
CITY OF REDLANDS



HISTORIC AND SCENIC PRESERVATION DESIGN MANUAL

CITY OF REDLANDS

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REDLANDS YESTERDAY AND TODAY

REDLANDS' BEGINNINGS

*The Asistencia after the
WPA reconstruction project*



*The Zanja with
surrounding alder trees*

*Orange Street in 1893,
looking south to Cajon and
Orange where City Hall is
today*



Redlands' location close to the foothills of the San Bernardino Mountains, its favorable climate, and excellent drainage have influenced its development. Redlands' early history is similar to that of much of Southern California. It was once inhabited by Serrano Indians who were related to the Shoshone of the Great Basin area. During the Spanish period the Indian villages were joined by the San Bernardino Rancho (named after the patron saint of the day) and the Asistencia Mission established by the San Gabriel Mission. The missionaries from the Mission taught the Indians farming and ranching techniques, but most importantly, established the first stable water supply for the area. The Indians, under the direction of the Franciscan Padres, dug the "Zanja" and diverted waters from Mill Creek into it. During the 19th century this water allowed ranching districts to develop in Crafton and in the Mission area. Today the Zanja, a National Register designee, is used for local drainage, spreading, and flood control.

In 1834, Mexico secured her independence from Spain and took control of the land. The Lugo Family received a grant from the Mexican government in 1842 to occupy the San Bernardino and Yucaipa Valleys. Soon after California became a state in 1848, 500 Mormons bought the San Bernardino Rancho from the Lugos, located their town at San Bernardino, and built a fort. Their settlement only lasted a few years after which the land was divided and sold.

SETTLEMENT

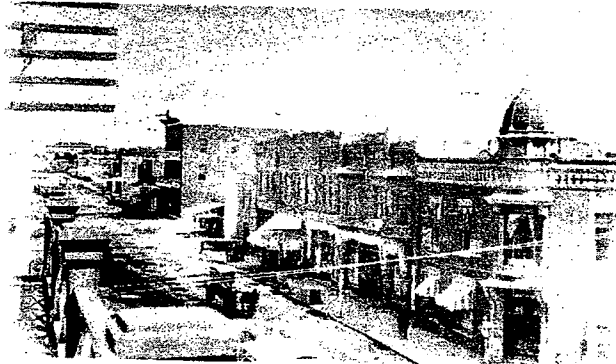
The beginning of Redlands as a town was in 1881 and is associated with several events. E. G. Judson and Frank E. Brown built a six-mile canal from the mouth of the Santa Ana Canyon to the mouth of Reservoir Canyon so that they could bring water to the area for growing citrus. They laid out a townsite on the diagonal and because the dry adobe soil was red, they named the townsite Redlands. Three years later, Frank Brown built the first Bear Valley Dam and reservoir, thereby assuring a water supply for residents of the new town, and by 1885 two transcontinental railroads ran through the San Bernardino Valley, although none stopped in Redlands.

California experienced the biggest land boom in its history during the late 1880s. Even though Redlands had been founded before this time, the rate war between the Santa Fe and the Southern Pacific, which caused the boom, had a profound influence on the future of Redlands, Crafton, and Lugonia as well as various realty tracts known by such names as Terracina and Mound City. The Redlands area, unlike many areas, prospered and grew during this period. The collapse of the boom in 1888 left Redlands well established and in that year Redlands, Lugonia, the Brookside area, and part of Crafton voted to incorporate as Redlands.

The period of roughly a quarter century from 1887 to 1913, which included the year of incorporation, were busy ones for Redlands. Although other cities founded during the boom period died or suffered considerable difficulties, Redlands did not



Cajon Street in 1893

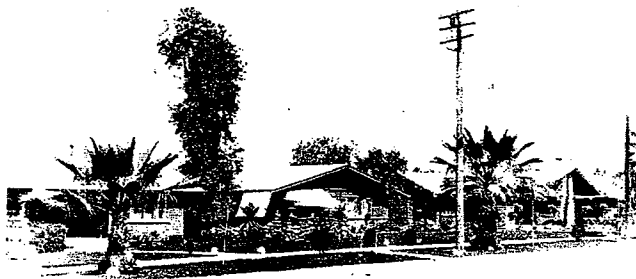


Orange Street, looking north at the Wilson Berry Block



The Phinney Block

and, in fact, experienced considerable growth and progress. Several progressive measures were adopted. Indicative of these were the organization by several women of the United Workers for Public Improvement which placed street signs on corners and beautified the grounds of public buildings; in 1887 the Historical and Improvement Society was organized; Redlands Orchestra made its first public appearance; the San Bernardino and Redlands motor train commenced service, and the first Citrus Association was formed.



The Bungalows on Olive near Center.

A year later, in 1889, Redland was blessed with the arrival of New Yorkers Alfred H. Smiley and Albert K. Smiley, twin brothers who spent their winters here and attracted a circle of friends who played important roles in Redlands' business, cultural and scenic development. Smiley Heights, Smiley Park and Public Library are visible signs of the twins' philanthropy and much of the present day aesthetic tradition can be attributed to the Smileys' influence.

Soon after the development of Smiley Heights, Redlands became a center for wealthy eastern visitors who were searching for a warm winter climate for comfort or health. This period was a prosperous one for Redlands' growth and architecture not only because the wealthy visitors were building large houses on Olive, Highland, and Brookside, but also because the town became a center for the production of naval oranges and the many ranchers and other businessmen that this growth attracted added to the commercial and architectural legacy of the town.



Alfred and Albert Smiley in front of their house in Canon Crest Park.

THE FREEZE

The 1913 freeze, which struck on January 5, 6, and 7, was a catastrophe for Redlands' ranchers. Icicles hung on the trees in most groves and in many groves the trees were completely defoliated. Not only did the citrus ranchers suffer, the freeze was an economic and social disaster for the entire town. During the years following the freeze Redlands lost 2,000 people in population and it wasn't until after World War I that building and neighborhood development started once again.

THE THAW

The decade 1920-30 was another boom time in California. It was a time of economic growth for the country and for Redlands. Redlands gained about 5,000 in population during the decade. The additional residents undoubtedly contributed to the health of the commercial area, since many downtown businesses were built during this decade. The economics of the period also helped the University and the citrus industry. The relative prosperity in Redlands is evident in the kind of structures that were built during this period and what was probably a boom seems more exaggerated because there was a dearth of building after the freeze.

POST WORLD WAR II

Development of tract houses grew dramatically from 1950-1964, and the number of dwellings in Redlands doubled. It was during this period also that the use of the automobile increased, the An Bernardino Freeway was built and traffic became a problem in some historic areas.

REDLANDS TODAY

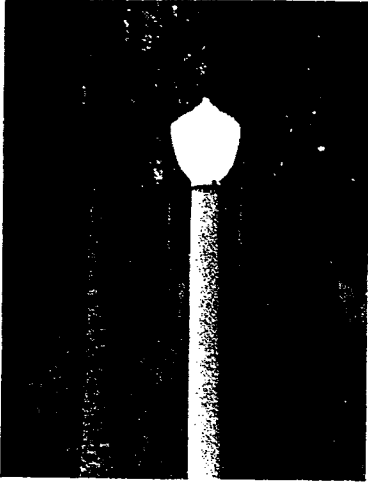
In spite of its growth, Redlands does not look nor feel like the sometimes attractive but rarely identifiable tracts of homes, shopping centers and business parks that dominate Southern California. It appears that most of its citizens realize that the many historic areas which give Redlands its unique identity should be preserved and maintained in good condition. Possible short term economic gain that can come from insensitive land use decisions that require destruction ought not to win over long-term prosperity which will come from wise conservation of resources and tailor-made new development.

Not only does Redlands have opportunities with its physical development, it also has people who care and who have worked intelligently to preserve the city's resources. Concerned individuals and groups—private, professional, avocational—are a force strong enough to prevent destruction of historic neighborhoods and structures, to promote their preservation and maintenance, and to ensure that growth will be in harmony with Redlands' vision of itself.

By tying new proposals to the scale and patterns that work well in Redlands, the city will ensure that new development will have Redlands' own stamp on it. The expected growth in the Inland Empire gives a historic preservation program a sense of urgency and excitement, for new development, at its best, uses the setting as a source of inspiration and as a pattern by which to be guided. Preservation and renewal go hand in hand.



INTRODUCTION



Historic Preservation is a recent movement in the United States. It can be defined as the rediscovery of our heritage and the revitalization of our communities through the preservation of our architectural and historical resources. The presence of the past can expand our understanding of who we are, where we have been, and where we might be going. Familiar landmarks establish a sense of permanence and well being. Furthermore, in an economy of soaring costs, it is frequently less expensive to recycle an old building than construct a new one. The materials and workmanship in the old buildings are often superior to what is affordable today. We cannot afford NOT to preserve our historic buildings. Redlands, an architecturally and historically rich community with nearly 4,000 buildings constructed before 1939, can benefit greatly from a preservation program.

This Redlands Design and Resource Manual for historic conservation and enhancement is the result of a community planning and design effort sponsored by the City of Redlands.

The audience for this Manual includes owners of historic resources, architects, contractors, planners, investors, bankers, developers, real estate brokers, tax consultants, City officials and interested citizens. The Design and Resource Manual will help in making decisions on the conservation and enhancement of existing buildings in older styles, and the character, style and scale of new buildings to be added in Historic Districts.

Take a leisurely walk through your neighborhood, especially those streets or alleys on which you've never walked. Look at the street trees, the retaining walls, the light standards, the sidewalks, the shrubs and plants --things that are sometimes missed in most trips. And then, of course, appreciate the structures.

Some people still believe that only the wealthiest neighborhoods, only the most well-known architectural landmarks deserve our attention. The City wants to call attention to your neighborhood, to your house, or the house you are working on. Preservation means that that house contributes importantly to the overall integrity of your neighborhood and that without your house, the City's larger architectural character would be diminished. Therefore, it is important for you to appreciate its value and to preserve the individual architectural character of the house.

PURPOSE

These guidelines set forth criteria that will be utilized in evaluating projects in designated historic or scenic districts or changes to the exterior of individual historic properties and landmarks. Broad architectural theme categories are actually a composite of many different elements and style variations, each occurring over a 50 to 100 year period and, in fact, overlapping each other. For this reason, the sections relating to architectural styles identify the basic design elements and provide a point of departure for the architect and designer. The sections relating to signs and landscaping set

INTRODUCTION

forth specific standards for what will be the primary unifying elements in historic areas.

Specifically, this guide is concerned with architectural principles of altering historic resources so that they better serve the needs of modern day living and yet retain the unique charm of the original character. The guide also offers a wide sampling of information, suggestions, and resources that can be useful in rehabilitation work. Finally, it is intended as a preservation primer; it is not just a "how to" but a "why to" for those who want to do it well, even if their historic resource is not designated.

The City of Redlands has prepared this manual to inform residents of the City's architectural heritage and to educate them about preserving it. The City sees several purposes to preservation: encouraging the stability of neighborhoods; maintaining the aesthetic quality of the City; and safeguarding buildings of historical interest and architectural significance. But, in addition, the City also focuses on preservation of individual homes. To this end, we offer this manual as guidance in helping you to discover the character and quality of your own home and your power to pull it into shape. Rehabilitating your home makes good sense for more than aesthetic reasons; it could increase your property value by more than the cost of repairs.

Terms and definitions can be confusing for someone who is doing work with older buildings. Preservation, restoration, rehabilitation, alteration, remodeling and repair seem to be very similar in meaning, as indicated

in the definitions section on page 1-1. However, in preservation work these terms have distinct meanings. Knowledge of the distinctions is important when one is deciding what to do with historic properties.

OBJECTIVES

Preservation has become the term encompassing most of the other terms and describing the movement as a whole. Originally the principal aim of the preservation movement was to save historic and architecturally significant buildings, and that focus continues. However, the scale of preservation is expanding to include historic districts, which are often a better record of the past than single buildings. Other elements such as parks and bridges may also be the subjects of preservation efforts to save our cultural heritage. To preserve a building can also mean to stabilize its condition from any further change or deterioration.

The overall objectives of the guidelines are:

- . To show how to retain Redlands' historical character and scale
- . To show how to accomplish a compatible mixture of new and restored structures
- . To unify historic areas by suggesting similar landscape and signage treatments
- . To ensure that exterior alterations of a historic resource are done in a manner that is compatible with the original
- . To ease The Certificate of Appropriateness procedure.



HISTORIC PRESERVATION IN REDLANDS



It should be noted at the outset that the 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. For example, they may not tell an owner or developer which features of their own historic building are important in defining the historic character and must be preserved--although examples are provided in each section--on which features could be altered, if necessary, for the new use. This kind of careful case-by-case decision making is best accomplished by consulting additional resources suggested in the material or by seeking assistance in the planning stage of the project from qualified historic preservation professionals. Such professionals include architects, architectural historians, archeologists, and others who are skilled in the preservation, rehabilitation, and restoration of historic properties.

The Redlands area has a rich and varied record of its architectural heritage. Throughout the city one finds many styles which have survived, with varying degrees of success, the impact of time and "progress." Houses which became popular at different times in Redlands are known by such names as Victorian, Queen Anne, Colonial Revival, Craftsman, Bungalow, and Mission Style. "Vernacular" refers to houses which are typical of a geographic area but are not representative of any formal architectural style. Many interesting structures represent stylistic combinations of traditional elements. Important considerations are mass, materials, and proportion. Structures that do not follow specific style guidelines will usually follow the characteristics of a style, and theme guideline principles can be used. For sources of information on styles, see the "Architectural Styles" section of this guide on page 4/1-1.

Many of Redlands' houses were not designed by architects but by carpenters and builders who relied on pattern books or copy books for ornamentation and design elements. These books were catalogues of house styles, plans, and details to be followed; many elements such as fireplaces, trim and even bay windows could be ordered ready-made and were extensively relied upon during the Victorian era. Pattern books are available in libraries and can be used to help you replace original details in a house.

The City of Redlands and its citizens for many years have been concerned with the preservation of Redlands' architectural, historic, cultural, archeological and scenic resources--referred to here as "historic resources." In the early seventies, Redlands began taking an inventory of its historic structures. In 1976, Redlands received a state grant to survey historic properties; information on 568 such properties was collected. A Historic and Scenic Preservation Commission was established to advise the City Council regarding designation and protection of historic resources, and an ordinance establishing procedures for the commission was adopted.



The Council, after application by the owner and recommendation by the commission, has placed several houses and a district on its Register of Historic and Scenic Properties and has designated a number of streets as Scenic Drives. The zoning ordinance was amended to encourage "adaptive reuse" of historic resources (adapting them for commercial use) in certain commercial areas and a demolition delay ordinance was enacted.

Over the years, the planning staff has quietly worked to preserve historic resources, and many elected and appointed officials have also worked to that end.

The Redlands Area Historical Society, the YWCA, and other groups have actively promoted preservation with tours, brochures, publicity, historic home award programs, research, and political support. The brochures are beautifully illustrated with the work of local artists.

The A. K. Smiley Public Library has been another source of support. Its Heritage Room provides a wealth of information for preservation work. Most of the materials suggested for reading are available at the library. Three of those should be considered design primers and important supplements to this manual:

American Shelter

An Illustrated Encyclopedia of the American Home. Lester Walker. Overlook Press, 1981.

A Field Guide to American Houses
Virginia & Lee McAlester.
Alfred A. Knopf, 1984.

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. U.S. Department of the Interior, National Park Service.

Several books about Redlands have also promoted awareness of the city's heritage, and courses at the University of Redlands and University of California, Riverside, have focused on Redlands history and architecture.

A cooperative and supportive Chamber of Commerce, whose map features Redlands historical sites, also has boosted preservation, as have local newspapers with their consistent interest in and reporting of preservation issues.

The citizens of Redlands have supported preservation, realizing that its historic resources give Redlands a unique identity. The potential for even greater support exists as more people get involved and become educated about Redlands' historic resources and how to preserve them.

In 1985, the City of Redlands adopted a Historic Preservation Element for its General Plan, and this manual as part of a comprehensive preservation program.



ARCHITECTURAL PRINCIPLES

ARCHITECTURAL PRINCIPLES FOR INDIVIDUAL BUILDINGS

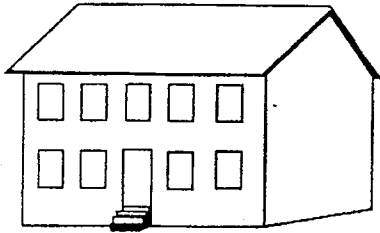
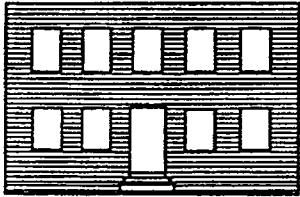
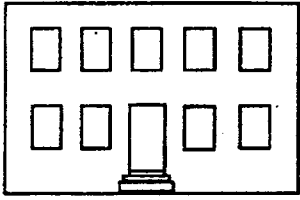
Preservation of buildings and their historic character is based on the assumption that (1) the historic materials and features and their unique craftsmanship are of primary importance and that (2) consequently they will be retained, protected, and repaired in the process of rehabilitation to the greatest extent possible, not removed and replaced with materials and features which either appear to be historic, but which are, in fact, new or inappropriate new materials. In assessing the structure, it will become evident what materials were utilized when the structure was built and what may be recent, inappropriate materials: fake Victorian trim on a rather plain Victorian cottage; aluminum rather than wood siding; slumpstone rather than brick; aluminum rather than wood windows; etc.

To best achieve the preservation goals, a two-part evaluation needs to be applied for each project as follows: first, a particular property's materials and features which are important in defining its historic character should be identified. Examples may include a building's walls, cornice, window sash and frames and roof; or a site's walkways, fences, and gardens. The second part of the evaluation should consist of assessing the potential impact of the work necessary to make possible an efficient contemporary use. A basic assumption in this process

is that the historic character of each property is unique and therefore proposed rehabilitation work will necessarily have a different effect on each property; in other words, what may be acceptable for one project may be unacceptable for another. Obviously, some materials deteriorate and have to be restored or replaced. When replacing rotted wood or broken concrete, care should be taken to have the replacement be as close to the original as possible. However, the guidelines set forth principles that are always the same for every project; those portions and features of the property which are significant to its historic, architectural, and cultural values must be preserved in the process of rehabilitation.

Specialized terms are used extensively to convey architectural principles. A basic familiarity with terms is critical to good application of design elements. An owner doing rehabilitation work or working with an architect will need to know basic design principles. The most basic terms apply to structural dimensions. They are: point, line, plane, mass, and space.

The first two are essentially one-dimensional and are readily identified in buildings. In our area of interest a point is an item such as a doorknob and a line may be typified by an element such as a narrow horizontal band of wood on a building wall.



A plane has two dimensions, length and width. Building planes are the flat surfaces that compose walls, floors, ceilings, and roofs. These surfaces are generally penetrated by openings such as windows, doors, or stairways. Also, in many cases they are pushed and pulled so that one plane can form several planes--a bay window is an example of one plane pulled out to create others.

Mass and space introduce a third dimension, depth. Mass describes a solid object or box viewed from the outside; space is the box as seen from within. Most buildings are composites of many primary forms, hence the term massing. Simple spaces are also combined in most buildings, creating internal divisions: rooms and halls. Structural mass and space can be as simple as a lean-to or as complex as a cathedral where many different volumes interrelate. Another type of space is the exterior area which has no roof but which does have a sense of volume and enclosure. Grand open spaces may be created, such as formal gardens; squeezed areas may also be used to advantage, as in patios or decks.

The planes and masses of a building are enriched and modified by the use of textures, patterns, tones and color.

ARCHITECTURAL STYLE

Architectural style means roof shape, presence or absence of balconies, portals, porches, size and location of windows and doors, building materials used in door and window trim, columns, and other surface details. Architectural Style, Formal Characteristics of Buildings and Structures, and Scale are to be considered as deeply interrelated by designers in proposals and evaluations.

CONTRASTING STYLE

Some new construction will occur in historic areas of Redlands. Such buildings or structures may contrast with existing structures. Contrast should be custom designed for Redlands, rather than be catalog or prefabricated buildings, and rather than franchise-type buildings which are seen in many cities.

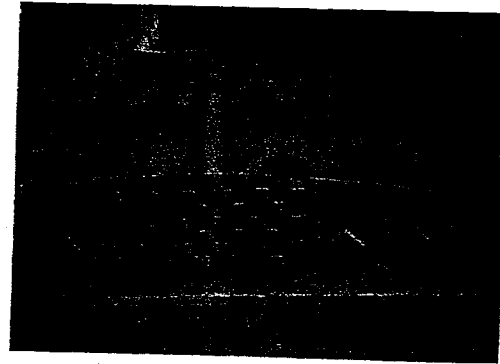
EVALUATION OF FORM OF PROPOSED BUILDING OR STRUCTURE WITH PRECEDENT AS CRITERIA.

A proposed building or structure can be evaluated as to visual form and appropriateness in its anticipated setting by considering its height, total floor area, massing (which is the relation between major dimensions of the building, such as front width to side depth and to building height), floor area at ground level, and placement of the building on the land (in relation to the street, and to other buildings).

Most of these pictures illustrate texture and pattern.



Clinkerbrick and stone texture.



The smooth plaster exterior wall with the rough tile roof creates contrasting textures.

TEXTURE

Texture is the relative smoothness or roughness of a surface. In building, this can vary between the smooth surface of glass and the very rough feeling of a clinker brick foundation. To enhance a building, the choice of blending or contrasting textures must be made carefully, choosing materials that will achieve the desired result and that will perform the function that is required of them.



Clapboard, smooth columns, and shingles offer texture.



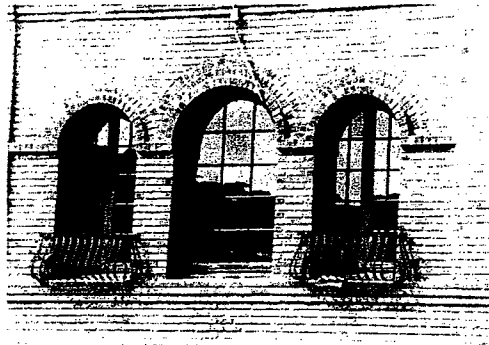
The texture of a Normandie Court roof.



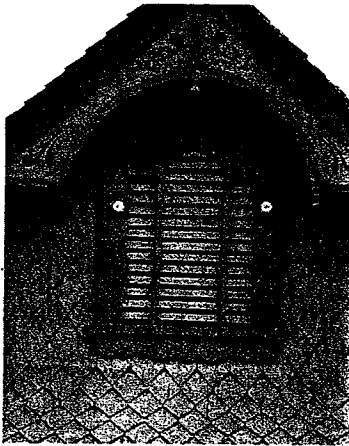
The steep gables create an interesting pattern in themselves. The turret offers a contrasting pattern that is part of the Victorian style. The carved relief trim and different shingles add texture.

PATTERN

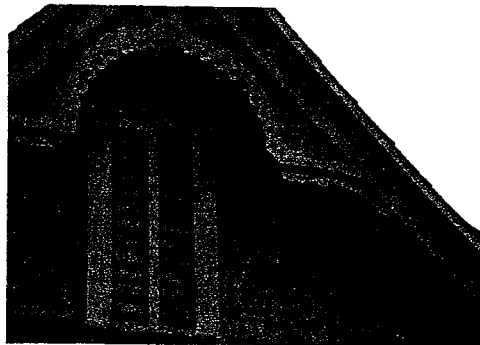
Pattern is very closely related to texture. While not all textures have a definite pattern, most patterns will impart some texture to their surface. When a pattern is placed on a smooth wall, the surface will appear to be broken up. Many materials, such as brick, create both pattern and texture. Many other patterns (and textures) are formed by the natural and traditional methods of assembling small units of materials into larger groups as with tiles and shingles. Pattern is delineated with complementing or contrasting colors as well as with shapes. Windows in a structure create a pattern. In classical revival architecture the pattern created by windows is symmetrical, but in Mediterranean architecture the pattern is often asymmetrical.



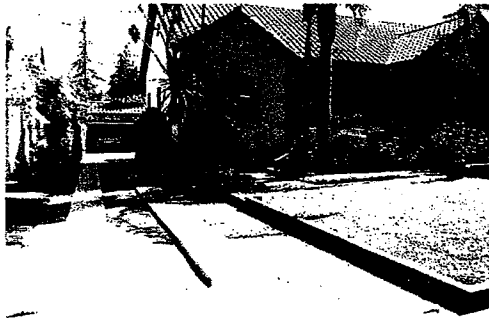
The window pattern in the Building.



Different shingles, shutters, and wood ornamentation offer pattern and texture.



Shingles, tile, elaborate porch piers, create interesting texture. The superimposed gables create the bungalow pattern.



Typical driveway pattern in pre-1940 houses.



This commercial building is an excellent example of facade/pattern and the texture offered through the different brick uses. Unfortunately, the rhythm of one of the store fronts is broken.

SCALE

Scale of a building or structure is the relative size of a building to other buildings, the relative size of its components to overall building or structure size, and the size of details like doors, windows, porches. Large scale may be appropriate when views are car borne or when a public building is symbolically important such as a church or the Library. A large building can be designed through small scale details, to fit on a pedestrian street where the scale is small. Most of Redlands has small scale architecture which enhances the pedestrian environment by providing quickly changing views and surroundings and a variety of texture and pattern.



Excellent Redlands neighborhood scale.



*OOPS!
Poor scale relationship.*

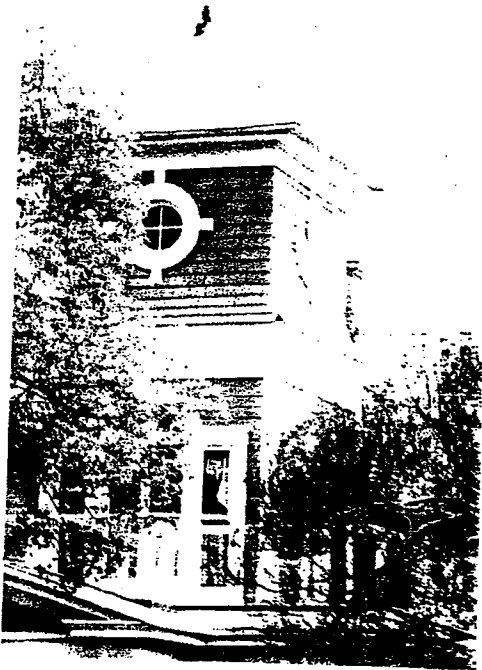
ARCHITECTURAL STYLES

ARCHITECTURAL STYLES AND MATERIALS

Styles listed here are in chronological order to reflect the historical development of Redlands. Many structures do not follow a particular style but are combinations. The dominant style in a combination should be applied or each style element can be noted.

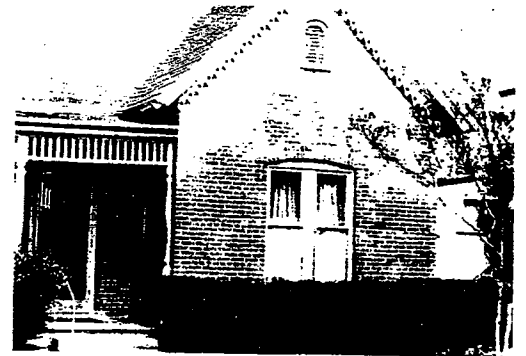
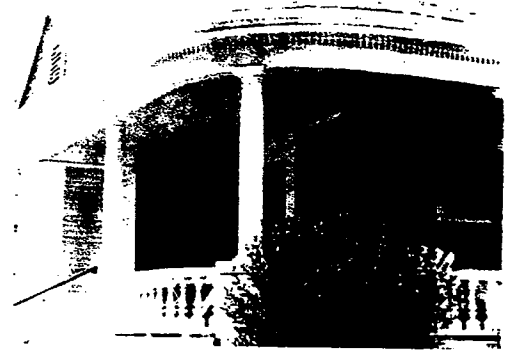
VICTORIAN, COLONIAL REVIVAL AND CLASSIC BOX

The Victorian idiom is well established in Redlands. Calendars and tours feature the Victorian "stars." Row upon row of Victorians line the area around Olive Avenue, Highland Avenue, and Cajon. The Victorians vary from the Gothic brick cottage to the elaborate Queen Anne.



Victorian houses showing exterior building materials listed and the kinds of roofs prevalent in Redlands' Victorians.

Among other styles of late 19th century architecture in Redlands are Colonial Revival and the Victorian cottage so prevalent in the late 19th and early 20th centuries. The original Lugonia area is full of small Victorian cottages worthy of preservation. Even though the cottage was built during the Victorian era, some styles grew out of the Colonial Revival genre. The front portico is absorbed into the rest of the house. Classical columns are often used and sometimes the porch has been made into a screened area. The American Foursquare or Classic Box is a style often combining Colonial Revival and Victorian and utilizing many of the same materials as the other late 19th/early 20th century styles. All of these styles took on new forms in California because of the abundance of wood.



These pictures illustrate the kinds of materials used in Victorian cottages and Classic Box houses.



The importance of the porch is illustrated in these four pictures.



OOPS!

This house, now an apartment, has closed the porch which destroys an outstanding architectural feature and the proportion of the building.

Materials

The following materials were utilized in original construction of these styles.

wood
wood siding
wood shingles
stone
brick
masonry
glass
leaded glass
leaded stained glass
brass
wrought iron

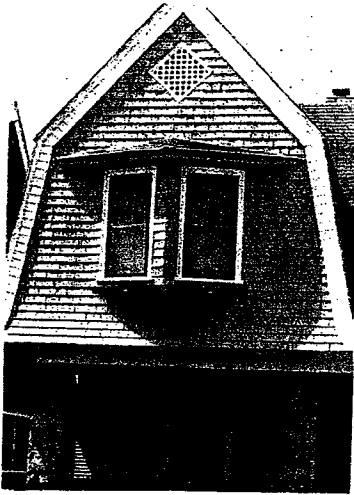
Roofs

A gable, hip or shed roof is generally acceptable. A flat roofline is not acceptable. A Classic Box has a hip roof so additions to the roofline may be difficult. Many structures of this period have witches hats or turrets as part of the roof system.

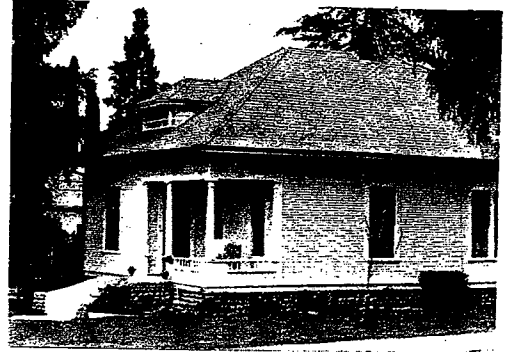
Appropriate roof materials are wood, asphalt, slate, and shakes. In recent years, economics and fire prevention laws have encouraged composition roofs.

Barge boards, brackets, friezes, and exposed rafters should be restored in existing buildings and used generously in any new construction.

Mechanical equipment, such as air conditioning and solar units, should be mounted on a screened pad on the ground. When it is essential that such devices be roofmounted, they should be recessed and screened from view in a roof well.



Most Colonial Revival houses have hip or gable roofs, however Dutch Colonial revival usually have gambrel roofs.



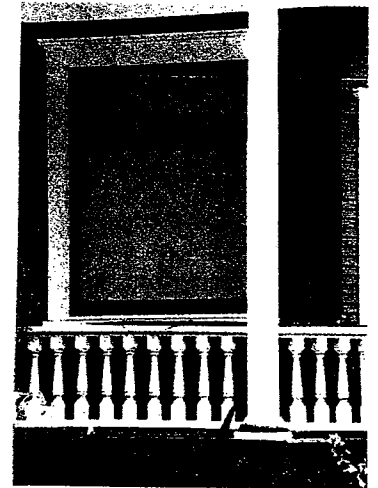
Victorian Cottage hip roof dormer, long narrow Victorian windows.



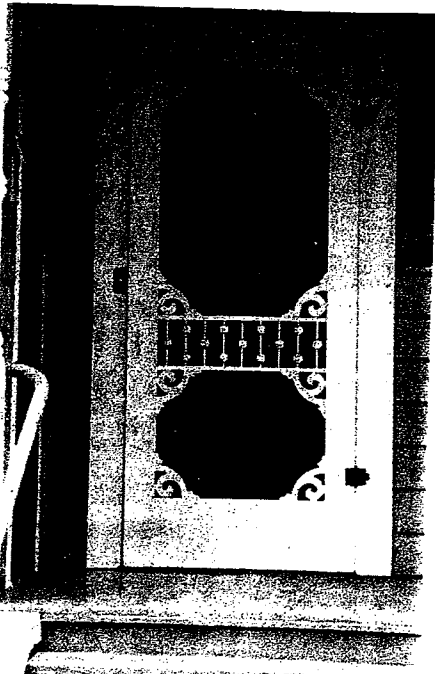
Openings and Proportion

The retention of proportions in existing Victorian, Colonial Revival, and Classic Box is important. Most houses of this style have a vertical mass, even the Victorian cottage. Restoration or modification efforts should seek to preserve the original sizes, shapes and materials of door and window openings. Most window openings are vertical and original moldings and door hoods on existing Victorian buildings should be retained and restored.

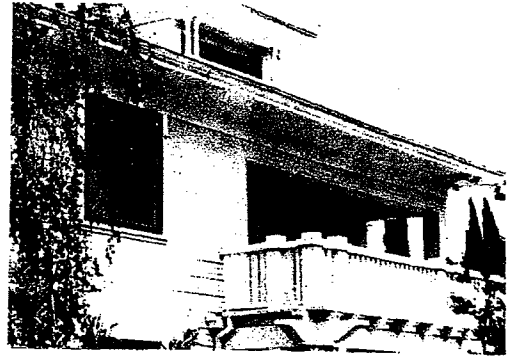
In the construction of new buildings or additions, doors and windows will require greater detailing than currently used in new construction. Main building entries should include a porch or portico. Doors should be wood with careful attention given to hoods and surrounding trim. Stock window sizes, shapes, and materials are usually not appropriate for inclusion in a Victorian style building.



Wood columns and balustrades. Multilight windows with decorative upper section — sometimes geometric, leaded, or stained.



Openings, proportions, and decorative elements are illustrated by the following pictures.



Exterior wall treatments and decorative elements.



Exterior Wall Materials

In the restoration of these buildings, the original building materials should be retained to the greatest extent possible. The generous use of wood and the skilled craftsmanship is evident in the detailing of many of the original houses. Most of the houses would be nearly impossible to duplicate today, making reconstructions and repair of existing materials especially important.

In the construction of new buildings in historic areas, materials should be the same as or representative of those used in original construction. Materials used on the front of buildings should be extended to all sides of the building, including the rear. Treatment of the front facade ONLY is not acceptable.

Decorative Elements

Architectural detailing is a key factor in all of these styles. In restoration or new construction, care should be given to decorative friezes, pediments, columns, cornices, brackets, and balustrades, as they are essential in establishing the character of the structure.

Landscape elements such as sculpture, fence details, and plant materials should be used in a way that will enhance the historical character of the structure and the site.

OTHER USEFUL REFERENCES

Rehab Right, pp.8-20.

Cottage Residences, Rural Architecture & Landscape Gardening, A. J. Downing.

Mail Order House Plans and American Victorian Architecture, James L. Garvin.

The Old House Journal
Monthly Publication with excellent index.

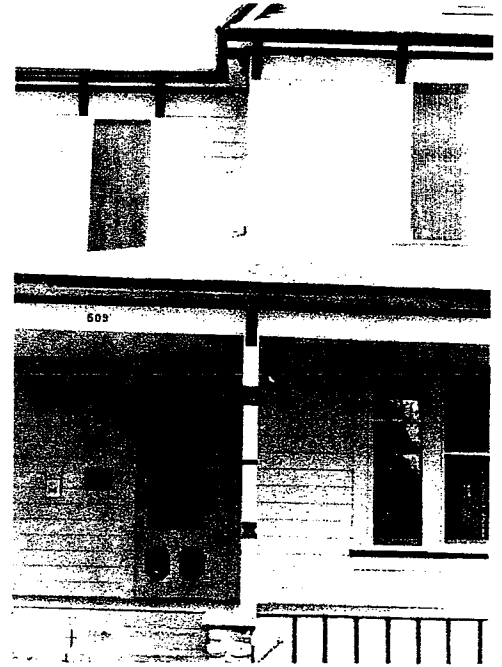


Porches with carved or milled parts.

OOPS!
Pattern and texture can use a variety of materials but this goes a little far.



OOPS!
Desert screens, psuedo front door and foundation cover.



OOPS!
The horizontal aluminum windows are incompatible with the original vertical rectangular windows.



OOPS!
A Victorian where the front porch is now stuccoed.

OOPS!

Wrought iron bars were not part of this era, however the addition on the left is compatible.



OOPS!

This addition almost makes it. They have left some porch and used hipped roofs, but have not used the same window proportion. One part of the house is covered in asbestos shingles. The addition is in stucco.



OOPS!

Modern redwood siding used to replace the original texture of shingles.

OOPS!

A 1950s addition to a Classic Box house.



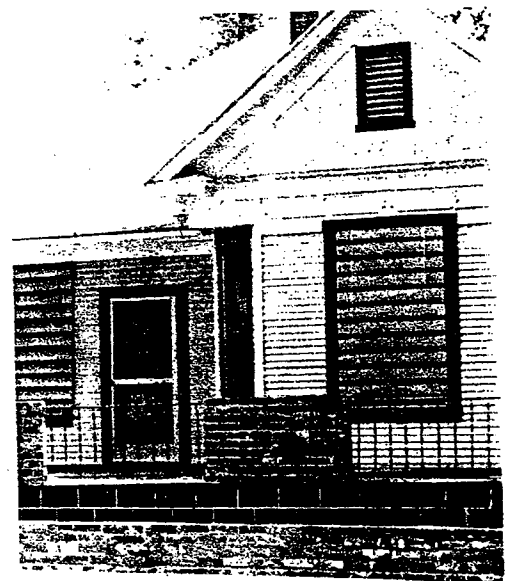
OOPS!

This addition is not compatible.



OOPS!

Modern siding and elimination of windows.



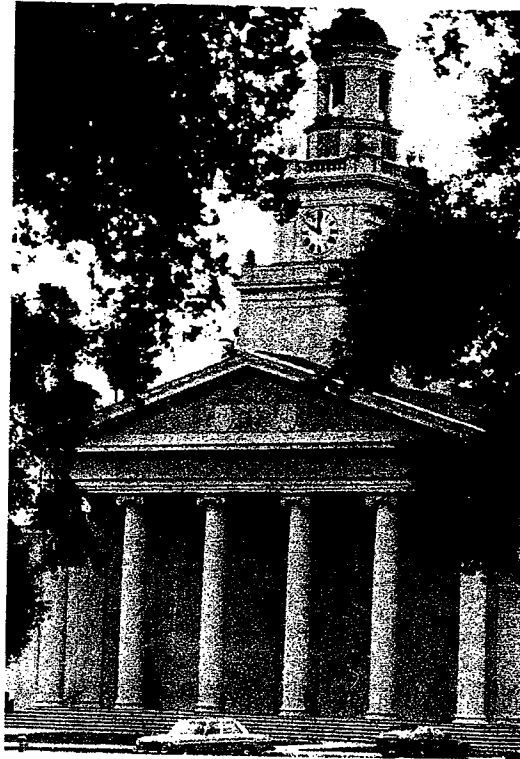
OOPS!

A Victorian Cottage that has had the entire porch woodwork and balustrade removed and replaced with inappropriate materials.

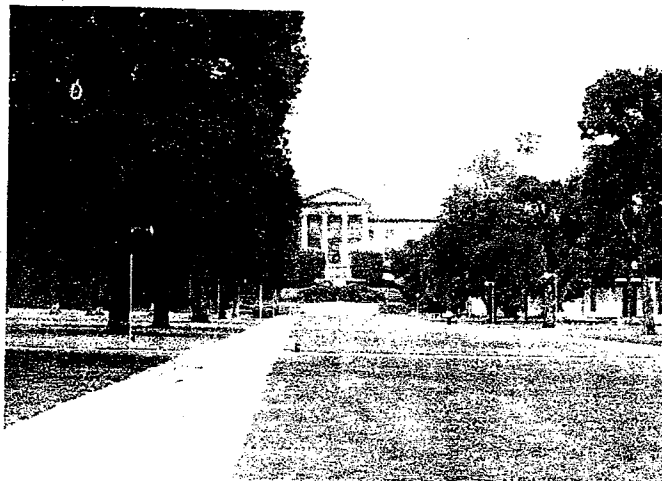
CLASSICAL REVIVAL

Description

Classicism embraces the styles used in the United States from 1890-1930 and in Redlands from about 1908-1920. This style became the most popular packaging for public buildings ranging from the smallest of Carnegie public libraries to the design of state capitols. It also became a near-universal form of railroad stations, skyscrapers and above all, for small and large banks. Classical Revival architecture grew out of the alabaster city created at the 1893 Columbian Exposition in Chicago. Characteristics of the style include: symmetrical and balanced facade; classical porticos--usually Ionic or Corinthian; monumental flights of stairs; columns and capitals. Obvious examples in Redlands include: The Santa Fe Railroad Station, the Administration Building at the University of Redlands, the Alumni House, and several other buildings at the university. Several churches would also fall under the general category of Classical.



Excellent illustration of Classical Revival: columns, spreading apron of stairs, concrete and stone materials.



Materials

The following materials were used in original construction of this style.

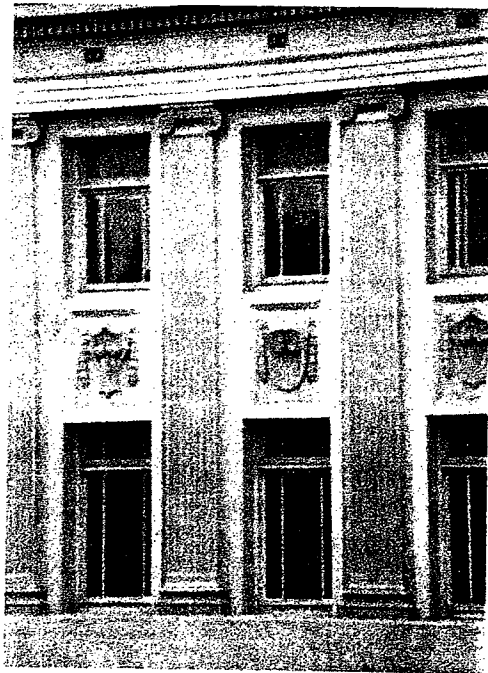
Brick
Stone
Terra Cotta
Concrete
Limestone, stucco or plaster
Mortar
Wooden or concrete windows
Tile



The following four pictures illustrate the proportion and openings of classical structures. Columns often define the symmetry but in many instances, so do windows, towers.

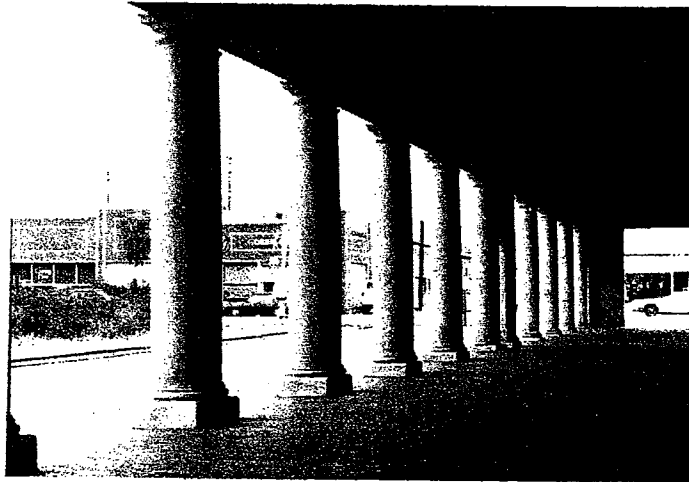
Roofs

Classical Revival roofs are often the least important parts of the structure. They may be flat, hip, gabled, and sometimes domed roofs. Roofs are often tile or concrete. Roofs may not be of major importance because there is often a capped parapet wall with finely detailed cornice design and shaped gables as part of a projecting pedimented central pavillion.



Openings and Proportion

In Classical Revival, proportion is very important and is usually characterized by a symmetrical arrangement of forms. Windows are large and parapet walls are popular. In the Beaux-Arts style there is usually a grandiose composition on the front (and sometimes back) facade with rich ornamentation. The more refined Classical style is more simple with centered columns (usually Ionic) to establish proper proportion. Cornices are usually finely detailed and moldings are crisply drawn. Often the front central entrance has monumental steps which descend in apron fashion.



In Southern California the Classical Revival style sometimes had a Mediterranean flavor, suggested in such features as red tile roofs, smooth plaster walls, and overscaled windows.

Exterior Wall Material

Variety of stone finishes
Smooth stone finish
Concrete
Smooth white, grey, or cream
plaster (today's thin, spray
stucco coating is not appropriate)
Columns of marble, stone or
concrete

Ornamentation

Pretential figural or bas relief
statuary
Decorative pediments
Medallions
Enriched moldings
Reflecting pools
Balconies
Capitals
Applied ornamental motifs (geo-
metric and plant).

OTHER USEFUL REFERENCES

Greek Revival Architecture in
America, T. F. Hamlin.

Burnham of Chicago: Architect
and Planner, T. S. Hines.

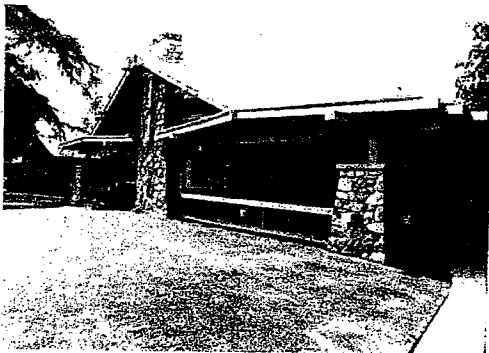
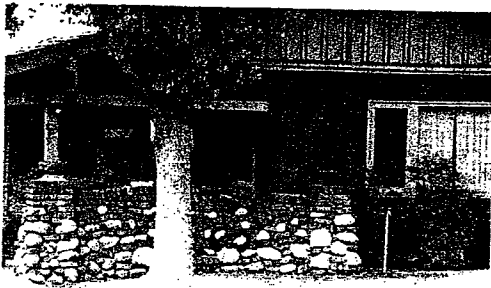
American Buildings and Their
Architects. The Colonial and
Neo-Classical Styles, W. H.
Pierson, Jr.

The Architecture of H. H. Rich-
ardson and His Times, H. R.
Hitchcock.

The Chicago World's Fair of
1893, Stanley Appelbaum.



CRAFTSMAN AND BUNGALOW



The horizontal Craftsman style house expressed progressive ideas during the first part of this century. It was a step away from the rigid proportion of classicism and the ostentatious Victorian theme and was designed to have a close relationship with the outdoors. Most Craftsman houses are bungalows although not all bungalows are Craftsman.

Craftsman architecture was part of the Arts and Crafts Movement which took place in this country and England from 1876 until about 1916. Redlands' sample of Craftsman homes is not as large as in many Southern California cities because there was a dearth of building after the 1913 freeze.

The movement was a response to a call for the return to simple, natural, and honest life styles and products. It addressed social, industrial, and political issues and included the fine arts, literature, bookbinding, printing, furniture and textile design, as well as architecture.



Horizontal Craftsman houses utilizing such materials as clinkerbrick, stone, and wood shingles, clapboard, vents, and millwork.

The neighborhood around the University of Redlands had been subdivided with entrances defined by clinkerbrick posts in 1917 but was not developed until 1924. Prevalent in that area are California Bungalows, similar to but usually smaller and more simple than their Craftsman forebearers. Having low pitched roofs, usually one story with one or two gables, the California Bungalow took on its own style with unique vents at the tip of the gable, and a variety of porch and window styles.

The openings and proportion of Bungalows.



Materials

The following materials were found to be used in original construction of these styles.

wood shingle
wood clapboard
stone
brick
limestone, concrete stucco
glass
concrete



*The California Bungalow —
less rustic and usually smaller
than the Craftsman Bungalow.*

Roofs

Dormers are usually gabled
Low and simple wide projecting
roofs

Generally wood shingle and shake
Exposed roof beams and rafter
tails

Often, extra stick work in ga-
bles or porch.

One gable to complex gable sys-
tem. Any addition should re-
spect the five subtypes of
gable systems:

front-gabled roof
cross gabled roof
side gabled roof
hip roof
complex gabled roof

Wide eave overhangs

Roofs often have themes such as
peaked oriental, or Swiss chalet.

Porches

The Bungalow style introduced the front stoop to America. Efforts to enclose front porches should be discouraged. Porch characteristics are:

Columns or posts for support (most often elephantine or sloping but often straight or rounded.

Materials are usually wood, brick or stone

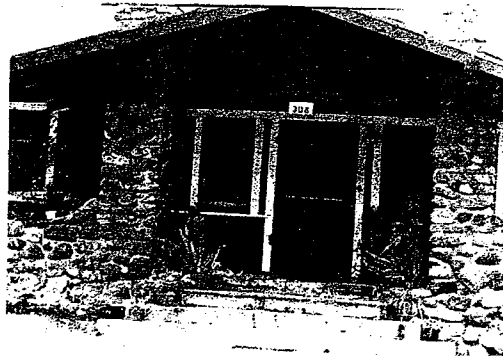
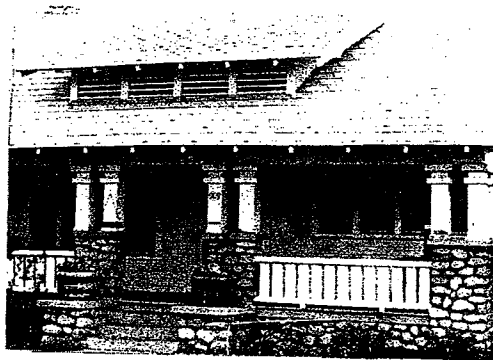
Steps from ground level

Porch piers with or without columns--good for sitting.

A gable over the porch, facing the street



In praise of porches, porch piers, and roofs.



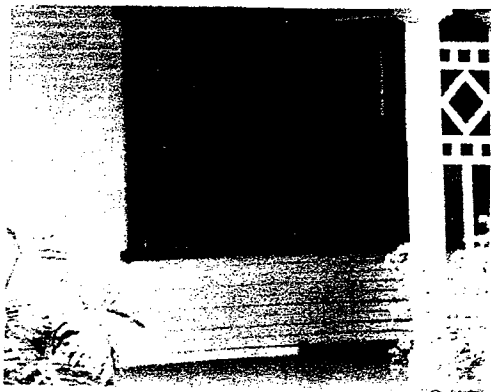
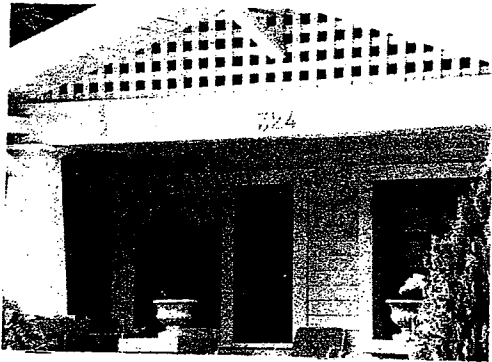
Decorative Elements

clinker brick
simple leaded and stained glass
selective recessing of
horizontal details (such as
porches).
contrasting wood trim between
stories
horizontal siding
decorative carved or milled
brackets and rafter ends
California Bungalows have
decorative vents below the gable
tips.

Openings and Proportion

The proportion in any addition
should respect the horizontal
quality and materials of the
style.

Openings generally add to the
horizontal flavor of this style.
Windows are usually vertical
rectangles, however horizontality
is achieved through grouping
multi-pane sash over sash with
one large glass pane, or by the
addition of sidelights.



OTHER USEFUL REFERENCES

The Old House Journal
A Monthly publication with
excellent index.

Rehab It, Preservation Pamphlet
Number One, City of Pasadena.

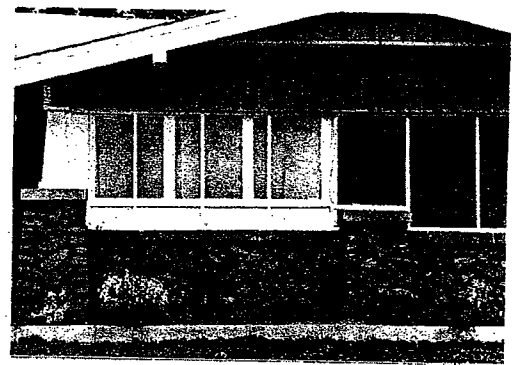
Rehab Right, pp. 20-28

Craftsman Homes and More
Craftsman Homes, Gustav Stickley

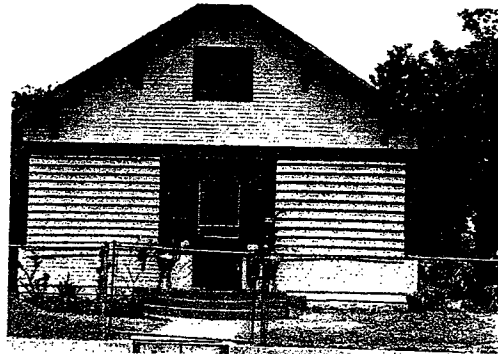
The California Bungalow, Robert
Winter



OOPS!
*What happened to the porches
in the next three?*



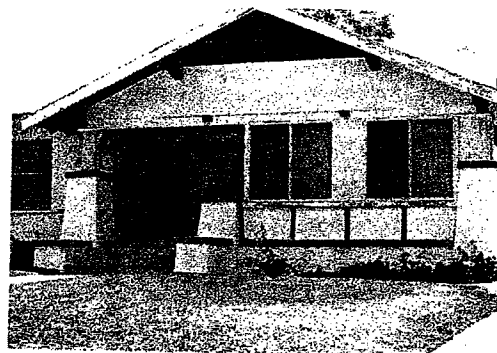
OOPS!
*Stucco and incorrect window
proportions.*



OOPS!
What happened to the porch?



OOPS!
A California Bungalow made into a ranch house complete with attached garage.



OOPS!
Bungalows seem to be the main targets of inappropriate additions. Here is one that has the front porch filled in, inappropriate windows, the balustrade removed and replaced with the stucco man's suggestion.



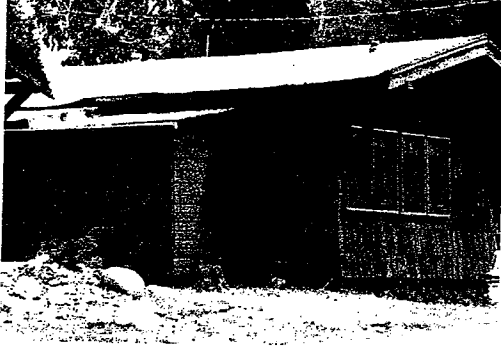
OOPS!
New porch posts are not in proportion with the rest of the mill work.



OOPS!
The stucco man gave them what they thought was a deal.



OOPS!
Another good deal.



OOPS!
*Charming little bungalow but
addition distracts — could
have been done by adding a
cross gable in the back.*



OOPS!
*Charming original windows
and front door almost ruined
by new window additions.*

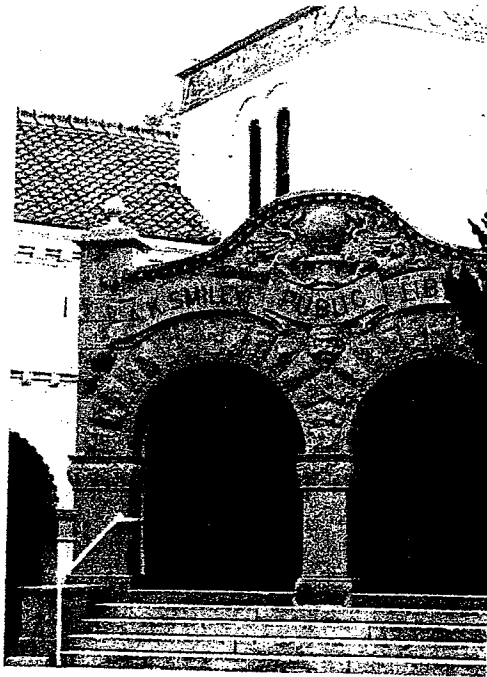


OOPS!
Poor window proportion.

**MISSION/
MEDITERRANEAN/
SPANISH COLONIAL
REVIVAL**



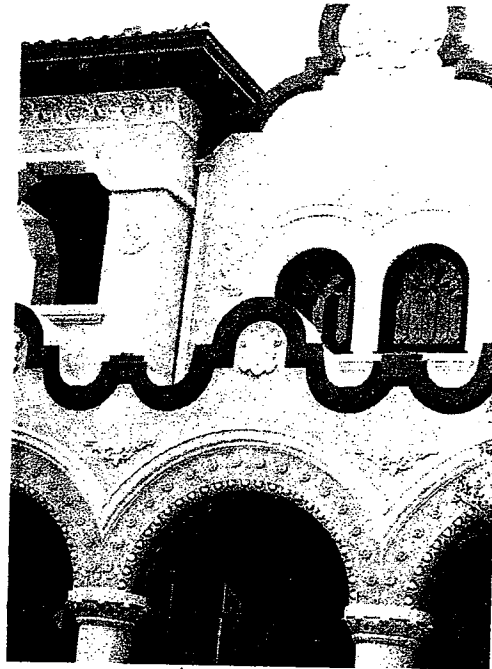
The Mission and Spanish Colonial Revival styles certainly differ but many of the materials used and rooflines are similar. The Mission style is characterized by its basic simplicity--large, unadorned expanses of plain surfaces and bold arched openings. Spanish Colonial Revival on the other hand uses the white plaster or concrete walls, but these are interrupted by windows, columns, balconets, arches, and exposed chimneys.



Mission (or sometimes called Moorish style) buildings in Redlands. Redlands probably has more remaining Mission style architecture than any other town in Southern California.

Mission

This style is characterized by a Mission-shaped dormer or roof parapet commonly with red tile roof covering; widely overhanging eaves, usually open porch roofs supported by large, square piers, commonly arched above. Most Mission structures date from about 1905 until 1920.



The Spanish Colonial Revival Style is a mixture of styles derived from the Mediterranean world, unified by the use of arches, courtyards, plain white wall surfaces, and red tile roofs. Architects were inspired by many sources: adobe, Spanish Colonial buildings of Southern California, late Moorish architecture, medieval Spanish church architecture, the Baroque architecture of Colonial Spain and Portugal, and the Pueblo and Mission styles. The leading practitioner of the Spanish Colonial Revival movement was the architect of the buildings of the San Diego Exposition, Bertram Goodhue.

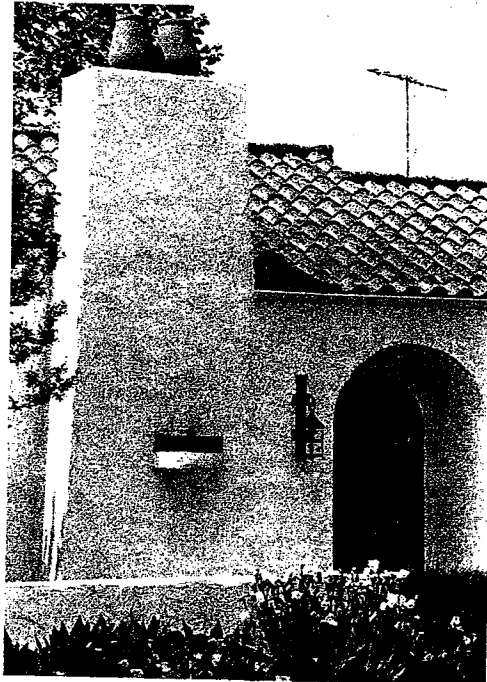


Spanish Colonial Revival architecture with its plaster walls, wrought iron, tile roofs, quarry tile or brick patios and porches.

Materials

The following materials were utilized in original construction of these styles.

plaster or stucco walls
concrete (often in Mission)
wrought iron
red-tiled roof
brick
glass
unglazed tile
glazed ceramic tile
wood--often carved and/or weathered
steel (used in casement windows)



Note the chimney pots on Spanish Colonial Revival houses. Each one is different.

Roofs

The acceptable roof slope is low pitched red tile. A gable or hip roof line is acceptable. Shed roofs may be used in conjunction with another element. Mansard roofs are generally not acceptable.

All clay tile used for roof covering should be of the mission barrel, Mission "S", or American Spanish type. Wood shingle roofs may also be acceptable, subject to the color and weight being approved.

When roof mounted equipment is visible from above or from the street, a well for the screening of the equipment must be provided.

Exposed rafters should be a minimum of 4 x 6 inches, preferably rough sawn or sand blasted. Board type roof sheathing shall be used if the sheathing is exposed.



Rather than the proportioned look of the Classical, this period is one of assymetry or almost syncopation.





Openings

The use of arches for entryways, courtyards, and arcades is encouraged. The arches should be a full half circle. The width of the arches should be proportional to the height and the width of the base.

Arcades, balustrades, balconies, and similar architectural features should be trimmed in the same material as the original structure.

Doors should be wood, either paneled or carved.

Windows should be recessed to a depth of 6 to 12 inches. Windows usually paned and should either be wood or casement windows of steel.

Recesses in the building walls should be a minimum of 12 inches deep with a minimum of 24 inches for arcades and plastered columns.

Wall courtyards are common in all Spanish architecture. Entries are usually through arched doorways or garden gates.

Focal doorways and windows in Spanish Colonial Revival are often enriched with trim. Double-hung windows are also common in non-focal areas.

Exterior stairways are common but often partially enclosed through interior walls and patios and gardens.

One and two story Spanish Rancho porches serve as exterior hallways or house extensions.

Doors and windows of Spanish Colonial buildings often have arched openings and they are usually recessed. The recesses add to the shadows created on plaster surfaces. Today's contractors will often want to skip this feature.



REFERENCES

Mediterranean/Mission/Spanish Colonial Revival Architecture in Southern California, Los Angeles County Museum of Art.

Adobes in the Sun
Portraits of a Tranquil Era,
Agusta Fink.

The Architecture of the Southwest, Trent Elwood Sanford.

Architecture in California,
David Gebhard and Harriette Von Breton.

The Old House Journal
A monthly publication with excellent index.

California's Mission Revival,
Karen Weitze. Hennessey & Ingalls, Inc., Los Angeles, 1984.



OOPS!
New inappropriate texture stucco job on Spanish Colonial Revival House.

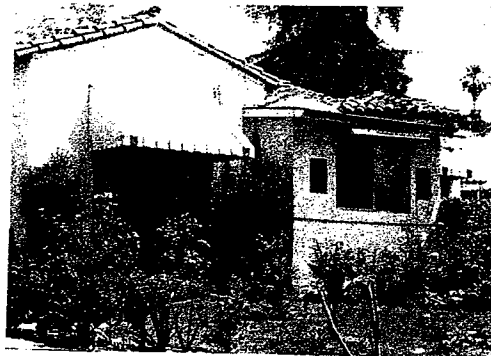


OOPS!
Wrought iron bars on every window are not appropriate and are also dangerous.

OOPS!
Inappropriate additions to a Spanish Colonial Revival house.



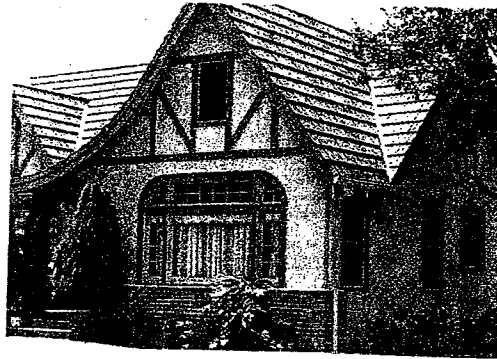
OOPS!
Metal awning, window shapes and materials, and shed roof addition are not compatible additions.



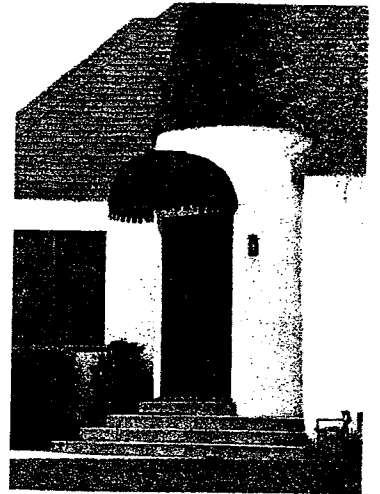
PERIOD REVIVAL OR PROVINCIAL

When soldiers returned to the United States after World War I they brought back ideas for the picturesque house, including fairy tale houses such as the Hansel and Gretel cottage, and quaint English cottages. Norman and Tudor styles were reintroduced in the 20s and 30s. The 1920s were also boom times in Southern California, only this time oil (and perhaps citrus) took the place of land and railroads. Theatres, shopping centers, and middle class homes were designed to conjure up romantic times and far away places. The longing for a foreign atmosphere was so great that entire tracts were developed in a Provincial or Mediterranean mode of the Provincial theme.

A significant Period Revival development is Normandie Court, which was built as an eighteen unit development. Normandy architecture includes high peaked roofs, wavy shingling, and "the latest designs of stucco."



Period Revival or Provincial houses are illustrated here with their steeply pitched roofs, doll house qualities, and the oft-used half-timber trim. During this period eave overhangs became almost non-existent because many roofs were simulated to look thatched.



Materials

The following materials were utilized in original construction of these styles.

stucco and concrete
wood
rough cut boards with bark left on
clapboard
half-timber tudor style
stone
brick (especially as trim)
slate roofs
leaded glass
Gladding McBean tile especially colored to resemble aged roofs
Specially made composition shingles made to resemble thatching.



The proportion of openings during this period is asymmetrical. Often the porch and/or main gable is to the side of the structure.

Roofs

Period house roofs resemble the Gothic revival styles by allowing building forms to push out in all directions. The more complicated the forms, the more picturesque.

Large central masonry chimneys were common.

Small dormers for second-floor light

High, steep gable roofs-- often with multiple gables

Intimate, dollhouse qualities such as towers, arched entryways, and picturesque dormers.

Roof ridges that are curved to simulate an English thatched roof.

Openings, Proportion, and Decorative Elements

Openings are used for decoration as well as utility.

Rounded entrys

Diamond-paned windows

Sweeping gables

Shutters

Geometric patterns created with white spaces, dark timbers, and brick

Stone trim

Dollhouse proportions

Rooms are planned to be "cozy." Houses are often small, irregularly shaped, and have tandem rooms.



Most people who live in Provincial houses seem to accept their size and proportion. It is difficult to find out-of-scale and inappropriate additions.

OTHER USEFUL REFERENCES

Period Revival or Provincial

Rehab Right, pp. 29-32

English Architecture Through the Ages, Walter Ison and Leonora Ison.

Old House Journal

A monthly publication with excellent index.

Modern Homes, American Builder Publishing Corporation.

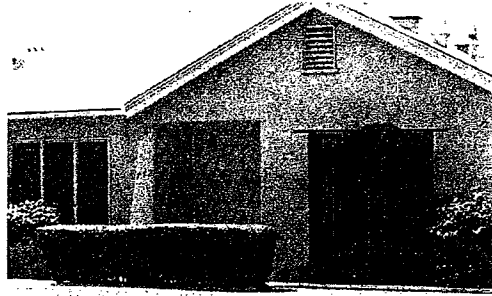
OOPS!

Inappropriate addition and aluminum windows in a Provincial House.



OOPS!

Inappropriate window screen covering a lovely arched window.



OOPS!

For the most part, owners of Provincial houses generally accept the small proportions of their houses. Here is one that has expanded on the sides so it is much too horizontal for the style.

OTHER STYLES

It is impossible to cover every structure in Redlands. The styles illustrated in this manual represent the most prevalent styles in the City. There are other styles such as Chateausque, so beautifully represented by Kimberley Crest, which may not be treated specifically in this manual. For those property owners with styles not treated or combination styles, two sources suggested at the beginning of the manual will be of value.

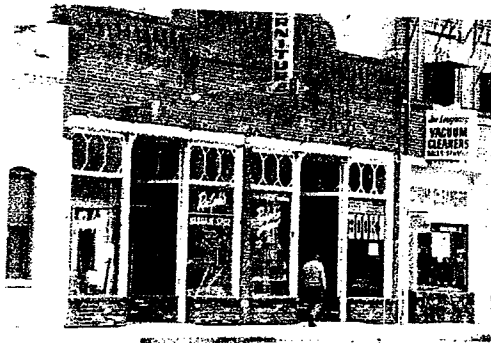
American Shelter,
An Illustrated Encyclopedia of
the American Home. Lester Wal-
ker. Overlook Press, 1981,

A Field Guide to American Houses
Virginia & Lee McAlester. Alfred
A. Knopf, 1984,



All three of these houses have many Bungalow or Craftsman characteristics and yet are combinations of several styles.

Buildings are not as easily classified as birds. Some of Redlands' structures are typical of the geographic area but not representative of any one formal, architectural style. Many of these Transitional or Vernacular or Eclectic structures may use a multiplicity of forms and materials combining Queen Anne, Shingle, and Classic Box in one structure. Others may be simple boxes or L-plan houses with a gable roof and little ornamentation while others may be commercial buildings or citrus related structures. Even though these Eclectic structures cannot be "classified," their construction dates often reveal the appropriate scale, materials and craftsmanship used.



Vernacular storefront architecture

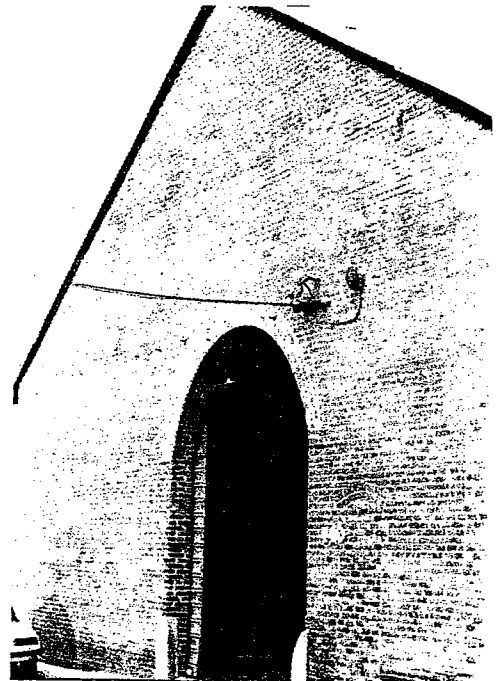


Many of the owners or builders of early structures were aided by the proliferation of house plan books which offered explicit architectural direction. Individualized porches, dormers, and windows add to the uniqueness of Redlands' townscape.

Just because a structure cannot be categorized does not mean it is not valuable. Preservation calls for the retention of the whole street and the whole neighborhood. In that context the Eclectic structures play an important role in helping to establish the ebb and flow of buildings, trees, sidewalks, and set-backs of an area.



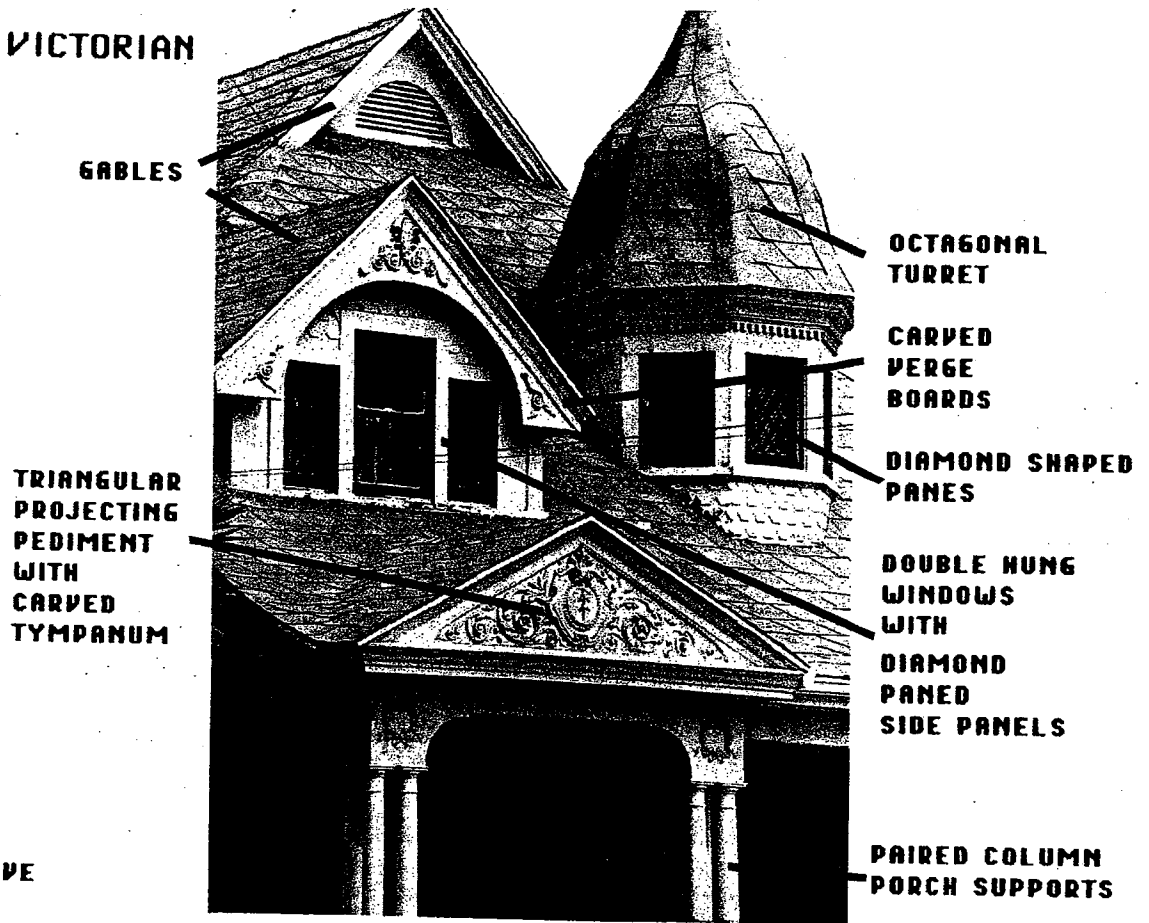
Vernacular house with appropriate landscaping and driveway.



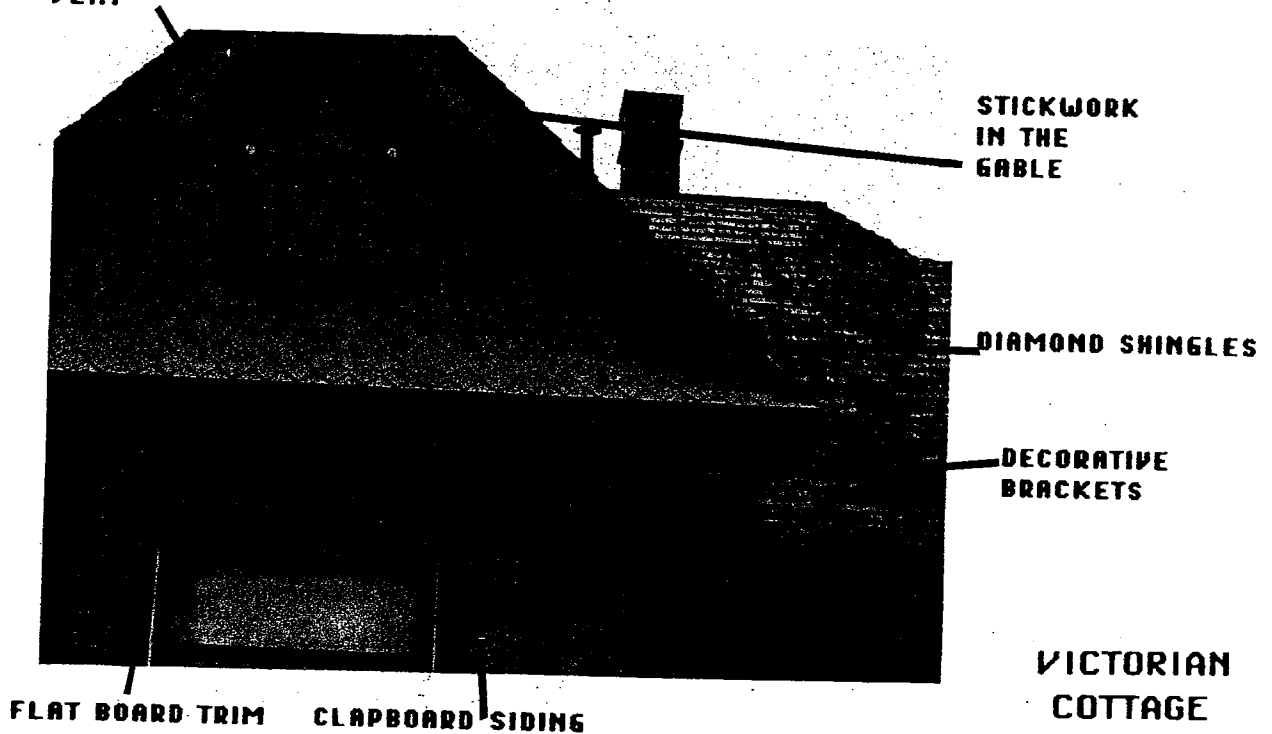
One of several Vernacular brick industrial buildings.

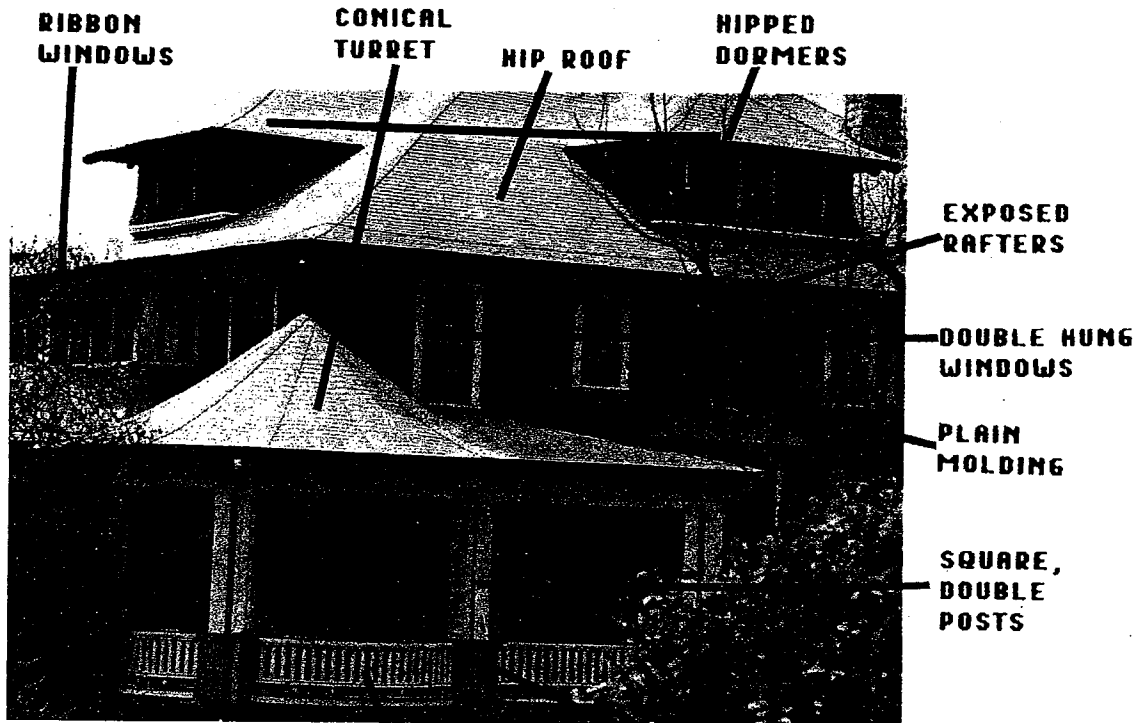
BUILDING PARTS

QUEEN ANNE VICTORIAN



DECORATIVE GABLE VENT

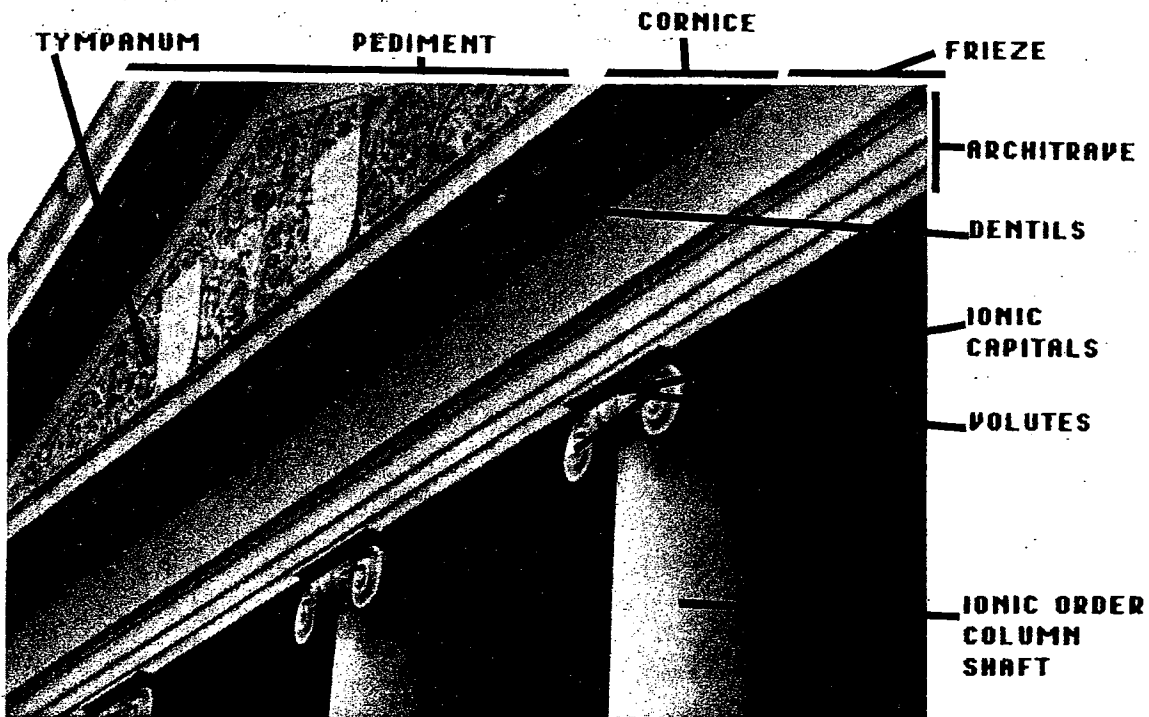




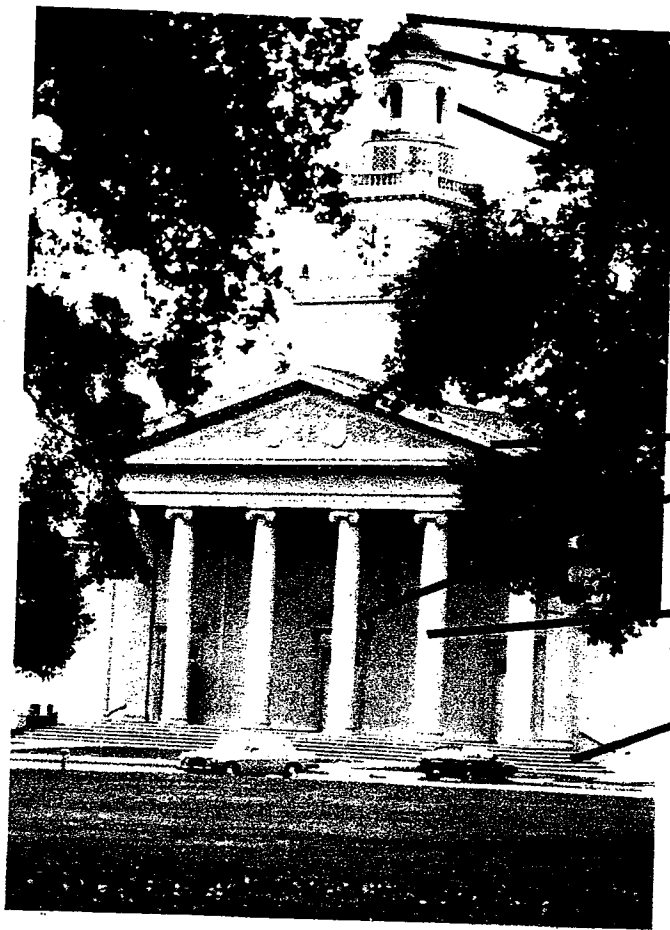
CLASSIC BOX

**SQUARE POST
BALLUSTERS**

**CUT STONE
PORCH PIERS
AND
FOUNDATION**



CLASSICAL REVIVAL

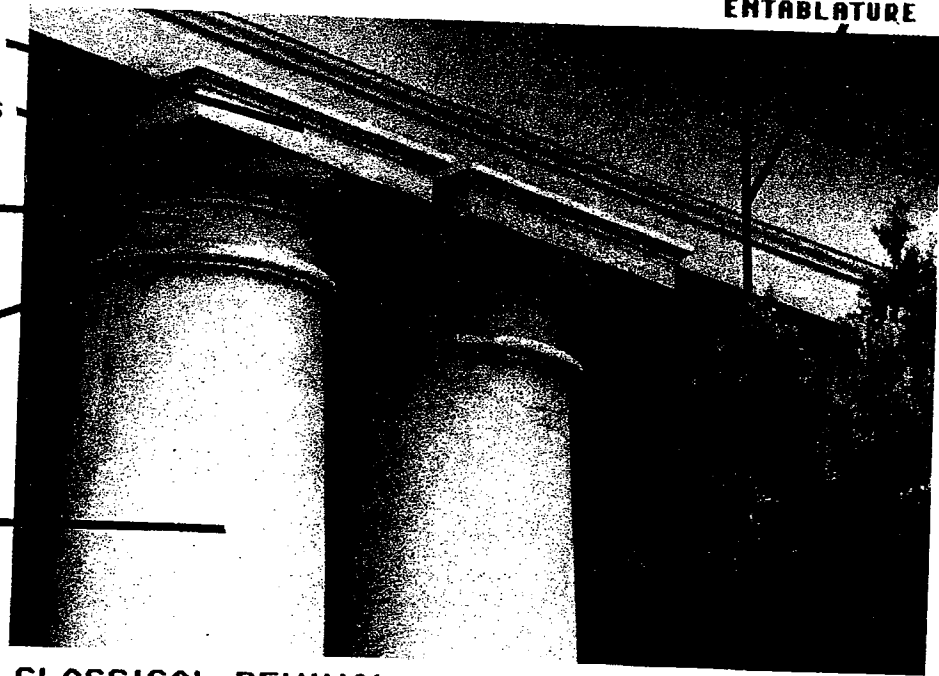


- FINIAL
- DOME
- CUPOLA OR BELL TOWER
- PEDIMENTED PORTICO
- BROKEN ARCH PEDIMENT
- IONIC ORDER COLUMNS
- SPREADING APRON OF STAIRS

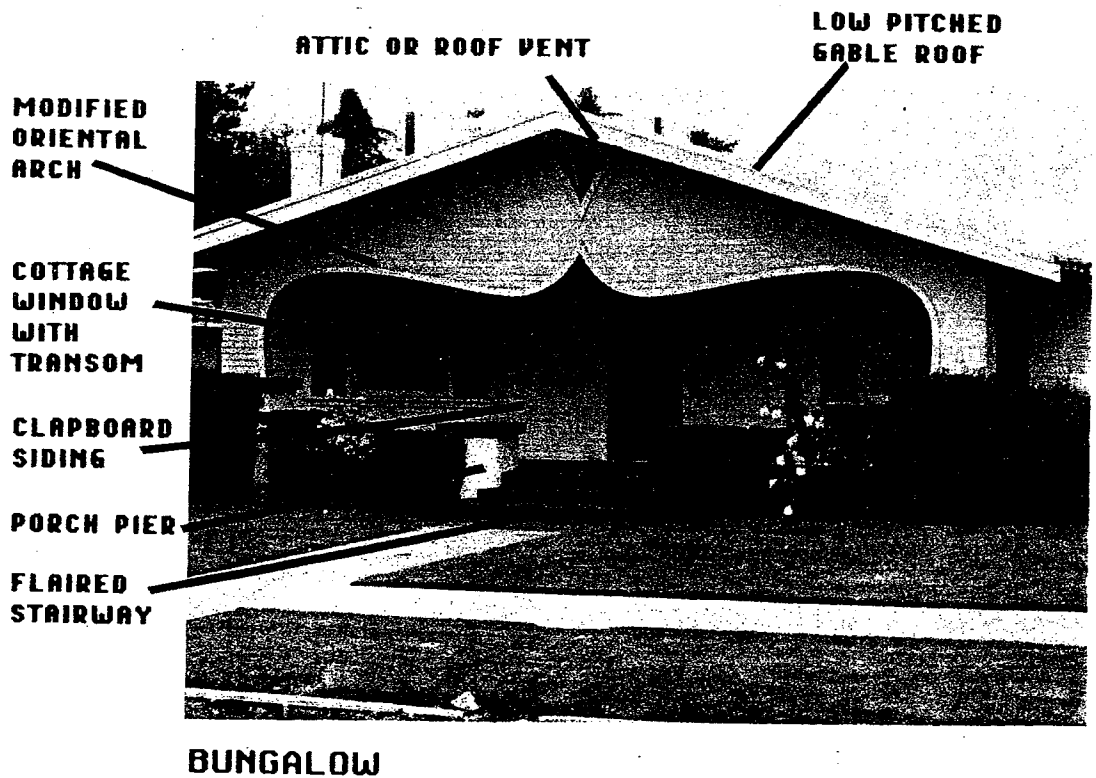
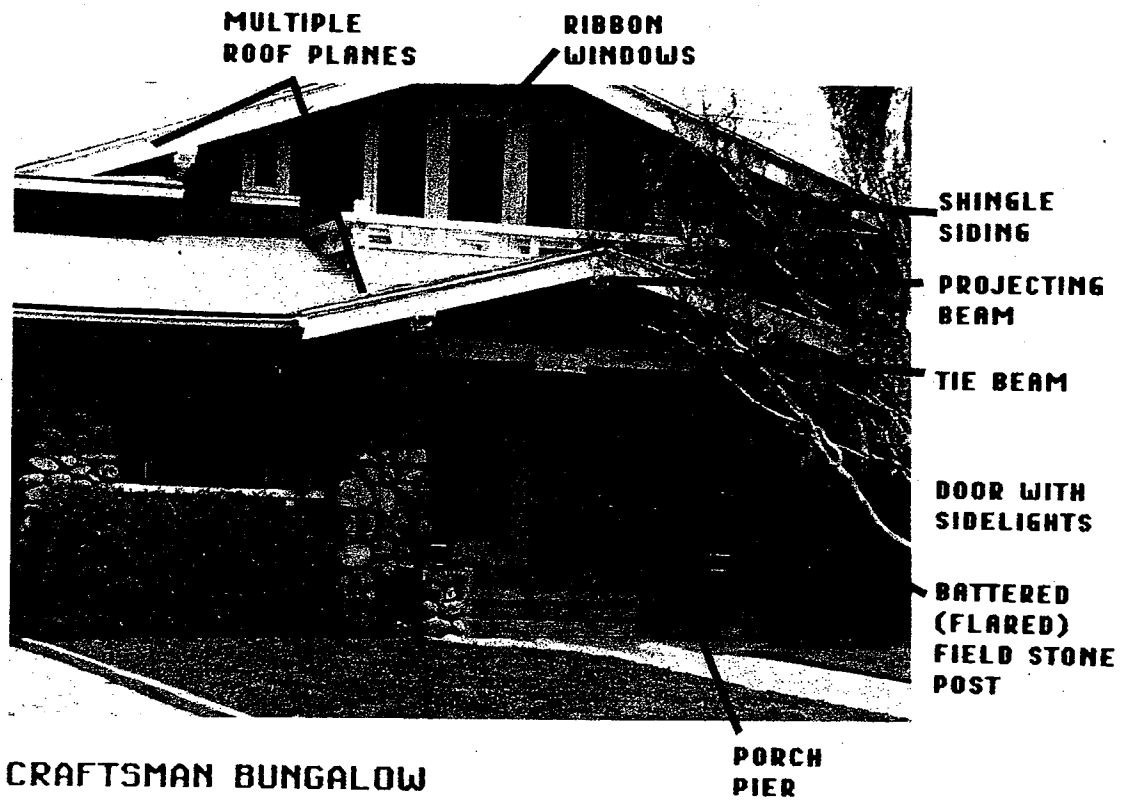
CLASSICAL REVIVAL

PLAIN ENTABLATURE

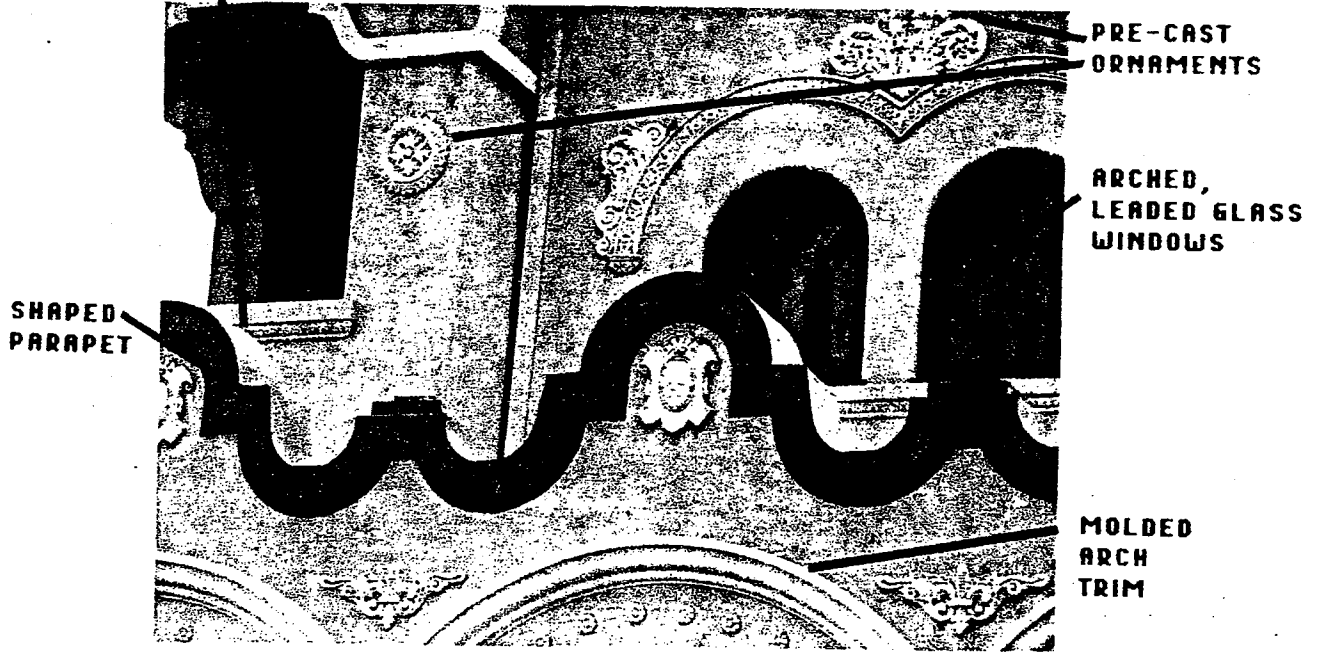
- PLAIN CAPITAL
 - ABACUS
 - ECHINUS
- COLUMN NECKING
- ASTRAGAL MOLDING
- TUSCAN ORDER UNFLUTED COLUMN SHAFT



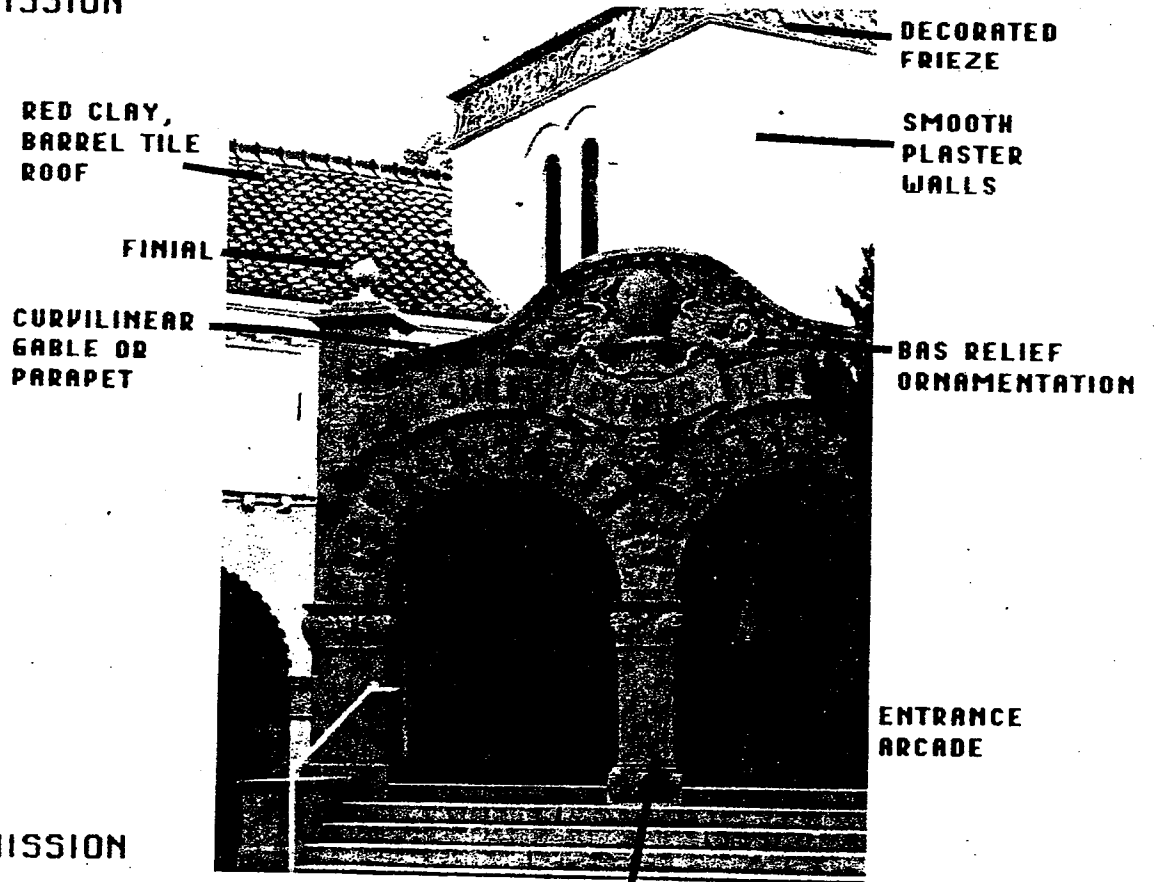
CLASSICAL REVIVAL



DECORATED SILL

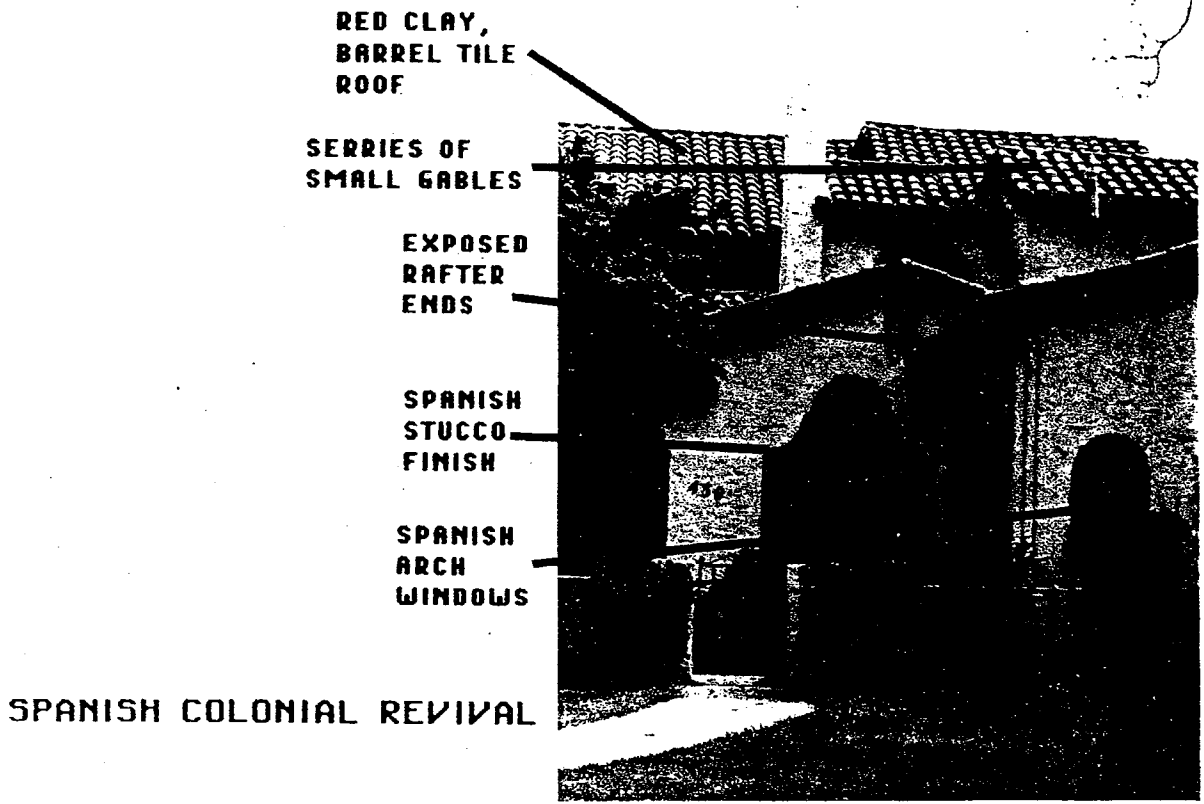


MISSION



MISSION

**SQUARE
PIERS**



RED CLAY,
BARREL TILE
ROOF

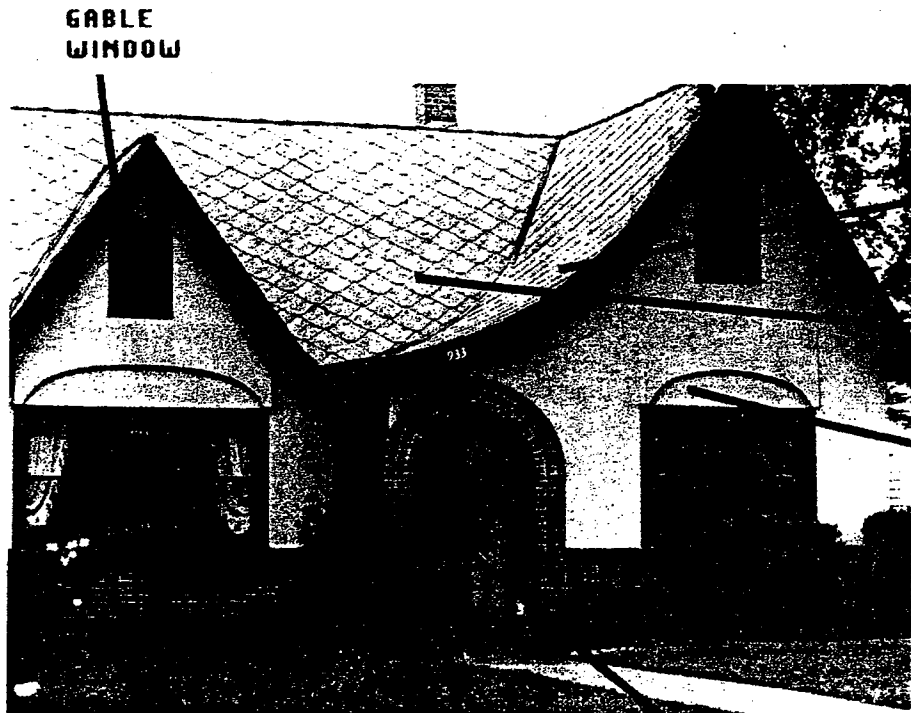
SERIES OF
SMALL GABLES

EXPOSED
RAFTER
ENDS

SPANISH
STUCCO
FINISH

SPANISH
ARCH
WINDOWS

SPANISH COLONIAL REVIVAL



GABLE
WINDOW

PERIOD REVIVAL

FLARED
GABLE
ROOF

COMPOSITION
SHINGLES
TO SIMULATE
SLATE

DECORATIVE
FLAT ARCH
IN STUCCO

MULTILIGHT
WINDOWS
WITH FIXED
CENTRAL PANE
AND DOUBLE HUNG
SIDELIGHTS

BRICK
FACING

ARCHED
ENTRY
PORCH

PANED
MULTI-LIGHT
OPENING IN
DOOR

ARCHED CORBEL TABLE

DECORATIVE
COLUMNS

PARAPET



MULTI-LIGHT
TRANSOM
WINDOWS

STOREFRONT

STOREFRONT
ENTRANCE
SET BACK
WITHIN
THE FACADE

HISTORIC DISTRICTS

HISTORIC DISTRICTS



An aspect that does not receive enough attention in dealing with historic homes is the setting of historic resources and the importance of safeguarding the surroundings as well as the physical structure. Victorian and early 20th century historic houses have in many instances become victimized by lot splits, zoning changes, variances or conversion to other housing. Much concern has been given to saving the structure but not enough to keeping the setting with the structure. Modern buildings crowded next door to a stately two-story 1890 house create a totally different impression from the home within its original neighborhood and with original plantings. It is hoped that this manual will help to protect the sense of place and time in Redlands' historic neighborhoods.

Redlands' early neighborhoods developed as the unique result of modern technology, changing lifestyles and philosophies, new architectural fashions and innovations in urban planning. The forces and times that produced these neighborhoods are now gone. Neighborhoods like these will never be built again.

A great many people in Redlands live in neighborhoods built between 1890 and 1930. These neighborhoods are important because they continue to provide the housing, schools, public amenities and commercial facilities that make neighborhoods good places to live.

The late 19th and early 20th century houses and development patterns are key elements of these neighborhoods. Because these neighborhoods are so abundant throughout the United States, many people overlook their unique qualities or consider them undeserving of special attention. Consequently, new construction and development, building alterations, land use plans and zoning frequently ignore the heritage of these neighborhoods. Homeowners, ignorant of the history of their house and the era in which it was built, often make inappropriate alterations. Some owners, for example, add Victorian gingerbread in order to make their house appear more historic.

Insensitive alterations and changes can destroy the special characteristics of the early neighborhoods. To avoid this, residents interested in neighborhood revitalization and stabilization should become familiar with the area's architecture and history. These neighborhoods are potential historic districts and any changes should keep neighborhoods cohesive and vital. In some neighborhoods in Redlands changes and intrusions have altered the neighborhood significantly. Some of these areas may be identified by the city as Urban Conservation Districts.

Possible Historic District candidates because of similar architecture, the linkages of buildings, boundaries of an original settlement, or concentration of early buildings.



Library Historic District candidate.



Historic District candidate: Buena Vista Avenue.



HISTORIC, SCENIC, AND URBAN CONSERVATION DISTRICT

DESIGN CRITERIA

Historic district significance can be ascribed to a collection of buildings, structures, sites, objects and spaces that possesses integrity of location, design, setting materials, workmanship, feeling and association.

The City of Redlands shall utilize the following general elements in determining where districts may be appropriate. The City shall utilize these general elements when changes such as new construction, additions, or public works projects are proposed in a neighborhood, scenic area, or Urban Conservation District. In Historic Districts, any changes made should help maintain the integrity of the district. In Urban Conservation Districts, any changes should help to restore and not detract from the significance of the area.



OOPS!
An outstanding brick commercial building that has been stuccoed and transformed into a Spanish Colonial Revival.



OOPS!
Inappropriate additions to two similar houses — one a Victorian turret and another a shed roof.



Historic District Candidate



The following district guidelines are for applicants and the commission to utilize. When these characteristics are present to help define the essence and feeling of a district, it is important that alterations do not damage or diminish these characteristics. New construction should enhance key district characteristics.



TOPOGRAPHY

Ideally, each neighborhood is suited and adapted to the natural topography or shape of the land where it is located.

Topography on flatland and hillside.



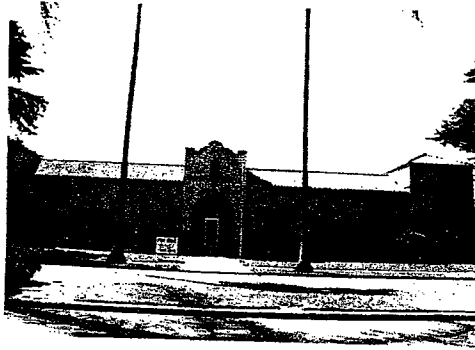
VIEWS OF SIGNIFICANT SETTINGS

From almost every sidewalk and public place in Redlands there are views of one or more natural or landscaped features.



VIEWS OF MAJOR BUILDINGS AND STREETSAPES

From many sidewalks and public places in Redlands there is a view or views of one of the prominent churches, landmark public or private buildings, or trees. Through some blocks there are openings which are not only pedestrian paths, but provide a through-the-block view of building fronts on adjacent streets.

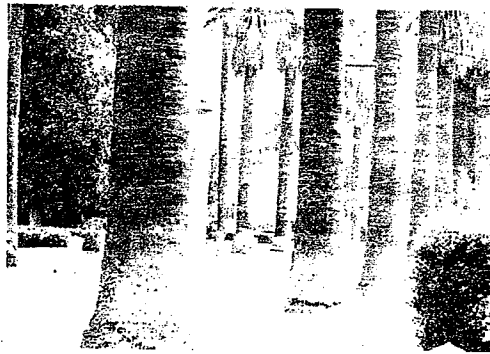


*Views of Major Buildings,
Streetscapes, and Scenic
Districts (the Zanja).*



CONTINUITY/MOVEMENT

The repetition of, extension of and apparent blending of features along a street can emphasize shared or thematic qualities, such as building massing or color, and allow the parts to be integrated into the whole. The feature of continuity can produce a "corridor effect" which accentuates the traveler's sense of movement and enclosure. A characteristic related to continuity is movement, which is the feeling of visual progression induced by physical elements such as views. Trees help to create an active rather than static perception of the street. This sense of movement can also be induced by a fluctuating plane of buildings along a continuous curb edge. The character that continuity produces is often called a streetscape.



*Continuity/Movement
Redlands' trees, light
standards, and stone curbs
create a corridor effect and
unify the parts into a whole.*

REPETITION AND RHYTHM

The viewer can become aware of the similarity of the parts of a town through repetition of elements such as building size, gardens, colors, material, fences, or overhanging trees. Repetition is effective when contrasting elements are intermixed with the repeated element. Sometimes a repeated element is a minor reminder of a major landmark. Rhythm is an alternating between two or more repeated elements: a b a b a b. Light and shadow, a stepped cornice, a progression of entrance, wall, entrance, wall, are examples of rhythm.



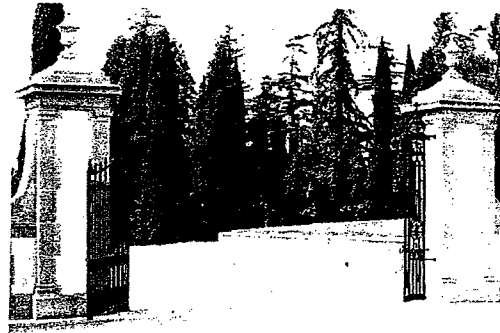
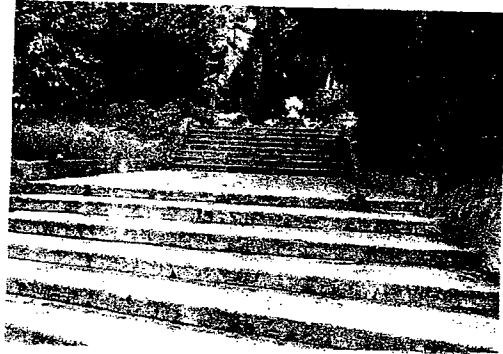
OOPS!
A recently added carport detracts from the rhythm of a street.



OOPS!
The rhythm is broken by a different setback and scale.

Look at the positive rhythm with the setbacks and size of lots.

Trees and lights not only create continuity but also a rhythm.



ENTRIES AND EXITS

Entries and exits occur along a street where a change in spatial quality or road alignment marks the transition from one area to another. Distant views may evoke the sense of entry or exit. Entries and exits support the feeling of movement by providing the traveler with focal points and a sense of progression. Many Redlands entries and exits provide a sense of mystery because of winding roads and vegetation.





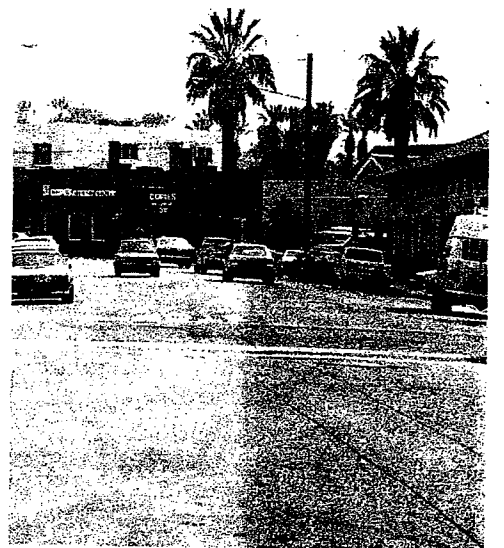
ARRIVAL

A sense of arrival should occur at the end of a movement sequence when the traveler reaches an identifiable destination. An awareness of arrival often coincides with the termination of a street, where there is a sudden opening out or expansion of space. An increase in density or activity heightens the sense of arrival.



TERMINALS AND DEFLECTIONS

Terminals and deflections occur along a street when a building, tree mass or other such element appears directly ahead. Terminals occur at T or near T intersections, at the end of a street. Deflections occur at curves, offsets and bends along a street or path.

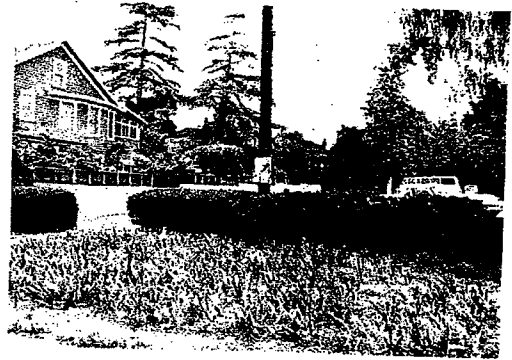




*Contrast and yet compatibility
between the residences and the
church.*

CONTRAST

Contrast is the unexpected building or other element which gives contrast to its immediate surroundings and adds delight and surprise to Redlands' streetscapes (such as the Library). The evolution of the City has introduced many such contrasts or juxtapositions. On the other hand, a proposed building may introduce an excessive degree of contrast resulting in the visual disruption of an established townscape quality.



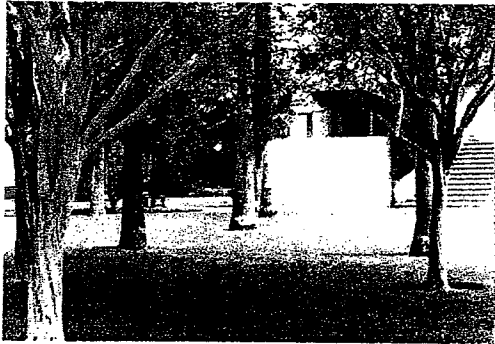
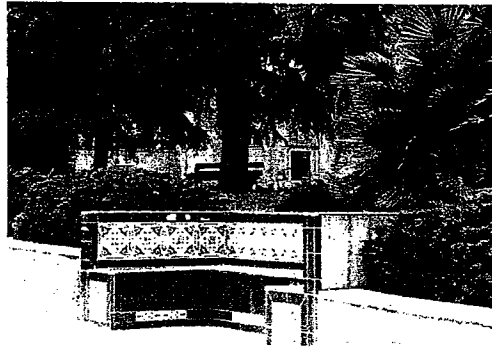
VISUAL DISRUPTION

Streetscapes can be classified along a scale ranging from a clear pattern through various states of visual disruption to a low point called chaos.

A change which brings a visual disruption to a streetscape pushes it down the scale towards chaos. The replacement of a visual disruption with a harmonious element moves the streetscape up the scale towards a clear pattern. Often visual disruption occurs with several developments and cumulative effects should be considered.

PUBLIC GATHERING SPACES

These are outdoor spaces, removed from the flow of street and sidewalk traffic, in which pedestrians may gather and mingle while keeping eyes on the street. Major public gathering spaces are at city or county owned sites, but some of the most popular are sidewalks or portal spaces of walk-in type businesses.



Typical Block form in Redlands historic areas.

BLOCKFORM

Blockform is a composite of the distinctive patterns of streets and buildings of which a town is composed. Most towns have both typical residential and commercial/retail blockforms.

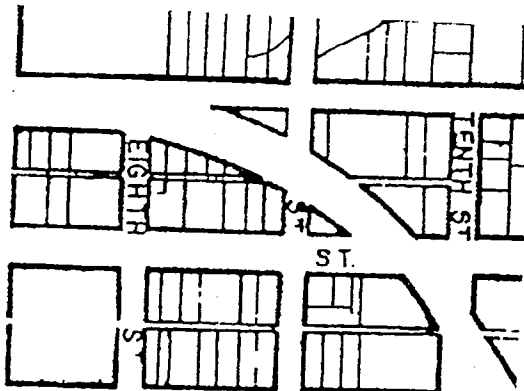
The characteristics of blockform are perceived in four ways. These include the size and shape of a block as it is depicted on maps; the pattern of buildings along the length of the block; the spatial relationships among building heights, landscape elements and width of the public right of way taken as a cross-section of a block; and the handling of buildings at corner lots where street intersections bring together four or more blocks.



Redlands street pattern is unusual since there is a diagonal and straight grid. There are interesting views or terminals at the places where the grids meet.

OOPS!

The original street pattern has been interrupted here and causes many to lose their sense of place.



The basic blockform in the oldest Redlands residential areas is that illustrated on the blocks between Sonora and Nordina. There is a visual order made apparent in the wide, straight streets and the size and placement of houses along those streets that suggests formality, yet the way many streets intersect in Redlands creates visual distinction within the larger townscape.

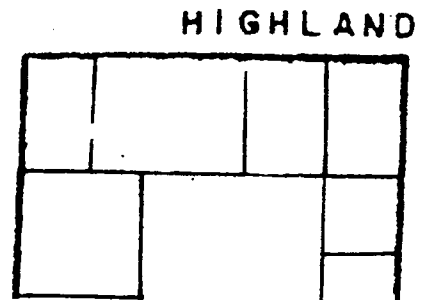
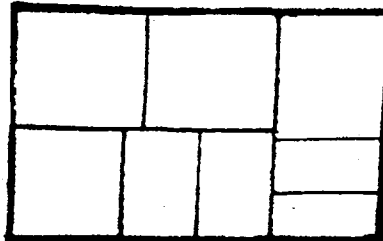
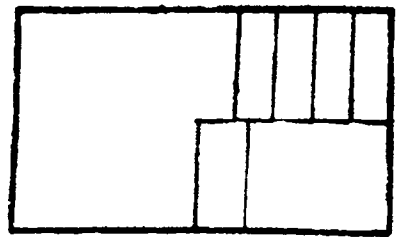
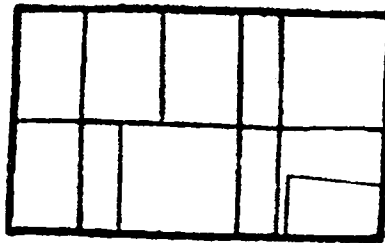
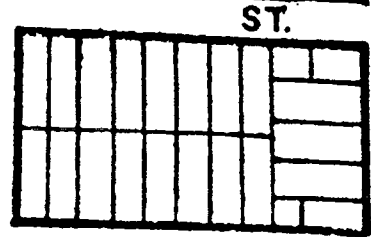
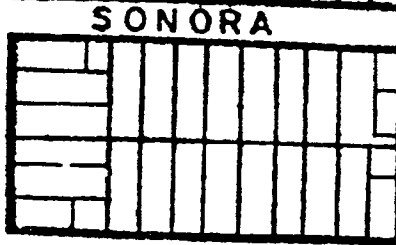
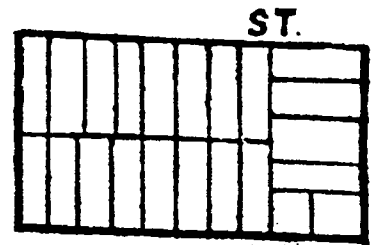
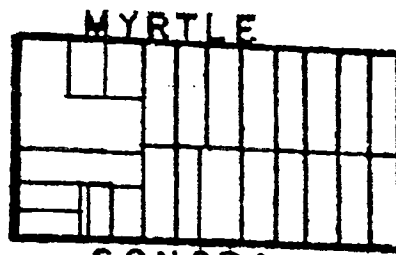
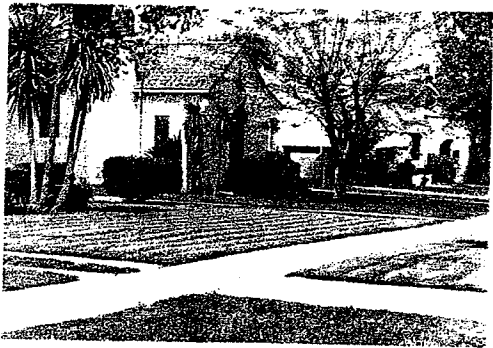
All of the district design criteria explained in this section contribute to creating a typical Redlands blockform that is fundamental to the historic neighborhood and to the perception of a desirable place in which to live.

STREET PATTERN

Street pattern is the geometric layout of the streets in Redlands as grid, ladder-like, or diagonal. The pattern can be affected by a construction project which changes street right-of-way, pavement width, or alignment. It can also be affected by the construction or modification of a building, structure, wall, curbcut and parking area. The installation or removal of plant material, streetlights and curbs may also affect street patterns.

LOT SIZE AND SHAPE

The lots or land division of a town have characteristic size and shape. They may be square, rectangular, wedged, and may be uniform in size and shape, or heterogeneous. Some lots are very large and provide important settings for imposing structures.



Two different views of lot sizes in Redlands that reflect styles of structures, economics, and zoning. Both sizes should be respected as helping to determine the character of the area, but replicating Highland sizes on Sonora would destroy the character of the area.

HISTORIC, SCENIC, AND URBAN CONSERVATION DISTRICT

BOUNDARY CRITERIA

Setting

Areas that are readily definable by man-made or natural boundaries and/or contain at least one major focal point.

Design

Areas that convey a sense of cohesiveness through similarity and/or dissimilarity (architectural or otherwise). These include scale, height, proportion, materials, colors, textures, rhythm, silhouette, siting, etc.

Materials

Areas that convey a sense of cohesiveness through similarity and/or dissimilarity of their materials. When traditional materials are used in an area, they generally contribute to a sense of locality.

Workmanship

Areas that convey a sense of homogeneity through the high quality of aesthetic effort of the periods represented by the majority of the units composing the district.

Feeling

Areas that impact human consciousness with a sense of time and place.

Association

Areas that are related--on national, state or local levels--to the lives of individuals or events and/or have visual aesthetic qualities that convey a feeling of time and place.

Visual factors

Determinations or influences of an architectural survey.
Changes in the visual character of an area.
Topographic considerations.
Gateways, entrances and vistas to and from a district

Physical factors

Railroads, expressways and major highways.
Major urban spaces
Rivers, marshlands and other natural features.
Major changes in land uses.
Walls, embankments, fence line
Limits of a settled area
Surveyed lines and lines of convenience
Legally established boundary lines
Streets and other local rights-of-way
Property lines
Uniform setback lines
Other lines of convenience

Political considerations

Views of government institutions, private citizens and property owners

Socioeconomic factors

Ability of residents to pay for improvement.
Desire to conform to district regulations

Location

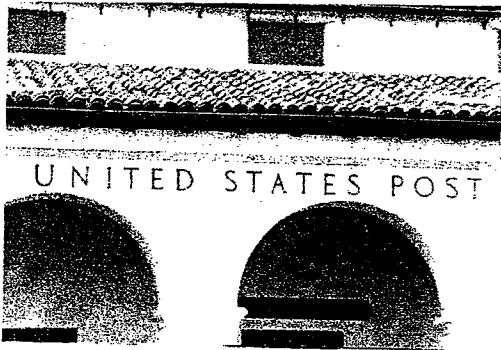
Areas with linkages of buildings, structures, sites, objects and spaces, a majority of which continue to exist where they were first created in traditionally accepted relationships.

Historical factors

Boundaries of an original settlement or early planned community.
Concentration of early buildings and sites

SIGNS

THE FOLLOWING GUIDELINES SHOULD BE IN ADDITION TO AND, WHEN IN CONFLICT, TAKE PRECEDENCE OVER THE CITY OF REDLANDS SIGN CODE WHEN THE CITY REVIEWS APPLICATIONS FOR A PERMIT TO ERECT, ALTER, OR RELOCATE A SIGN WHICH IS IN A HISTORIC DISTRICT OR ON OR ADJACENT TO A PROPERTY WITH A HISTORIC STRUCTURE.



ALL ZONING DISTRICTS

- * Internally illuminated plastic signs (including individual channel letters and can signs) should not be permitted.
- * No sign should project above the eave line or parapet of a building.
- * No sign wall should cover a distinctive architectural feature of a structure.
- * Signs mounted parallel to a wall or structure may project from the face of a wall a distance not to exceed 8".
- * Signs painted directly onto cloth canopies or awnings may be allowed.
- * An exception may be made for existing signs which the commission determines to be of historic value or an integral part of the structure.
- * An exception may be made if the commission determines that an application is more in keeping with the historic character or architectural style of a structure than these guidelines allow.
- * Monument signs should be located in a landscaped planter.



THE FOLLOWING SECTIONS OF THE CITY OF REDLANDS SIGN CODE (ORDINANCE NO. 1770) SHOULD BE EMPHASIZED AND APPLIED TO ALL ZONING DISTRICTS.



- * It is intended that the area of all signs should be maintained at the minimum determined adequate to advertise a particular business. (p. 32)
- * It is intended that all signs relate to the character and architectural style of the structure upon which it is placed. (p. 32)
- * It is intended that the height and area of all types of freestanding signs be maintained at the minimum determined adequate to advertise a particular business. (p. 34)
- * No wall sign should cover any window or doorway of a building except that painted signs on windows and doors may be permitted. (p. 20)

RESIDENTIAL DISTRICTS AND "T"
TRANSITIONAL DISTRICTS

RESIDENTIAL STRUCTURES
(ADAPTIVE REUSE)

- * One sign should be allowed with an overall size not to exceed 5 square feet.
- * Freestanding signs should be discouraged.
- * Signs mounted perpendicular to the structure should be allowed if placed under a porch roof.
- * No sign should be permitted on the roof or on the wall above the first floor.

INSTITUTIONAL STRUCTURES
(ALL USES)

and
MULTIPLE RESIDENTIAL STRUCTURES

- * The provisions of Section 84511, 1.b.(1) through (5) should be applied except that illuminated signs should be discouraged.
- (b) Multiple Residential Districts. Multiple residential uses in the R-2, R-2-200, R-3, and A-P Districts may be permitted an identification sign containing the name of the development only subject to the following provisions:

(1) Multiple residential developments located on lots less than one hundred (100) feet in width may be permitted one sign containing a maximum area of five (5) square feet.

A-P ADMINISTRATIVE PROFESSIONAL DISTRICT

(2) Multiple residential developments located on lots exceeding one hundred (100) feet in width may be permitted to have one sign with a maximum area of fifteen (15) square feet.

COMMERCIAL STRUCTURES

- * One sign per street frontage should be allowed.
- * Freestanding signs should not exceed 15 square feet.
- * Signs attached to and mounted parallel to the structure should not exceed 10 square feet.

(3) All signs shall be subject to Planning Commission review and approval.

(4) Signs may be illuminated. All lighting shall be directed away from the street and adjacent properties.

RESIDENTIAL STRUCTURES
(ADAPTIVE REUSE)

(5) The sign may be fastened parallel to the surface of the building, or be constructed as a ground sign parallel with the main building with a maximum of four (4) feet in height and shall not project further than five (5) feet from the building. No sign shall be permitted on the roof, eave vents, or on the wall above the first floor.

- * Signs attached to and mounted parallel to the structure should not exceed 6 square feet.
- * Signs attached to and mounted perpendicular to the structure should be allowed if they do not exceed 4 square feet.
- * Freestanding signs should not exceed 15 square feet.
- * No wall sign should be permitted above the first floor.

INSTITUTIONAL STRUCTURES
(ALL USES)

and
MULTIPLE RESIDENTIAL STRUCTURES

- * The provisions of Section 84511, 1.b.(1) through (5) should be applied.

COMMERCIAL AND INDUSTRIAL DISTRICTS

RESIDENTIAL STRUCTURES (ADAPTIVE REUSE)

COMMERCIAL STRUCTURES (ALL USES)

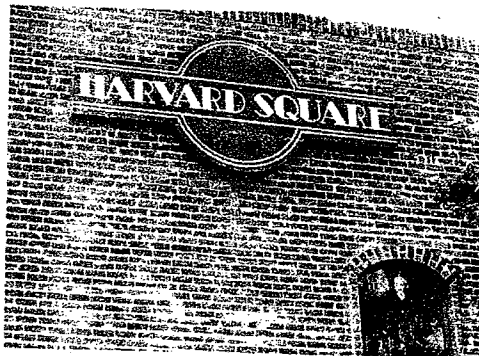
- * Freestanding signs shall be considered the main identification sign and should not exceed 4 feet in height or 24 square feet.
- * Signs attached to and mounted parallel to the structure should not exceed 40 square feet.
- * Signs attached to and mounted perpendicular to the structure should not exceed 6 square feet.

- * Signs attached to and mounted parallel to the structure should not exceed 6 square feet.
- * Signs attached to and mounted perpendicular to the structure should be allowed if they do not exceed 4 square feet.
- * Freestanding signs should not exceed 15 square feet.
- * No wall sign should be permitted above the first floor.

INSTITUTIONAL STRUCTURES (ALL USES) and

MULTIPLE RESIDENTIAL STRUCTURES

- * The provisions of Section 84511, 1.b.(1) through (5) should be applied.



ACCEPTABLE MATERIALS
AND TECHNIQUES

Wood

Sandblasted or carved
Individual custom letters
Painted or silkscreened

Metal

Painted
Engraved or silkscreened
Individual cast letters
Cast plaques

Matte Finish Plexiglass

Silk screened
Individual cast letters
(Avoid gold trim caps)

Clear Plexiglass or glass

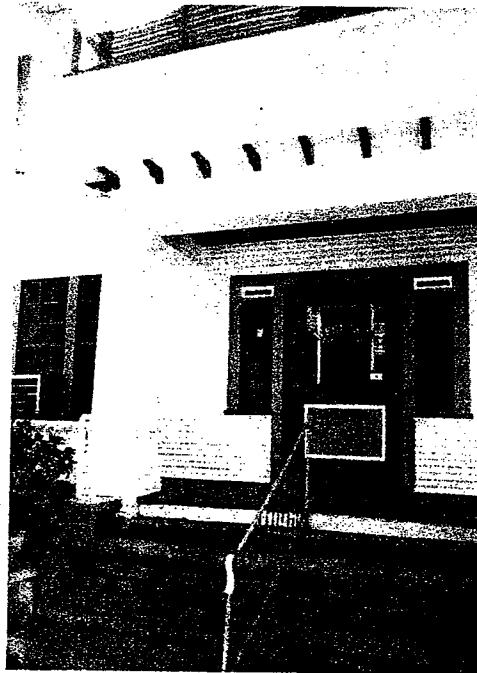
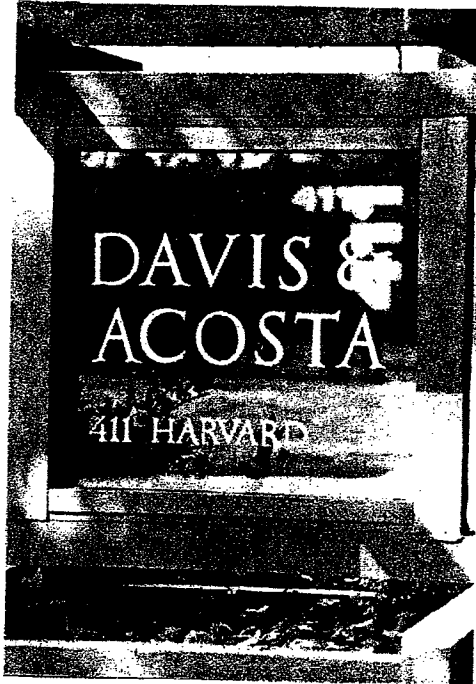
Silk screened or etched

Painted on a structure

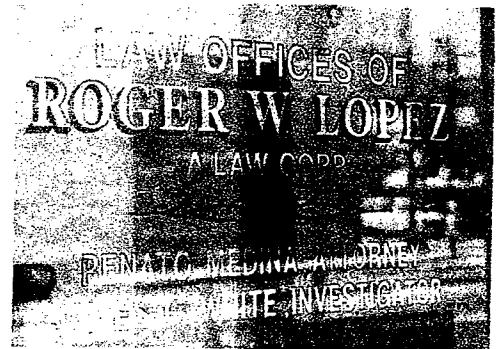
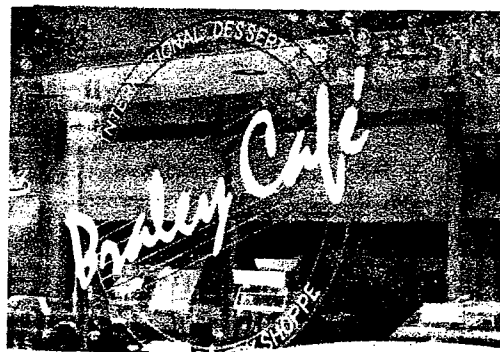
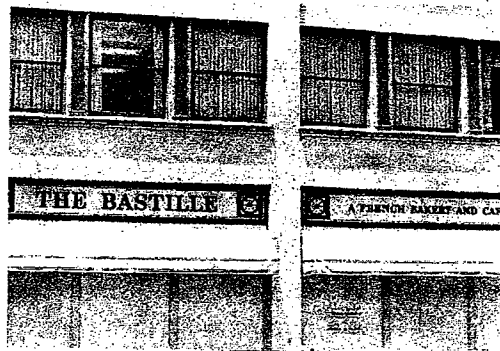
On windows or appropriate
part of a commercial structure
in commercial and industrial
districts only

Neon

Commercial and industrial
districts only

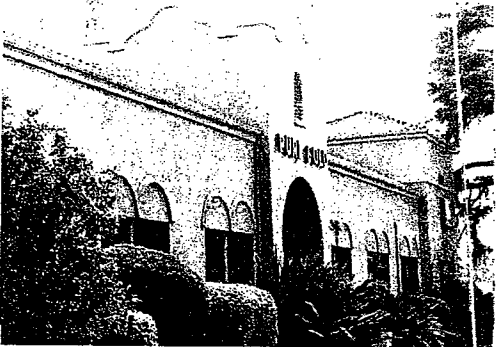


*Good example of sign for
multiple residential buildings.*



LANDSCAPING GUIDELINES

LANDSCAPE PLANS SHALL BE REQUIRED AS PART OF ANY PROPOSAL REQUESTING MAJOR ALTERATIONS TO, OR A USE CHANGE OF, A HISTORIC STRUCTURE OR PROPERTY AND SHALL BE REVIEWED BY THE HISTORIC AND SCENIC PRESERVATION COMMISSION.



The following guidelines should be used in addition to the general citywide landscape requirements:

Landscape planning should reflect the architectural character and period of a structure.

All existing mature trees shall be precisely plotted on the site and landscape plans. Removal of mature trees will require the express approval of the Historic and Scenic Preservation Commission.

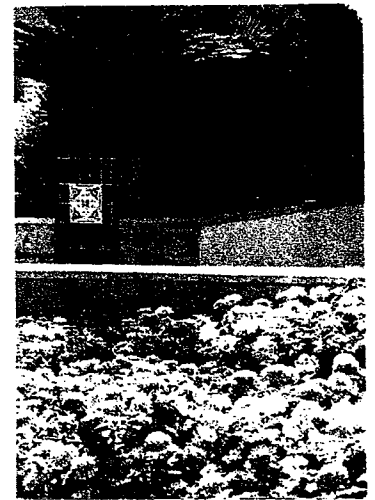
Planting should not restrict access or constitute traffic hazards.

In general, 15 gallons will be the required tree size. However, with certain types of plant materials, either larger or smaller sizes may be necessary. Specimen size material may be required.

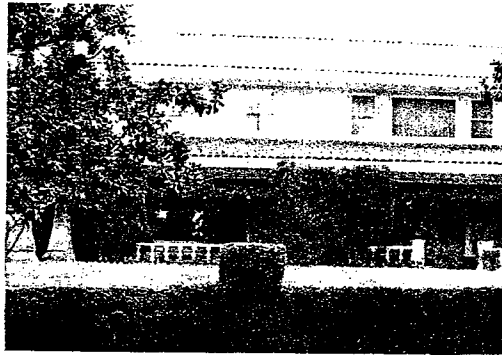
A tree shall have an adequate trunk diameter so that it is capable of supporting itself without staking.

Shade trees should be provided in large paved and parking areas.

Shrubbery should be used to provide maximum screening of parking, storage areas, unattractive buildings, and utility features.



Redlands traditional annuals at the Smiley Library.



The use of annuals to lend color and variety, plants in containers or tubs, fruit, citrus, and flowering trees are encouraged.

Landscaped areas may include such architectural features as rock groupings, sculpture, decorative paving, benches and fountains.

All required trees, shrubs, and plants which fail to show healthy growth should be replaced. Replacement plants should conform to all standards that govern the original planting installation.

A complete irrigation system should be installed in all projects and all large planting areas. Hose bib systems may be used for smaller areas and planters.

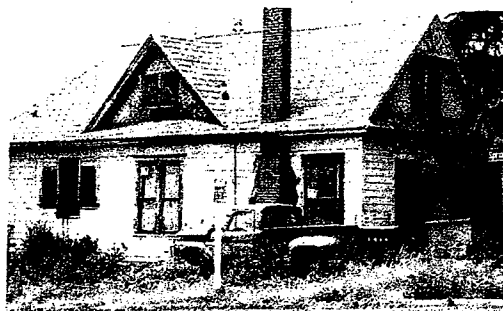
All planted areas should be watered sufficiently to promote vigorous growth and should be maintained in a relatively weed-free condition. All plantings should be periodically pruned, trimmed, edged, and fertilized in accordance with generally accepted horticultural practices.

Planter Areas

Monument signs should be located in landscape planters. This visually breaks up large expanses of paving. Landscaping is also an effective way to protect sign structures from being damaged by vehicles and pedestrians. Flowering shrubs and annuals add color and interest. Planters also assist in screening the bases of signs and soften their visual effect.



Examples of good landscaping.



OOPS!

REHABILITATION PRINCIPLES

PRINCIPLES FOR GOOD REHABILITATION WORK

While a large portion of rehabilitation work occurs on the interior of a building and the city would never see it except for electrical and plumbing inspections, the exterior work will have the broadest impact. Any improvements should restore the original design to the greatest extent possible. This is desirable in order to preserve or develop the full market value of the historic resource as well as provide architectural and historical integrity. A historic resource is part of its surroundings, its environment. It contributes something to its street. Neighborhood harmony can be severely damaged by the homeowner with a selfish concept of property rights or the architect who designs monuments to himself. The exterior will impose both a first and lasting impression; good rehabilitation decisions and quality workmanship are important in presenting any historic resource.

Exterior design considerations are not totally dependent on budget. Many well intentioned property owners have spent a lot of money on inappropriate features when rehabilitating their older structures. Good rehab work often follows the simplest course, maintaining the original design integrity of the building, and applying the basic principles of architecture, discussed earlier, to make changes that are suited to the owner's budget, tastes and life style.

Since the 1950's there has been a pressure to "modernize" houses that were built before the turn of the century. This trend was characterized by excessive use of aluminum windows and asphalt shingles that did a thorough job of removing the individuality and charm of many neighborhoods, decharacterizing and confusing the design intent of many buildings and streetscapes. Remodeling cannot make an old house modern. However, the attempt to modernize brought out an entirely new field of standard, ready-made products to replace almost any part of a building by just looking up a catalogue number. The increase in the number of "off-the-shelf" components made it possible to radically alter the looks of a house, for good or bad, with very little effort or study on the home owner's part. Thus one now finds aluminum "Colonial" doors, with stamped on woodwork, phoney hinges and decoration instead of the original doors, and artificial brickwork and stonework that comes in "easy-to-assemble" panels to replace the original clapboard siding. This proliferation of products has also brought out American ingenuity, providing the buyer with "improvements" that were not technically possible at the time that the house was constructed. Thus we see clip-on plastic mullions that make one large pane of glass instantly transformed into a many diamond-paned window or spun aluminum ionic columns that will support thousands of pounds.

The buyer faces a confusing choice of items to put into or on his structure, all claiming to "improve" it, most of which are mediocre or bad design by any architectural standard. Unfortunately, many of the most convenient and easily obtainable items such as doors and windows fall into this category and have had the effect of standardizing bad design.

Many products have appeared not because they were needed but just because it was technically possible to make them. There are, however, many products that are well designed and can be used quite handsomely in restoration work. The trick is being able to choose compatible elements, suitable in both material and design.

Good design must also relate to its surroundings. Neighborly environmental consideration in residential architecture does not require a bland and sterile duplication of facades or paint colors. It does require that each building respect its neighbors whether considering similar or contrasting elements. Similar color tones, building proportions and shapes with contrasting details provide interest and a subtle focus for the finer points and special design considerations of each structure. The houses on Olive and Highland are examples of this diversity within unity.

The following eight points summarize the major design objectives for successful residential renovation work.

THE CITY OF REDLANDS SHALL
ENCOURAGE THESE GENERAL RULES
FOR EXTERIOR RENOVATION

1. Do not try to make a structure look either newer or older than it is. It's next to impossible to do so successfully.
2. Retain as many original materials as a budget will allow. Generally speaking, different materials will not look better than the original ones.
3. If mixing old and new design and/or materials make sure that the character or design of the house is not ruined in the process. If possible, obtain advice from an architect with rehab experience.
4. Avoid imitation materials or design elements whenever possible. They almost always look tacked-on and tacky. If synthetic materials are used, they should be used, for maintenance purposes only, not for esthetic reasons, and used very carefully. Avoid asphalt and asbestos shingles or siding and aluminum windows; they generally reduce the value as well as the appearance of one's property.

BIBLIOGRAPHY

5. Replace windows if maintenance requires it. New windows should generally be of the same size, material, shape, and type as the old ones.
6. Retain original doors if possible. Do not change doorway sizes or locations on the front of the building unless it is absolutely necessary.
7. Structures should relate positively to their visual environment. Strive for a facade that harmonizes with the neighboring buildings. Major elements of design should unify a structure with its surroundings. Details should focus or contrast and add interest.
8. Planting, paving, fences, and other features of the grounds of the house should blend with the environment. Utilize existing landscape elements including types of trees, hedges, and fences; their repetition identifies and unifies a neighborhood.

These design guidelines may not be adequate for your rehabilitation or restoration project, and you may wish to do more research. Smiley Library has a good photograph collection of Redlands historic resources and on the following page you will find a list of rehab literature.

REHABILITATION BIBLIOGRAPHY

Buying and Renovating a House in the City: A Practical Guide, Deirdre Stanforth and Martha Stamm, New York, Knopf, 1972. 428 pp., illus. appends., index. \$6.95 pb.

Century of Color: Exterior Decoration for American Buildings, 1820-1920. Roger Moss. Watkins Glen, N. Y. American Life Foundation, 1981, 112 pp., color illus., gloss., append., index. \$15.hb.

Conservation of Historic Buildings. Bernard M. Feilden, Woburn, Mass.: Butterworths, 1982. 482 pp. illus., gloss., biblio., index. \$124 hb.

Fabrics for Historic Buildings, Jane C. Nylander, 3d ed., Washington, D. C.: Preservation Press, 1983. 96 pp. illus., biblio., gloss., appends. \$9.95 pb.

The Old-House Journal 1983 Catalog: A Buyer's Guide, Old-House Journal Editors. New York: Old-House Journal, with Overlook Press, 1982. 196 pp., illus., index. \$9.95 pb.

Rehab Right, City of Oakland Planning Department, June, 1978.

Preservation and Conservation: Principles and Practices, National Trust for Historic Preservation, ed. For International Centre for the Study of the Preservation and the Restoration of Cultural Property, Washington, D. C.: Preservation Press, 1976. 547 pp., illus., biblio., index. \$22 hb.

Recreating the Historic House Interior., William Seale. Nashville: American Association for State and Local History, 1979. 270 pp., illus., biblio., index. \$22 hb.

Remodeling Old Houses Without Destroying Their Character., George Stephen. New York: Knopf, 1972, 244 pp., illus., appends., gloss., index.

Renovation: A Complete Guide., Michael Litchfield. New York: Wiley, 1982. 586 pp., illus., appends., biblio., index. \$29.95 hb.

Respectful Rehabilitation: Answers to Your Questions About Old Buildings., Technical Preservation Press, National Park Service, U. S. Department of the Interior, Washington, D. C.: Preservation Press, 1982. 192 pp., illus., biblio., appends., index. \$9.95 pb.

The Secretary of the Interior's Standards for Historic Preservation Projects, with Guidelines for Applying the Standards. W. Brown Morton III and Gary L. Hume, Washington, D.C.: Technical Preservation Services, U. S. Department of the Interior, 1979. 46 pp.

Technical Preservation Briefs. Technical Preservation Services, U.S. Department of the Interior, Washington, D. C.: GPO 1975-82. Series. Subjects: Cleaning and waterproofing masonry, repairing mortar joints; conserving energy: roofing; adobe; cleaning buildings; terra cotta; artificial siding; wooden windows; exterior paint problems; storefronts.

The Third Old House Catalog. Lawrence Grow. New York: Collier Books, Macmillan, 1982. 220 pp., illus., appends., index. \$9.95 pb.

Wallpapers for Historic Buildings Richard Nylander, Washington, D. C.: Preservation Press, 1983. 96 pp., illus., biblio., gloss., appends. \$9.95 pb.

REDLANDS DESIGN GUIDELINES GLOSSARY

Adaptive re-use

A change in the use of a building from the use for which it was designed.

Alteration

Any permanent exterior change in a historic resource.

Amenity

A building, object, area or landscape feature that makes an aesthetic contribution to the environment, rather than one that is purely utilitarian.

Applicant

Any person who applies for designation of a historic resource or for a Certificate of Appropriateness or a Certificate of Hardship.

Archeology

The study of ancient peoples and customs as shown by monuments, sites, implements, inscriptions, and relics.

Certificate of Appropriateness

The permit granted after review of the Historic and Scenic Preservation Commission or Preservation Officer of an application to alter, demolish, move, or subdivide a historic resource or for new construction in a district or on a historic site.

Certificate of Hardship

A permit to alter, demolish, move, or subdivide granted by the Historic and Scenic Preservation Commission because of extreme privation or adversity and in accordance with the procedures and findings in the Historic and Scenic Preservation Ordinance.

Chaos

Any condition on a street or in a neighborhood where design disorder or confusion exists because of incompatible land uses, signs, structures, etc.

Demolition

The act of wrecking or destroying a historic resource.

Design Guidelines

Criteria developed by the Historic and Scenic Preservation Commission to identify design concerns to help property owners ensure that rehabilitation and new construction respect the character of designated buildings or districts.

Designation

The process of declaring, through official action by the City Council, the historical or scenic significance of a historic resource.

District

A general term referring to historic and/or scenic and urban conservation districts.

Easement

A less-than-fee interest in real property acquired through donation or purchase and carried as a deed restriction or covenant to protect important open spaces, building facades, building exteriors, and building interiors.

Facade

The front or main face of a building.

Historic and/or Scenic District

A significant neighborhood, agricultural or passive recreational open space, an enclave or 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. An historic/scenic district may have historic, architectural, and scenic value.

Historic Fabric

The particular materials, ornamentation, and architectural features which together define the historic components of a historic building; in a district, all structures, landscaping, street elements and related design components of the district which together define the historic character of the district.

Historic Inventory

The written result of the survey process.

Historic Property

A separate structure or site 50 years old or older that has significant historic, architectural, or cultural value, but is not necessarily a landmark.

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, archeological, architectural, community, or aesthetic value and are 50 years old or older.

Intrusion

A building or structure that does not fit into and detracts from a historic area because of inappropriate scale, materials, landscaping or other such characteristics.

Landmark

A building, site, or area with exceptional character or exceptional historical or aesthetic interest or value.

National Register of Historic Places

The nation's official inventory of districts, sites, buildings, structures and objects significant in American History, architecture, archeology and culture, maintained by the U.S. Secretary of the Interior.

Preliminary Survey

An informal determination by the commission that a resource is of potential significance as a historic resource. Such resources are to be kept on a list by the Historic and Scenic Preservation Commission.

Preservation

The act of saving from destruction or deterioration old and historic buildings, sites, structures and objects and providing for their continued use by means of restoration, rehabilitation.

Reconstruction

The process of reproducing by new construction the exact form and detail of a vanished building, structure, or object as it appeared at a specific period of time.

Register of Historic and Scenic Resources

The official city list of all designated historic resources.

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

Making over or rebuilding all or part of a historic structure in a way that does not necessarily preserve its historical, architectural and cultural features and character.

Renovation

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

Restoration

The process of returning a building to its original condition.

Sense of Place

The sum attributes of any place that give it a unique and distinctive character.

Style

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

Survey Process

The accepted method of systematically identifying, describing, researching, photographing and documenting historic resources.

Urban Conservation District

A residential or commercial neighborhood a majority of whose buildings are 50 years old or older which the city wishes to maintain and revitalize although it contains a significant proportion of non-historic or remodeled properties.

Workmanship

The quality product that is produced by the art, skill, or technique of an accomplished craftsman.

COMPATIBILITY CHECKLIST

The compatibility checklist offers an evaluation method for proposed public or private plans to construct, remodel, or restore within historic areas. The checklist should be used by homeowners, and the city and the applicant, to help determine compliance with design principles.

Nature of Proposal:

Topography

The proposal should retain the topography of the area. It should not erase the topography or shape of the land distinctive to the neighborhood.

Natural Setting

The proposal should open up or retain a view or views of the natural setting.

Views of Major Buildings and Streetscapes

The proposal should open up or retain a view of a major building or streetscape.

Public Improvements

The proposal should maintain public improvements from a historic period, i.e. streetlights, trees, etc.

Continuity/Movement/Setting

The proposal should strengthen the streetscapes or continuity and movement which exist along the street where the subject site is located.

Repetition and Rhythm

The proposal should repeat nearby elements and strengthen the rhythm of the block.

Entries and Exits

The proposal should contribute to the entry and exit resources which exist along the street where the proposal would be located.

Terminals and Deflections

The proposal should not miss the opportunity to either add a terminal or reinforce an existing one.

Arrival

The proposal should contribute to a sense of arrival at a destination located near the site of the proposal.

Visual Disruption

The proposal should not introduce a visual disruption to its streetscape.

Entrances and Activity Visible from the Street

If the proposal is located on a street where pedestrian flow is high, the proposal should enliven the experience of pedestrians by providing one or more pedestrian entrances along the street.

Public Gathering Spaces

The proposal should strengthen or add to the choice of public gathering spaces.

Street Pattern

If the proposal would change street right-of-way, pavement width or alignment, it should reinforce the distinctive street pattern and not weaken it.

Blockform

If the proposal would change street right-of-way or pavement width or alignment, the change should not weaken the characteristic blockform of the townscape.

If the proposal would construct or modify a building, structure or wall or install or remove plant material, the change should not weaken the characteristic blockform of the townscape.

Lot Size and Shape

If the proposal would alter the size and shape of a lot or lots, the change should not weaken the occurrence of lot size and shape which is distinctive to that area.

Plant Material

The proposal should be complete in that it would add not just structure but also an appropriate amount of plant material.

Scale

The proposed building or structure should display a scale appropriate to its setting and to its importance.

The proposed project should maintain the pattern, texture, and scale of the original structure or it should be so outstanding that it creates an outstanding contrast.

Materials (See materials section in each architectural style.)

The proposal should utilize materials that will maintain a sense of cohesiveness in a district or neighborhood.

Workmanship

The workmanship on the project should reflect the high quality of aesthetic effort in the majority of the units composing the district.

Intrusion

The proposal should not be an intrusion in the historic area.

Restoration and Alteration

If the proposal is to restore or remodel a building or structure, the resulting architectural expression should help authenticate the historical character of the area by returning the building or structure to the style it had when first built or by maintaining the architectural integrity of the structure.

The proposal should enhance and not mar or destroy a building or structure.

If the building is being altered, the proposal should utilize the same materials and decorative elements as found in the architectural style for that structure.

The proposed roof addition should be compatible with the existing roof.

The openings and proportion proposed should be consistent with the architectural style.

New Proposal

If the proposal is for a new building or structure, it should be designed with appropriate materials, scale, setbacks, paving, etc. for the neighborhood.

In many cases a formal characteristic of a proposed building or structure is proper if it is about the same size and shape as that of buildings which are similarly situated in that streetscape and serves the same visual functions as the proposed building or structure ought to serve. Evaluate the proposal by comparing each of its characteristics to such similarly situated buildings.

The height of proposed building or structure should be similar.

The total floor area of proposed building should be similar.

The massing of proposed building should be similar.

The floor area at ground level of the proposed building should be similar.

The placement of the proposed building on the land should be similar.

The use should be similar.

The exits and entrances should be in the same pattern.

The site coverage should be similar.

If the subject site is located in a portion of a neighborhood which has eroded, become chaotic and been invaded by amorphous space compared to what it was at some past time, the proposal should help to restore the neighborhood to its past order.

PRESERVATION RESOURCES

REDLANDS LOCAL PRESERVATION CONTACTS

To be completed with frequently
used information for Redlands:

HISTORIC AND SCENIC
PRESERVATION COMMISSION

LOCAL PRESERVATION ORGANIZATION(S)

OTHER PRESERVATION ORGANIZATIONS

PLANNING OFFICE

PUBLIC WORKS DEPARTMENT

PARKS AND RECREATION DEPARTMENT

HOUSING DEPARTMENT

BUILDING INSPECTION DEPARTMENT

MAYOR'S OFFICE

REDEVELOPMENT OFFICE

TOWN CENTER OFFICE

SELECTED FEDERAL AND STATE PRESERVATION LAWS

FEDERAL

Antiquities Act of 1906
(16 United States Code 431-433)

As the first piece of preservation legislation in the United States, the Antiquities Act empowered the President to designate historic and pre-historic landmarks within federal ownership. Under the Act, penalties were established for the unauthorized destruction of any historic or pre-historic monument on federal property. The Secretaries of the Interior, Agriculture and the Army were authorized to establish a permit process for the orderly survey and excavation of archeological sites and objects of antiquity. The Antiquities Act was designed primarily to preserve Indian remains within federal ownership.

Historic Sites Act of 1935
(16 U.S.C.461-467)

Passed by Congress to further federal preservation efforts and to consolidate preservation administration. Authorized the Secretary of Interior to acquire and preserve sites, buildings and objects of national significance. The Historic Sites Act established a formal designation program for the first time in the United States; designated buildings and sites were to be known as National Historic Landmarks.

National Historic Landmarks Program
(36 Code of Federal Regulations 65)

Pursuant to the Historic Sites Act of 1935, the National Historic Landmarks Program was established for the purpose of identifying, surveying, and designating National Historic Landmarks. Nationally significant districts, sites, buildings, structures and objects pivotal in the development of American history, architecture, archeology and culture are given this designation. Designations are made by the Secretary of the Interior. National Historic Landmarks are automatically placed on the National Register of Historic Places. Criteria are used in determining eligibility for National Historic Landmark status and a public hearing process precedes the formal designation.

National Historic Preservation Act of 1966 (16 U.S.C.470-470t)

This expanded the federal list of historic properties by establishing the National Register of Historic Places. The Register would include districts, sites, buildings, structures and objects not only with national significance, but also with local, regional or state significance. Protection to National Register properties from the adverse impacts of federally funded projects was provided through section 106 of the Act requiring review prior to alteration or destruction. Funding for states to conduct historic surveys was established as well as a matching grant-in-aid program for the National Trust for Historic Preservation. The Advisory Council on Historic Preservation was created through the provisions of section 201. The Act was later amended in 1980 (P.L.96-106) making the Advisory Council an independent federal agency and requiring owner consent on National Register listings.

National Register of Historic Places (16 U.S.C.470-470t, 36, CFR 60 & 63)

The National Register is the nation's official inventory of districts, sites, buildings, structures and objects significant in American history, architecture, archeology and culture and is maintained by the Secretary of the Interior under authorization by the Historic Sites Act of 1935 and the National Historic Preservation Act of 1966 (amended 1980). Applications may be made for properties with local, State and national historic significance. Applications are received by the State Office of Historic Preservation and the Secretary of the Interior (or his designee, the keeper of the National Register), but if the owner objects, the application can only be submitted for determination of National Register eligibility. California currently has approximately 1,170 listings on the National Register; this includes 935 individually listed buildings, 61 historic districts (totaling 6,000 contributing buildings), 113 objects and sites and 61 Native American petroglyph and archeological sites.

National Environmental Policy Act of 1969 (NEPA) (42 U.S.C.4321-4347)

NEPA established a review and assessment process for federally funded or licensed projects with the potential to render adverse environmental impacts. Historic properties were cited as among those resources which must be assessed as part of the required Environmental Impact Statements. Compliance with NEPA must be in accordance with the National Historic Preservation Act of 1966 and Executive Order 11593.

Tax Reform Act of 1976 (superseded)

In 1976, Congress for the first time enacted financial incentives to encourage private sector rehabilitation of historic buildings. Previous tax incentives favored new construction and, in fact, encouraged demolition of historic buildings. Under the Tax Reform Act, owners of income-producing property listed on the National Register were granted the same accelerated depreciation rates already allowed for new construction. It also created an option which allows amortization of rehabilitation costs over a 60-month period. In addition, tax penalties were instituted against owners who demolished a National Register building. The provisions of this Act were later modified and expanded under the Economic Recovery Act of 1981.

The Economic Recovery Act of 1981 (Internal Revenue Code 48,168,170,280B)

A broad package of tax reform law, this Act includes new preservation tax incentives and supersedes the Tax Reform Act of 1976. A three-tiered investment tax credit (ITC) was established for the rehabilitation of older income-producing properties with the most generous ITC (25%) being made available for certified National Register structures. New provisions for cost recovery deductions were instated, along with a provision prohibiting deduction of demolition expenses on any certified historic structure or contributing building within a certified historic district.

The allowed ITC's and the provisions for utilizing these tax benefits under the Economic Recovery Act are as follows:

A 15% ITC is available for buildings over 30 years old, a 20% for buildings over 40 years old and a 25% for buildings listed on the National Register.

Improvements must be made within a 24-month period.

Expenditures must exceed \$5,000 or the adjusted basis of the building (property cost plus cost of prior improvements less depreciation previously allowed) whichever is greater.

Seventy-five percent of the exterior walls must remain in tact.

The building must be held for a minimum of five years or recapture of a percentage of the allowed ITC will take place.

The Secretary of the Interior Standards for Rehabilitation must be utilized in order to qualify for the 25% ITC.

The Secretary of Interior Standards for Rehabilitation (36 CFS 67)

The Secretary of Interior Standards for rehabilitation, with accompanying interpretive guidelines, are utilized by all federal agencies in the preservation of historic properties that are listed or are eligible for listing on the National Register. The most frequent application of the Standards is in determining if a rehabilitation project qualifies as a "certified rehabilitation" pursuant to the Economic Recovery Act of 1981. The list of 10 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. Many cities and counties around the country have adopted the Secretary of Interior Standards as their own review standards for historic rehabilitation.

STATE

State Historical Landmarks Program (Public Resources Code 5021)

Effective August 14, 1931, the State program was created for the purpose of designating historic properties as California Registered Historical Landmarks. Under current criteria buildings, structures, sites and places with regional and statewide significance to the history of California may be recognized. These designations are approved by the State Historical Resources Commission.

California Environmental Quality Act (CEQA) (1970, Public Resources Code Section 21000 et seq.)

CEQA requires detailed studies and assessment (known as Environmental Impact Reports) in analyzing the potential environmental impacts of proposed projects and activities at all levels of government. Proposals are to be assessed to determine if a significant negative effect on the environment will result; if so, alternatives must be considered. Historic and cultural resources are among those which must be assessed for potential impacts.

Mills Act (Government Code 50280-50290)

Adopted in 1972, and amended in 1977, the Mills Act allows a local jurisdiction to establish "historic zones." Owners of selected historic properties within these historic zones may enter into preservation contracts with the local jurisdiction. To qualify, the owner must agree to a 20-year contract with the local government and must adhere to the following conditions: restoration of the property, maintenance of its historic characteristics, use of the property in a manner compatible with its historic characteristics, and public access on an appointed number of days in the year. In return, the owner may receive a deduction in property taxes under the Revenue and Taxation Code, 439-439.4.

Marks Historical Rehabilitation Act of
1976 (Health and Safety Code 37600-
37684)

The Marks Act provides the authority for general law cities to issue tax-exempt revenue bonds to further the rehabilitation of historic buildings. The Marks Act requires local jurisdictions utilizing its provisions to designate a historical rehabilitation area and adopt criteria for the selection of eligible properties as outlined in Section 37626 of the Health and Safety Code. The Marks Act provides the opportunity for general law cities to create below-market financing rates for rehabilitation developers by selling tax exempt securities (secured by specific project revenues) for the purpose of assisting historic rehabilitation.

State Historic Building Code (Title 24,
California Administrative Code, Part 8)

The State Historic Building Code (SHBC), prepared by the State Architect's Office and adopted by the State Legislature in 1979, is a variant building code available for incorporation by local cities and counties as part of the local Uniform Building Code. It is the intent of the SHBC to provide for the safe and hazard-free use of a building without sacrificing the historic character of the structure. The SHBC covers each component of a building and provides specific guidance and alternative allowable measures for the building official. As of July 1, 1985, local jurisdictions must apply it to any designated historic building.

Also designated as part of the historic building code program are Points of Historical Interest and sites of local significance that do not qualify as State Historical Landmarks.

A GUIDE TO NATIONAL, STATE AND REGIONAL CULTURAL HERITAGE ORGANIZATIONS

This guide to heritage preservation organizations includes national and state government agencies, local heritage preservation boards and commissions, national, regional and state nonprofit groups, lobbying interests, foundations and research boards. The organizations listed have been included because they are directly involved in heritage preservation or conservation activities. This guide focuses on California, and of necessity, national and regional listings are limited to those which would prove most useful to Californians. The listings of state and local organizations are by no means exhaustive.

I. GOVERNMENTAL AGENCIES

A. FEDERAL

Associate Director Cultural Resources
NATIONAL PARK SERVICE
U. S. Department of the Interior
1100 L Street, NW
Washington, DC 20240
WASO-400
(202)343-7625

Preservation Assistance Division (424)
NATIONAL PARK SERVICE
Washington, DC 20240
Office of the Division Chief:
(202) 343-9573
Curatorial Services: (202) 343-8142
Grants Administration (202) 343-9570
Technical Preservation Services:
(202) 343-9578
(202) 343-9581

HISTORIC AMERICAN BUILDINGS SURVEY/
HISTORIC AMERICAN ENGINEERING RECORD
1100 L Street, NW, Room 6101
Washington, DC 20240
(202) 343-9607

ADVISORY COUNCIL ON HISTORIC PRESERVA-
TION, WESTERN DIVISION OF PROJECT
REVIEW
730 Simms Street, Room 450
Golden Colorado 80401
(303) 234-4946

WESTERN REGIONAL OFFICE
NATIONAL PARK SERVICE
P. O. Box 36062
San Francisco, CA 94102
(415) 556-7741

STATE HISTORIC PRESERVATION OFFICERS
NATIONAL CONFERENCE OF STATE HISTORIC
PRESERVATION OFFICERS
1522 K. Street, NW
Washington, DC 20005
(202) 783-3363

B. STATE OF CALIFORNIA

STATE HISTORICAL RESOURCES COMMISSION
STATE OFFICE OF HISTORIC PRESERVATION
P. O. Box 2390
Sacramento, CA 95811
(916) 445-8006

DEPARTMENT OF PARKS AND RECREATION
P. O. Box 2390
Sacramento, CA 95811
(916) 445-2358

NATIVE AMERICAN HERITAGE COMMISSION
1400 Tenth Street, Room 109
Sacramento, CA 95814
(916) 322-7791

HERITAGE PRESERVATION COMMISSION
c/o California State Archives
1020 O Street
Sacramento, CA 95814
(916) 445-4293

STATE HISTORIC BUILDING CODE
ADVISORY BOARD
Office of the State Architect
Sacramento, CA 95805
(916) 445-7627

DEPARTMENT OF TRANSPORTATION
1120 N Street
Sacramento, CA 94814
(916) 445-4615

C. COUNTY AND CITY: BOARDS AND COMMISSIONS

(Arranged alphabetically by city and then
alphabetically within city)

ALAMEDA HISTORIC ADVISORY COMMISSION
City of Alameda
Oak Street and Santa Clara Avenue
Alameda, CA 94501
(415) 522-4100, ext. 233

PARKS AND HISTORICAL RESTORATION
COMMISSION
County of Placer
11414 B Avenue
Auburn, CA 95603

AZUSA CULTURAL HERITAGE LANDMARK
COMMISSION
City Hall
213 East Foothill Blvd.
Azusa, CA 91702

BAKERSFIELD HISTORIC PRESERVATION
 COMMISSION
 c/o Redevelopment Agency
 City of Bakersfield
 1501 Truxton Avenue
 Bakersfield, CA 93301

KERN COUNTY HERITAGE COMMISSION
 c/o Kern County Museum
 3801 Chester Avenue
 Bakersfield, CA 93301

BERKELEY LANDMARKS PRESERVATION
 COMMISSION
 2180 Milvia Street
 Berkeley, CA 94704

CHULA VISTA HISTORICAL BUILDINGS
 PRESERVATION COMMITTEE
 City of Chula Vista
 City Hall
 Chula Vista, CA 92012

CLAREMONT ARCHITECTURAL COMMISSION
 Claremont City Hall
 207 Harvard Avenue
 Claremont, CA 91711

COLUSA HERITAGE PRESERVATION COMMITTEE
 City Hall
 260 6th Street
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SANTA BARBARA COUNTY LANDMARKS
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American Concrete Institute Committee
Committee 120--History of Concrete
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Detroit, MI 43219
(313) 532-2600

American Folklore Society
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Washington, DC 20009

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(312) 667-2200

American Society of Civil Engineers
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American Studies Association
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Philadelphia, PA 19104

Association for Preservation Technology
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(613) 238-1972

Friends of Terra Cotta
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League of Historic American Theatres
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(301) 663-6820

National Society for the Preservation of Covered Bridges
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South Peabody, MA 01960

Preservation Action, Inc.
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Washington, DC 20009
(202) 659-0915

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California Council, American Institute
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Los Angeles, CA 90024
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(415) 567-1848
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San Francisco, CA 94109
(415) 567-1848

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Directory of Historical Societies and
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Canada. Nashville, Tenn: American Asso-
ciation for State and Local History.
Published annually.

For local libraries and archives consult:

California State Library. California
Library Statistics and Directory. Sac-
ramento: State Printing Office,
Published annually.

For national, regional and local museums
consult:

American Association of Museums. Of-
ficial Museum Directory. Skokie, IL:
National Register Publishing Co.
Published annually.

California Museum Directory. Claremont,
CA: California Institute of Public Af-
fairs, affiliate of The Claremont Col-
leges, 1980.

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"A revolving fund is in every sense 'preservation-as-a-business.' Although it has a physical end product, it is a process, subject to and responsive to changing pressures and diverse needs. Lessons learned from one project will be applied to another, and a learning curve established. Future projects will be made simpler, and the energy expended for their execution will become more efficient."

The Revolving Fund Handbook

STEPS IN OPERATING A REVOLVING FUND

1. Establish a private, nonprofit, tax-exempt (501(c)(3) corporation, if none already exists. Under some conditions, a public corporation, created by the state legislature, may be preferable.
2. Prepare an organizational budget, after first determining the revolving fund's scope and objectives.
3. Obtain seed money from public or private donors to hire a director to oversee the program.
4. Prepare an administrative budget (salaries, rent, office supplies and so forth) and a program budget for revolving fund projects (number of projects, scale, available funding).
5. Identify public and private funding sources and apply for grants and loans. Engage in fund-raising activities.
6. Hire a staff; seek consultants and volunteers.
7. Conduct a historic resources survey or use previously compiled information to identify specific properties for preservation. (Funds established to save a specific endangered property will have predefined their first development project.)
8. Formulate a development plan for each property selected, containing a description of the historical and architectural significance, an evaluation of structural condition and reuse potential, identification and analysis of market potential, a financial analysis and an overall evaluation of the project's feasibility.
9. Choose one of several options following a determination that a project is feasible: purchase by a private developer, purchase by the fund of ownership options on a short-term basis or outright ownership by the fund.
10. Master the real estate development process, including purchasing; financing; hiring of consultants, architects and engineers; marketing; construction and building management.

11. Recover the fund's expenses through syndication, continued management and ownership or sale of the property with protective covenants or easements.

From The Revolving Fund Handbook

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 John K. Bullard, Agent

Historic Kansas City Foundation
 20 West 9th Street, Suite 450
 Kansas City, MO 64105
 (816) 471-3391
 Mark D. Shapiro, Executive Director

Lafayette Square Restoration Committee
 2023 Lafayette
 St. Louis, MO 63104
 (314) 772-5724
 J. Bob Stewart, Park House Coordinator

Historic Albany Foundation
 300 Hudson Avenue
 Albany, NY 12210
 (518) 463-0622
 Miriam Trementozzi, Executive Director

New York Landmarks Conservancy
 330 West 42nd Street
 New York, NY 10036
 (212) 736-7575
 Laurie Berkelman, Executive Director

Landmark Society of Western New York
 130 Spring Street
 Rochester, NY 14608
 (716) 546-7029
 Billie Harrington, Executive Director

Historic Preservation Fund of North Carolina
 P. O. Box 27632
 Raleigh, NC 27611
 (919) 832-3652
 J. Myrick Howard, Executive Director

Historic Salisbury Foundation
400 South Front Street
Wilmington, NC 28401
(919) 762-2511
R. V. Asbury, Director

Neighborhood Housing Services of
Cincinnati
1217 Elm Street
Cincinnati, Ohio 45210
(513) 721-8838
James J. Wimberg, President

City of Albany
P. O. Box 490
Albany, OR 97321
(503) 967-4318
Steve Bryant, Planning Director

Portland Development Commission
1120 S.W. 5th Avenue, Suite 1102
Portland, OR 97204
(503) 796-5320
Ted Schneider, Project Coordinator

Preservation Fund of Pennsylvania
R.D. 1, Box 315
Mount Joy, PA 17550
(717) 653-1923
Elaine Holding, President

Pittsburgh History and Landmarks
Foundation
One Landmark Square
Pittsburgh, PA 15212
(412) 272-2760
Gregory P. Rabb, Executive Director

Providence Preservation Society
P. O. Box 1386
Providence, RI 02901
(401) 272-2760
Gregory P. Rabb, Executive Director

Texas Historical Foundation
P. O. Box 12243, Capitol Station
Austin, TX 78711
(512) 472-6784
Edward Protz, Acting Executive Director

Historic Preservation League
2902 Swiss Avenue
Dallas, TX 75204
(214) 821-3920
John Tatum, Revolving Fund Chairman

Galveston Historical Foundation
P. O. Drawer 539
Galveston, TX 77553
(713) 765-7834
Peter H. Brink, Executive Director

Utah Heritage Foundation
355 Quince Street
Salt Lake City, UT 84103
(801) 533-0858
Stephanie Churchill, Executive Director

Historic Richmond Foundation
2407 East Grace Street
Richmond, VA 23223
(804) 643-7407
Michael W. Gold, Managing Director

Waterford Foundation
P. O. Box 142
Waterford, VA 22190
(703) 882-3018
Constance K. Chamberlin, Executive
Director

Preservation of Historic Winchester
8 East Cork Street
Winchester, VA 22601
(703) 666-3577
Carolyn T. Griffin, Director

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The Revolving Fund Handbook: A Practical Guide to Establishing a Revolving Fund and the Development Through Adaptive Reuse of Historic Properties. Architectural Conservation Trust for Massachusetts/Architectural Heritage Foundation, Boston: Architectural Conservation Trust, 1979, 112 pp., illus., biblio. \$5 pb.

Preservation Revolving Fund Manual and Director. National Trust for Historic Preservation, Washington, DC: Preservation Press, 1983.

Revolving Funds for Historic Preservation: A Manual of Practice. Arthur P. Ziegler, Jr., Leopold Adler II and Walter C. Kidney, Pittsburgh: Ober Park Associates (One Landmark Square, 15212), 1975. 111 pp., illus., gloss. \$4.95 pb.

Revolving Funds for Neighborhood Preservation: Lafayette Square, St. Louis. Steven J. Coffey. Information Series, National Trust for Historic Preservation, Washington, DC: Preservation Press, 1977. 20pp. biblio., appends. \$2 pb.

Commercial Area Revolving Funds for Preservation. Peter H. Brink. Information Series, National Trust for Historic Preservation, Washington, DC: Preservation Press, 1976. 15 pp., biblio. \$2 pb.

TAX INCENTIVES

"The Economic Recovery Act of 1981 . . . makes dramatic and sweeping changes in the federal tax treatment of investment in real estate The bias in favor of new construction was effectively eliminated. The tax incentives for rehabilitating older buildings were simplified and substantially improved, especially in the case of historic buildings.

"The investment tax credit now allowed for certified historic rehabilitation should be a significant stimulus to the identification and designation of individual historic buildings, as well as historic commercial districts and residential neighborhoods."

Aubra H. Anthony, Jr., Summary of Preservation Tax Incentives in the Economic Recovery Tax Act of 1981

FEDERAL TAXES

The Economic Recovery Tax Act of 1981 (P.L.97-34) authorized an investment tax credit (ITC) that is limited to structures that are used in a trade or business or that are held for income-producing purposes, such as commercial or rental properties; it is not available for use in rehabilitating owner-occupied residences. Certified rehabilitations of certified historic properties are favored by a larger ITC and more advantageous depreciation rules.

Levels of Credit Offered

1. 25 percent for certified historic structures.
2. 20 percent for buildings 40 years or older.
3. 15 percent for buildings 30 to 39 years old.

Provisions for Certified Historic Structures

1. The structure's historical significance must be certified by the Secretary of the Interior.
2. The quality of the rehabilitation must be certified as consistent with the Secretary of the Interior's Standards for Rehabilitation, preferably before work begins, through submission of the SHPO and approval by the Secretary of the Interior.
3. The ITC is available to owners and to lessees with lease terms of 15 years or more upon completion of rehabilitation.
4. The structure may be used for industrial, commercial or rental residential purposes.
5. The structure may be substantially rehabilitated with costs exceeding the greater of \$5,000 or the adjusted basis of the building, within 24 months, or within 60 months for projects designed to be completed in phases.
6. Seventy-five percent of the existing exterior walls must remain as external walls.
7. Expenditures may be depreciated by deducting one-half the 25 percent ITC when calculating the basis of the building. (This change was effected by the Tax Equity and Fiscal Responsibility Act of 1982, Section 205, P.L. 97-248.) These depreciation deductions must be taken by the straight-line method over a 15-year recovery period (or optional 35- or 40-year periods).
8. Expenses or losses from demolition of certified structures before January 1, 1984, may not be deducted.

Provisions for Nonhistoric Buildings

1. A nonhistoric building may be used for industrial or commercial purposes only to receive the 15 or 20 percent ITC.
2. To elect either of the lesser credits, an owner with a property in a registered historic district must obtain certification that the structure is nonhistoric.
3. In computing the depreciation deductions, the full amount of the credit taken must be subtracted.

DEFINITIONS

Adjusted basis: An owner's initial cost for a property plus the cost of improvements less amounts previously allowed to the owner as depreciation.

Certified historic structure: A structure subject to depreciation that is listed in the National Register of Historic Places or located in a registered historic district and certified by the Secretary of the Interior as being of historical significance to the district.

Certified rehabilitation: A rehabilitation of a certified historic structure that the Secretary of the Interior has determined as consistent with the historic character of the property.

Noncontributing structure: A structure that does not contribute to a district's historical significance because it detracts from the district's sense of time and place and historical development or whose integrity has been irretrievably lost or whose physical deterioration or damage makes it infeasible to rehabilitate.

Registered historic district: A National Register district or a state or local district whose statute has been certified by the Secretary of the Interior and which is certified as meeting substantially all the requirements for National Register listing.

Substantially rehabilitated property: A certified historic structure for which the cost of certified rehabilitation (during a 24-month period that may end at any time during the taxable year in which the building is placed in service) exceeds either \$5,000 or the adjusted basis of the property, whichever is greater.

6. Be sure that at least 75 percent of the external walls will be retained as external walls on completion of the rehabilitation.

7. Determine whether the rehabilitation can be completed within the 24-month period or whether the project should be completed in phases in accordance with architectural plans that will qualify for application of the 60-month period rules. (A taxpayer can elect to have the 24-month period fall at any time during the taxable year in which the building is placed in service.)

8. Determine that the intended use of the building will not be for residential purposes unless it is a certified historic structure.

9. To qualify for certified rehabilitation of a certified historic structure, complete a historic preservation certification application to secure certification from the Secretary of the Interior that the building is historic and that the rehabilitation work is in accordance with the Secretary of the Interior's Standards for Rehabilitation.

10. If the building is not of historical significance but is located in a registered historic district, obtain, before any work begins, certification from the Secretary of the Interior that the property is not of historical significance. If the rehabilitation has already begun, obtain this certification as soon as possible.

11. If the property is located in and has historical significance to a registered historic district, obtain from the Secretary of the Interior certification that the planned rehabilitation is consistent with the historic character of the building or the district.

TAX PLANNING CHECKLIST

1. Determine whether the building is listed in the National Register of Historic Places or is located in a registered historic district.

2. If it is not listed in the National Register, determine whether the property is in a historic district created under state or local statutes. If so, determine whether the statute has been certified by the Secretary of the Interior.

3. Determine from the certificate of occupancy, county assessor's office or other authority that the building was first placed in service at least 30 years before the date the rehabilitation is to begin. (This requirement does not apply to a certified historic structure.)

4. If the property is almost 40 years old, decide whether or not to wait until the building is at least 40 years old before rehabilitating it to obtain a larger tax credit. (This requirement does not apply to a certified historic structure.)

5. Prepare plans for and estimate the cost of rehabilitation and compare it to the purchase price or other adjusted basis of the building to be certain that the rehabilitation expenditures will be "substantial." Before starting work, have the state historic preservation office review the plans to make sure that the standards and guidelines are being followed.

12. If the building is located in a historic district designated by state and local statute but is not certified by the Secretary of the Interior, apply for certification of the statute if certified historic status is desired.

13. When calculating the basis of the building for depreciation deductions under the accelerated cost recovery system for certified historic structures placed in service after January 1, 1983, subtract 12.5 percent of the qualified rehabilitation expenses incurred (i.e. 50 percent of the allowed 25 percent ITC for those expenses).

Adapted from "Tax Incentives for Real Estate Rehabilitations," William Krems. Colorado Lawyer, July 1982, and Changes in Federal Tax Incentives for Historic Preservation

FEDERAL TAX INFORMATION SOURCES

Technical Preservation Services Branch
Preservation Assistance Division
National Park Service
U.S. Department of the Interior
Washington, DC 20240
(202) 343-9578
H. Ward Jandl, Chief

Responsible for making historical and architectural determinations of which properties and districts qualify as certified historic structures and which proposals qualify as certified rehabilitations, using the Secretary of the Interior's Standards for Rehabilitation. National Park Service regional offices also participate in the certification process.

State Historic Preservation Offices
Provide historic preservation certification application forms, work with potential applicants to complete forms, review applications following submission and forward forms to the National Park Service. Also provide information on National Register listings for determining historical certification.

STATE AND LOCAL TAX INCENTIVES

Property Tax Exemption:
Alaska, New York State, Puerto Rico
Texas, Oyster Bay, N.Y., New York City.

Property Tax Credits:
Maryland, New Mexico

Property Tax Abatement:
Arizona, Connecticut, North Carolina,
Oregon, Tennessee, Austin, Tex.,
Brookhaven, N.Y., Petersburg, VA.

Actual-Use Assessment:
California, District of Columbia, Louisiana, Nevada, Oregon, Virginia, Washington.

Assessment Increase Deferral:
Maryland

Assessments Reflecting Easements and Landmark Designation:
California, Colorado, Connecticut, Georgia, Illinois, Oregon, Tennessee, Texas, Virginia, North Carolina, South Carolina, West Virginia.

Income Tax Relief:
Maryland, Puerto Rico

Property Tax Relief for Rehabilitation:
Colorado, Illinois, Rhode Island,
Virginia, Utica, N.Y.
From Tax Incentives for Historic Preservation

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Landmarks Preservation and the Property Tax. David Listokin. New Brunswick, NJ: Center for Urban Policy Research, Rutgers University, 1982. 229 pp., illus., biblio. \$20 pb.

"Tax Incentives for Rehabilitating Historic Buildings," Washington, DC: Technical Preservation Services, U.S. Department of the Interior, 1981.

"Review of Rehabilitation Work Under Section 212 of the Economic Recovery Act of 1981," Washington, DC: Technical Preservation Services, U.S. Department of the Interior, 1982. 8 pp.

See also Easements.

EASEMENTS

"A preservation easement is a legal document which regulates the use of or changes to real property, and may be given or sold by a property owner to a charitable organization or government body. Once recorded, an easement becomes part of the property's chain of title and usually 'runs with the land' in perpetuity, thus binding not only the present owner who conveys it but all future owners as well.

"A preservation easement gives the organization to which it is conveyed the legal authority to enforce its terms. These terms usually create negative covenants prohibiting the owner from making alterations to the property without prior review, consultation and approval by the holder. Some easements also impose positive covenants that require the owner to make certain improvements to the property or maintain it in a certain physical condition."

(Charles E. Fisher II et al.,
Directory of Historic Preservation Easement Organizations)

TYPES OF EASEMENTS

Scenic and open space easement

Protects open spaces, historic and scenic views, the surroundings of significant buildings, archeological sites and ecologically significant land by restricting development rights.

Exterior and facade easement

Protects the outside appearance of a building by controlling alterations and requiring maintenance. This may also control development rights to the building's lot and its air rights.

Interior easement

Protects all or part of a building's interior (seldom used because of difficulties in reviewing spaces in private use).

EASEMENT QUESTIONS AND ANSWERS

What are the benefits of donating an easement?

Donating an easement protects a significant property even after an owner has sold or bequeathed it; provides income, gift and estate tax advantages for the owner; and enables preservation organizations and public agencies to protect properties against adverse changes through acquisition of a partial interest rather than assumption of the full burden of property ownership.

How does an easement protect property?

The easement holder has the right to review and approve proposed alterations to a structure or its setting and to enforce the easement terms in the event of a violation.

How is an easement valued?

Valuation, made by a professional appraiser, is typically the difference between the fair market value of the property before and after the grant of easement. An easement may reduce the market value of a property because it restricts development rights.

How does a property qualify for an easement deduction under federal tax law?

The Tax Treatment Extension Act of 1980 made permanent the federal income, gift and estate tax deductions for charitable contributions of partial interests in real property, land and buildings such as easements. Restrictions must be granted in perpetuity. Gifts of "qualified real property interests" must be made to a "qualified organization" and be "exclusively for conservation purposes," which include preservation of a "historically important" land area and a "certified historic structure." A "certified historic structure" is a building, structure or land area, depreciable or nondepreciable, listed in the National Register or located in a registered historic district and certified as being of significance to the district.

How does an easement qualify as being "exclusively for conservation purposes"?

It qualifies if historically important land or a certified historic structure is preserved, or if it furthers the education or outdoor recreation of the general public or the preservation of open space and this yields significant public benefits and is for the scenic enjoyment of the public or pursuant to an official conservation policy.

What are the tax consequences of an easement donation?

For federal income tax purposes, the most important benefit is that the value of the donated easement is deductible as a charitable contribution, not to exceed 50 percent of the taxpayer's adjusted gross income, thereby reducing the donor's taxable income; the value in excess of 50 percent may be carried for five succeeding tax years. For federal estate tax purposes, the value of the estate will be reduced because of the easement's development limitations. For state income and estate taxes, state laws may authorize deductions similar to the federal provisions. An easement also may decrease a property's local tax assessment and thus its local property taxes.

Which organizations are "qualified organizations" to receive tax-deductible easement contributions?

Qualified organizations are state or local government agencies that have authority to accept property interests and private organizations that are tax-exempt, charitable, educational non-profit groups such as state or local preservation organizations or local historical societies.

Adapted from "How to Qualify Historic Properties Under the New Federal Law Affecting Easements"

STEPS IN OBTAINING AN EASEMENT

1. A property owner expresses an interest in donating an easement to a tax-exempt charitable organization or public agency. Less frequently, an organization may purchase an easement, sometimes stipulating that the seller use the income for preservation purposes.
2. The organization determines whether the property meets its acceptance criteria.
3. The property owner obtains legal and financial advice based on an informal estimate of the property's value.
4. Both parties decide to proceed.
5. The donor seeks certification of the property from the U.S. Department of the Interior if a charitable deduction under federal income tax laws is contemplated and if it is to qualify as a historically important land area or certified historic structure, ensuring that the property is certified by the time of the donation or when the tax return is filed (with extensions, generally by October 15 of the year following the donation).
6. The donor has an appraiser establish the value of the easement for tax purposes.
7. The organization documents the property, including the legal description, a location or boundary survey, photographs and written descriptions of the property's resources that will be protected.
8. The organization, assisted by an attorney, drafts the easement deed; the donor's attorney reviews and approves the document.
9. The deed of easement is recorded in the office of the local recorder of deeds and any other statutory repositories. The organization and the owner keep copies of all papers, which the owner agrees to transfer to subsequent owners.
10. The organization may notify government authorities of the easement transfer as a requirement or a courtesy.
11. The organization monitors the property to ensure that easement provisions are observed and generally conducts an on-site inspection no less than once a year.
12. The organization continues to oversee the property's status by educating the current and future property owners, monitoring changes in property ownership and reviewing an owner's alteration plans.
13. If a violation occurs in the easement terms, the organization should be prepared to exercise its right to compel the owner by court action to make repairs or to restore the property to its prior condition, or to correct such violations itself; the organization also may seek an injunction to stop an owner's proposed action or seek monetary damages in compensation for irreversible actions.

Adapted from Establishing an Easement Program to Protect Historic, Scenic and Natural Resources

**NATIONAL EASEMENT
INFORMATION SOURCES**

Archaeological Conservancy
415 Orchard Drive
Santa Fe, NM 87501
(505) 982-3278

Land Trust Exchange
3 Joy Street
Boston, Mass. 02108
(617) 227-5039

National Conference of Commissioners on
Uniform State Laws
Uniform State Law on Easements
6745 North Michigan Avenue, Suite 510
Chicago, IL 60611
(312) 321-9710

National Trust for Historic Preservation
Office of the General Counsel
1785 Massachusetts Avenue, NW
Washington, DC 20036
Rural Project Office
1600 H Street, NW
Washington, DC 20006
(202) 673-4203

The Nature Conservancy
1800 North Kent Street
Arlington, VA 22209
(703) 841-5300

Trust for Public Land
82 Second Street
San Francisco, CA 94105
(415) 495-4014

U.S. Department of the Interior
National Park Service
Preservation Assistance Division
Washington, DC 20240
(202) 272-3761

SELECTED EASEMENT HOLDERS

California Preservation Foundation
55 Sutter Street, Suite 593
San Francisco, CA 94104

Peninsula Open Space Trust
3000 Sand Hill Road
Menlo Park, CA 94025
(415) 854-7696

The Foundation for San Francisco's
Architectural Heritage
2007 Franklin Street
San Francisco, CA 94109
(415) 441-3000

Historic Denver
770 Pennsylvania Street
Denver, Colo. 80203
(303) 837-1858

The L'Enfant Trust
1731 21st Street, NW
Washington, DC 20009
(202) 347-1814

Historic Savannah Foundation
P. O. Box 1733
Savannah, GA 31402
(912) 233-7787

Landmarks Preservation Council of
Illinois
407 South Dearborn Street
Chicago, IL 60605
(312) 922-1742

Historic Faubourg St. Mary Corporation
611 Gravier Street, Room 903
New Orleans, LA 70130
(504) 524-1796

Preservation Resource Center
604 Julia Street
New Orleans, LA 70130
(504) 581-7032

Maine Coast Heritage Trust
P. O. Box 426
Northeast Harbor, Maine 04662
(207) 276-5156

Historic Annapolis
194 Prince George Street
Annapolis, MD 21404
(301) 267-7619

Maryland Historical Trust
21 State Circle
Annapolis, MD 21401
(301) 269-2214

Society for the Preservation of New
England Antiquities
141 Cambridge Street
Boston, Mass. 02114
(617) 227-3956

Trustees of Reservations
224 Adams Street
Milton, Mass. 02186
(617) 698-2066

Montana Land Reliance
107 West Lawrence
P.O. Box 355
Helena, Mont. 59601
(406y) 443-7027

New York Landmarks Conservancy
330 West 42nd Street
New York, NY 10036
(212) 736-7575

Brandywine Conservancy
P.O. Box 141
Chadds Ford, PA 19317
(215) 388-7601, 459-1900

Historic Charleston Foundation
51 Meeting Street
Charleston, SC 29401
(803) 723-1623

Virginia Historic Landmarks Commission
221 Governor Street
Richmond, VA 23219
(804) 786-3143

Waterford Foundation
P.O. Box 142
Waterford, VA 22190
(703) 882-3018

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Easements and Other Legal Techniques to
Protect Historic Houses in Private Own-
ership. Thomas Coughlin, Washington,
DC: Historic House Association, 1981.
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Easements," Emma Jane Saxe, Washington,
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