Japanese Boxwood
Calliandra eriophylla	Fairy Duster; False Mesquite
Callistemon citrinus	Lemon Bottlebrush
Camellia (Varieties)	Camellia
Carissa grandiflora	Natal Plum
Ceanothus (Varieties)	Wild Lilac

Botanical Name	Common Name
Shrubs (cont'd):	
Coprosma baueri	Mirror Plant
Cotoneaster microphylla	Rockspray Cotoneaster
Cotoneaster pannosa	Parney's Cotoneaster
Daphne odora	Winter Daphne
Eleagnus pungens	Silverberry
Escallonia (Varieties)	Escallonia
Gardenia (varieties)	Gardenia
Grewia caffra	Lavender Star Flower
Hemerocallis (Varieties)	Day Lily
Heteromeles arbutifolia	Toyon
Hibiscus rosa-sinensis	Hibiscus
Hydrangea macrophylla	Garden Hydrangea
Ilex aquifolium	English Holly
Ilex cornuta	Chinese Holly
Lantana sellowiana	Lantana
Laurus nobilis	Sweet Bay
Leptospermum laevigatum	Australian Tea Tree
Ligustrum japonicum	Waxleaf Privet
Myrsine africana	African Boxwood
Myrtus communis	True Myrtle
Nandina domestica	Heavenly Bamboo
Nerium oleander	Oleander

Botanical Name	Common Name
Shrubs (cont'd):	
Ochna serrulata	Mickey Mouse Plant
Phyllostachys aurea	Golden Bamboo
Phyllostachys oldhamii	Oldham Bamboo
Phyllostachys bambusoides	Giant Bamboo
Pittosporum tobira	Tobira
Plumbago capensis	Blue Cape Plumbago
Prunus ilicifolia	Hollyleaf Cherry
Prunus lyonii	Catalina Cherry
Rhapiolepis indica	India Hawthorne
Sollya heterophylla	Australian Bluebell Creeper
Thuja occidentalis	American Arborvitae
Viburnum (Varieties)	Viburnum
Xylosma congestum	Xylosma
Vines:	
Bignonia (Varieties)	Bignonia
Bougainvillea (Varieties)	Bougainvillea
Ficus repens	Creeping Fig
Parthenocissus tricuspidata	Boston Ivy
Pyracantha (Varieties)	Firethorn
Solandra maxima	Cup-of-Gold Vine
Wisteria sinensis	Chinese Wisteria
Gelsemium sempervirens	Carolina Jessamine

Botanical Name	Common Name
Vines (cont'd):	
Doxantha unguis-cati	Yellow Trumpet Vine
Ground Cover:	
Campnula poscharskyana	Serbian Bellflower
Hedera canariensis	Algerian Ivy
Hedera helix	English Ivy
Isotoma fluviatius	Blue Star Creeper
Lonicera japonica	Japanese Honeysuckle
Rosmarinus officinalis	Rosemary
Sarcococca ruscifolia	Sarcococca
Sedum (Varieties)	Stonecrop
Turfgrass (Drought tolerant Varieties, i.e.: Medallion, Marathon, Bermuda, St. Augustine)	
Vinca minor	Dwarf Periwinkle
Vinca major	Periwinkle
Schinus molle	California Pepper Tree
Sequoia sempervirens	Coast Redwood
Strelitzia nicolai	Giant Bird of Paradise
Trachycarpus fortunei	Windmill Palm
Wahingtonia filifera	California Fan Palm
Washingtonia robusta	Mexican Fan Palm

APPENDIX C

THE SECRETARY OF THE INTERIOR'S STANDARDS

Initially, the Secretary of the Interior's Standards for Rehabilitation were developed for use in review of all federal projects which would affect historic properties listed or eligible for listing in the National Register. A now frequent application of the Standards is in determining if a rehabilitation project qualifies as a "certified rehabilitation". For this, the Secretary is required to verify that the rehabilitation is "consistent with the historic character of the structure or the district in which it is located". Certified projects which are income-producing are eligible for rehabilitation tax credits.

The list of ten Rehabilitation Standards is aimed at retaining and preserving those architectural features and materials which are important in defining the historic character of a building or site. The Standards have gained even wider usage as many cities and counties around the country have adopted them as their own review standards for historic rehabilitation. All historic rehabilitation projects in Historic Districts should follow these guidelines:

- 1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- 2) The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- 3) Each property shall 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 architectural elements from other buildings, shall not be undertaken.
- 4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- 5) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
- 6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
- 7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

- 8) Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- 9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- 10) New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

APPENDIX D

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HERITAGE SQUARE HISTORIC DISTRICT

1.0 INTRODUCTION

While Riverside's Historic Districts are part of the overall fabric of the city, they are also distinct places in their own right. This section relates specifically to the Heritage Square Historic District. It includes a mission statement, background of the district designation, a description of its physical setting, and a discussion of historic and architectural significance. This is followed by a list of character defining features for the district as a whole and design considerations relating to the retention of these features.

The information in this section serves as a tool to enhance the community's awareness of its rich historic resources. When used in conjunction with the Citywide Design Guidelines, this information will help property owners make decisions that will ensure the preservation of individual historic residences and the overall historic character of the Heritage Square Historic District.

2.0 MISSION STATEMENT

The following Mission Statement provides an expression of how the residents of Heritage Square see their neighborhood as well as their general philosophy regarding the role of historic preservation in the future of this neighborhood.

To create a total visual and emotional experience for visitors, residents, and property owners within the district similar to the actual experience of residents living in the district prior to 1930; to educate encourage, and preserve typical historical elements of the period of significance, and minimize out of character changes and additions to structures, streetscapes, landscaping, and public features; to emphasize the importance of maintaining the proper historical setting by preserving the character of contributing structures, and to emphasize the influence of an individual structures' character to others around it, and its ultimate influence on the integrity of the district.

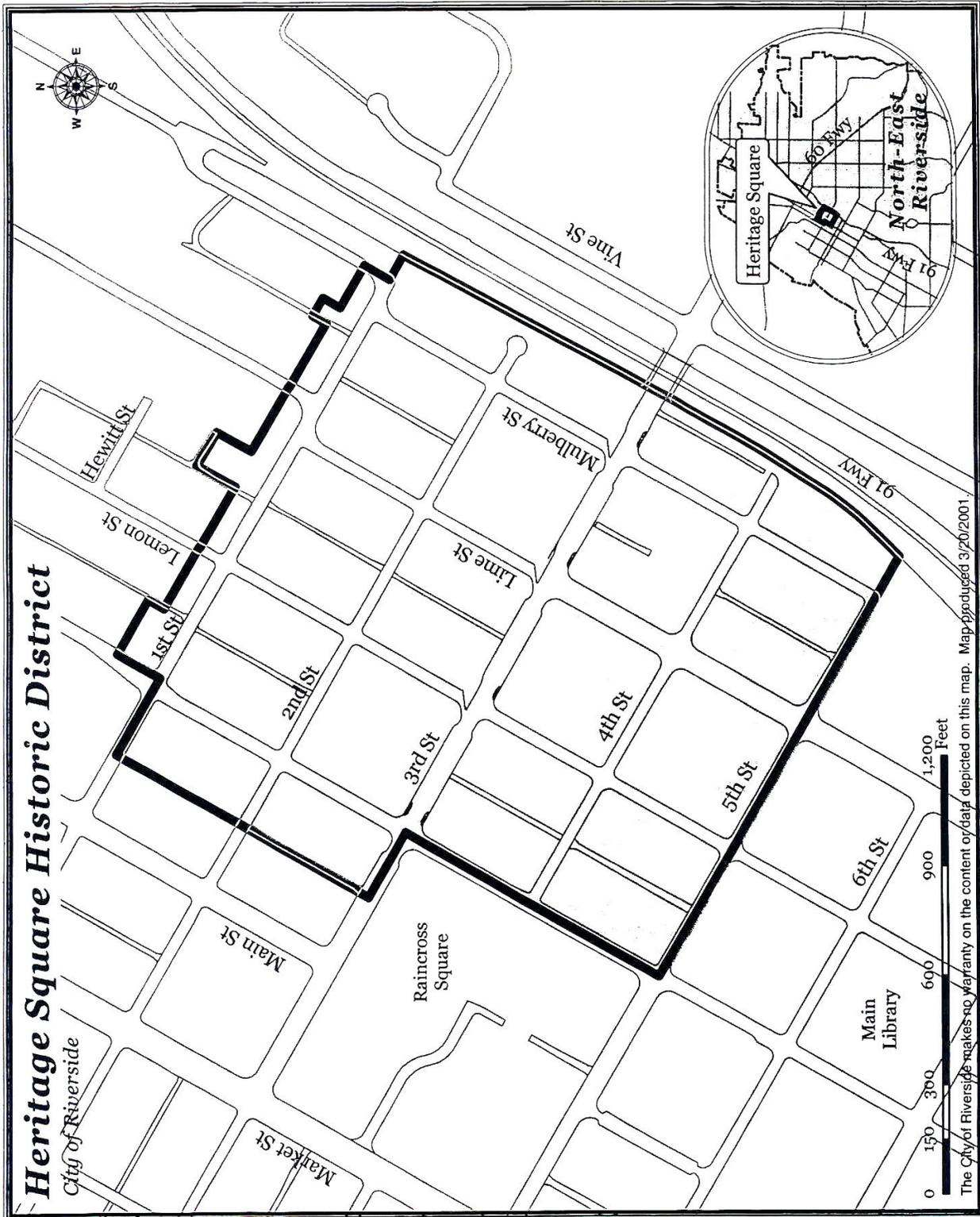
Contributed by Jim Youden, President of the Heritage Square Neighborhood Association

3.0 BACKGROUND OF THE HERITAGE SQUARE HISTORIC DISTRICT

The Heritage Square Historic District is roughly bounded by First Street to the north, Fifth Street to the South, the 91 Freeway to the east and Orange Street to the west. It includes a total of 223 buildings – 187 of which are contributing and 36 of which are non-contributing (see Appendix A). Contributing features are those buildings and improvements that help give the historic district its character. Non-contributing buildings are generally those that have been significantly altered or are of a more recent construction date.

3.1 District Designation

In 1986 proud residents of the Heritage Square neighborhood petitioned the Cultural Heritage Board to recognize their neighborhood as historically significant. In 1988, after completing boundary and survey work, the Cultural Heritage Board approved the designation of this area as the Heritage



Square Historic District. At this time, the boundaries were defined as roughly extending between First Street, Fifth Street, Orange Street and the Riverside Freeway, excluding the block west of Lemon and south of Fourth streets. In the early 1990s, the City assisted in the relocation of several residences from the Twogood Tract, southwest of Fourteenth Street and Olivewood Avenue, displaced by the planned expansion of the Press Enterprise. Many of these homes were relocated just outside the district's established boundaries. This prompted the Cultural Heritage Board, in 1993, to accept the City Council's nomination to expand the district by including the west side of Orange Street, between First and Third Streets. In the same resolution, the Cultural Heritage Board further extended the district to include the block bounded by Orange, Lemon, Fourth, and Fifth Streets. A portion of the Heritage Square Historic District has been determined eligible for listing in the National Register of Historic Places (Myra L. Frank & Associates, 1992).

3.2 Physical Setting

The Heritage Square Historic District is a residential neighborhood situated north of Riverside's Downtown core. It is within the northeast portion of the original Mile Square Plat of the Riverside Colony, laid out in 1871. The primary land use is single-family residential, with some duplexes and courtyard apartments. Infill construction is predominately two-story apartments. Two one-story single family residences were recently constructed on Mulberry Street.

Streets within the District are laid out in a grid pattern, and largely developed with two travel lanes and parking on both sides. In scale, the District includes primarily one- and two-story residences. Lots are typically 50-60 feet in width, however, many narrower lots can also be found in the District. Setbacks along the north-south oriented streets are generally deeper than the east-west streets, where some houses are very close to the sidewalk. North-south residences are also generally larger than the houses facing east-west streets. Many properties are fenced – wood picket fences are the most common, followed by wrought iron and chain link. Garages are predominantly detached and located to the rear of the properties, with most accessed by alleys. Properties vary greatly with regard to landscaping. Front yard areas are mostly characterized by turf with trees and shrubbery providing accents. Parkways are generally turfed, however, flowers and shrubs are used in some areas in lieu of turf. Mature street trees are a strong streetscape element on all streets, except along Third Street, which is noticeably sparser.

Because of the age of the area, and the City's Historic Structures Relocation Policy, there are few vacant lots within the district. Since its designation as a historic district, several distinctive Riverside homes have been relocated to Heritage Square, primarily along Orange and First Streets.

3.3 Historical Significance and Patterns of Development

The Heritage Square Historic District is significant for its association with some of the earliest residential development in Riverside. It reflects the variety of residential styles popular in the area from the 1880s to the 1920s (the District's period of significance) including excellent examples of Victorian Stick, Shingle, Eastlake, Mission Revival, Classical Revival and Craftsman. Its buildings exhibit the highest percentage of nineteenth century architecture of any neighborhood in Riverside. Individually, some of the buildings in the district exemplify the quality of architecture found in Riverside during the Victorian and Craftsman eras. Finally, the district is significant for its association with a number of pioneer families and prominent figures in the history and development of the city.

Riverside was founded in 1870 as a cooperative joint-stock venture by an abolitionist judge, John W. North, and a group of 25 reform-minded pioneers. After the Civil War, Southern California was anticipated to be the location of the next real estate boom. North and associates formed the Southern California Colony Association and purchased approximately one square mile from the California Silk Center Association and had it surveyed by the Los Angeles firm of Goldsworthy and Higbie. They laid out a mile-square grid street pattern with a plaza occupying the center block. East-west streets were numbered, with the northern boundary of the original plat named First Street and the southern boundary designated Fourteenth Street. North-south streets were named for trees.

As development proceeded, non-residential uses concentrated along Seventh Street (now Mission Inn Avenue) Eighth Street (now University Avenue), Market Street and Main Street. This pattern continued and remains much the same today. Generally, residential areas were concentrated north of Fifth Street, south of Tenth Street, along Mulberry and Vine Streets to the east, and west of Market Street.

There are at least two periods of growth for this area that are reflected in the residential architecture. The first took place between the creation of the town of Riverside, beginning in the mid-1880s, and 1907 when the City was chartered. As this coincides with the Victorian era, the architecture reflects the styles of the period including the Queen Anne, Eastlake, Stick and Shingle styles. Originally the organizers of the town intended for the lots to be at a small urban scale, but in the early years, many were sold as entire blocks, with stately homes built and surrounded by orange groves. Subdivisions occurred regularly after 1893, when Riverside County was formed. These were filled-in gradually according to the economic conditions of Riverside. The second phase of growth coincides with post-1900 development and the emergent city through the 1920s. Again, this is reflected in the residential architecture of that era. Many of the large estates were subdivided to accommodate smaller single family homes (and single story duplexes). As these parcels developed, so did the neighborhoods. This is evident in the Heritage Square Historic District where simple one-story, hipped-roof cottages and Craftsman bungalows occupy the same block as two-story Shingle style residences.

Once smaller subdivisions became available, they were not completely developed but were gradually filled in according to economic conditions of Riverside. As was the case in most of Southern California, neighborhoods that began as ethnically homogenous, specifically Caucasian, began to be occupied by non-white immigrants. One of the most historically significant residences in the district is the Harada House. Purchased by Japanese immigrant Jukichi Harada in 1915, the residence gained international attention as the object of a landmark court case testing the constitutionality of California's Alien Land Law (1913). Ineligible for American citizenship, and thus unable to own land under California law, Mr. Harada placed the ownership of the home in the names of his three young American born children. The resulting case challenged the constitutionality of the Alien Land Law and upheld the right of the Harada children to own the property. The Harada House is a designated National Historic Landmark – a federal designation, which is the highest honor a property can achieve.

4.0 CHARACTER DEFINING FEATURES

Each Historic District in Riverside is characterized by a combination of features generally shared by the majority of the district's improvements. An understanding of these "character defining features" is important when designing alterations or additions to existing residences or new construction that will complement the neighborhood. The Heritage Square Historic District is characterized by the following:

- A predominance of single-family residences.
- A variety of architectural styles, largely from the Victorian and Craftsman eras and Classical Revival movement.
- Scale typically one-story in height with prominent two-story residences punctuating the District throughout.
- Houses built at grade.



- An almost universal use of porches at the front elevation.
- Lot size typically 50-60 feet in width.
- Deeper setbacks and larger houses along north-south streets.
- Shallower setbacks and smaller houses along east-west streets.

- Front yards predominantly planted with lawns accented by trees and shrubs.
- Fencing typically low and open where present. Pickets fences are common.
- Unimproved alleys dividing many blocks into tiers of houses.
- Detached garages with access from the alley, where present.



- Minimal curb cuts.
- Historic outbuildings, typically small-scale garages.
- Streets laid out in a grid pattern.
- Many mature trees, with various palm varieties the most common street tree.
- Historic style streetlights.
- Historic sidewalks and curbs.
- Curbside parkways with turf.

5.0 DESIGN CONSIDERATIONS

The following are the design considerations that are unique to the Heritage Square Historic District. They are not intended to replace the Citywide Design Guidelines detailed in Chapters 8 through 11, but are intended to amplify these guidelines. This section is organized to parallel the organization of the Citywide Design Guidelines, and the topics addressed appear in the same order they appear in the citywide guidelines. Where a topic is already adequately addressed by the Citywide Design Guidelines, however, it is not repeated here. Where a topic merits further consideration to address the uniqueness of Heritage Square, it is listed and discussed below.

5.1 Site Design

- New construction and additions in Heritage Square should respect existing patterns of shallow setbacks on east-west streets and deeper setbacks on north-south streets.
- Where driveway cuts are not typical in a block, new cuts should not be added.

5.2 Infill Construction

New development should continue the functional, on-site relationships of the surrounding neighborhood. Common patterns that need to be continued are entries facing the street, front porches, and garages and/or parking located at the rear of the lot.

- Front yard setbacks for new residences should follow existing setbacks on the block. As mentioned above, north-south streets have deep setbacks and larger houses, while east-west streets have noticeably shallower setbacks with smaller houses.
- Building heights should respect the typical height on the blockface. Building height means the vertical distance measured from the highest point of the roof or parapet wall of the uppermost story, to the average elevation of the highest and lowest point of the ground covered by the foundation of the building.
- Side yard setbacks in the neighborhood create a certain rhythm along the street. New residential projects should be respectful of the open space patterns created by these setbacks and should provide side yards that repeat the existing pattern.
- Garages should be placed at the rear of the property with access from an alley where possible.



5.3 Landscape Design

The designation of the Heritage Square Historic District includes its “essential landscape patterns as visible from any public thoroughfare.” (see Appendix B)

- While a variety of treatments are acceptable, the general pattern should be a significant use of low growing greenery, including turf, living groundcovers at the groundplane and trees and shrubs used as accents. Large expanses of rocks, paving, dirt, or other non-living materials as seen from the public thoroughfare is not in character with Heritage Square.

5.4 Public Features

- Streetlights: Within Heritage Square, the oldest remaining streetlights have cast concrete posts topped by “Town and Country” style fixtures. Originally, the fixtures on these streetlight poles were spherical white globes. The Town and Country style fixtures were installed in place of the glass globes in the late 1960’s as an energy and lighting efficiency measure. Unfortunately, they are not in character with the style of the historic poles. A program of streetlight replacement is underway, however, due to the physical deterioration of the old cement posts. The designated replacement streetlight consists of a Corsican style Marbelite pole with an acorn style fixture, which is both energy/lighting efficient and in character with the Heritage Square area.
- Traffic Diverter Monuments: In the 1990’s several streets in Heritage Square were modified to divert through traffic. As part of this effort, monuments were installed identifying the historic district and the name of the cross streets. While these entry monuments are relatively new, they have been designed to complement the character of the historic district.
- Curb cuts are not common due to the general location of garages to the rear of properties with alley access. Many historic curb radiuses do not meet current City standards, however, these radii are part of the area’s character and should be maintained in all street improvement projects.
- Sidewalks: Sidewalks are generally natural concrete, five to six feet in width, with scoring in a traditional 30 inch square pattern. Replacement sidewalks should match the exiting historic pattern and color.



- The following is a list of designated street trees for those streets located within the Heritage Square Historic District, as determined by the City Department of Parks and Recreation:

First Street	Aristocratic Pear
Second Street	Chinese Pistache (<i>Pistacio chinesis</i>)
Third Street	Windfall Palm and Pink Tabebuia (<i>Tabebuia lpe</i>)
Fourth Street	Flame Tree (<i>Brachychiton acerifolia</i>)
Fifth Street	California Fan Palm and Cape Chestnut (<i>Calodendrum capense</i>)
Orange Street	California Fan Palm, and Sweetshade (<i>Hymenosporum flavum</i>)
Lemon Street	Mexican Fan Palm and Goldenrain (<i>Koelreuteria paniculata</i>)
Lime Street	Windmill Palm and Chinese Pistache (<i>Pistachio chinesis</i>)
Mulberry Street	Camphor Tree, except under wires it is the Eastern Rosebud

APPENDIX A
Heritage Square Historic District
Inventory of Contributing and Non-Contributing Buildings

ADDRESS	STREET	CONTRIBUTING	NON-CONTRIBUTING
3339	First Street	X	
3354-3362	First Street (also 3355-73 2nd St)	X	
3370	First Street	X	
3408-3410	First Street	X	
3423-3435	First Street	X	
3442	First Street	X	
3443 -3445	First Street	X	
3449 -3451	First Street	X	
3450	First Street	X	
3470-3474	First Street	X	
3495	First Street	X	
3503-3505	First Street	X	
3507-3509	First Street	X	
3515-3517	First Street	X	
3557	First Street	X	
3575	First Street	X	
3591	First Street	X	
3606-3228	First Street	X	X
3632	First Street	X	
3332	Second Street	X	
3343	Second Street		X
3348-3350	Second Street	X	
3362	Second Street	X	
3380	Second Street	X	
3383-3385	Second Street	X	
3396	Second Street	X	
3444	Second Street	X	
3468-3470	Second Street	X	
3488	Second Street	X	
3535-3545	Second Street		X
3546	Second Street	X	
3570	Second Street	X	

Appendix A (continued)

ADDRESS	STREET	CONTRIBUTING	NON-CONTRIBUTING
3315	Third Street	X	
3335	Third Street	X	
3349	Third Street	X	
3359	Third Street	X	
3366	Third Street	X	
3369	Third Street	X	
3442	Third Street	X	
3464-3468	Third Street		X
3465	Third Street	X	
3476	Third Street	X	
3492	Third Street	X	
3533	Third Street	X	
3545	Third Street	X	
3558	Third Street	X	
3343-3359	Fourth Street	X	
3344-3348	Fourth Street	X	
3382	Fourth Street		X
3390	Fourth Street	X	
3434-3438	Fourth Street	X	
3445	Fourth Street	X	
3447-3449	Fourth Street	X	
3459	Fourth Street		X
3468-3470	Fourth Street	X	
3475	Fourth Street	X	
3337-3359	Fifth Street	X	
3439-3443	Fifth Street	X	
3451-3461	Fifth Street	X	
3471-3487	Fifth Street		X

Appendix A (continued)

ADDRESS	STREET	CONTRIBUTING	NON-CONTRIBUTING
3104	Mulberry Street		X
3121	Mulberry Street	X	
3128	Mulberry Street	X	
3142	Mulberry Street	X	
3156	Mulberry Street	X	
3157	Mulberry Street	X	
3171	Mulberry Street	X	
3174	Mulberry Street	X	
3189-3195	Mulberry Street		X
3190	Mulberry Street	X	
3205-3209	Mulberry Street	X	
3208	Mulberry Street	X	
3226	Mulberry Street	X	
3229	Mulberry Street	X	
3246-3254	Mulberry Street	X	
3255	Mulberry Street	X	
3266	Mulberry Street	X	
3269	Mulberry Street	X	
3270	Mulberry Street	X	
3294	Mulberry Street	X	
3303	Mulberry Street	X	
3306	Mulberry Street	X	
3322	Mulberry Street	X	
3325	Mulberry Street	X	
3336	Mulberry Street	X	
3339	Mulberry Street	X	
3348-3350	Mulberry Street	X	
3359	Mulberry Street	X	
3362	Mulberry Street	X	
3382	Mulberry Street	X	
3387-3389	Mulberry Street	X	

Appendix A (continued)

ADDRESS	STREET	CONTRIBUTING	NON-CONTRIBUTING
3394	Mulberry Street	X	
3395	Mulberry Street	X	
3406	Mulberry Street	X	
3411-3423	Mulberry Street		X
3428	Mulberry Street	X	
3441	Mulberry Street		X
3452	Mulberry Street	X	
3457	Mulberry Street	X	
3470	Mulberry Street		X
3475	Mulberry Street	X	
3480	Mulberry Street		X
3491	Mulberry Street	X	
3092	Lime Street	X	
3108	Lime Street	X	
3124	Lime Street	X	
3139-3341	Lime Street	X	
3140	Lime Street	X	
3150	Lime Street	X	
3157	Lime Street	X	
3160	Lime Street	X	
3173	Lime Street	X	
3194-3396	Lime Street	X	
3195	Lime Street	X	
3225	Lime Street	X	
3234	Lime Street		X
3245	Lime Street	X	
3255-3257	Lime Street	X	
3266	Lime Street	X	
3275	Lime Street	X	
3276	Lime Street	X	
3296	Lime Street	X	
3299	Lime Street	X	

*demolished

Appendix A (continued)

ADDRESS	STREET	CONTRIBUTING	NON-CONTRIBUTING
3255-3257	Lime Street	X	
3266	Lime Street	X	
3275	Lime Street	X	
3276	Lime Street	X	
3296	Lime Street	X	
3299	Lime Street	X	
3309-3311	Lime Street	X	
3310	Lime Street	X	
3324-3328	Lime Street	X	
3329	Lime Street	X	
3342	Lime Street	X	
3343	Lime Street	X	
3357	Lime Street	X	
3360	Lime Street	X	
3374	Lime Street	X	
3375	Lime Street	X	
3390	Lime Street	X	
3409	Lime Street	X	
3410	Lime Street	X	
3421-3423	Lime Street	X	
3426	Lime Street	X	
3435	Lime Street	X	
3442	Lime Street	X	
3449-3451	Lime Street	X	
3460	Lime Street	X	
3469	Lime Street		X
3475	Lime Street	X	
3478	Lime Street		X
3490	Lime Street	X	
3495	Lime Street	X	

Appendix A (continued)

ADDRESS	STREET	CONTRIBUTING	NON-CONTRIBUTING
3106-3108	Lemon Street	X	
3109	Lemon Street	X	
3124	Lemon Street	X	
3125-3129	Lemon Street	X	
3140-3142	Lemon Street	X	
3145	Lemon Street	X	
3158	Lemon Street	X	
3155-3159	Lemon Street	X	
3169	Lemon Street	X	
3172-3178	Lemon Street	X	
3190	Lemon Street	X	
3191	Lemon Street (also 3515 2nd St)	X	
3215	Lemon Street	X	
3224	Lemon Street	X	
3229	Lemon Street	X	
3235	Lemon Street	X	
3244	Lemon Street	X	
3245	Lemon Street	X	
3258	Lemon Street	X	
3274	Lemon Street	X	
3275	Lemon Street	X	
3285	Lemon Street	X	
3290	Lemon Street	X	
3309-3311	Lemon Street	X	
3321-3327	Lemon Street	X	
3326	Lemon Street	X	
3342	Lemon Street	X	
3353-3357	Lemon Street	X	
3356	Lemon Street	X	
3359-3363	Lemon Street	X	
3368-3370	Lemon Street	X	
3369	Lemon Street	X	
3378	Lemon Street	X	
3385	Lemon Street	X	
3392-3398	Lemon Street	X	

Appendix A (continued)

ADDRESS	STREET	CONTRIBUTING	NON-CONTRIBUTING
3401-3455	Lemon Street	X	
3406-3408	Lemon Street	X	
3418-3424	Lemon Street	X	
3434	Lemon Street	X	
3452	Lemon Street	X	
3468	Lemon Street	X	
3475	Lemon Street		X
3478	Lemon Street	X	
3499	Lemon Street		X
3112	Orange Street	X	
3119	Orange Street	X	
3124	Orange Street	X	
3137	Orange Street	X	
3140-3142	Orange Street	X	
3154	Orange Street	X	
3170	Orange Street	X	
3177	Orange Street	X	
3188	Orange Street	X	
3191	Orange Street	X	
3207	Orange Street	X	
3210	Orange Street	X	
3227	Orange Street	X	
3234	Orange Street	X	
3245	Orange Street	X	
3254	Orange Street	X	
3259	Orange Street	X	
3273	Orange Street	X	
3284	Orange Street	X	
3314	Orange Street	X	
3332	Orange Street	X	
3354	Orange Street	X	
3370	Orange Street	X	
3390	Orange Street	X	

APPENDIX B

RESOLUTION #6B OF THE CULTURAL HERITAGE BOARD OF THE CITY OF RIVERSIDE

A Resolution of the Cultural Heritage Board of the City of Riverside, California, Designating Historic District #6.

WHEREAS the Cultural Heritage Board has been petitioned by property owners to consider a Historic District in that area east of Orange Street commonly known as Heritage Square; and

WHEREAS the Cultural Heritage Board has considered the evidence regarding a Historic District including the area recommended by petition; and

WHEREAS the Cultural Heritage Board has considered the overall historical and architectural contribution of this neighborhood to the City of Riverside;

THEREFORE BE IT RESOLVED by the Cultural Heritage Board of the City of Riverside, California that the Heritage Square neighborhood as depicted on the attached map, and including all properties and structures located therein, be designated as Historic District #6 of the City of Riverside, California.

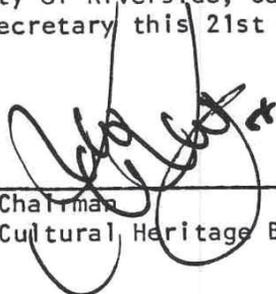
BE IT FURTHER RESOLVED that this designation includes the exterior surfaces of all structures as visible from any public thoroughfare excluding alleyways

BE IT FURTHER RESOLVED that this designation includes the exterior surfaces of all structures as visible from any public thoroughfare, excluding alleyways, exclusive of paint color and of any minor maintenance projects not requiring a City building permit.

BE IT FURTHER RESOLVED that this designation includes essential landscape patterns (meaning the continued emphasis upon grass, trees, shrubs, and flowers) as visible from any public thoroughfare.

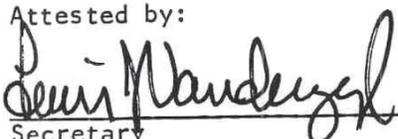
BE IT FURTHER RESOLVED that this designation explicitly includes all street lighting throughout the District; and

ADOPTED by the Cultural Heritage Board of the City of Riverside, California, and signed by its Chairman and attested by its Secretary this 21st day of September, 1988.



Chairman
Cultural Heritage Board

Attested by:



Secretary
Cultural Heritage Board

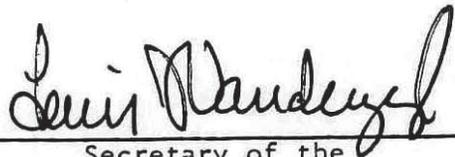
I, Lewis Vanderzyl, Secretary of the Cultural Heritage Board of the City of Riverside, California, hereby certify that the foregoing resolution was duly and regularly introduced by the Cultural Heritage Board of the City of Riverside at its meeting held on the 21st day of September, 1983, by the following vote, to wit;

Ayes: McGavin, Vanderzyl, Anderson, Jones, Savage, Stacey

Noes: None

Absent: Chance, Maddox, Pillitter

IN WITNESS WHEREOF I have hereunto set my hand this 21st day of September, 1983.


Secretary of the
Cultural Heritage Board

a.10/6/83

