
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

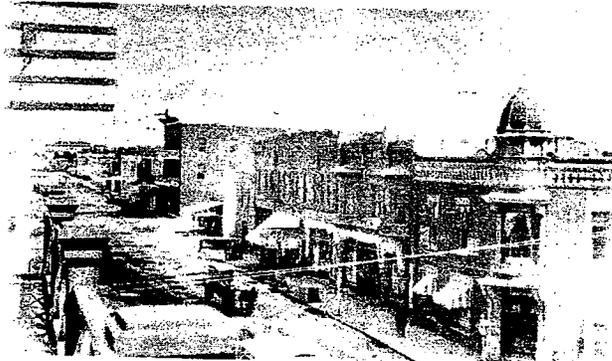
The beginning of Redlands as a town was in 1881 and is associated with several events. E. G. Judson and Frank E. Brown built a six-mile canal from the mouth of the Santa Ana Canyon to the mouth of Reservoir Canyon so that they could bring water to the area for growing citrus. They laid out a townsite 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

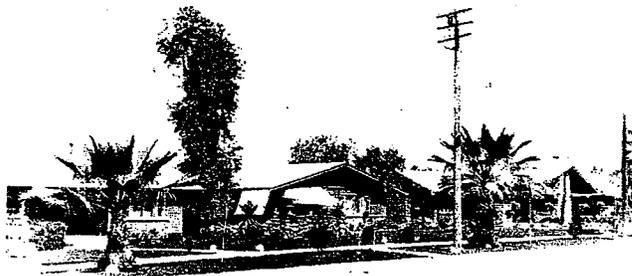


Orange Street, looking north at the Wilson Berry Block



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

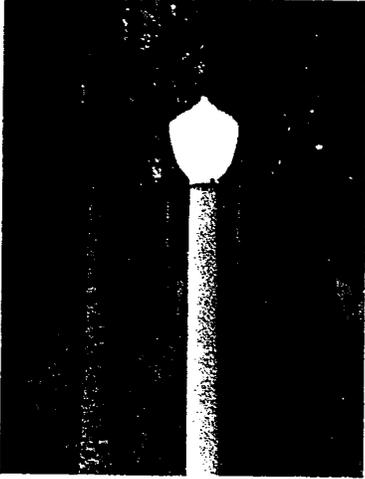
In spite of its growth, Redlands does not look nor feel like the sometimes attractive but rarely identifiable tracts of homes, shopping centers and business parks that dominate Southern California. It appears that most of its citizens realize that the many historic areas which give Redlands its unique 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

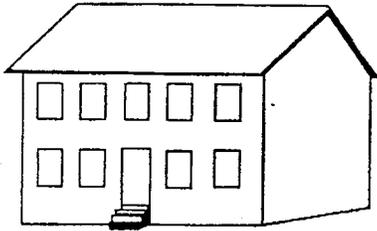
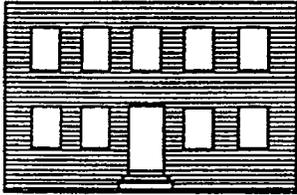
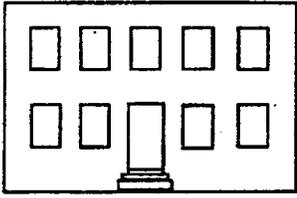
Preservation of buildings and their historic character is based on the assumption that (1) the historic materials and features and their unique craftsmanship are of primary importance and that (2) consequently they will be retained, protected, and repaired in the process of rehabilitation to the greatest 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.

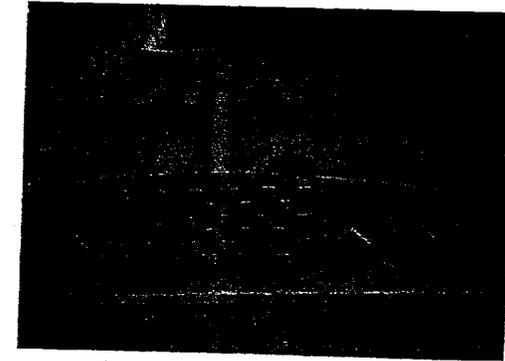
EVALUATION OF FORM OF PROPOSED BUILDING OR STRUCTURE WITH PRECEDENT AS CRITERIA.

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.



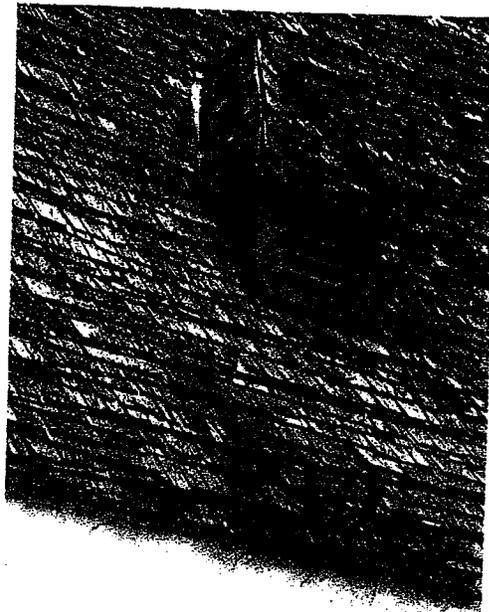
The smooth plaster exterior wall with the rough tile roof creates contrasting textures.

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.



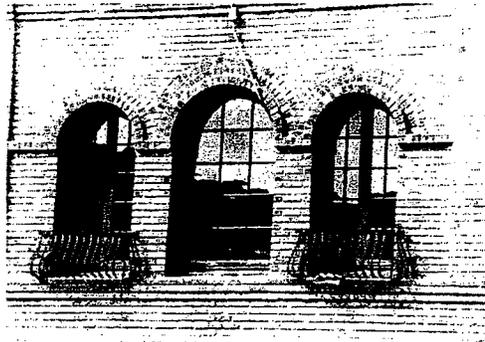
The texture of a Normandie Court roof.



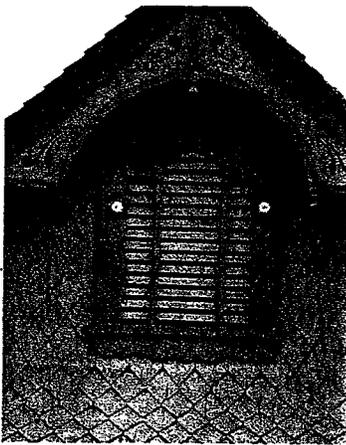
The steep gables create an interesting pattern in themselves. The turret offers a contrasting pattern that is part of the Victorian style. The carved relief trim and different shingles add texture.

PATTERN

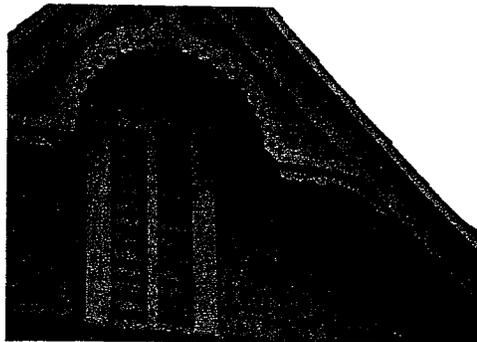
Pattern is very closely related to texture. While not all textures have a definite pattern, most patterns will impart some texture to their surface. When a pattern is placed on a smooth wall, the surface will appear to be broken up. Many materials, such as brick, create both pattern and texture. Many 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.



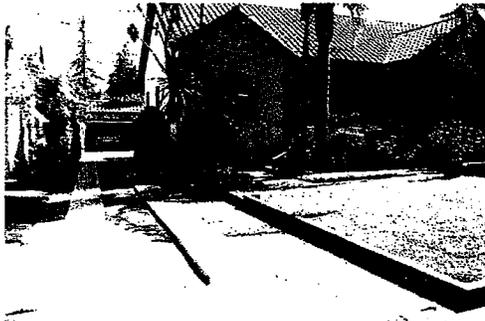
The window pattern in the Building.



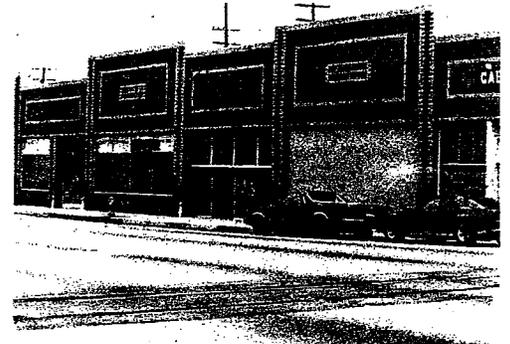
Different shingles, shutters, and wood ornamentation offer pattern and texture.



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.*

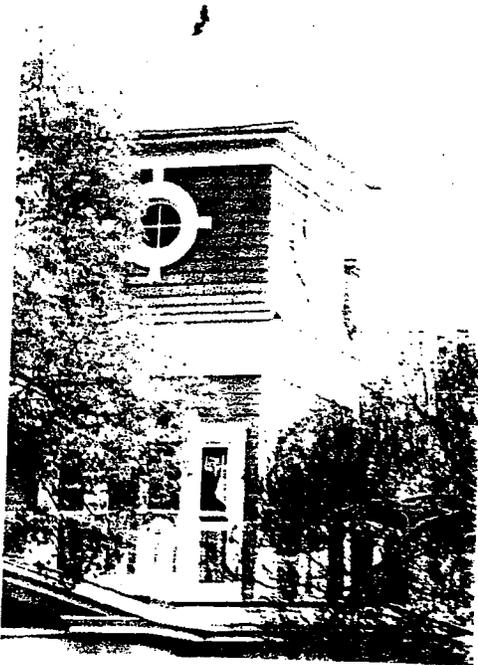
ARCHITECTURAL STYLES

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

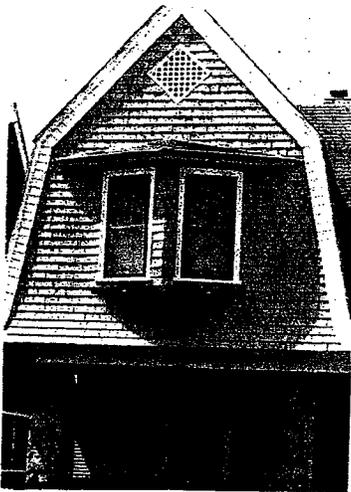
Roofs

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.



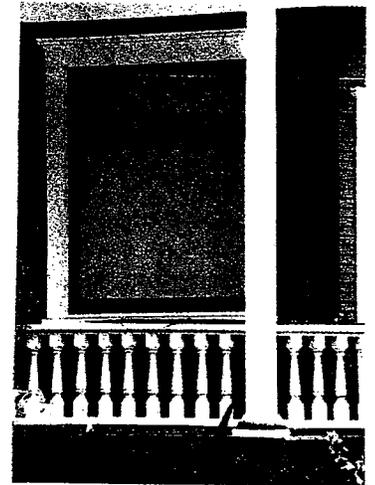
*Victorian Cottage hip roof
dormer, long narrow
Victorian windows.*



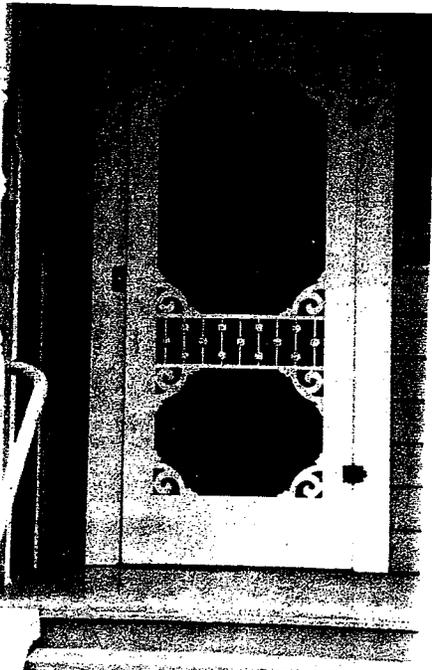
Openings and Proportion

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.

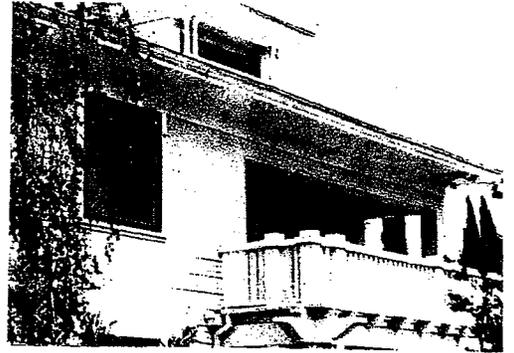
In the construction of new buildings or additions, doors and windows will require greater detailing than currently used in new construction. Main building entries should include a porch or portico. Doors should be wood with careful attention given to hoods and surrounding trim. Stock window sizes, shapes, 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.



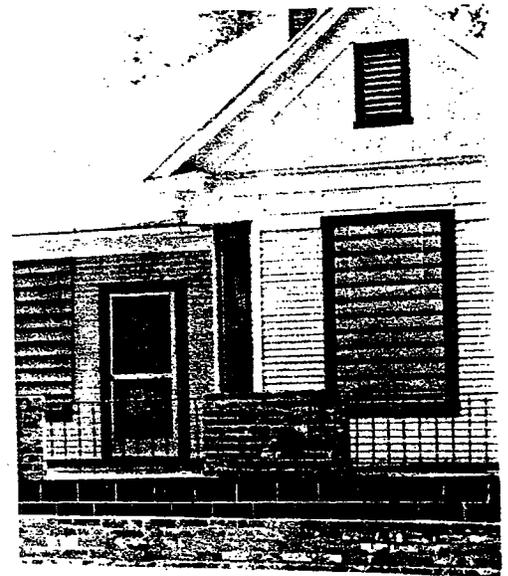
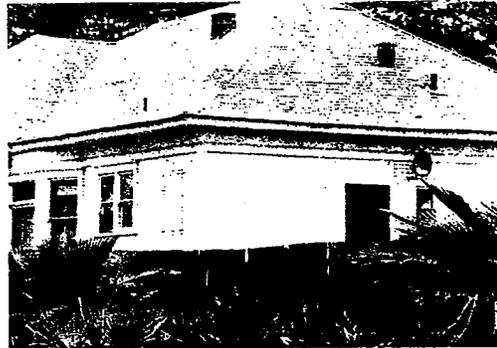
OOPS!

This addition is not compatible.



OOPS!

Modern siding and elimination of windows.



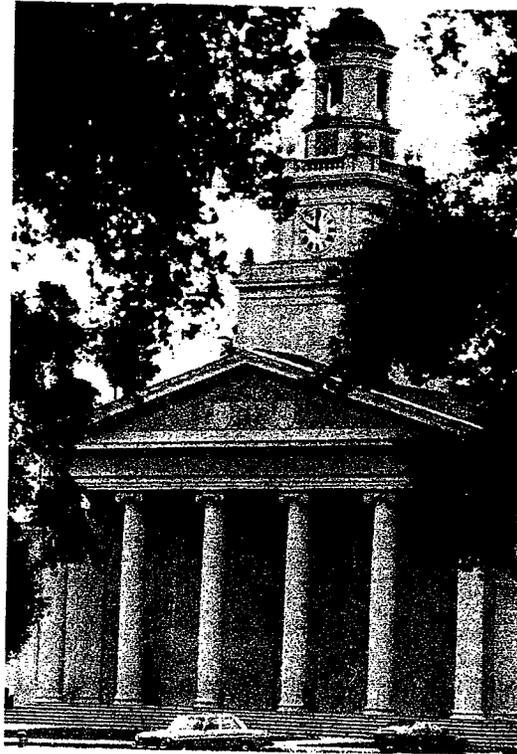
OOPS!

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

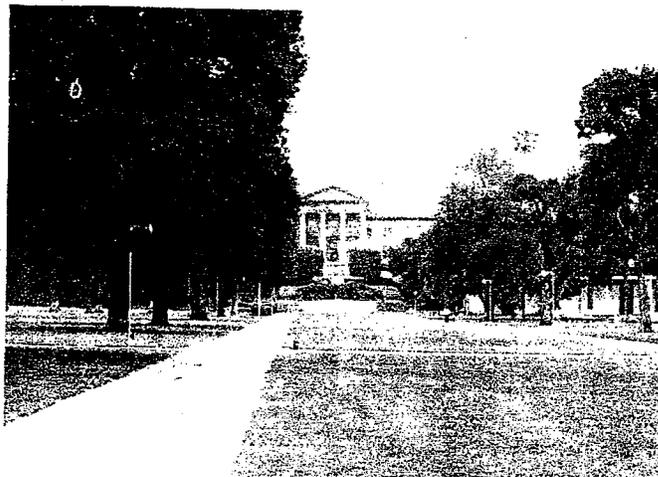
CLASSICAL REVIVAL

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.

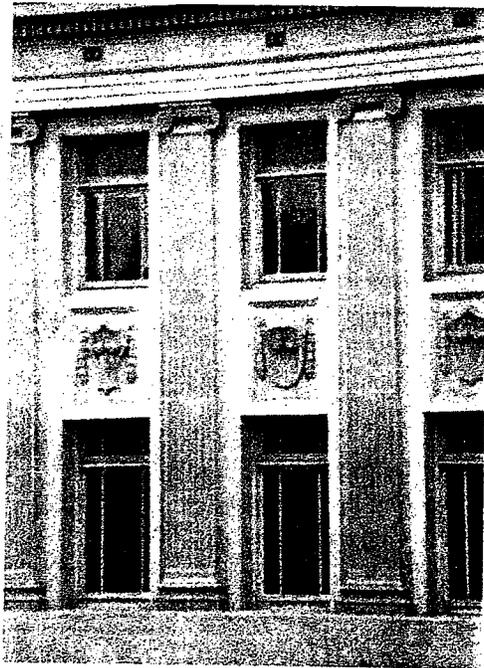
Brick
Stone
Terra Cotta
Concrete
Limestone, stucco or plaster
Mortar
Wooden or concrete windows
Tile



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.

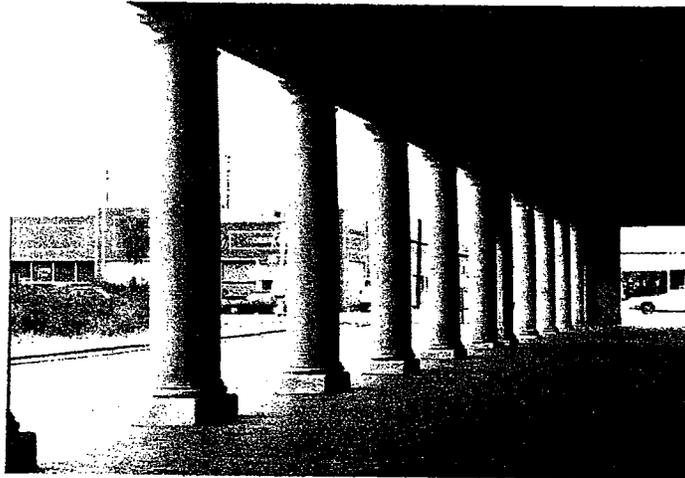
Roofs

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 appro-
priate)
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.

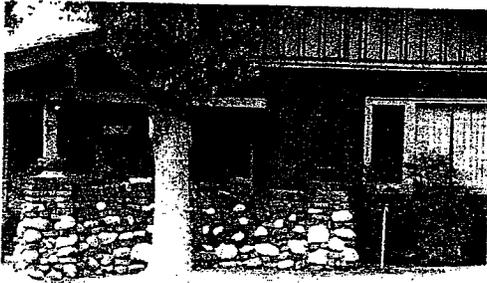
Burnham of Chicago: Architect
and Planner, T. S. Hines.

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

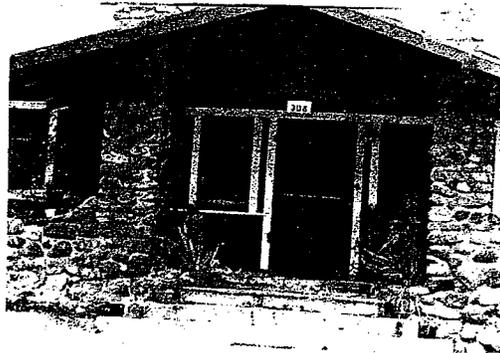
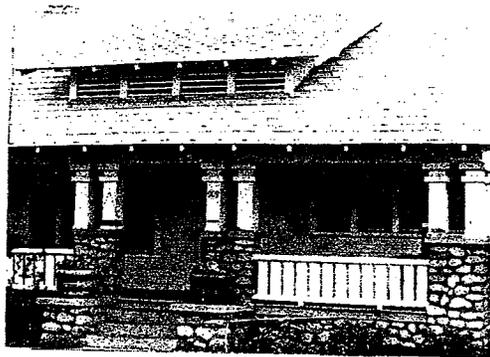
Steps from ground level

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.



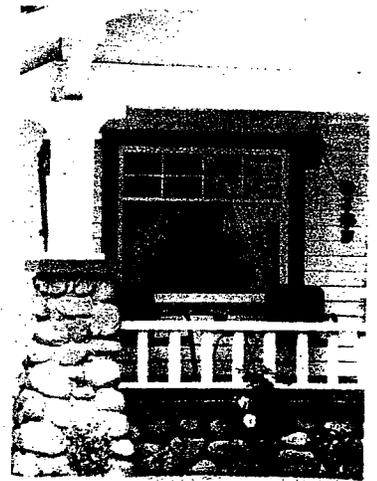
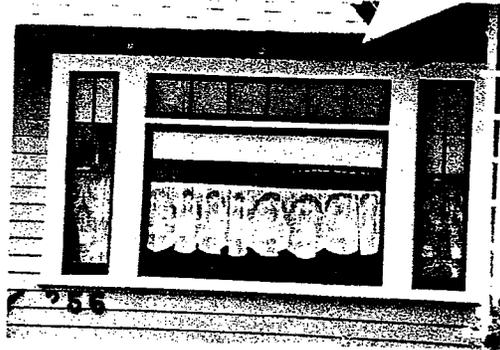
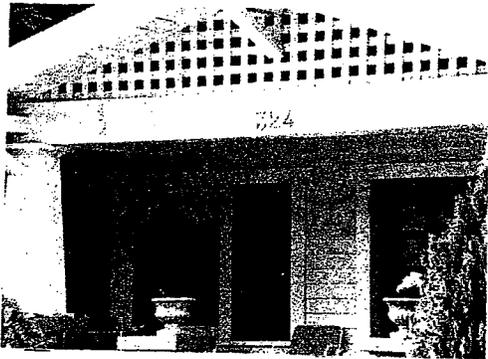
Decorative Elements

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.

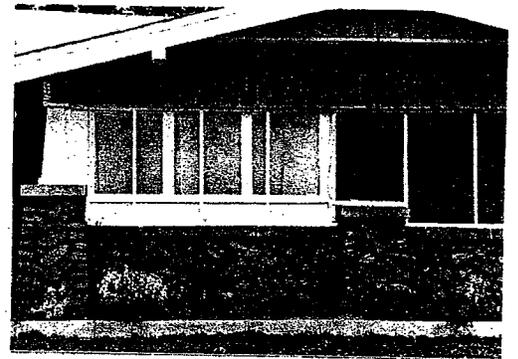
Rehab It, Preservation Pamphlet
Number One, City of Pasadena.

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?*



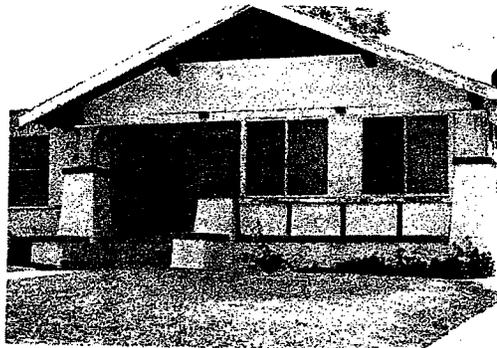
OOPS!
*Stucco and incorrect window
proportions.*



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.*

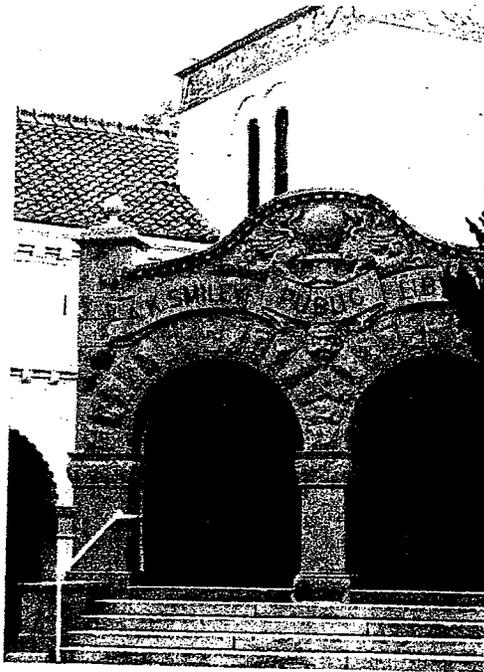


OOPS!
Poor window proportion.

**MISSION/
MEDITERRANEAN/
SPANISH COLONIAL
REVIVAL**



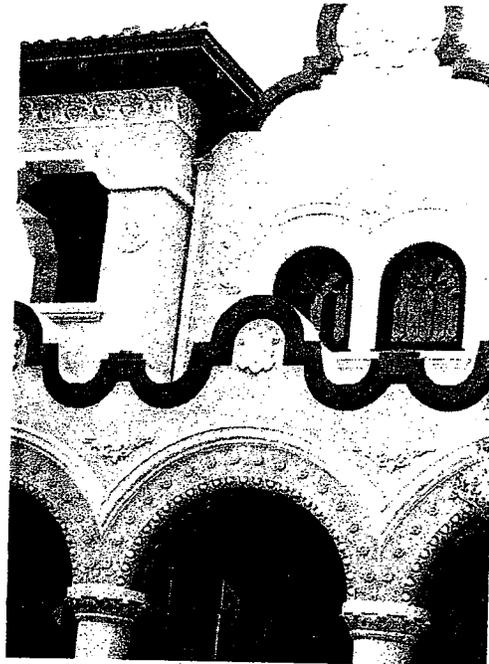
The Mission and Spanish Colonial Revival styles certainly differ but many of the materials used and rooflines are similar. The Mission style is characterized by its basic simplicity--large, unadorned expanses of plain surfaces and bold arched openings. Spanish Colonial Revival on the other hand uses 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.