Cultural Resources District

Commercial Design Guidelines

Community Development Department

City of Tustin

Tustin's Buildings Featured on the Cover

	Name	Address	Architectural Style	Year Constructed
1.	Tustin Hardware Bldg. - Mrs. B's Consignments	115 West Main Street	Western Falsefront	1921
2.	Stevens House - Offices	228 West Main Street	Victorian Queen Anne	1887
3.	Artz Building - Rutabegorz	150 & 158 West Main Street	Neo Classical Revival	1914
4.	Brush Strokes	138 West Main Street	Neo Classical Revival	1914
5.	McCoy Sheet Metal Building - Old Town Flooring	160 East Main Street	Western Falsefront	1880
6.	Office/Retail	155 El Camino Real	Craftsman Adaptation	2003
7.	Knights of Pythias Building	397-399 El Camino Real	Neo Classical	1925
8.	McCharles House	335 South C Street	Victorian Queen Anne	1899
9.	Gary's Rack	148 West Main Street	Neo Classical Revival	1914

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A Letter from the Planning Commission

November 2014

Dear Old Town Tustin Commercial/Non-Residential Property Owners and Business Owners,

The "Old Town" area of Tustin is one of the cherished "jewels" of our City, as prioritized by our City Council. As a part of the City's continuing effort to record and encourage the preservation of the rich historic past, these Design Guidelines have been created to complement the approved Residential Design Guidelines for the Cultural Resources District and historic properties outside of the district.

These guidelines provide an important context for the other preservation efforts lead by the City which include:

- 1988 – the City designated "Old Town Tustin" as a local historic district.
- 1990 & 2003 – surveys of all historic buildings within the City were completed.
- 1991 – Certified Local Government status to establish a plan that meets State and federal standards.
- 1991 & 2011 – Cultural Resources District Residential Design Guidelines were adopted and then updated.
- 2007 – The City's historic preservation responsibilities were assigned to the Planning Commission to streamline City committees and processes.

The Design Guidelines are a guide for non-residential property preservation and development within the overlay district and at historic sites throughout the City. The document provides a wealth of information on architectural styles, preservation, rehabilitation, and more. As such, it also provides enhancement or an appendix for other City codes for features such as:

- Business identification signs to help preserve and enhance the character of Old Town Tustin.
- Tips for energy efficiency to promote sustainability in your project or property.
- Ideas for landscaping on private property and the public right of way, and suggestions for improving the overall street environments.
- Improvements in building materials and advancements in materials that will economically help to preserve and rehabilitate your historic building.
- Photos and graphics that help explain improvements that can be made to properties.
- Resources and website-links to make it easier to find additional information.

It is our hope that the Commercial Design Guidelines will serve as a tool for the continued preservation of these architectural "jewels" in our City. Thank you for the opportunity to serve our "Old Town" in this capacity.

Sincerely,

The Planning Commission

Wisam Altowaiji | Steve Kozak | Austin Lumbard | Ryder Smith | Jeff Thompson

Acknowledgements

City Council

Al Murray, Mayor
Charles E. "Chuck" Puckett, Mayor Pro Tem
John Nielsen, Councilmember
Rebecca "Beckie" Gomez, Councilmember
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Planning Commission

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Austin Lumbard, Chairperson Pro Tem
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Chapter I

Introduction

I. Introduction

A. Background

The City Council has declared as a matter of public policy that, "the recognition, preservation, protection and use of culturally significant structures, natural features, sites and neighborhoods within the City of Tustin is required in the interest of the health, safety, prosperity, social and cultural enrichment and general welfare of City residents" (Source: Tustin City Code Section 9252a).

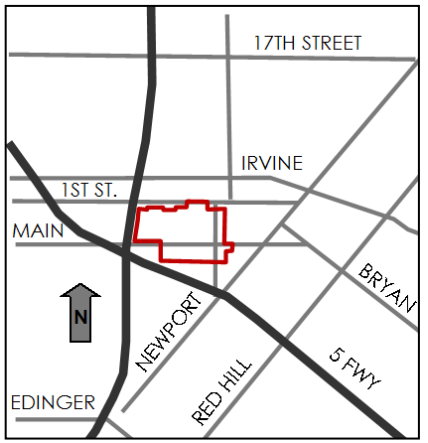


Figure 1 – Location of Cultural Resources District (CRD) within the City of Tustin.

To ensure the maintenance, preservation, and enhancement of Tustin's Old Town commercial district and the existing single family zoning within the area, the City Council approved Ordinance No. 1001 on June 20, 1988, adopting the Cultural Resources Overlay District. The City has since fostered two programs, the Mills Act and Historic Register Plaque Designation Programs, to incentivize and promote preservation and rehabilitation of its historic buildings, but Tustin's Mills Act Program only applies to certain residential properties. Additional information regarding the Historic Register Plaque Designation Program can be found in the Planning Division Forms section of the City's website at http://www.tustinca.org/departments/commdev/forms/planning/PlaqueNominationForm.pdf.

In recognition of its efforts in historic preservation, the City received the designation of a "Certified Local Government" (CLG) in 1991. The CLG Program was established by the National Historic Preservation Act to provide financial and technical assistance for the preservation of significant cultural resources. The CLG program is designed to encourage direct participation of local governments in the identification, registration, and preservation of historic properties. A local government may become a CLG only after developing and implementing a local historic preservation commission and a program that meets federal and State standards.

To participate in the CLG program, local governments must comply with the following five (5) minimum responsibilities of a CLG, which include:

More information about the CLG Program and the benefits to the City are available online at: www.nps.gov/history/hps/clg/index.htm.

- Enforcing appropriate state and local legislation for the designation and protection of historic properties;
- Establishing an adequate and qualified historic preservation review committee by local law;
- Maintaining a system for the survey and inventory of historic properties;
- Providing for adequate public participation in the local historic preservation program, including the process of reviewing and recommending properties for nomination to the National Register of Historic Places; and
- Satisfactorily performing the responsibilities delegated by the state.

The benefits of being a CLG include:

- Eligibility for federal grants from the Historic Preservation Fund administered by the California Office of Historic Preservation;
- Direct participation in the nomination of historic properties to the National Register of Historic Places;
- Opportunity for enhanced responsibilities to review and comment on development projects in compliance with federal environmental regulations, thereby expediting the review time;

- Special technical assistance and training for local preservation commission members and staff from the State Office of Historic Preservation; and
- Potential for participation in the review of building rehabilitation plans for federal investment tax credits.

The City has since fostered the Historic Register Plaque Designation Program, to promote the preservation and rehabilitation of its historic structures.

More information about the Historic Register Plaque Designation Program and information on federal tax credits can be found in Appendices F and G, respectively.

B. Purpose and Intent

The primary purpose and intent of these Commercial Design Guidelines (the "Guidelines") is to promote the City's goals to preserve, protect, safeguard, and enhance the existing character of historic or culturally significant structures within the Cultural Resources District, in addition to historic properties outside of the District, and to improve the District's contribution to the City's economic base.

The Commercial Design Guidelines for the Cultural Resources District is a compilation of guidelines that are to be used in designing and evaluating proposed commercial improvements in Old Town Tustin and on other historic properties citywide. The Guidelines should be used to determine whether new building alterations, additions, new infill buildings, signs, and other improvements are appropriate for the commercial district within Old Town Tustin.

These Guidelines are intended to be flexible in nature in order to respond to changes in the use of commercial properties, in addition to opportunities for adaption and reuse of existing structures. These Guidelines were developed to protect Old Town Tustin and the features that contribute to the area's unique identity and character, and to provide flexibility to complement the District's distinctive architecture, character, and streetscape.

The Commercial Design Guidelines for the Cultural Resources District should be used by property owners and developers and their architects, designers and contractors to better understand the City's goals for the preservation of historically significant neighborhoods and structures and basic design principles for achieving quality infill development compatible with the character of the Cultural Resources District.

I. Introduction

This document illustrates options, solutions, and techniques to achieve the following design goals for Old Town Tustin:

- Renovate existing buildings and introduce new buildings in a way that preserves and promotes Old Town Tustin's pedestrian character with buildings that engage, frame, and activate the street
- Ensure that new buildings fit into the existing context and promote Tustin's architectural and cultural traditions, by relating well to the public realm and neighboring buildings
- Design buildings holistically by considering building placement, building volume, attached architectural elements, openings, fixtures, utility placement, signage, and landscape
- Incorporate passive and active sustainable building design principles that encourage energy efficiency, improve indoor air quality, and encourage resource conservation

The Guidelines are intended to serve as a "yardstick" against which proposed projects may be measured. The Guidelines are not intended to be strict development standards as are found in the Zoning Ordinance. It is recognized that not all design principles or criteria may be workable or appropriate for each project, but all applicable projects are encouraged to follow the Guidelines to the greatest extent possible. Therefore, they may be interpreted by the City with some flexibility when applied to specific projects.

C. Applicability, Design Review, and Certificate of Appropriateness

1. Applicability

These Commercial Design Guidelines apply to all non-residential building projects within the City of Tustin Cultural Resources District (Figure 2) and to any non-residential cultural resources outside the District. Property owners and other interested parties should contact the City of Tustin's Community Development Department

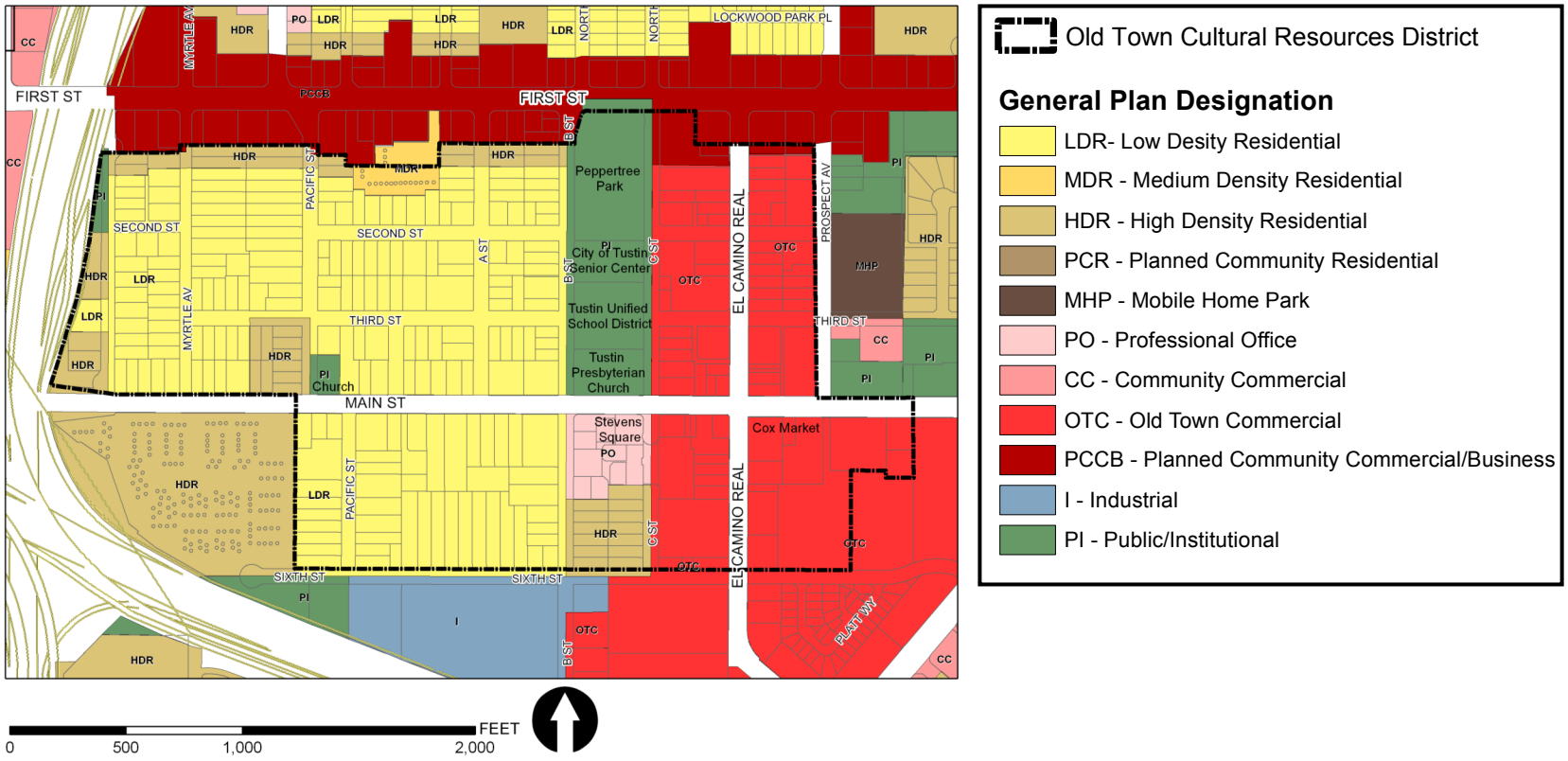


Figure 2 – Old Town Cultural Resources District Boundaries.

to verify if a particular property is located within the Cultural Resources District or is a designated cultural resource outside the District. Depending upon the extent of the improvements, a Design Review and/or Certificate of Appropriateness may be required.

To obtain submittal requirements for a building permit, please see the documents section of the Building Division website at http://www.tustinca.org/departments/commdev/building/index.html.

2. Design Review

Project design is required to be approved prior to the issuance of a building permit through a Design Review process. Design Review is required for any project involving new structures, major exterior alteration or enlargement of an existing structure, and/or buildings needing to be relocated.

Applicants for a Design Review are encouraged to schedule a preliminary review meeting with Community Development Department staff to discuss the proposed project prior to having plans drawn or buying materials. Staff will be able to answer questions about the review and approval process and explain how the Guidelines will be applied to a particular project (See Appendices D and E for more information).

As part of the Design Review process and in addition to the proposal and submittal requirements for a building permit, the applicant may need to provide the following at the request of the Community Development Department: color and material samples of the proposed finishes, color elevations, and photographs of the existing building (if applicable).

Reviewing projects for approval, the Director, Planning Commission, and City Council, as applicable, will consult these Design Guidelines, along with other codes and policies of the City, in determining the appropriateness and compatibility of the proposed project.

The Community Development Department will consider the items below when reviewing a proposed project. The Guidelines in the following chapters discuss each of these items and highlight the most appropriate treatments in the Cultural Resources Overlay District, depending on the architectural style and form of the building.

- Height, bulk and area of existing buildings
- Setbacks and site planning
- Exterior materials and colors
- Type and pitch of roofs
- Size and spacing of windows, doors and other openings
- Landscaping and parking area/ garage
- Location, height and standards of exterior lighting
- Location and screening of mechanical equipment
- Chimneys, roof structures, flagpoles, awnings, antennae and satellite dishes
- Physical relationship of proposed structures to existing structures in the neighborhood
- Appearance and design relationship of proposed structures to existing structures and possible future structures in the neighborhood and public thoroughfares
- Design Guidelines and criteria as adopted by the City Council

3. Certificate of Appropriateness

A Certificate of Appropriateness is a type of development permit that applies specifically to structures within the Cultural Resources District or a designated cultural resource outside the District. Though projects involving most historic resources outside of the Cultural Resources District do not require a Certificate of Appropriateness, the property owner and/or architect are encouraged to use the Commercial Design Guidelines as a reference when proposing changes to a historic building outside of the District.

For a complete description of the City's approval process for a Certificates of Appropriateness and Design Review, please see Tustin City Code Sections 9252 and 9272, as well as Appendices D and E of this document.

A Certificate of Appropriateness is necessary prior to, or concurrent with, a building permit for all permitted structures in the Cultural Resources District. Obtaining a Certificate of Appropriateness is necessary to ensure the goals of the District are implemented. As stated in Tustin City Code Section 9252f, a Certificate of Appropriateness shall be required prior to:

Refer to Tustin City Code, Section 9252h and 9252i for the finding required for the approval of a Certificate of Appropriateness.

- Alteration of the exterior features of a building or site within a designated Cultural Resource District, or alteration of a Designated Cultural Resource, or construction of improvements within a designated Cultural Resources District requiring a City building permit.
- Demolition or removal of any Designated Cultural Resource or of any improvements in a Cultural Resources District.

NOTE: Design Review and Certificate of Appropriateness may be processed concurrently.

The Director of Community Development (or Designee) is authorized to do the following: 1) Approve, 2) Approve with conditions, or 3) Deny Certificates of Appropriateness for improvements requiring a City building permit, including demolition and relocation of structures. A Certificate of Appropriateness is

granted for a finite amount of time; refer to Tustin City Code Section 9252 to ensure work is completed within the time frame allotted by the Certificate. There is an expedited "over the counter" Certificate of Appropriateness process for minor projects and for repairs needed due to damage from fire, wind, etc.

4. Exceptions

When a proposed project/improvement does not require a Certificate of Appropriateness (i.e. painting, some fences, landscaping), property owners may request that staff perform an advisory review of their project. Staff advisory review is provided to assist property owners in making improvements that will preserve and enhance the character of, and to avoid actions that may detract from, the Cultural Resources District.

Additionally, a Certificate of Appropriateness is NOT required for:

- Ordinary maintenance or repairs that do not involve a change in design, exterior material, or original appearances;
- Any construction, reconstruction, alteration, or removal of any feature which has been determined by the Building Official to be necessary to protect the public health or safety due to an unsafe or dangerous conditions.

Although there is no separate application or fee for a Certificate of Appropriateness. Applicants will be required to provide information (plans, drawings, photos, sample materials, agreements, etc.) to support the required findings.

D. Organization and Contents

The Design Guidelines are organized into twelve sections:

I. **Introduction**

II. **Tustin History**

III. **Tustin's Historic Commercial Buildings:** Information on the architectural building forms and styles found in the Cultural Resources District

IV. **Tustin's Historic Commercial Design Guidelines Overview and Standards:** Introduces California's Historical Building Code and the Secretary of Interior's Standards for Preservation and Rehabilitation

V. **Preservation and Rehabilitation Guidelines:** General rehabilitation principles and specific suggestions that should be observed when repairs or alterations are proposed for the exterior of a structure

VI. **Incorporating Sustainability:** Includes ideas for making a building more sustainable through increased energy efficiency

VII. **Adaptive Reuse:** Information on converting a historic building to a different use

VIII. **Building Additions:** Guidelines for the most appropriate way to expand existing buildings while keeping them compatible with the character of existing structures

IX. **New Infill Development:** Provides guidelines for the architectural design and site planning of new commercial buildings in the Cultural Resources District that are respectful of the existing character of the District

X. **Parking:** General principles for parking lot siting and design

XI. **Landscaping and the Street Environment:** Suggestions for street front landscape design including appropriate plant and accessory materials, as well as street furniture to help maintain the character of the Cultural Resources District

XII. **Identification Signs:** General guidelines for signs on private property and in the public right-of-way in Old Town Tustin

The Appendices contain useful information for those using the Commercial Design Guidelines or contemplating a commercial or institutional project within the Cultural Resources District. The Appendices includes the following information:

A. Glossary of Terms
B. Materials and Color Charts
C. Low Impact Development
D. Step by Step City Approval Process
E. Certificate of Appropriateness/Design Review Flow Chart
F. Tustin's Historic Register Plaque Designation Program
G. Federal Tax Incentives for Non-Residential Buildings
H. Secretary of Interior's Standards for the Treatment of Historic Properties
I. Landscape Planting Chart
J. Helpful Books, Websites, and Codes
K. Location Map for Significant Non-Residential Old Town Buildings

Chapter II

Tustin History

II. History

A. Summary History of Tustin

The City of Tustin (City), was originally established as a real estate venture by a Petaluma carriage maker, Columbus Tustin (Figure 3). In 1868, Tustin and his partner, Nelson O. Stafford, purchased 1,359 acres of the Rancho Santiago de Santa Ana where the Spanish land grant was being partitioned. Tustin took the eastern 839 acres of the total and moved to his property in 1870 to build his dream, Tustin City. He divided 100 acres into 300 square blocks, laid out the streets, and provided 50'x100' lots for sale—later giving lots to anyone who would build on them.

Figure 3 – Portrait of Columbus Tustin (City Founder).

One of the City's earliest—and later prominent—citizens was C.E. Utt, who came to the City as a child with his parents in 1874. By his account, the "City" then consisted of "a small store and a blacksmith shop with a few settlers' shacks hidden around in the thickets of wild mustard" (Jordan 1988). The City of Tustin's slow growth in the 1870's was hampered by Santa Ana's successful bid for the terminus of the Southern Pacific Railroad, which enticed several Tustin businesses and residents to move there. Columbus Tustin died in 1883, bitterly disappointed at the minimal success of his dream city.

The land boom of the 1880s brought a second life to Tustin. A bank and a large hotel were established by the Tustin Improvement Association. From 1886 to 1895, horse-drawn streetcars, also known as horse cars, ran between the Hotel Tustin and Santa Ana (Figure 4). By 1888, the Southern Pacific Railroad had established a station in Tustin and started running two trains daily to Los Angeles.

Figure 4 – A horse-drawn streetcar in Tustin.

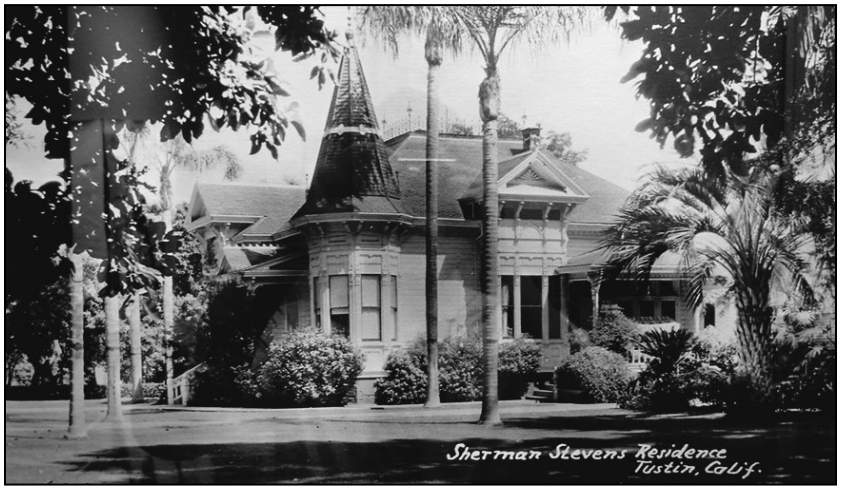


Figure 5 – The Stevens home still stands today at the corner of Main Street and B Street.

Several prominent pioneers, David Hewes and Sherman Stevens among them, came to town in this period, building Victorian houses which are still showpieces in town (Figure 5). Sherman Stevens, together with C.E. Utt and James Irvine, developed the first agricultural acreage on the Irvine Ranch and established the San Joaquin Fruit Company (site of the current Prospect Village Development). Utt established one of the City's earliest industries, the Utt Juice Company, and was one of Tustin's major developers. Hewes, who made his fortune in San Francisco before settling in Tustin, is renowned as the man who conceived the ceremony and donated the golden spike used to complete the first transcontinental railroad in 1869.

The successes of the 1880s were reversed by the Panic of 1893, which led to the demise of several businesses in town and closure of the bank in 1902. With the new century came a gradual rebuilding of the economy and the successful additions of the First National Bank of Tustin in 1911 (Figure 6), the Tustin Lumber Company, Tustin Garage, Tustin Hardware, Piepers Feed Store, the Utt Juice Company, and three large citrus association packing houses.

By 1927, the City was thriving, with a population of 900 persons who voted to incorporate, electing Byron Crawford as the first mayor. At the incorporation, the City's original boundaries included approximately 196 acres and were slightly larger than the area of the Cultural Resources Overlay District.

In 1942, the U.S. Navy built the largest wooden structures in the world to serve as a Lighter-Than-Air Base on nearby bean fields for service during World War II. Two large hangars—each longer than three football fields and as tall as an 18-story building—were built to house blimps used for patrolling the coast for submarines. The Lighter-Than-Air hangars have been listed on the National Register of Historic Places in 1978. To view a video reflecting the history of the Tustin hangers, please visit the City of Tustin website at http://www.tustinca.org/videos/The TustinHangars/TheTustinHangars.html.

By the 1960s, Tustin's days as a small agricultural community ended. Rising land values and falling grove production induced orchardists to sell their land to developers. As a result of new development and annexations, the City's population increased from 2,000 in 1960 to 21,000 in 1970 and reached over 43,000 in 1987. According to the U. S. Census, the City of Tustin had a population of 75,540 in 2010 (Figure 7).

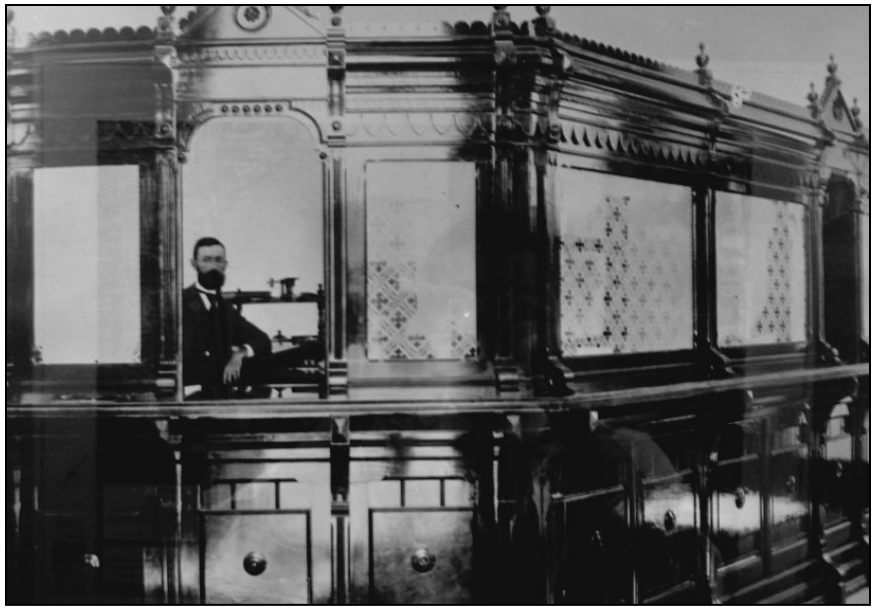


Figure 6 – The First National Bank of Tustin in 1911.

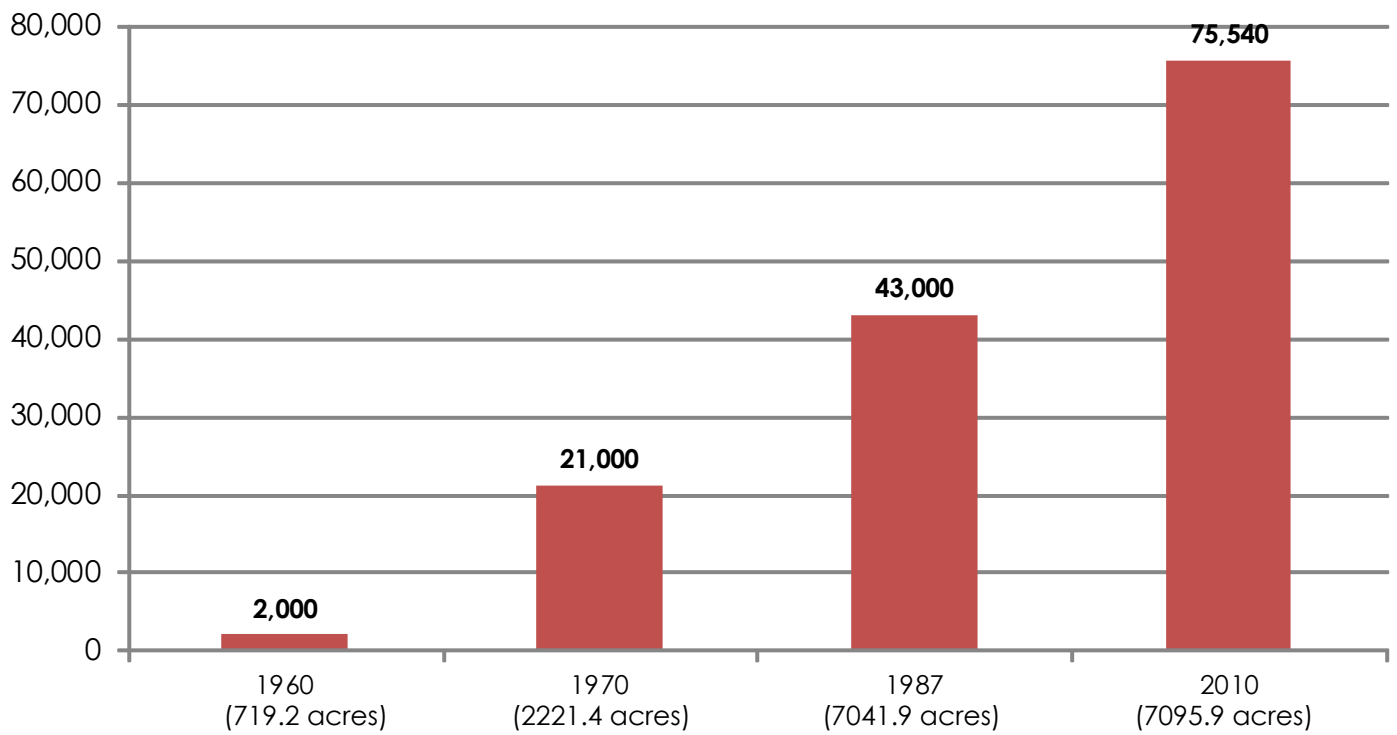


Figure 7 – The population of Tustin has been increasing since 1960.

B. History of Old Town, with a Focus on the Commercial Core

Old Town is the traditional center of Tustin, and the City's original town site. First subdivided by Columbus Tustin, Old Town has become an enclave of turn-of-the-century and pre-war development largely separated from the rest of the City. This separation gives Old Town its strong identity, but also removes Old Town from the mainstream of community activity.

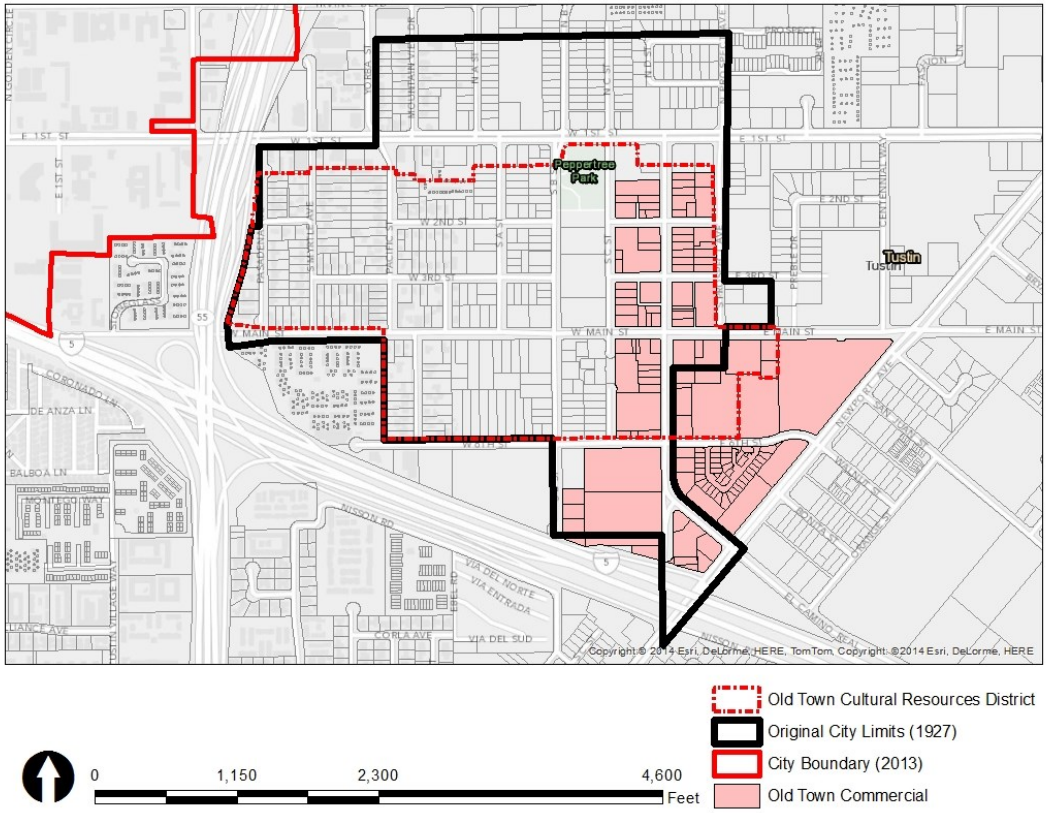


Figure 8 – City of Tustin Boundaries (1927) and (2013).

Old Town Tustin is roughly defined by the Santa Ana (I-5) Freeway to the south, Newport Avenue to the east, First Street to the north, and the Newport-Costa Mesa Freeway (SR-55) to the west, These thoroughfares provide strong boundaries for Old Town, and reinforce its sense of community.

Old Town is a mix of residential, retail commercial, office, light manufacturing, institutional, and public uses, with a small number of vacant parcels scattered throughout. The traditional center of town around the intersection of El Camino Real and Main Street is dominated by retail or office businesses, mostly in older, turn of the century buildings.

Major public and religious institutions line the west side of C Street, and include a church, Tustin Unified School district headquarters, Tustin Area Senior Center, and Pepper Tree Park. City Hall also is in Old Town at the east end of Third Street. This makes Old Town the center for Tustin's civic activities.

Commercial and office development in Old Town varies widely – from small specialty shops around El Camino Real and Main Street to large community shopping centers lining Newport Avenue and First Street along Old Town's edges. Office development is concentrated north of Third Street, and provides a wide range of business and professional services. Perhaps most interesting, though, is the concentration of performing arts businesses in Old Town. Two of Tustin's dance schools and a well known dinner theater are located within the core.

Chapter III

Tustin's Historic Commercial Buildings

III. Tustin's Historic Commercial Buildings

A. Summary

The historic architectural building forms and styles found in Old Town Tustin give the area unique character. By understanding the architectural form and style of a building, informed decisions can be made when repairing, rehabilitating, expanding an existing structure, or when constructing a new building adjacent to an historic one.

By understanding how the character defining features of a particular commercial style combine to form a complete image, we can better understand how changing or removing individual characteristics can drastically change the character of the building and decrease its architectural value, and perhaps its monetary value as well.

To identify historic and cultural resources, the City updated the original 1990 Historical Resources Survey. The final report was completed in October 2002 and updated in March 2003. Over 400 sites were identified as possibly being of distinction or notable recognition and over 50 of these sites are non-residential uses. While these sites can be found at various locations throughout Tustin, the largest concentration of historic commercial buildings can be found in the Cultural Resources District. The survey in its entirety is available at the City of Tustin's Community Development Department and on the Community Development Departments page of the City's website under Planning and Zoning Division. These Design Guidelines are a companion to the Tustin Historical Resources Surveys. A map including many of these significant non-residential buildings is located in Appendix K for reference.

The Historical Resources Survey identified multiple historic architectural forms and styles.

Historic architectural building forms include:

- One-Part Block
- Two-Part Block
- Temple Front and Arcaded Block
- Framed Window Wall

Historic architectural building styles include:

- Western False Front
- Neo-Classical Commercial
- Victorian Commercial
- Spanish Colonial Revival
- Moderne

B. Building Anatomy

This section explains and illustrates different architectural components of a typical building. These components are recognized as storefront, display window, primary entrance, cornice, awning, pilaster, secondary entrance, window lintel, sill, corner post, and so on. Multiple sub-components can be identified within a component of a building. For instance, a window frame typically contains three parts, which are the window lintel, sash, and sill.

Building architectural components are organized into two groups, which are the storefront and upper façade. The storefront is located on the ground level and is usually used for retail or restaurants; its architectural style and color scheme should be pleasurable and complementary to the surrounding buildings. Having an attractive storefront design is important because it is where people first approach the building. The upper façade includes all the stories above the storefront in a building and is typically permitted for non-retail uses such as office and residential.

The definitions of typical building components are briefly explained below for better understanding. Furthermore, an illustration of a building is provided on page 39 to show the location of the components.

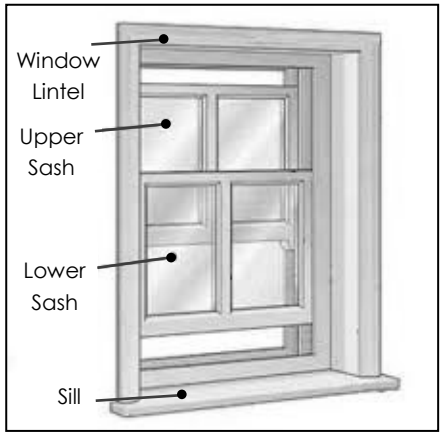
1. Building Anatomy of Storefront

- **Awning:** An awning is an overhang structure attached to the exterior wall of a building to provide covering.
- **Bulkhead or Kickplate:** A bulkhead or kickplate is an area between the ground and the display windows. Its function is to enhance the architecture of a building and support the upper display window.

- **Primary Entrance:** The primary entrance is the main entrance into the building and is usually located in the front façade of the building. This particular entrance is typically larger than the secondary entrance. It should have attractive architectural features and be consistent with the building's architecture.
- **Secondary Entrance:** The secondary entrance is an entrance that provides another access to enter the building and is typically located near the primary entrance or on the rear or side of a building.
- **Display Windows:** These are the centerpieces of the storefront and take up a large amount of storefront façade to display goods and attract customers.
- **Pilaster:** A pilaster is a slightly projecting column that is applied on a face wall for decoration purpose.
- **Column:** A column is the vertical structure that supports and can be used as a type of decoration for a particular building. The styles of column vary from different architectural styles such as Greek, Rome, Gothic, and so forth.
- **Storefront Cornice:** A cornice is known as a "ledge" and is a horizontal decorative molding around the top edge of building. It is enhances the appearance of a building.
- **Transom Light:** A transom light is the upper window in a storefront area that brings natural light into the building space and helps to enhance the architecture of the building.

2. Building Anatomy of Upper Façade

- **Window Lintel:** Lintel is a type of structural member above a window, door, and fireplace. Its function is to esthetically support the load of the upper wall.
- **Sash:** Sashes are known as movable panels. Windows with sashes can be open horizontally and vertically.
- **Sill:** A sill is a horizontal structure located immediately below the window frame. It slants outward to divert water away from the inside of the building.
- **Upper Cornice:** The upper cornice has the same functionality as the storefront cornice. It is an architectural feature that is located at the top of the exterior wall.
- **Masonry Wall:** A masonry wall is typically the exterior skin of a building. Its common construction materials are brick, stone, and marble.



Building anatomy of a storefront.

C. Commercial Architectural Forms

Blacksmith Shop at 245 South C Street.

1. One-Part Block

A single story structure typically housing retail and service businesses, this architectural form should not be confused with the one-story shop that is free standing and capped by a pitched roof. Rather, the one-part commercial block can be recognized by its overall box shape, decorated façade and urban overtones. The Western False Front architectural style, discussed in Section D of this chapter, is included in this category. The Blacksmith Shop at 245 South C Street is an example.

Knights of Pythias Building 397-399 El Camino Real.

2. Two-Part Block

These buildings were built to facilitate a variety of commercial functions and are the most common type of composition for small and moderate-sized commercial buildings in the country. Typically two to four stories, two-part commercial block structures are clearly separated horizontally between the first and subsequent floors, although the difference in design varies from harmonious to little or no visual relationship. The first floor is used for public spaces, such as retail shops, banking, or other service uses. Upper floors facilitate more private uses, such as offices, hotel rooms, or meeting spaces. The Knights of Pythias building at 397-399 El Camino Real is an example.

3. Temple Front and Arcaded Block

Primarily designed for banks or large commercial buildings, arcaded block structures are recognized by their series of tall, evenly spaced openings that extend across a wide façade. This style is derived from the arcaded porches

that were designed in Italy during the Renaissance. The arched opening is often replicated in buildings of different designs. The Neo-Classical style, discussed in the next section, is included in this category. The building at 158 West Main Street (Rutabegorz) is an example.

Rutabegorz 158 West Main Street. This building is on the National Register of Historic Places.

4. Framed Window Wall

This style has a large center section of windows that are framed by a wide and continuous border. Originally designed to give more attention to the façade composition of small and moderate commercial buildings, this style is most commonly associated with retail stores. The building (Gary's Rack) at 148 West Main Street is an example.

D. Commercial Architectural Styles

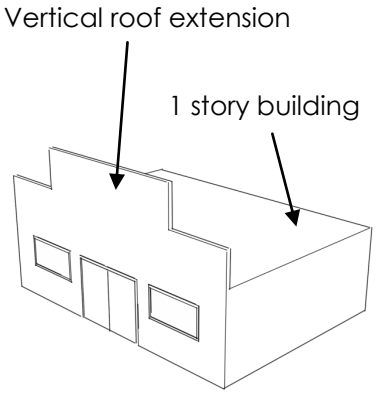
Gary's Rack 148 West Main Street.

1. Western False Front (1870-1900)

This architectural style is the earliest commercial style found in the City of Tustin. These one (and less often two) story structures were often constructed of wood with a vertically extended front façade or "false front" which creates the illusion of another story. The style was popular in the West, after the California Gold Rush of 1849. This building type made a hastily built town look more like the impressive commercial buildings of the East Coast.

Character Defining Features:

- One story but looks like two story
- Wood siding or brick
- Flat roofline
- Few windows
- More ornamentation on the façade than the rest of the building
- Rectangular floor plan



Blacksmith Shop 245 South C Street exhibits a Western Falsefront architectural style.

2. Neo-Classical Commercial (1900-1925)

This period emphasized the simplicity and purity of Greek and Roman Classical Architecture. The style enjoyed great popularity for banks, libraries, and civic buildings throughout California. The facades are generally formal, incorporating full height columns with decorative capitals. Often classical porticos are used which add balance to the very formal symmetry of the style. The exterior materials included the use of concrete, plaster, stone, light cream colored brick, and sometimes decorative terra cotta. The Knights of Pythias Building at 397-399 El Camino Real is an example.

Character Defining Features:

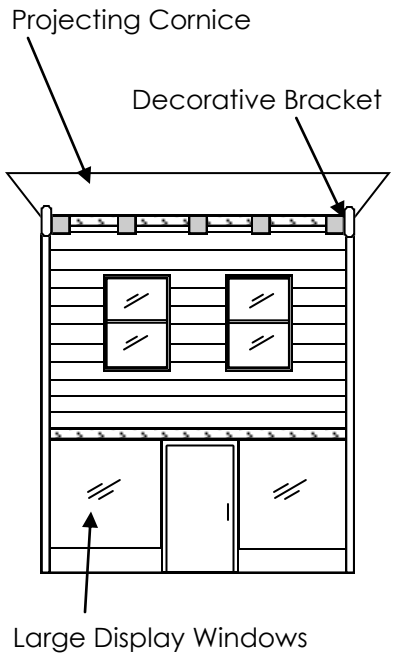
- 1, 2, and 3 stories
- Wood siding or brick
- Flat roofline
- Symmetrical windows
- Horizontal ornamentation
- Recessed entrances
- Large display windows along the first story
- Massive scale often housing several store fronts
- Keystones

Knights of Pythias Building 397-399 El Camino Real.

Dedication plaque at 397 El Camino Real.

Character Defining Features:

- 1 or 2 stories
- Wood siding
- Flat roofline
- Symmetrical windows
- Central entrance flanked by large display windows
- Bracketed cornice
- Horizontal ornamentation



3. Victorian Commercial (1880-1930)

This style includes some of the earliest and most elaborate non-residential buildings in the city. One of the most prevalent subtypes during this time was Italianate. Buildings of this style typically have a flat roofline with projecting cornices as well as decorative modillions or brackets. The First Doctor's Office in Tustin, and later the Jabberwocky Dress Shop (now the Vintage Lady shop) at 434 El Camino Real is an example.

First Doctor's Office 434 El Camino Real.

4. Spanish Colonial Revival (1915-1930)

The Spanish Colonial Revival architectural style is based on the Spanish Colonial architecture associated with the Spanish colonization of the Americas. The style is characterized by the use of plaster or stucco finishes; clay tile, shed, or flat roofs, and terracotta or cast concrete ornaments. Other features may include small porches or balconies, arcades, double-hung windows, awnings, and iron trim. The Woodward Building at 333 El Camino Real is an example.

Character Defining Features:

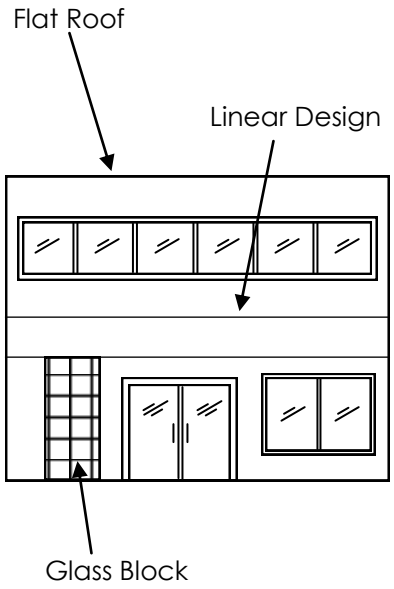
- Plaster or stucco exterior
- Flat or clay tile roof
- Horizontal massing
- Rectangular, courtyard, L-plan
- Courtyards
- Asymmetrical shape

The Woodward Building located at 333 El Camino Real was originally constructed in 1928 and has a more recent addition.

Character Defining Features: 5. Moderne (1925-1935)

- Stucco exterior
- Flat or angled roof
- Horizontal emphasis
- Lacks ornamentation
- Smooth surfaces
- Glass block
- Linear building elements
- Use of stock windows

Moderne architecture originated in the United States. This style has two subtypes: Streamline Moderne and WPA Moderne. Characterized as the eclectic composition of "traditionalism and modernism" this style is often confused with Art Deco. Moderne buildings are stripped down forms with horizontal geometric based ornamentation. WPA Moderne buildings originated during the Great Depression as part of various government relief projects sponsored by the Public Works Administration (PWA) and the Works Progress Administration (WPA). Materials suitable for this style include concrete, metal, stucco, glass blocks, and brick.



The Tustin Unified School District Administration Building.

Chapter IV

Tustin's Historic Commercial Design Guidelines Overview and Standards

IV. Tustin's Historic Commercial Design Guidelines Overview and Standards

A. Summary

The Commercial Design Guidelines apply to improvements or alterations made to commercial buildings located in the Cultural Resources District as well as new infill commercial development. In addition, persons owning commercial buildings of historical significance (i.e. structures with identifiable historic architectural style) outside the Cultural Resources District are encouraged to review the appropriate guidelines before beginning exterior repairs or restoration work.

The Design Guidelines cover eight (8) categories, or types of projects, and the appropriate guidelines are found in the corresponding chapters:

- **Chapter V. Preservation and Rehabilitation:** Provides appropriate methods for repairing, restoring or remodeling the exterior of an existing building;
- **Chapter VI. Adaptive Reuse:** Information on using a historic building for a different use than it was originally built for;
- **Chapter VII. Building Additions:** Guidelines for the most appropriate way to expand existing buildings while keeping them compatible with the character of existing structures;
- **Chapter VIII. New Infill Development:** Provides guidelines for the architectural design and site planning of new commercial buildings in the Cultural Resources District that are respectful of the existing character of the District;
- **Chapter IX. Incorporating Sustainability:** Ideas for incorporating sustainability and energy efficiency into an historic building;

- **Chapter X. Parking:** General principles for parking lot siting and design, as well as parking exceptions;
- **Chapter XI. Landscaping and the Street Environment:** Suggestions for street front landscape design including appropriate plant and accessory materials, use of sidewalks, as well as outdoor seating and lighting that will help maintain the character of the Cultural Resources District, and;
- **Chapter XII. Identification Signs:** General guidelines for signs on private property and within the public right-of-way in the historic district.

California Building Standards Code can be viewed at http://www.bsc.ca.gov/codes.aspx or at the City of Tustin Community Development Department.

The City of Tustin's amendments to the California Building Standards Code can be found at www.tustinca.org by clicking on Tustin City Code.

The California Historical Building Code can be found at www.dgs.ca.gov.

B. California Historical Building Code

The City has adopted the California Historical Building Code (CHBC) (California Code of Regulations, Title 24, Part 8). The intent of the CHBC is to protect California's architectural heritage by recognizing unique construction challenges inherent in historic buildings and offering an alternative code that is performance oriented, rather than prescriptive. The CHBC provides alternative building regulations for rehabilitation, preservation, restoration, or relocation of structures or buildings included in the City's Historical Resources Survey. CHBC regulations are intended to facilitate restoration so as to preserve a historic structure's original or restored architectural elements and features. Contact the City's Building Official for specifics of using the CHBC in relation to a particular project. The California Historical Building Code can be found at www.dgs.ca.gov.

C. Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior's Standards for Rehabilitation were originally established to determine the appropriateness of work to be done on properties qualifying for the federal Historic Preservation Fund grant-in-aid program. The standards have since been adopted by many state and local agencies for the review of historic preservation projects within locally designated historic and cultural resource areas. The intent of the Standards is to assist the long-term preservation of a property's architectural significance through the preservation of historic materials, construction types, sizes, and occupancy, and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building's site and surrounding environment as well as attached, adjacent, or related new construction.

Additional information on the Secretary of the Interior's Standards and specific recommendations for various materials and treatments can be found in Appendix H and online at http://www.nps.gov/history/hps/tps/tax/rhb/index.htm

The *Secretary of the Interior's Standards for Rehabilitation* are reprinted here as they represent the broad philosophical basis for the more specific guidelines that follow. The Standards are not mandatory but are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility. The City encourages their consideration of the standards when a project is proposed that will alter the appearance of a commercial structure in the Cultural Resources District. The *Standards* are as follows:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Chapter V

Preservation and Rehabilitation

V. Preservation and Rehabilitation

A. Intent

The City of Tustin's historic preservation and rehabilitation efforts are aimed at maintaining and protecting the original architectural features of a building that help identify its individual style or contribute to the overall character of Old Town. The guidelines should be utilized whenever repairs or alterations are contemplated to the exterior façade of a commercial building.

B. General Rehabilitation Principles

The following general principles provided by the Secretary of the Interior establish the basis for the detailed guidelines that follow:

- Before designs for alterations or rehabilitation are prepared, research should be done to determine the appearance of the building at its construction. Proposed changes to the building should retain or restore significant architectural features. In addition, a physical examination should be conducted to determine the architectural style of the building and if the significant historic fabric and character defining features have been altered and can be recovered, restored, or reconstructed. Resources available for additional information about a building or architectural theme include: the Tustin Community Development Department, the Tustin Area Museum, Tustin Preservation Conservancy, and Tustin Area Historical Society, as well as old photographs, books about the style that describe typical features, and information presented in this document.

- Rehabilitation efforts should retain and restore original elements of the building. If damage or deterioration is too severe, the element might be recreated using materials which match the design, color, texture and other important design features.

Additional information on the Secretary of the Interior's Standards and specific recommendations for various materials and treatments can be found in Appendix H and online at http://www.nps.gov/history/hps/tps/tax/rhb/index.htm

Principles of Rehabilitation for the Treatment of Historic Buildings:

- Identify, retain, & preserve
- Protect & maintain
- Repair
- Replace
- Design for missing historic features
- Careful alterations/ additions
- Energy efficiency
- Accessibility
- Health & safety

- When replacement of an architectural feature is necessary, and original material cannot be used, proposed substitution material should incorporate the design, color and form which conveys the visual appearance of the original material.
- When an entire piece of a building is missing (e.g. original decorative columns), research can help in understanding the functional and aesthetic aspects of the original style and form. Use old photos or building plans to determine what elements were included in the original design.
- Rehabilitation efforts should not create or add a preconceived concept of history, but should reuse the existing or appropriate features.
- When repairing or remodeling exterior wall surfaces the original exterior building materials should be retained. When necessary, replacement material should match the original materials. The use of mismatched materials is inappropriate and will invariably damage or destroy the architectural integrity of the building and could decrease its resale value.

C. Storefronts

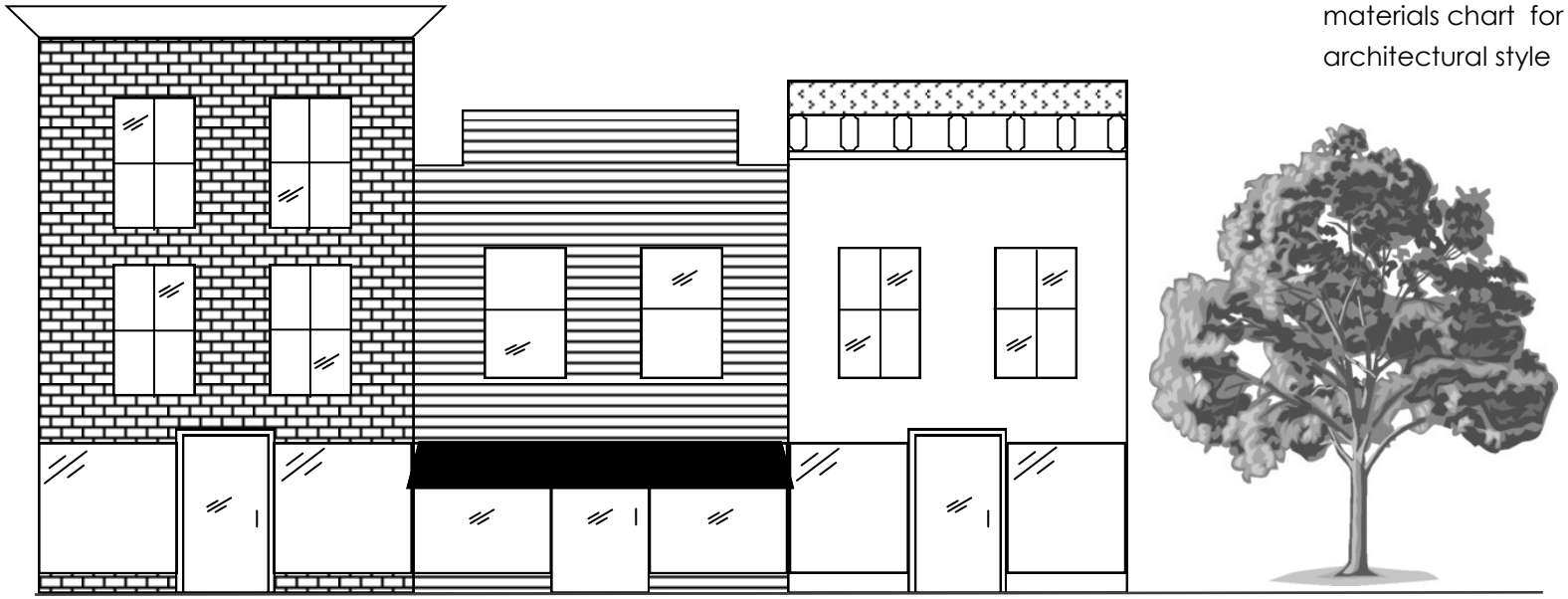
The storefront is the most important architectural feature of many historic commercial buildings. The front of the building plays an important part in advertising goods or services. To catch the attention of customers many storefronts were altered overtime. Along the way these alterations may have completely changed or destroyed a building's original architectural form or style.

Traditional commercial design consists of three components:

1. Ground level oriented to pedestrians with large display windows and central building entrance;

When Rehabilitating Existing Historic Storefronts:

- Identify the architectural style of the building
- Preserve the storefront's character and architectural style
- Use appropriate material and colors for the time period
- Refer to Appendix B for the recommended paint color and materials chart for each architectural style



Example of storefronts from street.

For more information on replacement storefronts, please visit the Secretary of Interiors at www.nps.gov.

2. Horizontal band separating the ground level from the upper floors or roof ornamentation; and
3. If appropriate 2nd, 3rd, and 4th floors housing additional uses.

When rehabilitating existing historic storefronts the following guidelines should be followed:

1. Become familiar with the style of your building and the role of the store front in the overall design (see Chapter III - Tustin's Historic Commercial Design Guidelines Overview and Standards).
2. Preserve the storefront's character even though there may be a new use on the interior (see Chapter VI - Adaptive Reuse).
3. Avoid the use of materials that were unavailable when the storefront was constructed.
4. Choose paint colors based on the building's historical appearance. In general, do not paint surfaces that have never been painted. Depending on the time period multiple contrasting colors may be appropriate. Refer to Appendix B for the recommended paint color and materials chart for your building's architectural style.

If the original storefront cannot be salvaged. Follow the guidelines below for designing a replacement storefront:

1. Respect the scale and proportion of the existing building.
2. Select construction materials that are appropriate to the existing storefronts along the street.
3. Respect the horizontal separation between the storefront and the upper stories. A cornice or fascia board were traditionally used to visually separate the first and second floors of the building.
4. Maintain the historic relationship of the storefront to the façade of the building and the streetscape. Most storefront frames are generally composed of horizontal and vertical elements.
5. Differentiate the primary retail entrance from the secondary access to the upper floors. Entrances should be placed where there were entrances historically, especially when echoed by architectural detailing on the upper stories.
6. The storefront generally should be as transparent as possible along the first floor. The use of glass in doors, transoms, and display areas will allow for visibility into and out of the store. These openings, like entrances should be placed in their original locations.
7. Keep the treatment of secondary design elements such as graphics and awnings as simple as possible in order to avoid visual clutter to the building and streetscape.

When Repairing or Replacing Windows:

- Ensure that the new glass matches the old glass in size, color, and reflective qualities
- Mirrored or tinted glass are not appropriate replacements for historic storefronts

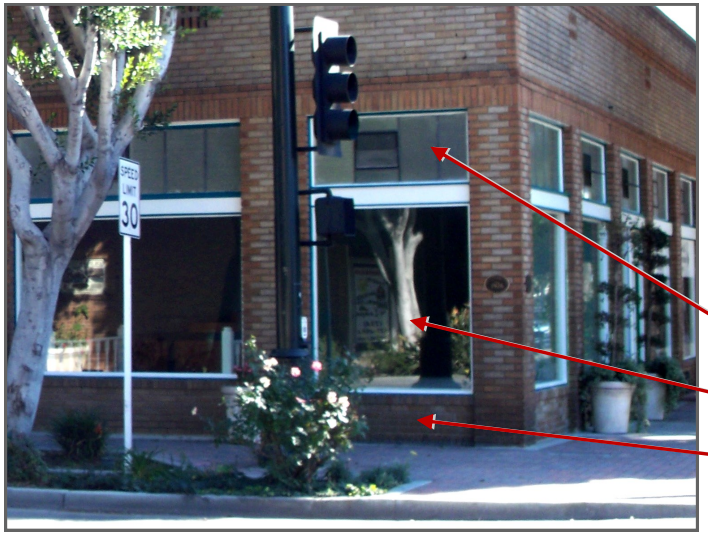
Energy Efficiency Tip:

- Add caulking to windows and doors to stop drafts and air leaks.

D. Windows

Windows are typically the most prominent feature on a historic storefront. Window spacing and pattern gives balance and rhythm to the overall building design. Commercial buildings often have two types of windows. Fixed windows for the first floor and smaller scale operable windows on the second floor. Storefront windows along the first floor are typically large picture windows in narrow frames. In contrast, the second floor may have tall and narrow double hung windows.

Display windows are a central feature of historic commercial buildings. They play an important part in advertising for retail, restaurants, and service businesses. Fixed plate glass windows are the most common along the street level of a building. Display windows should have minimal opaque materials such as lettering or sale signs on them. In the early 20th century the use of a decorative transom became popular above display windows. Transoms also let additional light into the shop.



Many historic buildings have windows with wooden frames. However, metal frames are not uncommon. When possible repair or restore windows rather than replacing them. Retaining the historic windows will help to maintain the character and integrity of the building. Any replacement windows should be of the same material as the original windows.

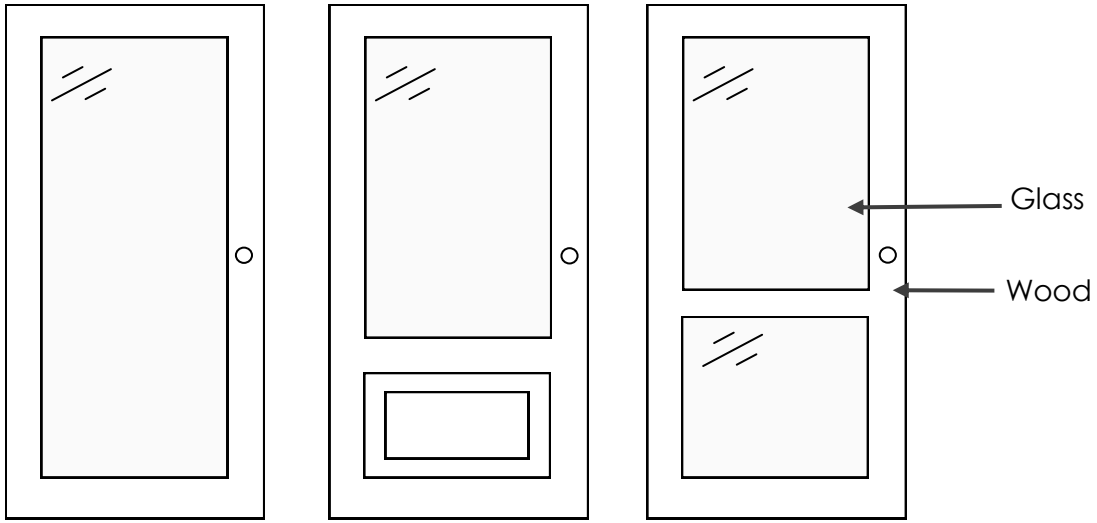
E. Entrances

There are typically two types of entrances to historic commercial buildings, retail entrances and an entrance to the upper floors. The retail entrance of the building should face the street on the first floor. Typically the retail entrance of a historic building is anchored by display windows to the right and left. The original character of the building should be maintained, if the original entrance was recessed it should remain. The entrance to the upper floors could also be on the street level, however, it should be less obvious. The entrance to the upper floors can be located near the retail entrance but should be in a less conspicuous spot.

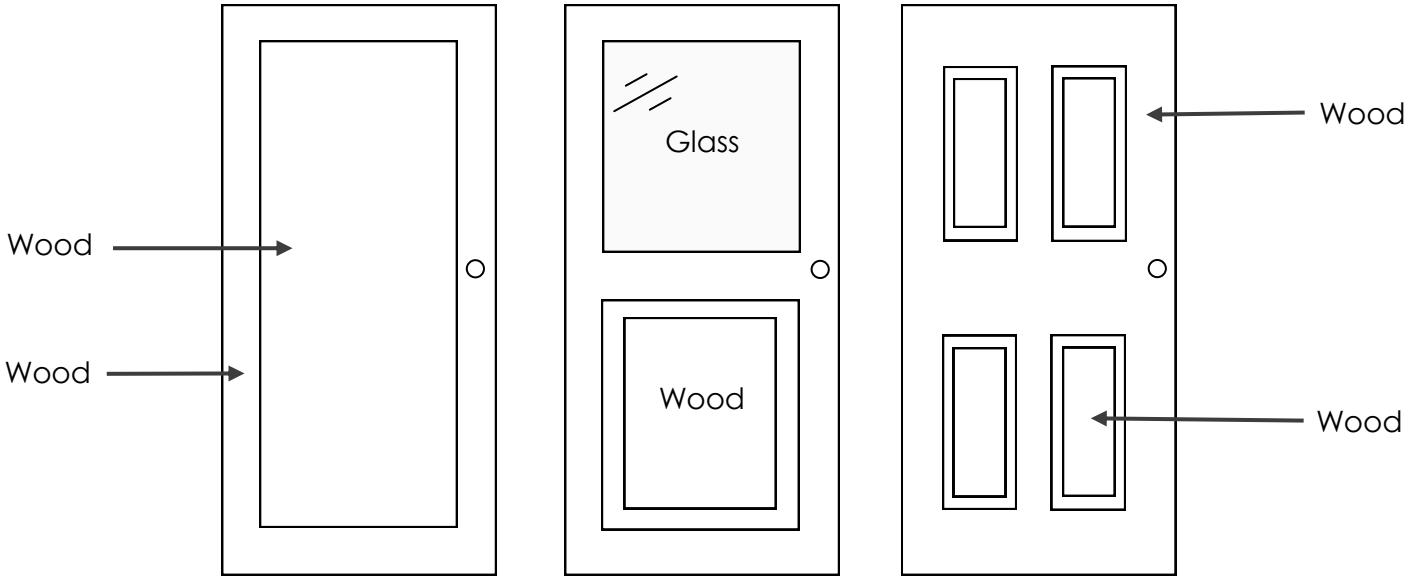
The door is an important element that is seen closely by every customer or visitor. Historically, the storefront door was made up of a simple glass panels that would not compete with the merchandise in the window. The second entrance to the upper floors was often a solid wooden door, flush with the building.

When Repairing or Replacing a Door or Entrance:

- The entrance should remain in its original location.
- An entrance may need to be modified to meet ADA regulations. Refer to the California Building Standards Code and the California Historical Building Code for more information.
- Retain original doors and door openings, including doors, casings, pediments, canopies, hardware, and trim.
- Use wood and glass doors; aluminum and screen doors should not be used.



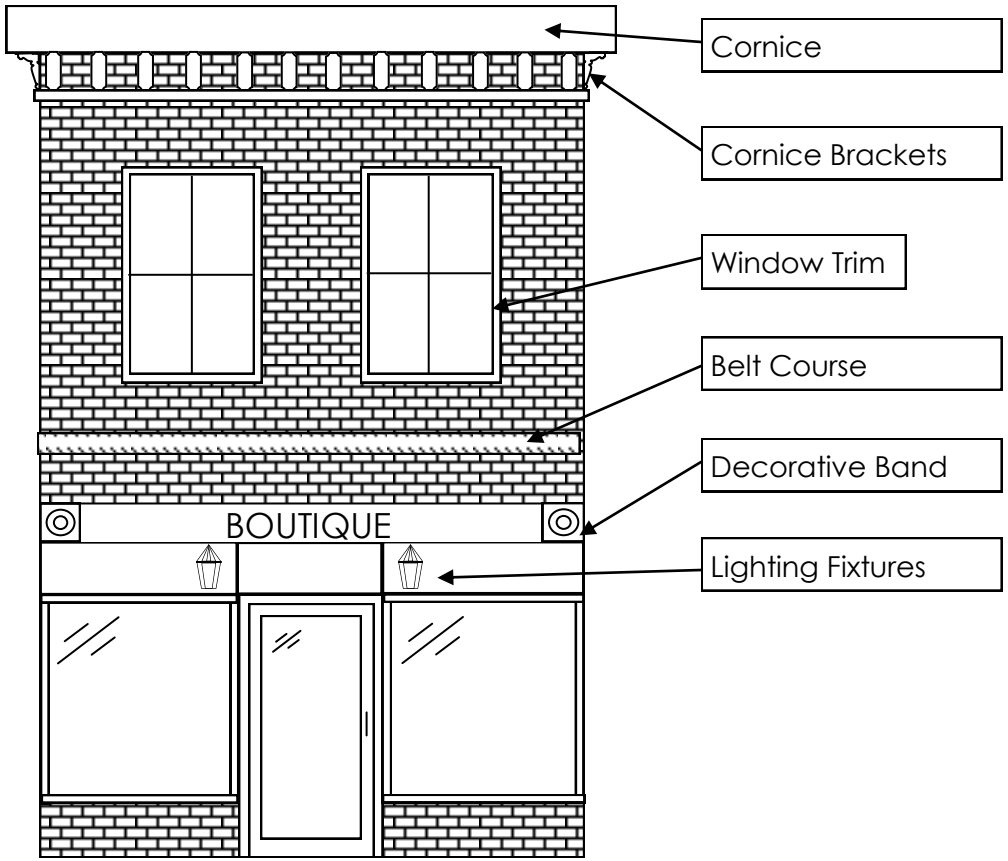
Appropriate Retail Commercial Doors.



Appropriate Commercial Doors for entrance to the upper floors.

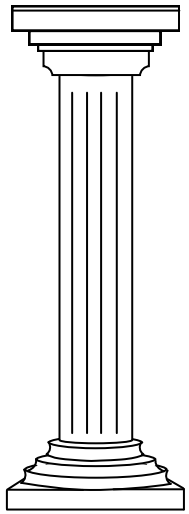
F. Decorative Elements

Decorative elements like wood trim, cornerstones, and cornices are details that define a building's architectural style. Maintain the original details by restoring them to their original condition by removing excess paint and patching cracks. Look at surrounding buildings for clues about what elements were original as oppose to those that may have been added over the years. Be careful not to confuse symbols of history like flags or eagles for actual architectural details.



When Repairing or Replacing Decorative Elements:

- Use ornamentation that was part of the original design based on photos or building plans.
- When repairs are not possible, replace details with ornaments that match the historic version in size, profile, and material.
- Be sure to treat the cause of the deterioration, such as water damage due to a leak.



Columns are another decorative element that may require restoration and preservation work.

When Repairing or Replacing Awnings:

- Assess the conditions of both the covering and hardware.
- Evaluate the connections between the hardware and the building, and the awning's operability.
- Hardware such as arms, rollers, and gearboxes may only need cleaning and lubrication.
- Try to obtain historic hardware replacement parts if possible.
- Damaged pieces of galvanized pipe frames can be bent back into shape or replaced very easily.

G. Awnings

Historically, there were three common types of awnings:

- **Basic:** This fixed style of awning became popular in the 19th century. Typically a frame constructed out of metal, timber, or iron plumbing pipe was draped with canvas. Sometimes embellishments were added like filigree tops and spear ends.

- **Operable:** These manufactured awnings have extension arms that are hinged where they join the façade. Early versions of the arms operated on a rope and pulley system. Today operable awnings most commonly operate using scissor arms or lateral-arms that are controlled by a crank and hinge at an elbow. This style of awning allows more flexibility for shading storefronts as they can be incrementally adjusted.

- **Roller:** This awning features a wood or metal cylinder that the canvas wraps around when the awning is retracted. When fully retracted only the

Appropriate awning types.

valance is visible against the façade of the building. This type of awning operates using a crankshaft or a gearbox. Some modern models are operated by an electric motor.

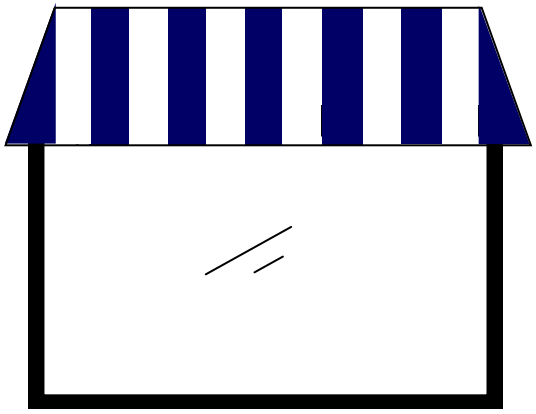
All of the awning types discussed above serve the same purpose; to shade the storefront and patrons from sun and other harsh weather. There are a few important factors to consider when replacing or repairing awnings on a historic commercial structure:

- If awnings already exist on a historic building, they should be evaluated to determine whether they are appropriate to the age, style, and scale of the building.
- Backlit, dome, and aluminum awnings are usually inappropriate for historic buildings.
- If an existing awning is determined to be appropriate to the building, a program of repair and regular maintenance should be developed.
- Regular cleaning will lengthen the lifespan of the awning.
- Address sagging of the fabric immediately. Look for loose laces, a damaged seam, or another object on top putting weight on the fabric.
- Also look for small holes or tearing. If caught early enough these areas can be patched with a hot needle, special glues, or a patch kit. Significant damage may require removing the covering and sending it to a sewing shop.

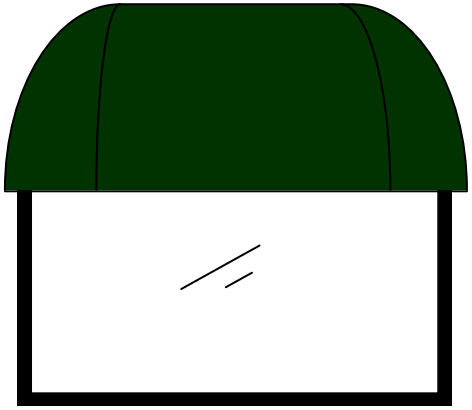
Awning on Knights of Pythias Building at 397-399 El Camino Real.

Energy Efficiency Tips:

- Awnings reduce glare and temperatures during warmer months.
- The ability to retract awnings during winter months allows sunlight into buildings providing additional heat.



Traditionally Shaped Awning



Dome Shaped Awning

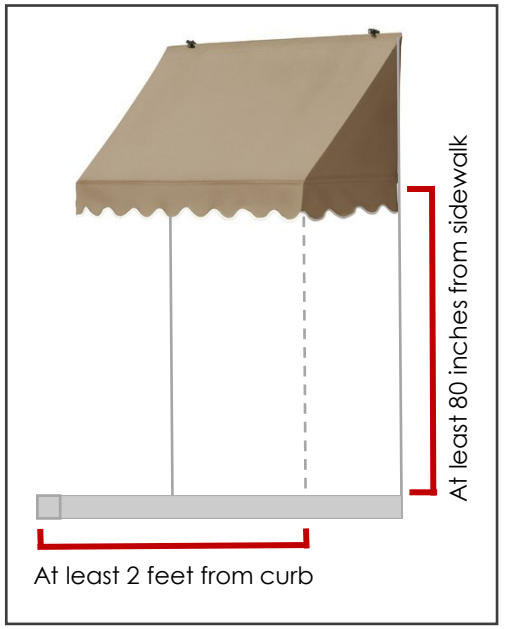
It is appropriate to install a new awning:

- If the condition of a historically appropriate existing awning is beyond repair, it should be used as the basis for selecting a replacement.
- If a historic awning is missing, look for evidence of a previous awning by examining the building and looking at old photos.
- Even if an awning was not part of the original building it may still be possible to add one without altering or damaging distinctive features or materials of the historic building. A new awning should be compatible with the features and characteristics of the historic building, as well as with neighboring buildings, or the historic district.
- If the awning does not significantly obscure the visibility of significant architectural features and the building.

When selecting a new awning also consider:

- **Shape:** Traditionally, commercial awnings were triangular in section usually with a valance hanging down the outside edge. As a rule, the shape of the awning should mimic the shape of the window.
- **Scale, Massing, and Placement:** The design of a particular commercial building influenced the placement of its awnings. Storefronts with traditional glass transoms could have the awning installed above or below the transom. Awnings should only be wide enough to cover the window openings.

- **Projection Over Right of Way:** If the awning will project over the public right-of-way, an encroachment permit must be obtained from the City, and the awning must be a minimum of eighty inches above the sidewalk and no closer than two feet from the curb face.
- **Material:** Over the years materials other than canvas have been used such as aluminum, acrylic fabric, vinyl, fiberglass or even plastic. Most of these options are not suitable for historic buildings. However, there are a few new fabrics that mimic canvas but stand up better to harsh weather elements like sun fading and wind wear. Solution-dyed acrylic and acrylic-coated polyester-cotton blended fabrics have canvas like properties and can be used to replicate historic awning coverings.
- **Awning Signage:** Awnings offer a space for identification such as the name of the business, address, and type of trade. The most common placement for a shop name is along the valance of the awning. The front valance provides a flat surface visible whether the awning is retracted or fully extended. However, any signs would need to comply with the City's sign standards and awning signage may not be appropriate in all cases.
- **Color**: Variety in awning color is an appropriate characteristic for awnings in a historic district. Both solid and stripe patterns were historically used. Awnings lend vibrancy to city streets and are part of the history of these historic environments.



Awning Projection over Right of Way.

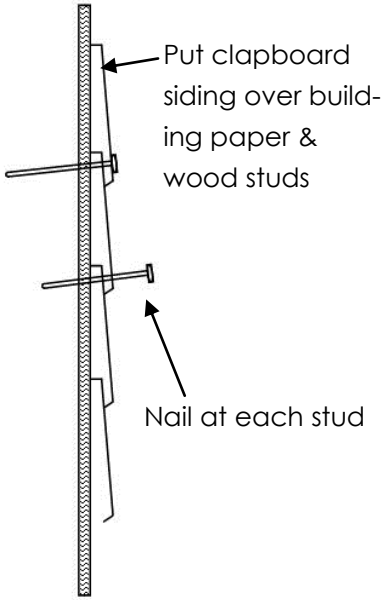
More information on appropriate materials and paint colors are given by architectural style in Appendix B.

For a list of salvage yards that may have reusable materials available for your project, please visit http://www.greenecoservices.com/salvage-yards-by-state-reusable-materials/

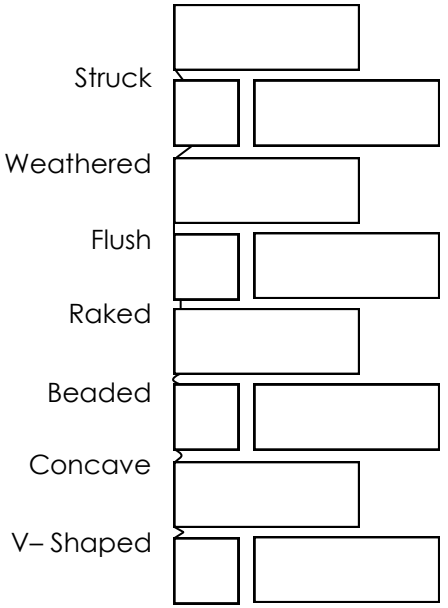
H. Building Materials

Retaining and preserving historic building materials and textures is important to maintaining the historic character of the building. Wood, metal, masonry, clay, and stucco should all be assessed when addressing the condition of a historic building. It may be appropriate to replace materials to halt deterioration; however, efforts should be made to repair the area first. Moisture, vandalism, insect attacks, and lack of maintenance can all contribute to the deterioration of a storefront. Be sure to treat the cause of the problem before repairing the affected area. Check a salvage yard for replacement materials before going through the expense of reproducing the original.

To replace wood siding:



When repairing masonry be sure to match the style of jointing:



I. Cleaning and Painting

Use the gentlest method possible to clean the exterior of a historic building. A common mistake is to over-clean, to try to create a new appearance. Harsh chemicals should be avoided. Layers of paint may need to be removed to restore crispness to the details of the building.

Different cleaning and repainting methods are appropriate for each material:

- **Metal:** To clean the surface and remove paint hand scrap and wire-brush or use low pressure blasting (for hard metals). The area should be repainted immediately after cleaning with a rust-inhibiting primer to prevent new corrosion.
- **Wood:** Generally it is not recommended to remove paint from wooden structures. Typically cleaning and then applying a fresh coat of paint works best. However, if a painted wood surface displays continuous patterns of deep cracks, peeling, or blistering where bare wood is visible, the old paint should be completely removed before repainting. Paint can be removed using thermal devices such as an electric heat plate with scraper for flat surfaces. Chemical methods may be appropriate, such as a solvent-based paint stripper, however, extreme caution should be used with these. All chemicals need to be rinsed off prior to repainting or the new paint will not adhere.

When Cleaning or Painting:

- Before any cleaning begins check Tustin City Code, at www.tustinca.org, to make sure you comply with environmental safety requirements.
- It is recommended to hire a professional when cleaning a historic building.
- Make a small test patch to determine the gentlest method before cleaning the entire surface.

- **Masonry:** Use water and a mild detergent with natural bristle brushes, and/or a non-harmful chemical solution, followed by a low-pressure water rinse. Abrasive techniques, such as wet or dry sandblasting should not be used on masonry surfaces. Replace any lose bricks and repaint the jointing as needed. If the brick was not painted when the building was originally built it is recommended to keep it in its original state.

The Sherman Stevens Residence located at 228 West Main Street is an example of a preserved historic building in Tustin.

J. Seismic Retrofit

In 1986, California enacted a law that required local governments to inventory unreinforced masonry (URM) buildings, and to establish a URM loss reduction program. Each local government was allowed to tailor their program to their own specifications. In 1991, the City of Tustin City Council adopted Ordinance No. 1059 to establish seismic retrofit standards, adopting mandatory strengthening programs for surveyed, at-risk buildings in the City. This program was completed around 2004. Since 2007, the California Existing Building Code replaced Ordinance No. 1059 to regulate all remaining unreinforced masonry buildings in the City. All submitted building plans proposing structural alteration of an unreinforced masonry building are reviewed during the plan check process for compliance with the adopted Code.

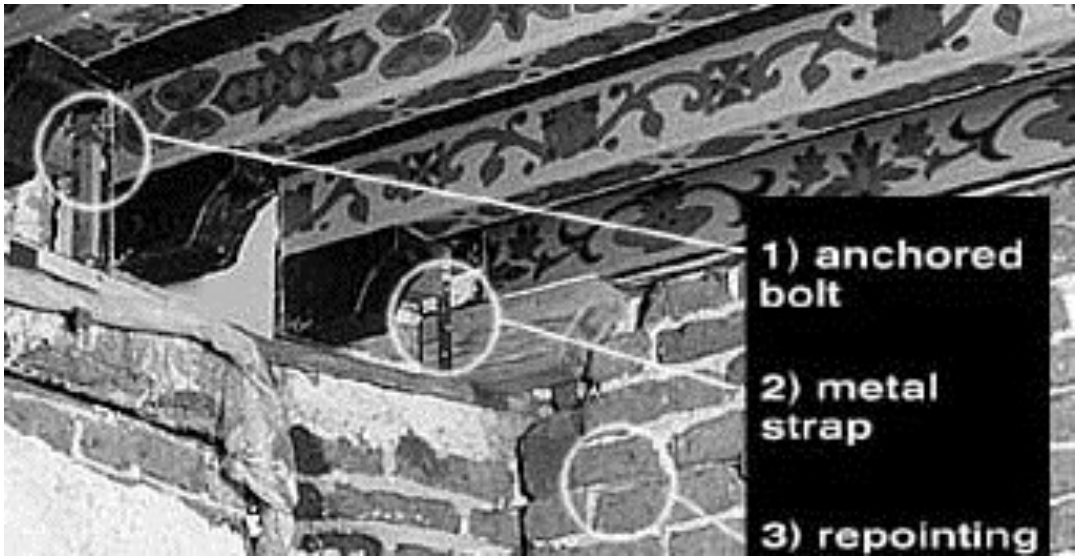
Poor example for seismic retrofitting a historic building.

Reinforcing a historic building to meet new construction requirements can destroy much of a historic building's appearance and integrity. This is because the most expedient ways to reinforce a building according to such codes are to impose structural members and to fill irregularities or large openings, regardless of the placement of architectural detail. The results can be quite intrusive. However, structural reinforcement can be introduced sensitively. In such cases, its design, placement, patterning, and detailing respect the historic character of the building, even when the reinforcement itself is visible.

For more information on the seismic retrofit of historic buildings, visit http://www.nps.gov/tps/how-to-preserve/briefs/41-seismic-retrofit.htm

Three important preservation principles should be kept in mind when undertaking seismic retrofit projects:

- Historic materials should be preserved and retained to the greatest extent possible and not replaced wholesale in the process of seismic strengthening;
- New seismic retrofit systems, whether hidden or exposed, should respect the character and integrity of the historic building and be visually compatible with it in design; and,
- Seismic work should be "reversible" to the greatest extent possible to allow removal for future use of improved systems and traditional repair of remaining historic materials.



Limited intervention should correct obvious structural deficiencies, such as tying vulnerable elements together and repointing masonry. Upon plastering and painting, these reinforcements will not be visible. Photo: Courtesy of Historical Preservation Partners for Earthquake Response.

Chapter VI

Adaptive Reuse

VI. Adaptive Reuse

A. Intent

Adaptive reuse refers to the conversion of a building designed for a specific use to a different use. Over time a historic structure may become better suited for another use; often due to its location. As cities grow and evolve historic structures may need to change too. If the zoning or use of the property has changed it may be desirable to preserve the building and adapt the structure for the new use rather than to continue the nonconforming use or to tear the building down and start over. For instance, it is not uncommon to see historic homes converted into commercial offices for lawyers and doctors, or for use as retail shops or perhaps even restaurants and cafés.

The McCharles House located at 335 South C Street, was originally home to the McCharles Family. It was once converted into a nursery school and today is home to a Victorian tea room and restaurant.

B. Sustainability and Architectural Considerations

Even though the use of a building may have changed, it is often prudent to keep the original architectural style and character intact. Reusing a building not only preserves a piece of history, but it can also add character to the business or neighborhood. Preserving a historic structure is considered cultural sustainability, which is part of sustainable development. Reusing a building typically offers greater environmental savings than demolition and new construction. The preservation and rehabilitation guidelines found in Chapter V also apply to adaptive reuse buildings. Building additions associated with these buildings should follow the guidelines presented in Chapter VII (*Building Additions*).

The property located at 14841 Yorba Street was originally home to the Newcomb Family. It has since been converted for office use and been attached to a 2-story office building in back.

The Stevens House, located at 228 West Main Street, was originally home to Sherman Stevens and his wife Martha Snow. It is now the focal point of the Stevens Square commercial offices and is listed on the National Register of Historic Places.

The home located at 690 West First Street was originally constructed in 1925 and is an example of the Spanish Colonial Revival style that was popular in Tustin in the early 20th century. It is now used for professional offices.

C. Conversion of a Building to a New Use

Partner with the Community Development Department to determine which uses are appropriate for your location. Staff can also help you to determine what the next steps are for your project, including identifying all necessary City permit requirements. Keep in mind that your proposal may also need to receive Planning Commission approval prior to the start of any construction.

There are several important factors to consider when proposing an adaptive reuse project:

- **Accessibility:** Historic buildings usually need to be modified to meet current accessibility requirements, including entrance modifications, interior hallway and door widenings, and accessible restrooms. Accessible parking and paths of travel are also required.

- **Parking:** Often it is feasible to accommodate parking on the property in a rear or side yard area. When this is not feasible, other options are available in the Cultural Resources Overlay District. Please refer to the Parking section of these guidelines for more information.

- **Building and Zoning Code Requirements:** When a building is converted a new use, current building and zoning code requirements are applied to the modified use and structure. However, the California Historical Building Code provides alternatives, which are discussed in Chapter IV of these Guidelines.

Chapter VII

Building Additions

VII. Building Additions

A. Intent

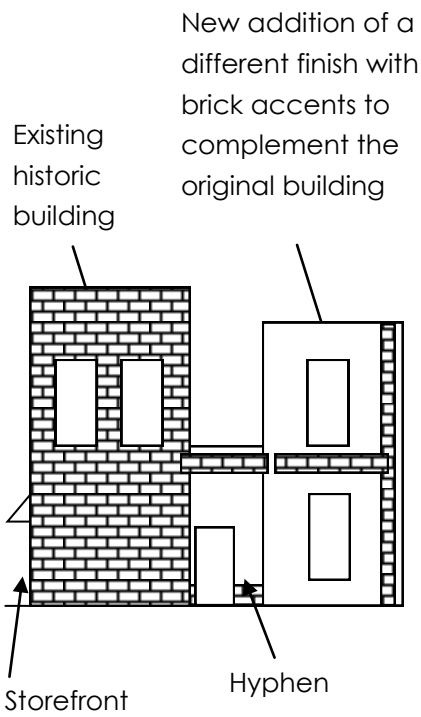
Additions to historically significant buildings or structures may be necessary to ensure their continued functionality. These are generally the most sensitive and difficult design issues to manage. When additions, including a second story or an accessory structure, are contemplated the sections below should be used to ensure that the appearance of a historically significant streetscape is preserved. This chapter will provide guidance to owners, architects, and developers on how to design a compatible new addition by meeting the Secretary of Interior's Standards for Rehabilitation (See Chapter IV—Commercial Design Guidelines).

Modifications such as additions, seismic strengthening, new entrances and exits, and parking garages should be compatible with historically significant features, materials or finishes. By following basic principles, alterations can fit within the overall scale of the building and be compatible with its architectural style. Some of these principles include:

- Preserve significant historic and architectural features, details, and materials;
- Preserve the character and scale by maintaining existing proportions for the new addition; and,
- Avoid replicating the historically and architecturally significant features of the building, as this can create a false sense of history and architectural significance.

Building Additions Should:

- Preserve significant historic materials, features, and form.
- Be compatible; and
- Be differentiated from the historic building.



Two historic building joined by a modern hyphen.

The Secretary of the Interior's Standards for Rehabilitation provide additional guidance:

- A new addition should be simple and unobtrusive in design, and should be distinguished from the historic building – a recessed connector (hyphen) can help to differentiate the new from the old.
- A rear or other secondary elevation is usually the best location for a new addition.
- The construction materials and the color of the new addition should be harmonious with the historic building materials.
- The new addition should be smaller than the original building– it should be subordinate in both size and design to the historic building.

B. Architectural Compatibility

While additions should complement a historic building, it is important to differentiate between the original building and the new addition in order to avoid creating a false sense of history or detracting from the architectural significance of the historic structure.

Refer to the Chapter III, Tustin's Historic Commercial Buildings, for a discussion of character defining features for each style.

A variety of design techniques can be effective ways to differentiate the new construction from the old, while respecting the architectural qualities and charm of the historic building. Ideas to get started include the following:

- Avoid designs that unify the two volumes into a single architectural whole. The new addition may include simplified architectural features that reflect, but do not duplicate, similar features on the historic building. This approach will not impair the existing building's historic character as long as the new structure is subordinate in size and clearly differentiated and distinguishable so that the identity of the historic structure is not lost in a new and larger composition. The historic building should be clearly identifiable and its physical integrity should not be compromised by the new addition.

- Incorporate a simple, recessed, small-scale hyphen to physically separate the old and the new volumes or set the addition back from the wall plane(s) of the historic building.

- Use building materials in the same color range or value as those of the historic building. The materials need not be the same as those on the historic building, but they should be harmonious; they should not be so different that they stand out or distract from the historic building.

- Base the size, rhythm and alignment of the new addition's window and door openings on those of the historic building.

Taller Buildings Should:
Be designed to appear proportionate to their historic neighbors from the pedestrian or street level. This can be accomplished by designing incremental transitions in height (steps) that are not visible from the street frontage.

C. Scale and Mass Compatibility

Each historic building has a scale and mass that is unique to its particular architectural style. For example, Western False Fronts are typically only one story but their façade makes it appear as if there are two floors to the building. The Western False Front style

Additions for Architecturally Significant Buildings Should:
Incorporate some design features of the original structures, such as:

- Door and window size, shape, and type;
- Exterior materials;
- Building proportions;
- Roof style, pitch, and material;
- Finished floor height;
- Color; and
- Trim and decoration.

emphasizes the vertical dimensions of its architectural elements. In contrast, the One Part Block architectural form is a smaller scale commercial building that accentuates horizontal alignment.

Each architectural type and style has unique qualities that help establish a sense of mass and scale. It is important to recognize and preserve the character defining qualities of the original building and incorporate these same ideas into any proposed building additions and new accessory buildings.

D. Height Variation

The roofline of buildings down a historic street should show variety in height. A building addition should be at a slightly smaller scale and height from the rest of the building but still compatible with the roofline of the street. The roofline is an important and easily recognizable architectural element that should be taken into consideration when planning an addition. The roof style, pitch, and materials of the addition should match the original building to maintain the architectural style and integrity.

E. Compatibility of Materials

The exterior appearance of additions should be compatible with the style, quality, dimension, texture, materials, and color of the existing structure. When using wood siding, it may be difficult to match the size of the original siding, as mill sizes and trends change over time. When an exact match is desired, special milling may be required. Otherwise, the next closest siding in terms of style, dimensions, material, and texture may be used. Different sizes of siding can create awkward connections of horizontal lines at intersections of the new and the old. To avoid this, additions to buildings with

horizontal siding should use siding of the same width. At places where new and old siding meet, distinguish the old from the new siding to avoid creating a false sense of history. While the two siding materials should be complementary, an observer should be able to distinguish the original, historic building from the new addition.

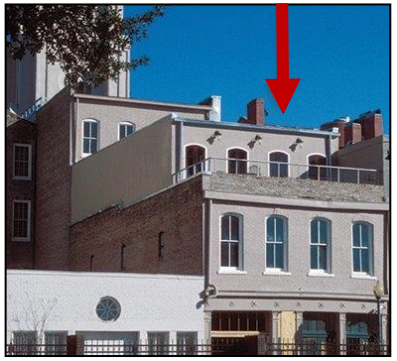
Use the materials list found in Appendix B to find the most appropriate options for the architectural style of the building. The Community Development Department will review the materials selection during the design review process.

Restaurants with patio seating may have the appearance of a setback, but should come all the way up to the sidewalk maintaining the line of storefronts down the street.

F. Rooftop Additions

Due to the size of the lot and configuration of the original building it may not be possible to add on to the building, a rooftop addition is another option to gain additional square footage. A rooftop addition should also be architecturally compatible with the rest of the building. If considering a rooftop addition consider the following:

- A rooftop addition is generally not appropriate, however, it may be acceptable for some architectural styles.
- A rooftop addition should be minimally visible.
- Generally, a rooftop addition should be set back at least one (1) full bay from the primary elevation of the building, as well as from the other elevations if the building is freestanding or highly visible.
- Generally, a rooftop addition is more likely to be compatible on a building that is adjacent to similarly-sized or taller buildings.



Example of a rooftop addition on the 3rd floor of this building.

G. Adjoining Two Buildings

An alternative to adding onto a building is to combine it with an adjacent property. When connecting two historic buildings the storefronts should remain unchanged and separate in order to protect the integrity of the building and character of the street. The connection or expansion should be interior as long as it does not disrupt important architectural or structural features.

Old Town Flooring – McCoy's Sheet Metal Building at 160 East Main Street

H. Setbacks

Most properties In the commercial areas of the Cultural Resources District do not have any setbacks from the sidewalk or adjacent buildings. When adding onto a building the line of storefronts down the street should be maintained, usually this is right at the edge of the sidewalk. Restaurants with outdoor seating are an exception to this guideline, they may have a patio area in front of the entrance creating a setback from the building to the sidewalk (see Chapter XI, Section E for more information regarding outdoor restaurant seating).

Chapter VIII

New Infill Development

VIII. New Infill Development

A. Intent

New development within an existing and perhaps aging built environment is called infill. New infill development should respect the existing pattern, scale and character of the commercial area of Tustin's Cultural Resources District. Within this context, the most important issues related to infill development are architectural style and scale compatibility. The guidelines in this section are intended to preserve the pedestrian scale and historic character of the street while fostering a village like atmosphere.

Office and Retail
located at 155 El Camino Real.

B. Site Plan Considerations

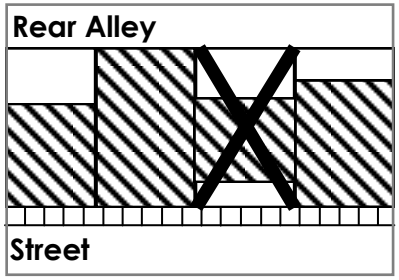
Commercial buildings within Old Town should face the street and start at the sidewalk. Front building setbacks may be established at the property line except for corner properties requiring line of sight clearance. Rear yard setbacks should be established, however, if a building or development extends to the next street the rear setback line could be considered a frontage on that street. For more information see the Tustin City Code at www.tustinca.org. Buildings and plazas should maintain the line of facades along the sidewalk. A building should be oriented parallel to its lot lines. Primary pedestrian entrances should be placed along the street facing façade. Parking and alley ways should be unobtrusive along the side and/or rear of the property. Parking lot siting is discussed further in Chapter X.

Paula E. Meyer & Associates APC and Salon Avant-Garde located at 170 El Camino Real.

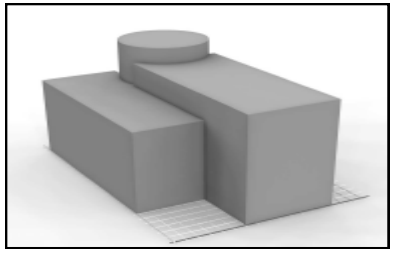
C. Height, Mass, Scale, and Proportion Compatibility

- **Height** is the dimension from the ground to the top of the building. Historic buildings in Old Town vary in height but are mostly one and two story buildings.

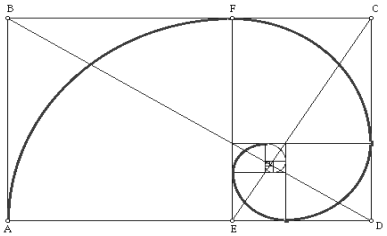
Rendering of development at 125 West Main Street.



Buildings should be sited parallel to lot lines.



Building Mass refers to the physical volume or bulk of a building.

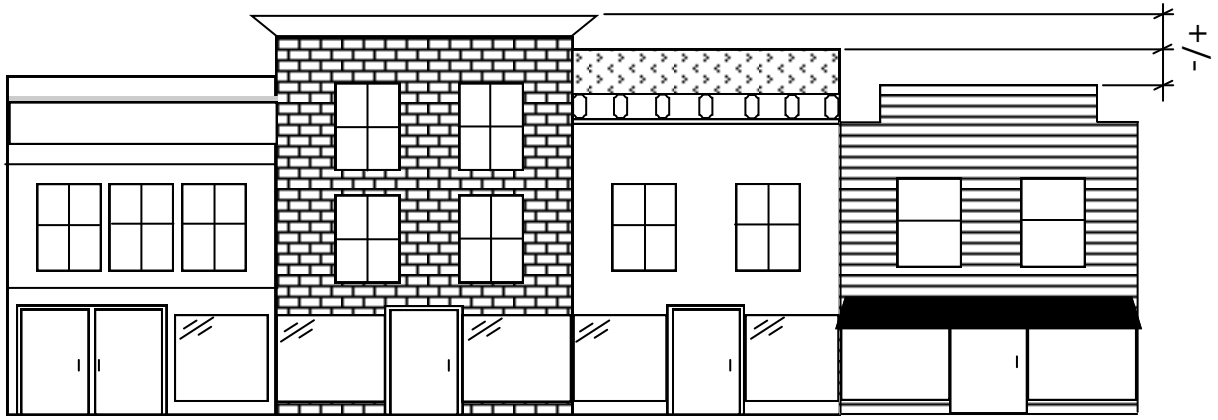


Building Proportion refers to the comparative, proper, or harmonious relation of one part to another or to the whole with respect to magnitude, quantity or degree.

New development should be consistent with the rhythm of the street. Use the five percent rule to establish a suitable height for the façade of a new building; the proposed highest height should be within five percent of the average height of the existing nearby structures.

- **Mass** is a description of the building from a three dimensional perspective. Think of the buildings along the street as cubes, their volume or bulk should be equally comparable to existing buildings. Massive buildings will be overwhelming for Old Town just as a building that is too small will seem out of place.

- **Proportion** is the relationship between the actual dimensions of elements. It is usually given as a ratio and can be used to describe height, width, and massing in relation to one another. The proportion of the height to the width of windows, doors, and other openings should be consistent with the pattern established by existing adjacent structures. The same is true for decorative elements and signage. Buildings along the street should also be proportionate to one another.



A simple guide to follow for height is to step the building height up or down from adjacent buildings plus or minus 5% of the neighboring buildings' heights to create variation. This rule applies to adjacent buildings with the same number of floors.

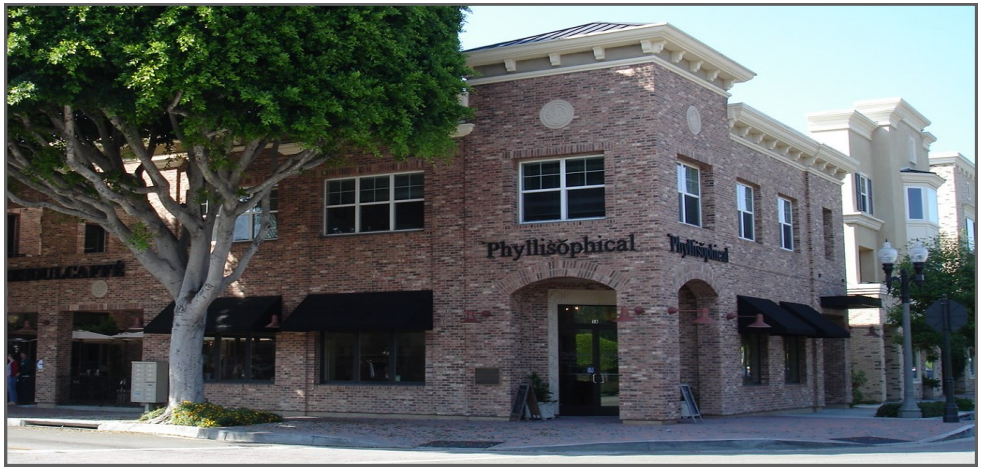
If a consistent ratio is not used for height and width the building will be out of proportion relative to the rest of the streetscape.

- **Scale** is the perception of the size of an object relative to other objects. The perception of scale is influenced by height and the proportion of building elements. If a building is too short or too tall it will affect the scale and overall impact the rhythm of the street.

Prospect Village in Old Town Tustin.

D. Architectural Compatibility

- When designing a new building in Old Town, use traditional shapes and compatible materials with existing buildings, but do not try to replicate a specific building. Use similar windows and door patterns but give each building a unique style. It is possible that a compatible design scheme could be contemporary without any overt historical references. Quality contemporary designs and materials are encouraged, provided they are compatible within Old Town.



The building at 191 E. Main Street, located on the corner of Main Street and Prospect Avenue, is a successful example of infill development in Old Town.

The commercial building located at 195 El Camino Real makes use of architecturally compatible materials.

The Woodward Building, located at 333 El Camino Real, was originally constructed in 1928 and has a more recent addition.

E. Sustainability

- Sustainable building practices are encouraged for new buildings in Old Town. Ideas for incorporating sustainability are given in Chapter IX.

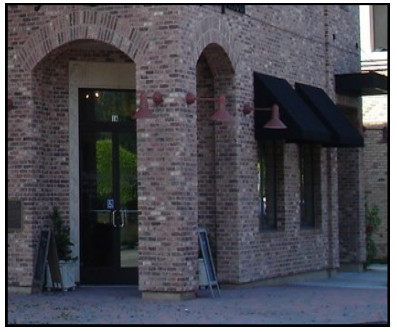
F. Architectural Details and Design

- **Window Materials**
  - Windows and their frame materials, muntin and mullion patterns, finishes, and colors should be appropriate to a building's architecture.
  - Recommended frame materials include factory-painted, extruded aluminum, hollow steel frame, and wood.
  - Flush nail-on aluminum windows should not be used with stucco.
  - Window glazing should be clear glass and should not be reflective (mirrored).
  - Multi-paned windows should be composed of true-divided lights or dimensional surface applied muntins on the exterior side of the window. Simulated between-the-glass muntins are strongly discouraged.

- **Details**
  - Windows should be chosen that conform to traditional architectural styles or the intentions of contemporary designs with respect to material, dimension, and detail.

- **Configuration and Placement**
  - Window configuration and placement should be consistent with the architecture of the building.

- **Building Materials and Details**
  - Materials should be used that have a long life and age well.
  - At the ground floor, materials should be composed and detailed to enrich the pedestrian experience.
  - Faux or fake materials are discouraged. New materials should reflect their own identity rather than imitate other materials.
  - Synthetic materials are discouraged.
  - Two or more materials may be combined on one façade, but should be located such that lighter materials are above heavier or more substantial materials. Vertical joints between different materials should occur only at inside corners.
  - Building walls should be trimmed in wood, stone, cast stone, precast concrete, or concrete. Foam moldings are discouraged.
  - Large areas of bright colors should be avoided, although strong accent colors may be appropriate.



The infill site at Prospect Village features quality building materials that will age well over time.

Armstrong Garden Centers at 505 El Camino Real is an excellent example good infill development through its use of building materials and design that appeals to pedestrians.

G. Infill in Old Town Tustin

191 East Main Street
(Live-Work)

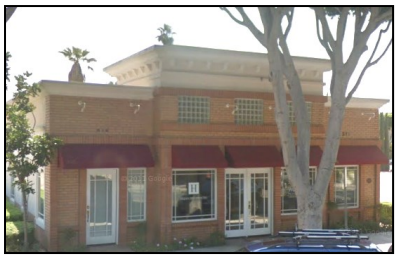
155 El Camino Real

170 El Camino Real

Infill Sites	Address
Prospect Village	191 East Main Street
Office/Retail	155 El Camino Real
Paula E. Meyer & Associates APC and Salon Avant-Garde	170 El Camino Real
Commercial Building	195 El Camino Real
Helm Chiropractic	217 El Camino Real
Rengel + Co. Architects	333/339 El Camino Real
Armstrong Garden Centers	505 El Camino Real
Offices	740 El Camino Real

191 East Main Street
(Commercial Building)

195 El Camino Real



217 El Camino Real

333/339 El Camino Real

505 El Camino Real

740 El Camino Real

Chapter IX

Incorporating Sustainability

IX. Incorporating Sustainability

A. Intent

Historic buildings have always been inherently sustainable, mostly because they were constructed before our reliance on mechanical systems. It is possible to increase the energy efficiency of a historic commercial building without impairing the historic features of the building. A quality job with the right type and quantity of materials can increase the overall efficiency. The guidelines and energy efficiency tips listed below, will provide a framework for incorporating sustainability into your preservation project.

The first step is to assess the existing energy efficient characteristics of the building. It is recommended to hire a professional sustainability consultant to get this process started. There are five areas to consider when putting together your plan for increased efficiency: weatherization, heating and cooling systems, roofs, windows, and solar energy production.

The ideas and tips provided in this section could also be incorporated into infill projects within Old Town. See Chapter VIII for more information on infill development.

The U.S. Green Building Council (USGBC) is a resource for sustainable building practices and directories of professionals, www.usgbc.org

Install new mechanical ductwork sensitively so that it does not change the character of the building. Leave the ductwork exposed and painted if concealing it would negatively impact historic details.

B. Weatherization and Insulation

Weatherizing and insulating a building can help regulate the temperature inside. Often times weatherizing will help save money on energy by cutting down on the costs associated with heating and cooling. Adding caulking and weather stripping to doors and windows is a starting point to increasing the weatherization of a historic building. An additional option is to add insulation. However, insulation should be added using the least invasive method possible. Removing historic plaster and the interior details of a building are not recommended. Insulate the unfinished spaces such as storage areas, basements and crawls spaces first.

Energy Efficiency Tips:

- Place HVAC equipment where it will operate effectively and efficiently yet be minimally visible with little to no impact on the historic character of the building.
- In historic buildings where fixed glass windows are not present, windows may be opened for cooling and air circulation, which can reduce the need for HVAC usage.
- Even when installing a cool roof or green roof it is important to maintain and repair the character defining historic roofing materials if possible.
- For more information about Title 24 and California's Energy Efficiency Building Standards go to www.energy.ca.gov/.

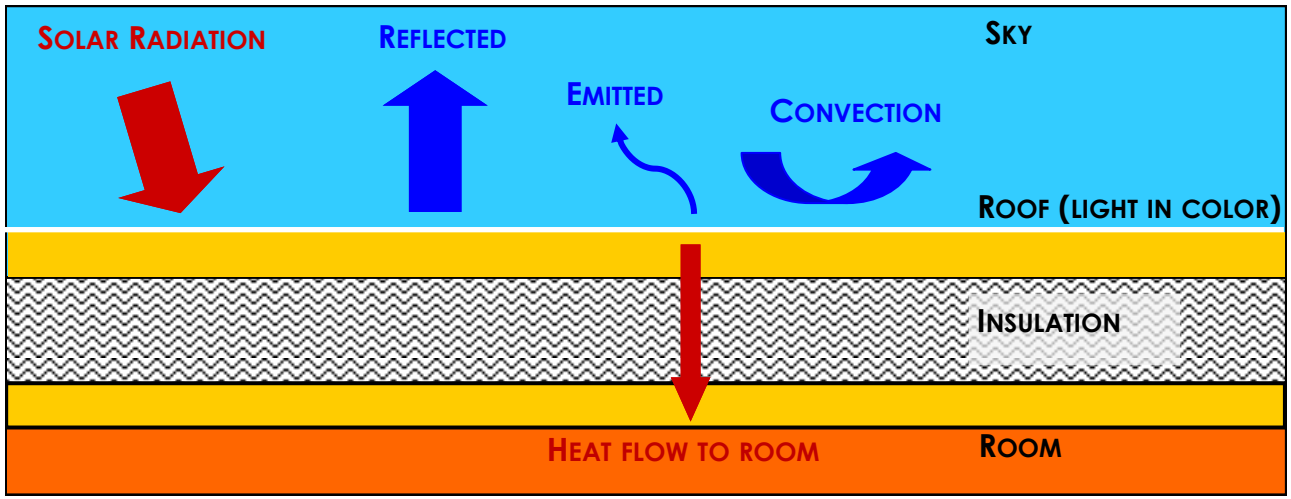
C. Heating and Cooling Systems

Replacing an existing Heating, Ventilating, and Air Conditioning (HVAC) system in an older building may not be necessary. The current system may be running efficiently, however, it is recommended to test the existing system before moving forward with potential expensive upgrades. Hiring a HVAC specialist will give you the most accurate analysis of the building's current system.

If it is determined that the HVAC system needs to be replaced it is best to consider an energy efficient system that takes into account whole building performance yet will retain the historic character of the building and site. New technology has created smaller systems that make it easier to replace old models. Adding ceiling fans, louvers, and vents are economical ways to increase air circulation and enhance the efficiency of the HVAC system.

D. Cool Roofs and Green Roofs

Installing a cool roof or green roof on a flat or low slope building is another way to add sustainability and efficiency to a historic structure. A cool roof uses materials that effectively reflect the sun's energy and will stay at or near ambient temperature by reflecting solar heat instead of absorbing it like typical roofing materials. A cool roof has a higher solar reflectance and higher thermal emission than a non-cool roof. Cool materials for low-slope roofs are mainly bright white in color, although non-white colors are starting to become available for sloped roof applications.



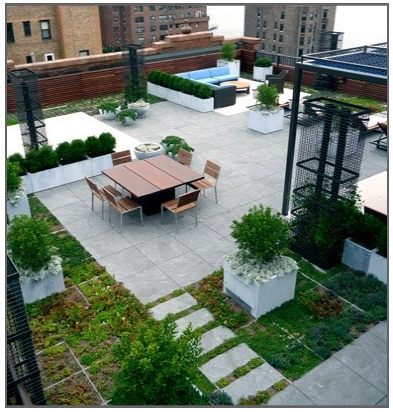
Demonstration of cool roof properties.

Benefits of a cool roof include:

- Savings on annual electricity bills by reducing summer air conditioning costs;
- Reducing roof maintenance and replacement expenses by extending roof life;
- Increasing indoor comfort by reduction of infrared conversion from visible light;
- Assisting in meeting California's Title 24 Energy Efficiency Building Standards.

A green roof is either partially or completely covered in vegetation on top of a man-made roofing structure. When installing a green roof it is important to make sure that the roof is water tight and can structurally support the added weight.

A green roof can simply be areas of vegetation or it can be used as additional outdoor space for building tenants or the community.



Energy Efficiency Tips:

- Installing automated day-lighting controls on interior lighting systems will help to minimize energy costs by taking advantage of natural light.
- Install low-profile solar systems on a historic building so that it is not visible or only minimally visible from the public right of way.

Benefits of a green roof include:

- Produces additional oxygen, absorption of heat, and absorption of carbon dioxide;
- Saves energy;
- Reduces storm water runoff while filtering the water and air;
- Provides a habitat for urban wildlife;
- Provides leisure and recreational space for building occupants and the local community in some cases;
- Insulates the building against external sound; and
- Provides in some cases a space to grow local produce.

There are two types of green roofs : **intensive** and **extensive**. Intensive green roofs are essentially elevated parks. They can sustain shrubs, trees, walkways and benches with their complex structural support, irrigation, drainage and root protection layers. Intensive green roofs are heavy, a lighter alternative is an extensive green roof. They support hearty native ground cover that require little maintenance. Extensive green roofs usually exist solely for their environmental benefits and don't function as accessible rooftop gardens.

Both a cool roof and a green roof provide ways to make a building more efficient by helping to regulate the heat lost or gained through the roof. Installations of either roof type on a historic building should not be visible from the public right of way. Select appropriate roofing materials and colors when putting a new roof on a historic building.

E. Day-Lighting and Windows

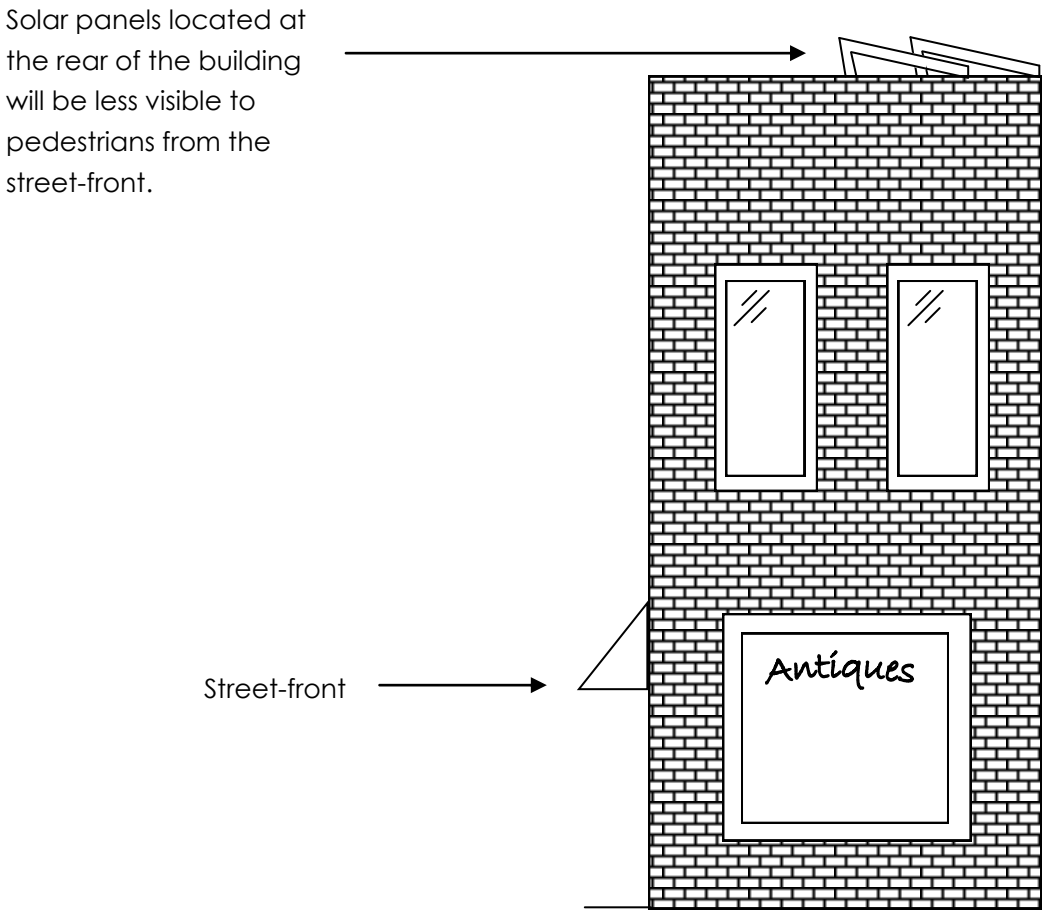
Updating the availability of day-lighting and windows of a building can also help to increase energy efficiency. Historically architects incorporated day-lighting into the design of a building through transoms and carefully placed windows that provided optimal natural light. Reopening or uncovering existing transoms is an easy way to increase light into a storefront. The same is true for windows, uncovering them will add ventilation and daylight into the space. Installing skylights can also add light into a space. It is important to make sure that the windows, transoms, and skylights are properly glazed and caulked (see Chapter V Section D. for more information about historic windows).

100 West Main Street (solar panels not visible from public right of way).

F. Solar Energy Production

Solar panels are another way to increase sustainability in a historic area. In some cases the electric company may offer a solar rooftop leasing program; where they bear the burden of installation and rent the rooftop from the property owner for a contracted period. Solar panels do not need to be placed on a building rooftop; freestanding panels or panels incorporated into covered parking are other options. When installing solar systems make sure they do not interfere with the historic character of the building. Also site panels where they will have minimal impact on the overall character of the street.

Solar panels on roof of 100 West Main Street.



Side view of a corner building with solar panels.

Chapter X

Parking

X. Parking

A. Intent

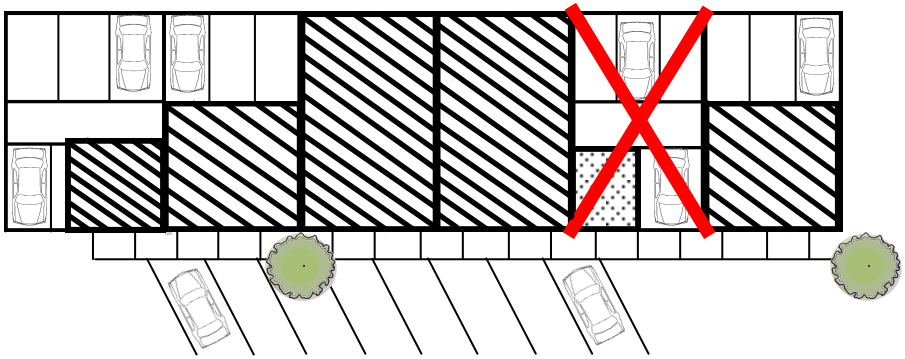
There are three common types of parking within the Old Town commercial area: curbside, surface, and parking structures. This section is intended to describe the different parking areas and to guide surface and parking structure design. The Tustin City Code stipulates parking requirements for Old Town. There are two special ordinances that give Old Town greater flexibility in regards to parking. The first relieves new and expanding existing restaurants from the need to provide additional parking. The second program allows businesses to satisfy the parking requirement by paying an annual fee to the City per parking space not provided. The fee covers maintenance of public street and lot spaces. For specific information related to parking go to www.tustin.ca.org, then click on Tustin City Code, Zoning, Parking.

For information about parking lot lighting see Chapter XI, Section I.

NOTE: Section 9236 of the Tustin City Code addresses Off Street Parking Requirements.

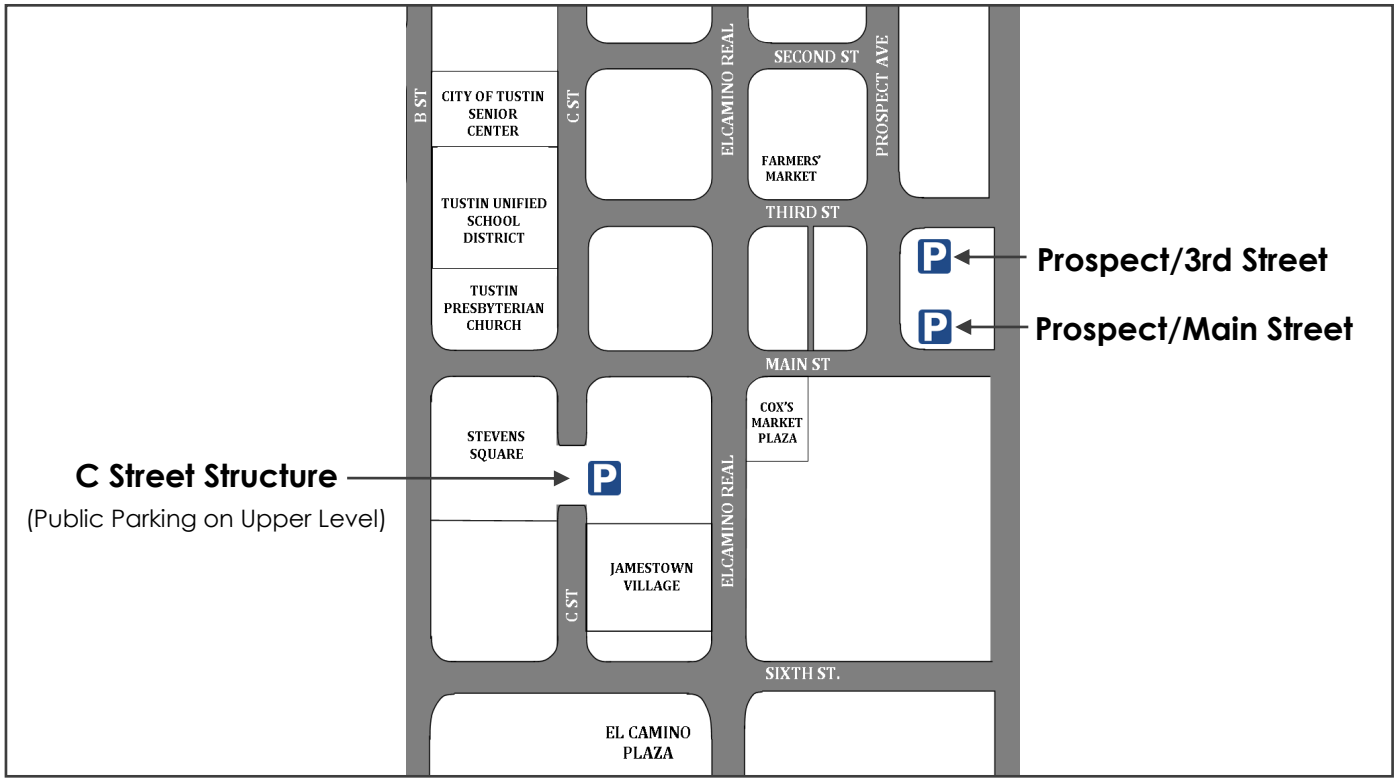
B. Surface Parking

Surface lots are encouraged to be situated at the rear of a property. Placement of parking lots away from the storefront will help to maintain a pedestrian friendly street. Vehicular circulation through parking lots should be directed away from the fire lane (adjacent to the rear of stores) to the outer edge of the parking lot where there is less pedestrian traffic. Depending on the location of the property it maybe acceptable to site parking along the side of a property. Pedestrian walkways should link parking areas to sidewalks providing access to shops and restaurants.



C. Parking Structures

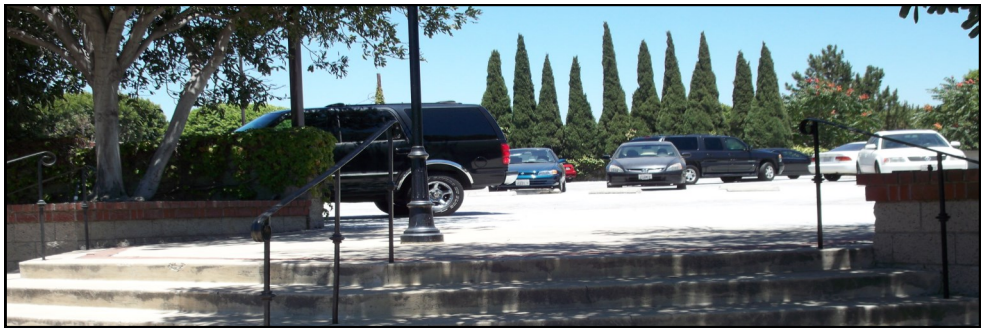
Parking structures are an efficient way to get the maximum amount of parking spaces in a compact area. Parking structures should be camouflaged from view, and the exposure of auto entry/exit areas should be minimized. Alleys and secondary streets are appropriate locations. The design of a parking structure should incorporate architectural elements from nearby buildings but should not replicate a specific historical style. All parking spaces should be clearly outlined. The parking structure should be designed in a manner that allows for easy access to the sidewalk. This can be accomplished by using design features such as walkways with enhanced paving, trellis/ arbor structures and/ or landscaping treatment.



Public Parking Locations.

D. Curbside Parking

Maintained by the City, curbside parking creates a buffer between traffic and pedestrians, and is available throughout Old Town. Although street parking is often convenient for business patrons, it only supplements and does not substitute for required off-street parking. Street signs, painted curbs and spaces designate appropriate areas for parking and loading zones.



C Street Parking Structure near Stevens Square.

E. Old Town Parking Study

In 2007, the Tustin City Council unanimously directed that a parking study be conducted for Old Town to determine whether Old Town parking issues could be addressed. Approved in February 2008, the Study found that Old Town Tustin's existing parking supply is not heavily utilized, and that there is significant available parking available (865 long-term and 230 short-term parking spaces). Short-term parking includes time limit parking of less than 4 hours in duration while long-term parking includes parking with a time limit of 4 hours or more, or those with no time limit. Also, the availability of public transit, flexible shared parking programs, provision of publicly owned parking spaces, and other parking alternatives may help to reduce the demand for costly on-site parking while helping to preserve historic buildings and fostering economic development of the area.

X. Parking

Old Town Public Parking located at 3rd Street and Prospect.

Parking Exceptions Criteria:

See Tustin City Code Section 9252j3d3

- The infill project must be relatively small.
- The project has building or site design enhancements that make it an outstanding addition to Old Town Tustin.
- The project provides some on-site parking, but is aesthetically superior to one that provided all required parking on-site.

The Study made numerous recommendations that the City consider implementing modified parking standards, and alternative methods of addressing parking requirements within Old Town Tustin that would promote business attraction and economic development in the area. In January 2010, the Tustin City Council adopted Ordinance No. 1373 implementing an innovative parking solution reducing restaurant parking requirements for Old Town Tustin and facilitating outdoor restaurant seating areas in the City, including Old Town Tustin.

F. Parking Ordinance

Ordinance No. 1373 allows new restaurants and restaurant expansions to replace previously existing, less parking-intensive retail, service and office uses, without being required to provide any additional parking spaces. The Ordinance also stipulates that outdoor seating areas no larger than fifty percent (50%) of the restaurant's interior seating floor area or 12 seats (whichever is greater) are permitted without requiring the provision of any additional parking spaces. Larger outdoor seating areas may also be proposed but are required to provide additional parking for the portion of outdoor seating area that exceeds the established threshold.

The Ordinance also allows restaurant outdoor seating areas within a City sidewalk or other public right-of-way through the issuance of a License by the City of Tustin. For many commercial properties, including those within Old Town Tustin, much of the built environment is constructed at street property lines, adjoining public sidewalks. Without the use of available City sidewalk areas, restaurants located within these commercial properties could not effectively utilize restaurant outdoor seating areas.

G. Parking Exceptions

On April 3, 2012, the City Council adopted Ordinance No. 1416, establishing a new parking exception option that allows all or a portion of an Old Town infill development

project's required on-site parking spaces to be met through the payment of an annual fee intended to compensate the City for the proportional use and maintenance of public parking spaces in the area. Certain criteria must be met (See margin), and Planning Commission approval and an agreement with the City are required. Those interested in utilizing this exception should contact the City's Community Development Department for more information. In meeting ADA parking requirements, businesses with on-site parking are required to maintain the appropriate number of ADA compliant parking spaces.

H. Joint Use Parking

With the approval of a Conditional Use Permit, parking facilities may be used jointly for nonresidential uses with different peak hours, subject to the following requirements:

- A parking study shall be prepared by a California licensed traffic engineer or civil engineer demonstrating that no substantial conflict will exist in the peak hours of parking demand for the uses for which joint use is proposed.
- The number of parking spaces credited against the requirements for the structures or uses involved shall not exceed the number of parking spaces reasonably anticipated to be available during different hours of operation.
- Parking spaces designated for joint use shall be located so that they will adequately serve the uses for which they are intended.
- A written and recorded agreement shall be prepared assuring the continued availability of the number of parking spaces designated for joint use and availability of reciprocal access easements.

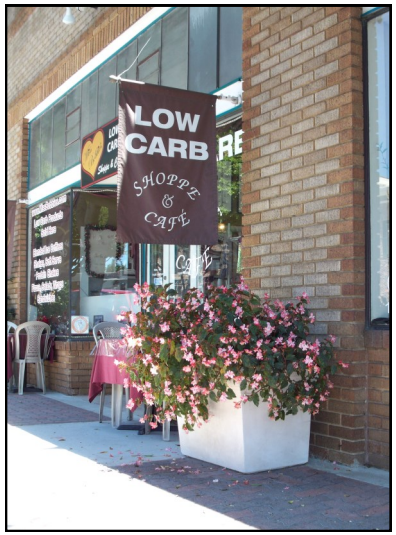
Chapter XI

Landscaping and the Street Environment

XI. Landscaping and the Street Environment

A. Intent

Although most properties in Old Town are not required to have setbacks for landscaping, there are areas that could benefit from plantings. This chapter will discuss guidelines for landscaping on private property and in the public right of way. Ideas for maintaining and improving the overall street environment are also provided.



A planter with flowers adds a pop of color along Main Street.

B. Landscape Design

Much like architecture, landscaping adds character and visual appeal to Tustin's historic district. Use the guidelines below to get started on a landscape design:

- Establish a colorful landscape edge at the base of buildings. Avoid asphalt edges at the base of structures as much as possible.
- Landscaping should result in a low profile image. Use hedges and/or low walls to screen service areas.
- Add canopy trees to existing landscapes, especially in parking areas.
- Limit the types of plant materials used in new developments by utilizing the suggested plant material palette in the streetscape section of these design guidelines.
- Include Bioswales and Bioretention areas along walkways, sidewalks, and the edges of parking lots. They help to retain water and create a natural barrier between pedestrians and street traffic. See Appendix C, for more information.
- Refer to the Tustin City Code for more information about water efficient landscapes.
- Landscaped areas are also a good place to incorporate monument signs, see Chapter XI for more information on signage in the Cultural Resources District.

Bioretention planter with a monument sign provides a barrier between traffic and pedestrians along El Camino Real.

Sidewalk sale located within Jamestown Village in Old Town.

Example of a good sidewalk sale that is appealing and features pedestrian friendly design.

Example of a bad sidewalk sale that blocks pedestrian pathway.

C. Sidewalks and Walkways

Sidewalks throughout Old Town incorporate pavers and concrete. Walkways serve as a connection between the parking lot, sidewalk, and businesses. Parking areas, lots and structures, should be linked to sidewalks by similarly designed walkways. Add or widen walkways adjacent to the front, rear and side of buildings, whenever appropriate.

D. Sidewalk Sales

Architecture and outdoor space within Old Town is oriented toward the pedestrian experience. The streetscape is visually diverse and stimulating and should include activities that create a sense of vitality and excitement. Businesses are encouraged to move the sale of some goods out onto the sidewalk by filing for a Temporary Use Permit (TUP) with the City. In addition, the City may require encroachment permits for any merchandise and/or display items located in the right of way. Ideally, merchants could collaborate to create an annual or semi-annual sidewalk sale event for Old Town. All merchandise and display items must be removed daily.

With City approval, merchandise sold within the store can only be displayed in front of the store and may not block any entrances/exits to the building or the neighboring property. Approval is location-specific and based on sidewalk width, visibility, safety, and other factors. Items should be placed on a display stand constructed of wood with epoxy resin paint, stainless steel, galvanized metal, plastic, fiberglass, aluminum or steel with baked enamel finish. The stand should be at least seven (7) feet from the curb of the roadway or at a further distance from the roadway as determined by the City. This allows pedestrians to pass by. Curbside display of merchandise is not allowed because it reduces the amount of walking area available for pedestrians and creates an obstruction to passengers exiting their vehicles. The use of tents, canopies, and tables with chairs are not permitted in the public right-of-way. If serving food, one must comply with the regulations outlined by the County Health Care Agency.

E. Outdoor Restaurant Seating

Outdoor restaurant seating is encouraged for restaurants where appropriate. Sidewalk cafés create a space where residents and visitors can mix and mingle, creating a sense of community. The style of tables, chairs, and umbrellas should be compatible with the architecture of the building. They should not interfere with the public right-of-way and pedestrian circulation. Outdoor tables and seating can be located on private property or the adjacent public sidewalk with permission from the City.

A license agreement for outdoor seating may be required if seating extends into the public right-of-way per the Tustin City Code. A license would include conditions that would protect and indemnify the City, and ensure continued public access to a portion of the sidewalk, etc., but would be more attractive to a business owner since it would not require annual renewal, like an encroachment permit. Physical barriers (wrought iron or similar) required by State Alcoholic Beverage Control (ABC) when alcohol is served, could be permitted within the right-of-way. There are no additional parking requirements for a new or expanding restaurant offering outdoor seating. For more information see Tustin City Code Section 9277 at www.tustinca.org.

1. **Courtyards and Forecourts:** Courtyards and forecourts should be designed to be inviting and provide occupants with a semi-public area that encourages activity. They should provide design elements such as patio seating, fountains, outdoor fireplaces and/or other similar amenities. Landscaping should be designed with planters accommodating deciduous trees and/or potted plants, and drought-tolerant species as appropriate. Paving materials should be consistent with the architectural character of the surrounding structure. Forecourts may be raised from the sidewalk with steps for entry; however, accommodations for ADA access to the court are required.

Forecourt at Free Soul Café offers outdoor seating.

Example of bad outdoor seating.

Example of good outdoor seating.


Umbrella
Detectable Barriers
Quality furniture

2. **Barriers:** Dining barriers (e.g. fences, gates, ropes, etc.) are intended to enhance the outdoor restaurant seating environment; it creates a transition between the dining area and sidewalk. Barrier materials must be in appropriate condition (without fading, dents, tears, rust, corrosion, etc.) in order to provide a pleasurable appearance to the public. Furthermore, outdoor dining barriers may be categorized by the following characteristics:

1) Leading edge for all dining areas

The leading edge of outdoor dining areas are required to have detectable barriers to enhance the visualization of impaired pedestrians.

2) Full perimeter of some dining areas

Outdoor dining areas extending more than three feet into the public right-of-way should have a full perimeter detectable barrier. The full perimeter includes leading and parallel ledge.

3) Full perimeter of all outdoor dining areas that serve alcohol beverages

Outdoor dining areas serving alcohol should be enclosed at all times, with only one opening to the sidewalk for access.

Rope rail barrier design used for an outdoor seating area.

Sectional fencing in the form of railing with a stanchion base of no more than 1/2 inch helps minimize the hazard of tripping for patrons and other pedestrians.

- **Barrier Design:** Outdoor dining area barriers should not negatively impact the surrounding area. A selection of styles and designs are described for allowable barriers; this section describes sectional fencing, rope or chain rails, freestanding, fabric inserts, and chain-link and other similar fencing. Barriers shall be detachable and portable and not be easily moved by pedestrians or patrons, without temporary or permanent attachment to buildings, sidewalks, or other infrastructures. Barriers must be maintained at appropriate measurements to maximize the effectiveness of pedestrian control and visual impairment devices.
- **Freestanding:** Any barrier (whether sectional fencing or rail-type) should be freestanding, without any permanent or temporary attachments to buildings, sidewalks or other structures.
- **Prohibited Barrier Styles:**
  - **Fabric Inserts:** Fabric inserts (whether natural or synthetic fabric) of any size are not permitted to be used as part of a barrier.
  - **Chain-link and Other Fencing:** The use of chain-link, cyclone fencing, chicken wire or similar appurtenances is strictly prohibited. Materials not specifically manufactured for fencing or pedestrian control (including, but not limited to filled buckets, food containers, tires, tree stumps, vehicle parts, pallets, etc.) and not expressly permitted elsewhere in these Design Guidelines, may not be used as components of a barrier.
- **Sectional Fencing:** Sectional fencing (generally defined as rigid-fence segments that can be placed together to create a unified fencing appearance) is a commonly used barrier for outdoor seating areas. Such fencing is portable, but cannot be easily shifted by patrons or pedestrians, as can less rigid forms of enclosures. Sectional fencing must be of metal (aluminum, steel, iron or similar) and painted or coated black.

- **Rope or Chain Rails:** Rope or chain-type barriers (generally defined as enclosures composed of a rope or chain suspended by vertical elements such as stanchions) are permitted only if they meet the following criteria:
  - **Rope/Chain Diameter:** The rope or chain must have a minimum diameter of 1 inch, in order to be detectable by the visually impaired.
  - **Posts:** Vertical support posts (stanchions, bollards, etc.) must be constructed of wood or metal (aluminum, steel, iron, or similar).
  - **Stanchion Base Must Not be a Tripping Hazard:** If a stanchion or other vertical supporting device is attached to a base, that base must be flat and must measure no more that one-half (1/2) of an inch above the sidewalk surface. Typically, stanchions have a minimum height of 36". No domed stanchion bases are permitted.

Barrier with fabric insert is prohibited.

3. **Furniture and Fixtures:** Outdoor dining furniture is a prominent part of the streetscape when used in front of buildings. For this reason, it is important to ensure that these elements maintain the high standards applied to buildings and other improvements in Old Town Tustin. A wide range of furniture styles, colors, and materials are permitted. All furniture other than tables, chairs, and umbrellas are discouraged. This includes but it not limited to serving stations, bar counters, shelves, racks, sofas, televisions, trash receptacles, heaters, and torches. Furniture and fixtures must be freestanding and must not be secured to trees, lampposts, street signs, hydrants, or other street infrastructure at any time.

Large rectangular tables can provide seating for large groups and this example matches building details appropriately.

Space-efficient bistro table offers more seating with minimal use of space.

These colored chairs not only offer patrons and pedestrians a place to sit, but it also adds a pop of color to the urban environment.

It is expected that furniture be in good visual appearance without any visible dents, tears, rust, corrosion, or chipped or peeling paint and that it be in a clean condition at all times. It is important that all furniture and fixtures be durable and of sturdy construction such that it does not blow over with normal winds.

- **Tables:**
  - **Color:** Tables may be colored or of a natural, unpainted material (i.e. wood, metal etc.). Tables are not permitted to be white plastic or and florescent or other striking bright or vivid color.
  - **Size:** Restaurants should strive for space-efficient seating in layouts and furniture configuration. Square or rectangle tables may fit flush against a building's wall and can allow room for additional usable space for outdoor seating areas. They may also offer more flexibility because they may be combined to seat larger parties when compared to round tables. Smaller tables are preferred although optimal table size varies by each restaurant's outdoor seating layout.
- **Chairs:**
  - **Color:** Chairs may be colored or of a natural, unpainted material (i.e. wood, metal etc.). Chairs are not permitted to be white plastic or and florescent or other striking bright or vivid color.
  - **Upholstery:** Upholstered chairs are permitted but may not be of any florescent or other striking bright or vivid color.
  - **Matching:** All chairs used within a particular establishment's outdoor seating area must match each other by being of visually similar design, construction, and color.

- **Umbrellas:**
  - **Containment:** To ensure effective pedestrian flow, all parts of the umbrella (including the fabric and supporting ribs) must be contained entirely within the outdoor seating area.
  - **Minimum Height:** Umbrellas must maintain a minimum height for sidewalk clearance. When extended, the umbrella must measure at least 80 inches above the surface of the outdoor seating area. This measurement must include not only the umbrella frame and panels, but any decorative borders such as fringes, tassels, or other such ornamentation as well.
  - **Maximum Height:** In order to prevent undue visual obstruction of other businesses, no part of an umbrella used in an outdoor seating area should exceed a height of 120" (10 feet) above the level of the sidewalk.
  - **Color:** Umbrella must blend appropriately with the surrounding built environment. As such, umbrella fabric is not permitted to be of any florescent or other striking bright or vivid color.
  - **Size:** Due to the narrow measurements of many of Old Town's outdoor dining areas, restaurants using umbrellas should strive for space-efficient umbrella designs.
  - **Shape:** Square or rectangular umbrellas are strongly recommended when compared to round or octagonal options.
  - **Material:** Umbrella fabric must be of a material suitable for outdoor use, and must be of a canvas-type. No plastic fabrics, plastic/vinyl-laminated fabrics, or any type of rigid materials are permitted for use as umbrellas within in an outdoor seating area.

Rectangular shaped umbrellas offer a more efficient use of outdoor space.

Sidewalk covering should remain uncovered and provide continuity with right of way.

Patterned pavers may be used when appropriate.

Signage is allowed outside the business with a City Permit.

- **Sidewalk Coverings:** The floor of outdoor seating areas should be uncovered sidewalk material as to provide continuity with the adjacent public right-of-way. Floor coverings may not be used within outdoor dining areas.
  - **Flooring:** Prohibited sidewalk coverings include carpet or similar fabric, canvas, wool, tile, linoleum, nylon, vinyl, or any covering that is intended to resemble turf.
  - **Platforms:** Raised decks, platforms, or other such surfaces are not permitted within outdoor dining areas within the public right-of-way.
- **Accessible Pathway:** In accordance with ADA requirements, and to maintain an unobstructed pedestrian space, outdoor seating areas may not be located in the pedestrian walkway. For this reason, outdoor seating configurations must allow for at least 48 inches of unobstructed pedestrian space, space of at least 60 inches by 60 inches (60" x 60") every 200 feet for turning, and must be clear of obstructions caused by trees, tree wells, posts, hydrants, or any part of an outdoor dining area.
- **Signage:** Signage is only permitted within the outside dining area with a valid City permit.
- **Setback from Other Businesses:** Restaurants needs to be mindful of adjoining businesses when using outdoor dining areas, ensuring that neighboring businesses remain visible to pedestrians and motorists. A restaurant may be required to adjust the layout of the outdoor seating area, dimensions, or distance from the property line to ensure that this visibility is maintained.

F. Fences and Walls

Fences and walls can be used to separate spaces, create a barrier between vehicles and pedestrians, and even disguise a trash receptacle. Low walls are appropriate for preserving the character of this historic district. Stucco and brick in neutral colors are recommended materials for walls and fences. Walls should not exceed three (3) feet in height and should be of an appropriate scale so as to not negatively impact the historic character of the street or overwhelming pedestrians.

G. Planters

Planters may be used in conjunction with, or in place of, other barriers. Planters should be provided for added visual interest and to create a more attractive and welcoming atmosphere. Planters should not exceed a height of thirty-six (36) inches, and plants should not exceed a height of 8 feet above ground level. Planters with decayed plant material should be removed.

H. Trash Enclosures

Dumpsters should be camouflaged from public view. Site trash areas away from the street along the back of a property or alleyway. Follow the guidelines provided in Section F of this chapter to create a wall or enclosure for a trash receptacle.

I. Street Furniture

Elements found in the public right-of-way, such as lighting fixtures, planters, benches, trash receptacles, etc., are collectively called street furniture. The design of street furniture throughout Old Town can be made to relate to each other while leaving enough flexibility shops and commercial centers to maintain their individual identities. Street furniture throughout Old Town should enhance the character of the street. Durable materials like metal and cast iron recommended; all elements should be tied together through the use of consistent color scheme.

A modest wall and shrubs create a small gathering space at the corner of

A low wall can provide a planter for signage like this one on First Street.

A planter may serve as a barrier and create aesthetic appeal.

Street furniture such as a bench provides character to the street.

Bank of gas meters should not be visible from street and sidewalk.

J. Utility Placement

Public utilities should be located in such a way that they do not interfere with the intended use of buildings or their landscape. When possible, utility access and services should be located in an alley, if present. When an alley is not present, utilities should be place in inconspicuous locations such as those on the side or rear of a lot, or otherwise screen from view. In cases where the utility must be located along the street, these utilities must be located directly next to buildings or walls, when possible, and screened from view using landscaping. In the event that equipment may generate noise for an unpleasant odor, utility equipment must be located in such a way as to not negatively impact adjacent properties.

Utility equipment screened by landscaping

K. Lighting

Lighting is an important element for a streetscape. An appropriate fixture style combined with the right amount of light will enhance the character of Old Town. Effective lighting provides safety, security, and visibility for shoppers, business owners, and vehicles. Adding lighting to a historic building should be done so that it does not impact the historic character of the façade. Lighting on a building can be used to highlight architectural details. Fixtures should be compatible with the architectural style of building. Light filtering through storefront windows also helps to indirectly illuminate the sidewalk.

Street lighting should emphasize the pedestrian experience and highlight major focal points of the street. The purpose of parking lot and walkway lighting is to provide a sense of security and safety, however, these lights should be directed downward to minimize light and glare impacts on neighboring properties. A hood or light shield may be necessary to redirect bright light. Seasonal lighting is encouraged for storefronts and parking lot trees during the holiday season as a way to promote a festive commercial district, but lighting may only be installed for a limited time (Tustin City Code Section 9403e).

Light types:

- Pole /freestanding lights
- Spotlights
- Up-lighting
- Wall-mounted sconces
- Parking lights
- Landscape lighting

Energy Efficiency Tip:

Use low-voltage LED or CFL bulbs to conserve energy whenever possible.

L. Bike Lanes and Racks

Adding a bike lane and racks in Old Town could attract bicyclists to the area and could increase the customer base for Old Town businesses. Bike lanes can help to create a barrier between pedestrians and traffic. They also offer an alternative mode of transportation for local residents. Newport Avenue, adjacent to Main Street, is designated as a Class I bike lane in the City's Master Bikeway Plan, this would be a good linkage to the bike lanes throughout the rest of the City (The Master Bikeway Plan can be found in the Circulation Element of the Tustin General Plan). Bike racks should also be made available throughout Old Town. Bike racks are not only functional but can also be used to add character to the street.

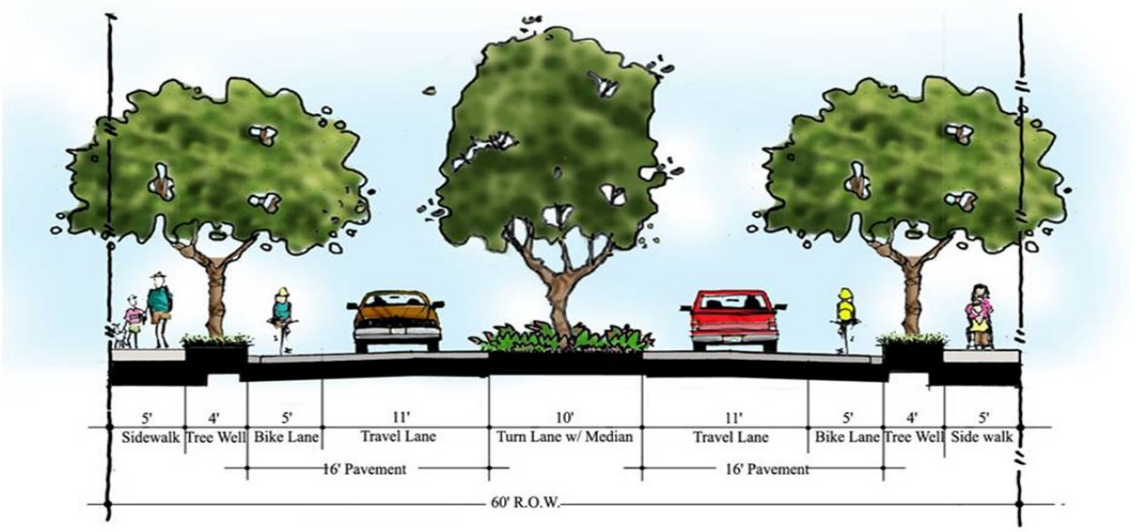
Artistic bike rack used to promote the City or Neighborhood.

M. Complete Streets

Complete streets refers to a planning practice that provides alternatives to address traffic congestion, making places safer and more livable, reducing environmental impacts, and a host of other benefits. Streetscapes should reflect a unified, complete design that balances a wide variety of functions, including: safe pedestrian travel, use as public space, bicycle, transit, and vehicle movement, parking and loading requirements, ease of maintenance, stormwater management, and emergency access. Complete streets work for all existing and future users, not just those using a motor vehicle, and should enable safe access for drivers, transit users, pedestrians, and bicyclists.

Complete streets practices seek to address concerns including:

- Lack of sidewalks or crosswalks
- Vehicle lanes too narrow to share with bicyclists
- Little or no space for waiting transit riders
- Poor accommodation for persons with disabilities



N. Public Art

Public art reflects the community, history, and culture of a neighborhood. Approval for art installations can be obtained through the Community Department. Be sure to develop a theme for each piece to give the streets a sense of identity. When incorporating public art along the street keep the following in mind:

- Public art is a pedestrian amenity and should be presented in an area suited for pedestrian viewing. The piece should be placed as a focal element in a park or plaza, or situated along a pedestrian path to be discovered by the traveler.
- Public art can be incorporated into standard street elements for example bike racks, light standards, benches, utility boxes, etc.
- Public art can provide information (maps/signs) or educational information (history/culture). All installations do not need to have an educational mission; art can be playful.
- Public art should be accessible to persons with disabilities and placement should not compromise the public right-of-way.

Chapter XII

Identification Signs

XII. Identification Signs

A. Intent

Signs play an important role in defining the character of a historic commercial district. Signs are a marketing tool for businesses; they promote, inform, and advertise. The proper type and placement of a sign is important to the integrity of the storefront. The following guidelines for signs are provided to preserve and enhance the character of Old Town Tustin.

- A sign should express an easy to read, direct message: Keep it simple. The most important message the sign should convey is the name of the business.
- Signs can be more visually effective by selecting a common theme and font for signage and the address and will create a unifying and consistent brand image for a building or commercial center. This can be achieved through the use of a Master Sign Program.
- For the most part, signs in this Old Town should be oriented to pedestrians. As these signs are usually read from a distance of 15-20 feet, signs do not need to be large. Pedestrian-oriented signs may be applied directly to the face of the building. The shape of the sign can be a positive feature by adding to the overall character of the building or complex.
- Monument signs provide additional visibility to automobile drivers and pedestrians from a far. Refer to the Tustin Sign code for specifications and sign requirements.
- Window signs should not obscure the display area. To maximize visibility the color of the letters should contrast with the display background. Light colored letters with dark boarders are effective.
- Per the Tustin City Code, temporary signs placed on the exterior of a window are discouraged. These signs tend to present a cluttered, unattractive appearance which will detract from Old Town's overall aesthetic impression.
- Buildings using rear parking lots should clearly identify their businesses with rear wall signage in addition to their primary street facing sign.
- Refer to the Tustin Sign Code for more information.

Encouraged

Discouraged

Discouraged

Signs should be architecturally compatible with surroundings.

Signs must be of good quality and remain in good condition.

B. General Sign Guidelines

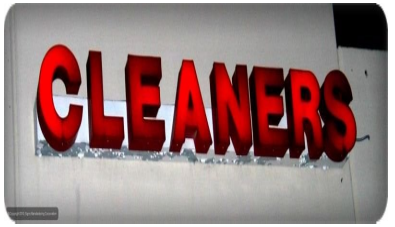
Signs shall contain only that information necessary to identify the businesses or uses of the property on which the sign is located and be in compliance with district regulations. Identification of product, trade and service information is permitted and considered supplemental provided it is subordinate to business identification.

- **Architectural Compatibility:** Signs shall be compatible with, and bear a harmonious relationship to the visual image and architectural design of the buildings they identify in terms of materials, colors, and design motif. Although signs are a useful tool to reach customers, too many signs and/or signs of the wrong scale could negatively impact the historic character of the street and become overwhelming for potential shoppers. Signs must comply with the Tustin City Code.
- **Design and Quality:** Signs shall be consistent throughout the site by incorporating common design elements such as quality of materials, letter style, colors (not more than three (3) excluding black and white per individual sign), illumination, sign type or sign shape. It is important for signage to be simple, direct, and well-designed.
- **Location and Mounting:** Place signs in appropriate areas, including the sign band or fascia. It is best not to obscure display windows or the architectural details of a building. Signs shall relate to a human scale, and shall be directed toward pedestrians as well as motorists. The base and supporting structure of all signs shall be consistent with the size and scale of the advertising surface.
- **Sign Illumination:**
  - Electric signs shall be indirectly illuminated. Illumination shall be either from the interior of a sign, behind letters (back lighting), channel lighting illuminated from finished grade, or another indirect lighting source.
  - Letters and Logos may be internally lit but sign background shall be opaque.

- Illumination shall be considered excessive and not permitted when it prevents the normal perception of buildings or structures beyond or in the vicinity of the sign or when it shines directly onto residential zones or in any public or private right-of-way.
- All illuminated signs shall be designed, placed or arranged to prevent glare upon the public right-of-way, adjacent properties, and traffic circulation areas of the subject property and shall not create a menace to traffic or a nuisance to adjacent property. External illumination should be aimed directly at the sign.
- Signs that are a nuisance, such as flashing signs or those that are too bright are not permitted.
- All neon signs will be subject to Planning Commission review.

Flashing signs are discouraged.

- **Electrical Raceways and Conduits:**
  - Electrical raceways and conduits are required to be concealed from the view of the public.
  - Raceways should be mounted internally behind the finished exterior wall whenever possible. If not possible, the exposed surface of the raceway should be finished to match the background wall or integrated into the design of the sign.
  - Raceways should be as thin and narrow as possible and should not extend beyond the area of the sign.
  - Any additional conduit and junction boxes should also be concealed from view.



Lighting does not fit lettering properly. Neon signs are discouraged.

- **Sign Removal:** All areas where wall signs are removed and background discoloration or holes remain shall be appropriately patched and painted to match the building surface within thirty (30) days of removal of said sign.

Business identification sign removed but not repainted.

A-Frame Sign

Awning Sign

Wall Sign

C. Sign Types

There are several types of signs that are appropriate and encouraged for historic buildings in the Cultural Resources District:

- **A-Frame Signs:** A temporary sign; it is allowed in the Cultural Resources District. A-Frame signs are used to promote sales and often used by restaurants as menu boards or to advertise their specials. They add to the character of a pedestrian friendly historic area. A-Frame signs may not obstruct the pedestrian walkway and if placed in the right-of-way, must maintain at least 48 inches for accessibility.
- **Awning Signs:** Most often consist of a business's logo and name in a single color. The valance portion is commonly used to display the company's name, address, or type of business. Minimum clearance of 80 inches above the sidewalk is required.
- **Fascia Signs:** Placed on the fascia or horizontal band between the storefront and the second floor. This part of the building is also called the "signboard."
- **Freestanding Monument Signs:** Are most appropriate for the commercial centers within the Cultural Resources District. These signs provide space to list all of the tenants within a commercial center.
- **Hanging or Projecting Signs:** Perpendicular to the building façade these signs are highly visible to pedestrians and automobiles from a distance. Projecting signs can be double sided or back to back at a 45 degree angle. Minimum clearance of 80 inches above the walkway is required.
- **Painted Signs:** These economical signs often cover a large space on the front or side of a building. Historically they used multiple colors and often looked like art on the building.

- **Temporary Signs:** A sign not intended or designed for permanent display. Place temporary signs in a manner that is appropriate for the building scale and style. All banners must be professionally made and constructed of cloth, canvas, plastic, PVC, or similar material and banners shall be permitted for no more than thirty (30) consecutive days. See Tustin City Code Section 9403d for more information.
- **Wall or Flat Signs:** Lettering is mounted or painted flush against the building.
- **Window Signs:** Simple vinyl lettering applied from the interior of the storefront works best for these pedestrian scale signs. They should not cover visibility into the store. A business name and a few descriptive words are the most common types of window signs.

Painted Sign/Preserved Sign

Projecting Sign

Window Sign

D. Preserving Historic Signs

If a building or business has changed hands, historic signs associated with former uses should remain on the building if possible. If the sign is integral to the building's design or physical fabric it should not be removed. If it is decided that the sign needs to be moved or altered there are a few options to consider. One option is to move the sign to a less visible portion of the building if it conflicts with the new use. Another is to relocate the sign to the interior of the building to keep it in its historic location, this would work well for a bar or restaurant. Additionally, the sign could be modified, however, this should only be done if it doesn't destroy any essential features. If the sign cannot stay with the building it could be preserved by donating it to the Tustin Area Historical Society Museum. Historic signs that are preserved do not count as business identification signs and do not reduce the area of signage allowed pursuant to the Tustin City Code.

Appendix

Appendices

Appendix A: Glossary of Terms

Adaptive Reuse:

Conversion of a building designed for a specific use to a wholly different new use (e.g. a residence converted to office space).

Aesthetics

The science and philosophy of beauty; if something is aesthetic, it is of beauty or artistic.

Arcade

An arched roof or covered passage way.

Arcade

Arch

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

Architrave

In the classical orders, the lowest member of the entablature; the beam that spans from column to column, resting directly on their capitals.

Astragal Head

A molding profile consisting of a half round surface surrounded by two flat surfaces.

Asymmetry

Asymmetry

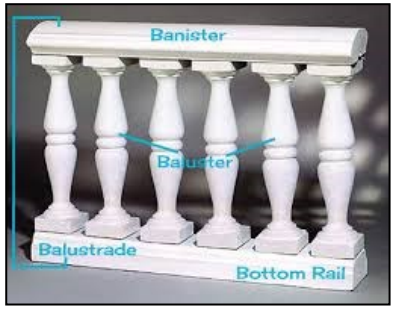
The lack or absence of symmetry in spatial arrangements.

Awning

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

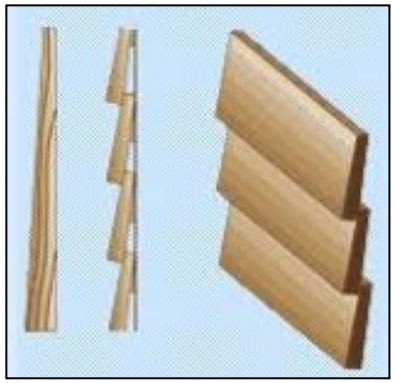
Awning

Appendix A: Glossary of Terms



Balustrade


Beveled Glass


Beveled Siding

Balance

Another important aspect of rhythm; balance can be described in terms of symmetrical and asymmetrical elements; an important feature of balance is that it is often achieved by matching differing elements which, when perceived in whole, display balance.

Baluster

The upright portion of the row of supports for a porch railing.

Balustrade

A series of balusters surmounted by a rail.

Bargeboard

A finishing board at the edge of a gable roof.

Bay

Any division of a building between vertical lines or planes, especially the entire space included between two adjacent supports.

Bay Window

A window projecting outward from the main wall of a building.

Beveled Glass

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

Beveled Siding

A type of wood cladding characterized by beveled overlapping boards with rabbeted edges.

Appendix A: Glossary of Terms

Belt Course

A continuous horizontal band, either plain or ornate, which projects from the surface of an exterior wall, separating two stories; ornate belt courses often resemble cornices.

Belvedere

A rooftop pavilion from which a vista can be enjoyed.

Board and Batten

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

Board and Batten

Bond

The general method of overlapping the joints of successive courses of bricks or stones, thereby binding them together to form a wall or other surface; different patterns may be formed by these joints (e.g. common bond, Flemish bond, English bond, herringbone bond).

Bowstring

A roof structural system composed of parallel trusses which resemble a bow with the string parallel to and nearest to the ground.

Bracket

Bracket

A support element under overhangs; often more decorative than functional.

Canopy

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

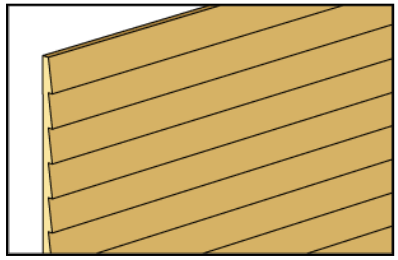
Canopy

Cantilever

A projecting overhang or beam supported only at one end.

Appendix A: Glossary of Terms

Casement Window



Clapboard

Colonnade

Capital

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

Casement Window

A window that opens on hinges fixed to its vertical side.

Chamfer

A 90 degree corner cut to reduce it to 2-45 degree edges; a bias cut.

Clapboard

A long, thin board graduating in thickness with the thick overlapping the thin edges, also known as weatherboard.

Clerestory

An upward extension of a single storied space used to provide window for lighting and ventilation.

Colonnade

A row of columns supporting a roof structure.

Column

A vertical support, usually cylindrical, consisting of a base, shaft, and capital, either monolithic or built-up of drums the full diameter of the shaft.

Conge

A concave trim or molding.

Cool Roof

Roof consisting of materials that effectively reflect the sun's energy from the surface. Cool Roofs must also have high emissivity, allowing them to emit infrared energy.

Appendix A: Glossary of Terms

Coping

The capping or top course of a wall, sometimes protecting the wall from weather.

Coping

Corbel

A type of bracket found in some cornices of brick buildings; it is formed by extending successive courses of brick so that they stand out from the wall surface.

Corbelled Cap

A chimney cap built out from the chimney stack by projecting successive courses of brick beyond those below. If built back again toward the stack, the cap has a stepped profile on top and bottom.

Cornice

Any prominent, continuous, horizontally projecting feature surmounting a wall or other construction, or dividing it horizontally for compositional purposes.

Corbel

Cornice Bracket

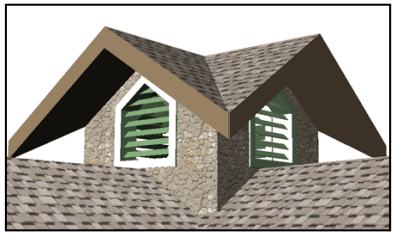
A decorative bracket used directly below the cornice along the top of a building.

Course

A continuous, usually horizontal range of bricks, tiles, or shingles, as in a wall or a roof.

Cultural Resources District

Contains sites, structures, buildings, landscapes, districts, and objects that are significant in history, prehistory, architecture, archaeology, engineering, and/or culture. In Tustin the Cultural Resources District is a zoning overlay district that applies to those properties as shown on the official Tustin Zoning Map and to cultural resource structures and sites as designated by resolution of the City Council and listed by address and filed with the Community Development Department within the Historic Resources Survey.



Cupola

Cupola

A lookout or similar small structure on the top of a building.

Curb Cuts

The elimination of a street curb to enable vehicles to cross sidewalks and enter driveways or parking lots.

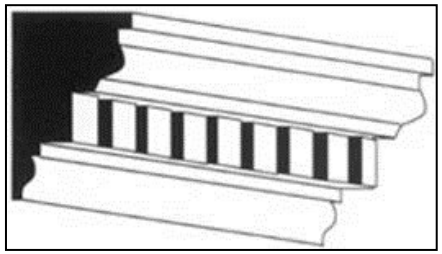
Cultural Sustainability

The role served by culture in planning for sustainable development; the application of ideas of sustainability to cultural concerns.

Curb Cuts

Dentil

A small rectangular block molding used as a repeating ornament usually beneath a cornice.



Dentil

Designated Cultural Resource

An improvement or natural feature that is established by the City Council upon application by any person to meet the following criteria:

1. It exemplifies or reflects special elements of the City's cultural, architectural, aesthetic, social, economic, political, artistic, engineering, and/or architectural heritage;
2. It is identified with persons, a business use or events significant in local, state, or national history;
3. It embodies distinctive characteristics of style, type, period, or method of construction or is a valuable example of the use of indigenous materials or craftsmanship;
4. It is representative of the notable work of a builder, designer, or architect;
5. Its unique location or singular physical characteristic represents an established

and familiar visual feature of a neighborhood, community, or the City;

6. Its integrity as a natural environmental or feature strongly contributes to the well being of residents of the City or the well being of a neighborhood within the City;
7. It is a geographically definable area possessing a concentration or continuity of site, building, structures, or objects as unified by past event or aesthetically by plan or physical development.

Dormer

A vertically framed window which projects from a sloping roof and has a roof of its own.

Dormer

Double Hung Window

A window with an upper and lower sash arranged so that each slides vertically past the other.

Double Hung Window

Eaves

The overhang at the lower edge of the roof which usually projects out over the walls.

Eclectic

A composition of elements from different styles.

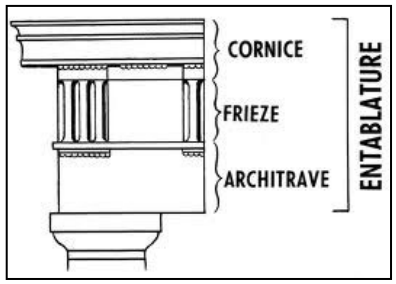
Elevation

A two dimensional representation or drawings of an exterior face of a building in its entirety.

Elevation

Emphasis

Describes the use of elements which call attention to themselves; emphasis is an important feature in creating balance when using dissimilar elements; canopies and balconies are examples of elements which, when emphasized properly, can assist in presenting a balanced look. Emphasis also can be found within strip developments or



Entablature

Façade


Fascia

malls by the location of a more massive or monumental building, such as a major department store. This emphasis provides a directional guide because it creates a point of reference for the uses. Emphasis can also be used as a directional element such as the emphasis at a store entrance or mall entrance.

Entablature

In classical architecture, the elaborated beam member carried by the columns; an entablature is horizontally divided into cornice (upper most portion), frieze (middle), and architrave (bottom); the proportions and detailing are different for each order, and strictly prescribed.

Façade

The exterior face of a building which is the architectural front, sometimes distinguished from other faces by elaboration of architectural or ornamental details.

Fanlight

Semi-circular window over a door or window with sash radiating like the ribs of an open fan.

Fascia

A flat strip or band with a small projection, often found near the roofline in a single story building.

Fenestration

The arrangement and design of windows in a building.

Flashing

Copper or other materials used to make weather-tight the joint between a chimney and a roof.

Appendix A: Glossary of Terms

Fluting

The vertical channeling on the shaft of a column.

Fluting

Focal Point

A building, object, or natural element in a street-scene that stands out and serves as a point of focus, catching and holding the viewer's attention.

Frieze

The middle horizontal member of a classical entablature, above the architrave and below the cornice.

Gable

The triangular part of an exterior wall, created by the angle of a pitched roof.

Garish

Gambrel Roof

A roof with a broken slope creating two pitches between eaves and ridges, often used on barns.

Garish

That which is gaudy, showy, flashing, dazzling or too bright to be aesthetically pleasing.

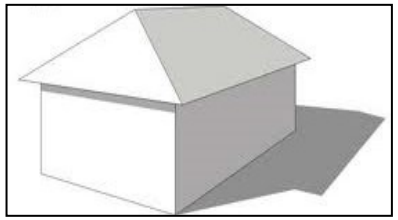
Glazed Brick

A brick which has been glazed and fired on one side.

Glazed Brick

Appendix A: Glossary of Terms

Green Roof



Hip Roof

Infill

Green Roof

A green roof is partially or completely covered with vegetation and a growing medium, planted over a waterproofing membrane.

Hip Roof

A roof with four uniformly pitched sides.

Hyphen

A structural section that serves as a connecting link between the main portion of a building and another large building element or addition.

Historic District

A geographically defined area possessing a significant concentration or continuity of landmarks, improvements, or landscape features united by historic events or by physical development and which area has been designated as a historic landmark district; said district may have within its boundaries noncontributing buildings or other structures that, while not of such historic and/or architectural significance to be designated as landmarks, nevertheless contribute to the overall visual character or the district.

Icon

A pictograph or graphic representation of an object; used in signage to replace or supplement text.

Infill

A newly constructed building within an existing development area.

Joist

Any small timber laid horizontally to support a floor or ceiling.

Appendix A: Glossary of Terms

Keystone

A wedge-shaped stone piece at the apex of a masonry vault or arch, it is the final piece placed during construction and locks all the stones into position, allowing the arch to bear weight.

Keystone

Light

A windowpane.

Lintel

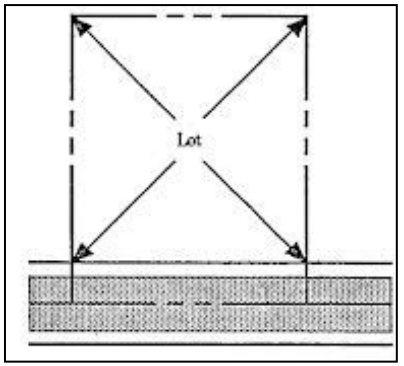
The horizontal member above a door or window which supports the wall above the opening.

Loggia

A gallery behind an open arcade or colonnade.

Lot

A parcel of land, in single or joint ownership, and occupied or to be occupied by a main building and accessory building, or by a dwelling group and its accessory buildings, together with such open spaces and having its principal frontage on a street, road, highway, or waterway.



Lot

Mansard

A roof with two slopes on each side, the lower slope being much steeper; frequently used to add an upper story.

Masonry

Wall construction of such material as stone, brick, and adobe.

Masonry

Appendix A: Glossary of Terms

Molding

Mullion

Muntin

Mass

Mass describes three dimensional forms, the simplest of which are cubes, boxes (or "rectangular solids"), cylinders, pyramids, and cones. Buildings are rarely one of these simple forms, but generally are composites of varying types of assets. This composition is generally described as the "massing" of forms in a building. Mass and massing are inevitably affected by their opposite, open space. The lack of mass, or creation of perceived open space, can significantly affect the character of a building.

Molding

A continuous decorative band that serves as an ornamental device on both the interior and exterior of buildings; moldings may also serve a functional purpose by obscuring the joint formed when two surfaces or materials meet.

Monochromatic

Painting with a single hue or color.

Monolithic

Exhibiting massive uniformity, singular.

Movement

The apparent directional emphasis of a building façade as indicated by it proportions. Static movement is based on square proportions, dynamic movement is based on rectangular proportions.

Mullions

The divisional pieces in a multi-paned window.

Muntin

A small, slender wood or metal member which separates the panes of glass in a window.

Appendix A: Glossary of Terms

Newel Post

The major upright support at the end of a stair railing or a guardrail at a landing.

Newel Post

National Historic Landmark

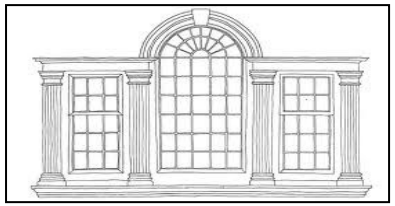
The highest designation of a historically significant site or building within the United States approved by the Secretary of Interior.

Non-Descript

Without distinctive architectural form or style; ordinary and without architectural character.

Palladian Window

A three-part window with a top-arched center window and long, narrow rectangular windows on either side.



Palladian Window

Parapet

The part of a wall which rises above the edge of a roof.

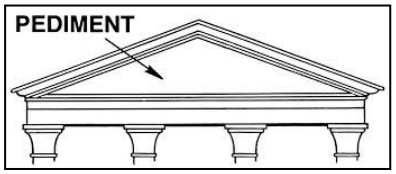
Pattern

The pattern of material can also add texture and can be used to add character, scale and balance to a building. The lines of the many types of brick bonds are examples of how material can be placed in a pattern to create texture. The natural texture of rough wood shingles exhibit texture by the nature of the material and by the pattern in which the shingles are placed.

Parapet

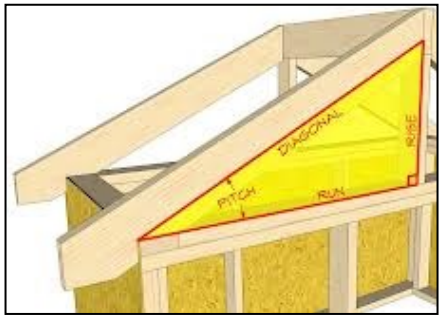
Pediment

A triangular piece of wall above the entablature, which fills in and supports the sloping roof.



Pediment

Pilaster



Pitch

Pier

A stout column or pillar.

Pilaster

A column attached to a wall or pier.

Pitch

The slope of a roof expressed in terms of ration of height to span (i.e. 2 to 1).

Porch

A covered entrance or semi-enclosed space projecting from the façade of a building; may be open sided or screened.

Portal

A doorway or entrance.

Porte Cochere

Carriage porch large enough to let a vehicle pass through.

Portico

A large porch, usually with a pedimented roof supported by columns.

Preservation

The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance

and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Primary Building Façade

The particular façade of a building which faces the street to which the address of the building pertains.

Primary Building Façade

Proportion

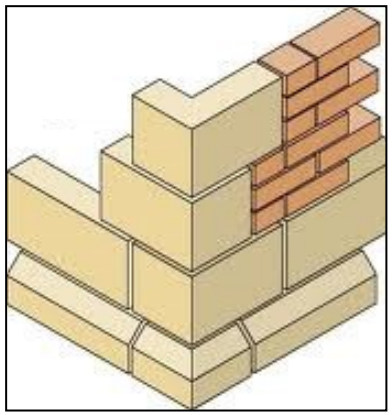
Proportion deals with the ratio of dimension between elements. Proportion can describe height to height ratios, width to width ratios, as well as ratios of massing. Landscaping can be used to establish a consistent rhythm along a streetscape which will disguise the lack of proportion in building size and placement.

Purlin

A horizontal structural member parallel to the ridge, supporting the rafters; can extend out from the gable.

Quoins

Heavy blocks, generally of stone (or simulated in wood), used at the corner of a building to reinforce masonry walls.

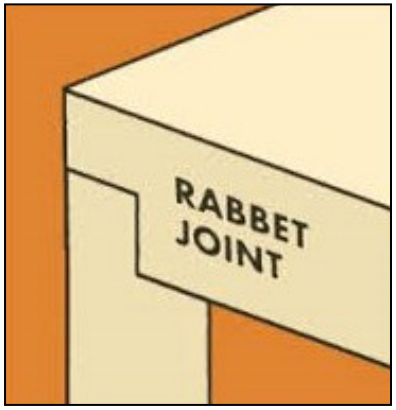


Quoins

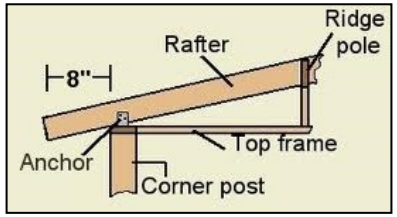
Rabbet

A deep notch formed in or near one edge of a board, framing timber, etc., so that something else can be fitted into it or so that a door or the like can be closed against it.

Appendix A: Glossary of Terms



Rabbet



Rafter


Relief

Reconstruction

The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Recycling, Adaptive Reuse

The reuse of older structures that would have otherwise been demolished, often involving extensive restoration or rehabilitation of the interior and/or exterior to accommodate the new use.

Rafter

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

Rehabilitation, Renovation

The modification of or changes to an existing building in order to extend its useful life or utility through repairs or alterations, while preserving the features of the building that contribute to its architectural, cultural or historical character.

Relief

Carving raised above a background plane, as in base relief.

Remodeling

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

Appendix A: Glossary of Terms

Restoration

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Reveal

The vertical side section of a doorway or window frame.

Ridge

The highest line of a roof when sloping planes intersect.

Rustication

A method of forming stonework with recessed joints and smooth or roughly textured block faces.

Rhythm

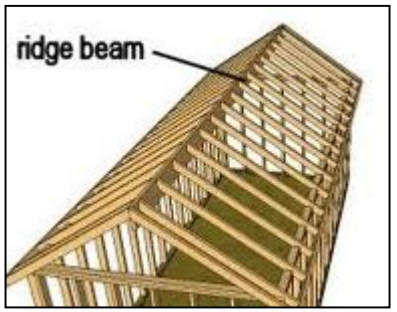
The regular or harmonious recurrence of lines, shapes, forms, element or color, usually within a proportional system.

Sash

The part of the window frame in which the glass is set.

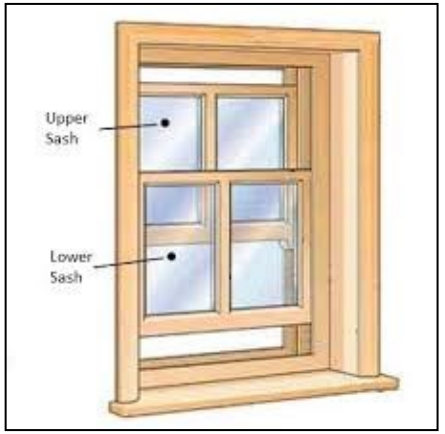
Section

A representation of a building, divided into 2 parts by a vertical plane so as to exhibit the construction of the building.



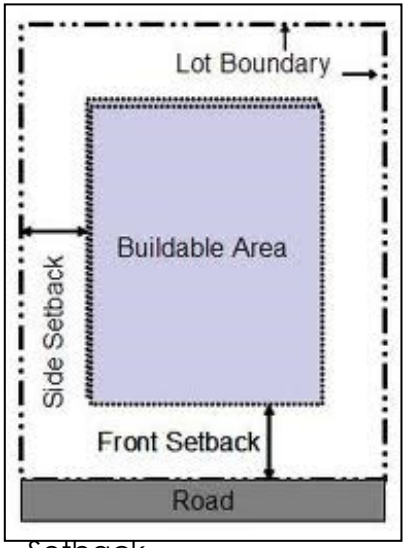
Ridge

Rustication



Sash

Appendix A: Glossary of Terms



Setback


Shake


Siding

Scale

Scale is the measurement of the relationship of one object to another object. The scale of a building can be described in terms of its relationship to a human being. All components of a building also have a relationship to each other and to the building as a whole, which is the "scale" of the components. Generally, the scale of the building components also relate to the scale of the entire building. The relationship of a building, or portions of a building, to a human being is called its relationship to "human scale." The spectrum of relationships to humans scale ranges from intimate to monumental.

Setback

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

Shake

Split wood shingles.

Shed Roof

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

Shiplap

A flush, overlapping joint, as a rabbet, between two boards joined edge to edge.

Siding

The finished covering on the exterior of a frame building (with the exception of masonry); the term cladding is often used to describe any exterior wall covering, including masonry.

Appendix A: Glossary of Terms

Significant Architectural Style

Refers to a historic building's style, which is important because it is from a distinguished architectural period.

Sill

The exterior horizontal member on which a window frame sits.

Slate

Thinly laminated rock, split for roofing, paving, etc.

Slate

Soffit

The finished underside of an eave.

Soldier Course

A continuous layer of masonry units one unit high in a wall with the longest dimension vertical and the largest face perpendicular to the wall.

Soldier Course

Street Wall

The edges created by building and landscaping that enclose the street and create space.

Stringcourse

A narrow horizontal band extending across the façade of a building and in some instances encircling such decorative features as pillars or engaged columns; may be flush or projecting, and flat, molded, or richly carved.

Stucco

An exterior finish, usually textured, composed of Portland cement, lime, and sand, which are mixed with water.

Stucco

Appendix A: Glossary of Terms

Symmetry

Terra-cotta

Surface Materials

Can be used to create a texture for a building – from the roughness of stone or a ribbed metal screen to the smoothness of marble or glass. Some materials, such as wood, may be either rough (such as wood shingles or resawn lumber) or smooth (such as clapboard siding).

Sustainability

Efficient use of a resource so that the resource is not depleted or permanently damaged.

Symmetry

The balanced arrangements of equivalent elements about a common axis.

Terra-cotta

Earth colored baked clay products formed into molds and used ornamentally; also referred to as a roof tile color.

Texture

Texture refers to variations in the exterior façade and may be described in terms of roughness of the surface material, the patterns inherent in the material or the patterns in which the material is placed. Texture and lack of texture influence the mass, scale, and rhythm of a building. Texture also can add intimate scale to large buildings by the use of small detailed patterns, such as brick masonry.

Transom

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

Appendix A: Glossary of Terms

Truss

A structure composed of a combination of members, usually in some triangular arrangement so as to constitute a rigid framework.

Truss

Turret

A little tower often at the corner of a building.

Turret

Veranda

A roofed porch sometimes stretching on two sides of a building.

Veranda

Widow's Walk

A small roof deck with guardrail usually located at the peak of a roof from which wives of ship captains could catch a first glimpse of their husband's ship returning from sea.

Widow's Walk

Appendix B: Materials and Color Charts

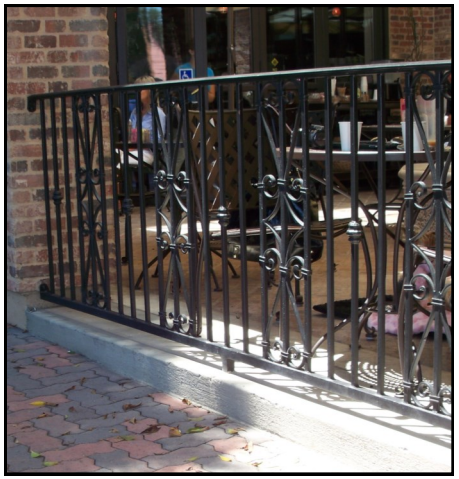
Materials: The appropriate type of materials will be determined by the use of the structure (main structure, accessory structure, new infill, etc.), the type of work to be done (maintenance, repair, alterations, additions, new construction, etc.), the location of the work to be done (visible or not visible from public view), and the style of the building.

- **Existing Construction:** It is appropriate to use materials that match and/or complement the original building in terms of material, design, texture, and color. The use of authentic materials is encouraged, as appropriate, while the use of modern composite materials to mimic existing materials is discouraged.
- **Durability:** It is important that all materials be durable and of sturdy construction such that they have a long lifespan and age well.
- **Modern Materials:** For new additions, accessory structures, and infill development it may be more appropriate to use modern materials. The following tables provide guidance for appropriate and inappropriate materials depending on the style of the existing building. Any material not on the lists will be evaluated on a case by case basis for appropriateness in a particular project, with the final determination being made by the Community Development Director.
- **Additional Considerations:**
    - Drainage elements such as those used for gutters and downspouts should be made from galvanized steel, copper, or painted aluminum.
    - Materials used for lighting and signage should be in line with the architectural character of the building, be pedestrian-friendly, and in line with City sign guidelines.
    - Reflective materials should be avoided unless they will not cause a nuisance to adjacent properties.
    - Exposed wood should be finished in such a way that it extends longevity and reduces maintenance.
    - Synthetic materials are discouraged whenever possible.

Appendix B: Materials and Color Charts

Colors: The color pallet used for materials and finishes should exhibit design principles consistent with the architectural style of the building and its context.

- The color pallet for exterior paint and building materials should accentuate the architectural details of the structure and be consistent with its style.
- A variety of colors could be used to accent architectural elements of the building; one color for the body of the building, another for window and door trim, and possibly more depending on the style and details.
- It is not recommended to use too many colors because it will detract from the character of the street.
- Large areas of bright colors should be avoided, however strong accent colors can be used successfully.
- Awnings should be a solid color that is compatible with, yet contrasts, the body of the building.
- For signs and graphics, a contrasting color will help customers to easily identify a business.



Appendix B: Materials and Color Charts

Architectural Detail	Material	Color
Sloping Roof (shallow to moderate)	Clay Barrel Tile	Red to Brown
Walls	Stucco	Off-White, Beige, Earth, and Natural Tones in a "flat finish"
	Wood	Horizontal Clapboard or Board and Rattan used in Horizontal Planes Dark Brown, Light Brown, or Neutral Shade
	Brick	Red to Brown, or Neutral Shade
Accents	Tile	Glazed or Unglazed
Awning	Canvas	Dark Green, Brick Red, Black, or Blue
Pavement	Interlocking Permeable Pavers or Poured Concrete	Natural
Fences/Gates	Wrought Iron	Painted Reddish Brown or Dark Green

Appendix B: Materials and Color Charts

Western False Front	
Colors	Materials
Brown Red Black With White Trim	Wood or Sometimes a wood façade with a brick building

Neo-Classical Commercial	
Colors	Materials
White Brown Red Green Neutrals	Brick Plaster Natural Stone Cast Concrete Wood

Victorian Commercial	
Colors	Materials
Very colorful, almost anything goes: red, blue, brown, yellow, green, etc. With White or Black Trim	Wood Brick Cast Iron Wooden Shingles & Shakes Tin Slate

Spanish Colonial Revival	
Colors	Materials
White Neutrals	Plaster Stucco Concrete Clay Tile Cast Iron

Moderne	
Colors	Materials
White Brick Neutrals	Concrete Stucco Glass Block Brick Metal

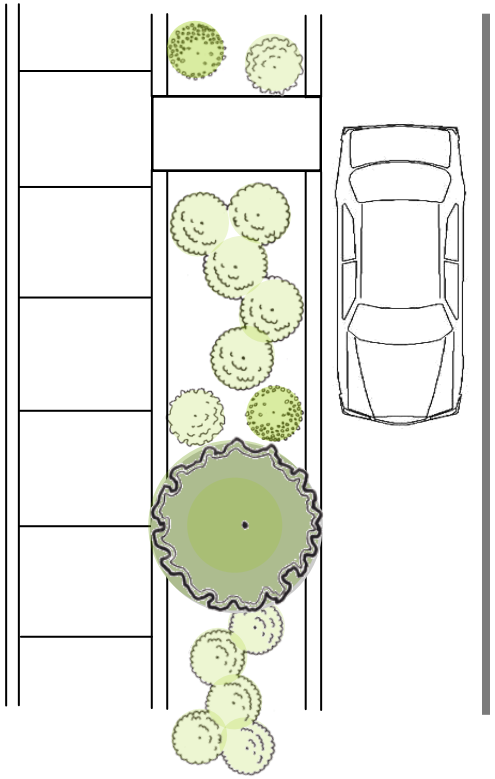
Appendix C: Low Impact Development

Conserving water on site allows for natural resources to be used for irrigation and it also prevents contaminated runoff from going to the ocean. Low Impact Development (LID) principles offer several solutions:

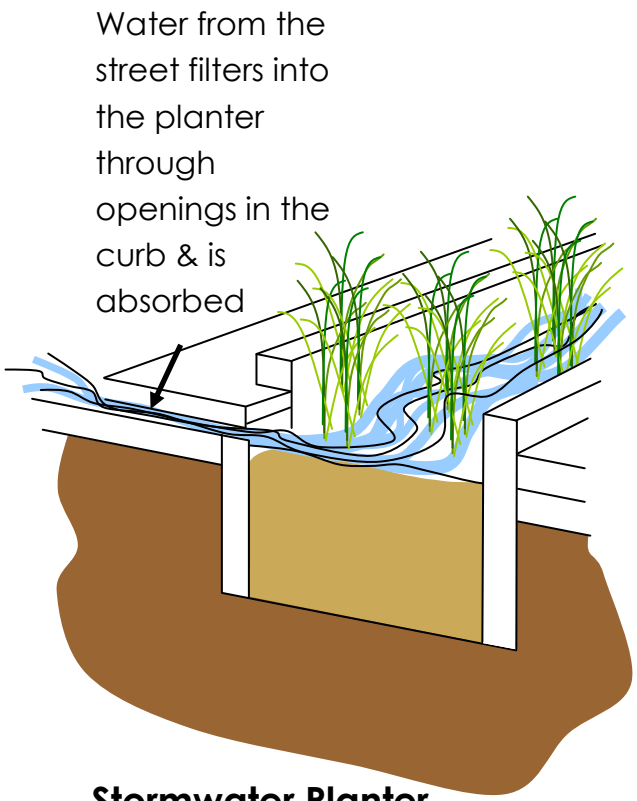
For more information about water efficient landscapes refer to Tustin City Code at www.tustin.ca.org, then click on City Code.

- **Bioswales:** linear, vegetated depressions that capture rainfall and run off from adjacent surfaces. Swales can reduce off-site street water discharge and remove pollutants along the way. In a swale, water is slowed by traveling through vegetation on a relatively flat grade. Because the vegetation receives much of its needed moisture through street water, the need for irrigation is greatly reduced.
- **Rain Gardens:** vegetated depressions in the landscape. They have flat bottoms and gently sloping sides. Rain gardens can be similar in appearance to swales, but their footprints may be any shape. Rain gardens hold water on the surface, like a pond, and have overflow outlets. The detained water is infiltrated through the topsoil and subsurface drain rock unless the volume of water is so large that some will overflow. Rain gardens can reduce or eliminate off-site street water discharge while increasing on-site recharge.
- **Pervious Pavements:** a system that slows or eliminates direct runoff by absorbing rainfall and allowing it to infiltrate into the soil. Care should be taken to avoid flows from landscaped areas reaching permeable paving. Pervious paving is, in certain situations, an alternative to standard paving. Conventional paving is designed to move street water off-site quickly. Permeable paving, alternatively, accepts the water where it falls, minimizing the need for management facilities downstream.
- **Stormwater Planters:** are typically above-grade or at-grade with solid walls and a flow-through bottom. They are contained within an impermeable liner and may or may not use an underdrain to direct treated runoff back to the collection system. At -grade street-adjacent planter boxes are systems designed to take street runoff and/or runoff from sidewalks and incorporate bioretention processes to treat stormwater.

- **Tree Box Filters:** are mini bioretention areas installed beneath trees that help to control runoff, especially when distributed throughout the site. Runoff is directed to the tree box, where it is cleaned by vegetation and soil before entering a catch basin. The runoff collected in the tree-boxes helps irrigate the trees.



Bioswale



Stormwater Planter

Appendix D: Step by Step City Approval Process

To obtain approval of your project it will be necessary to follow a few simple steps to ensure that your proposed project meets the City's applicable codes and that the exterior appearance of the completed project will be compatible with the architectural character of the Cultural Resources District.

Refer to the flow chart in Appendix E to see how the process works when a building permit is required.

1. Consideration of the Project Design Requirements - Early in the consideration of a potential project, you should carefully review the City's Zoning Ordinance and these Design Guidelines to obtain an understanding of what is allowed for the site or project under consideration.
2. Discuss Your Project with City Staff - Before you or your designer/architect complete all of your building plans you should first discuss your project with the Community Development Department staff to find out how the Design Guidelines affect your plans, what zoning requirements (setbacks, height, lot coverage, parking, etc.) need to be taken into consideration and what applications and fees are required. This is an informal meeting at the Department's public counter but it is advisable to call and arrange an appointment first.
3. Submit Application for a Building Permit: Certificate of Appropriateness and/or Design Review may be Required – The next step is to submit plans for Community Development Department staff review. Community Development Department staff will review the plans for compliance with the provisions of the California Building Standards Code as well as the Zoning Ordinance and Design Guidelines and will make a recommendation to the Director of the Department based on their findings. If your plans are not complete or do not meet the adopted design criteria or zoning regulations you may be asked to submit additional information or to redesign the project. If your plans are in compliance, staff will recommend approval.

Appendix D: Step by Step City Approval Process

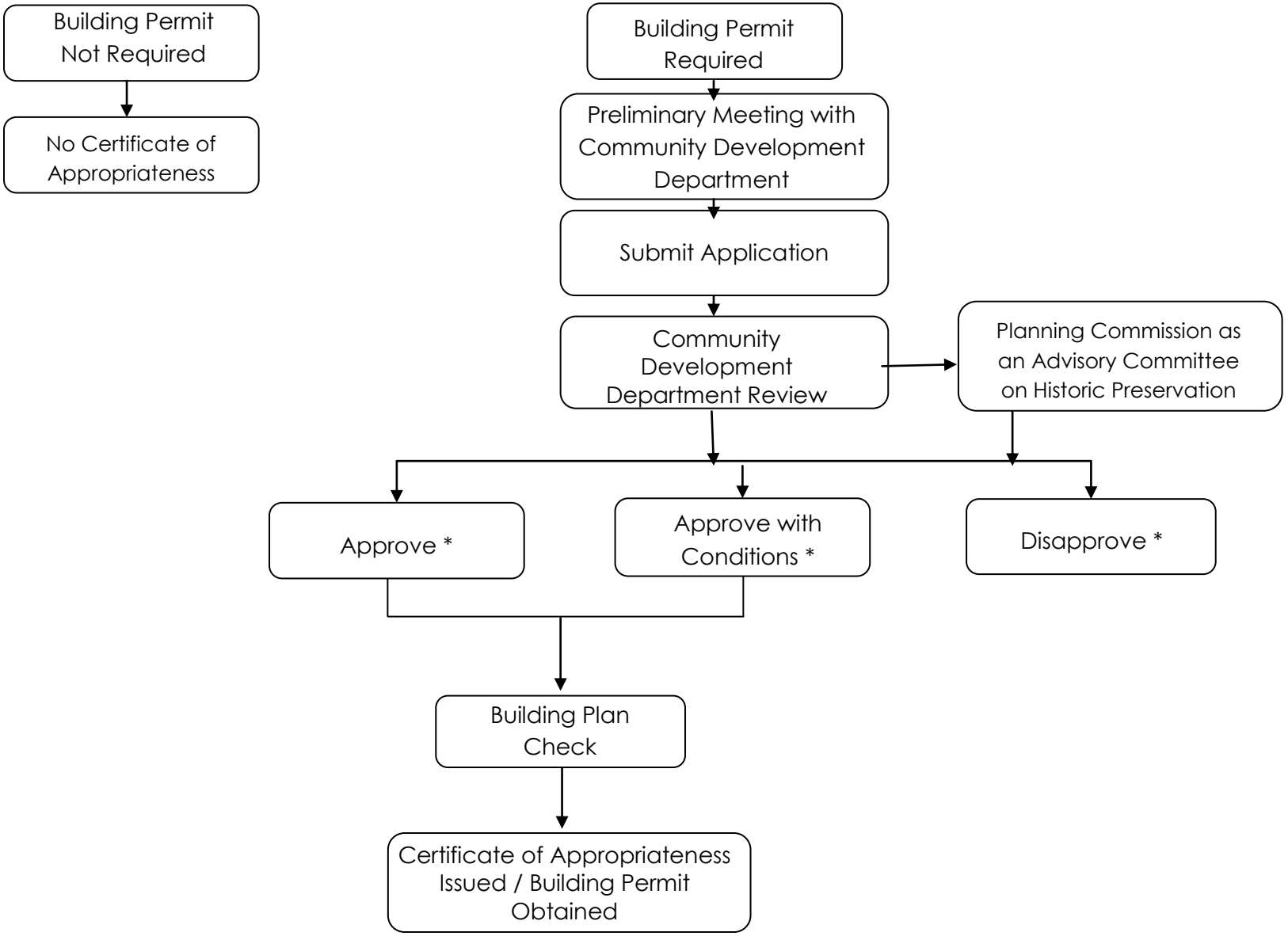
1. City Approval– Upon receiving a recommendation from staff, the Director (or designee) will review the proposed project and will either approve, approved with conditions or deny the project based on compliance with the findings for Certificates of Appropriateness and Design Review as previously discussed. Any person may appeal a decision of the Director to the Planning Commission by filing an appeal notice in writing with the Community Development Department stating the reason(s) for the appeal. Decisions of the Planning Commission may be appealed to the City Council.
2. Approval by Planning Commission or City Council– If the project involves other discretionary action, it may require the approval of the Planning Commission or City Council. The Community Development Department will identify which approval method(s) will be required for your project.

For more information on the Cultural Resources District and Certificate of Appropriateness see the Tustin Zoning Ordinance Section 9252.

For more information on the Design Review Process see the Tustin Zoning Ordinance Section 9272.

Both can be found on-line at www.tustinca.org/departments/commdev under Planning and Zoning Documents, Tustin Zoning Code.

Appendix E: Certificate of Appropriateness / Design Review Flow Chart



* Any decision may be appealed per Tustin City Code Section 9294

Appendix F: Tustin's Historic Register Plaque Designation Program

The purpose of the plaque designation program is to recognize Tustin's historic properties, educate the public, increase public interest in historic properties and promote community pride. All properties listed in the Tustin Historical Resources Survey are eligible for nomination to the program. Owners of properties that are selected by the City's Planning Commission for the program are not obliged to purchase and/or display a plaque. Participation is completely voluntary.

For a nomination form go to www.tustinca.org, click on departments, select Community Development, forms and handouts.

The plaque will display the construction date and the words "Tustin Historic Register," it may also display supplemental text that identifies the building, as determined by the Planning Commission according to established criteria in the order of priority described below:

For commercial and institutional buildings, the supplemental text will consist of the most prominent business, organization, or church that occupied and/or occupies the building. The Planning Commission may consider descriptive names such as "First Doctor's Office in Tustin," rather than the actual name of the business. When one prominent occupant cannot be identified, the additional criteria (below) may be used.

When one prominent owner or occupant cannot be identified, the criteria below, as applicable, may be used:

- When no prominent owner or occupant can be identified, the supplemental text may consist of the name of the builder, the original owner of the property, or the owner/occupant with the longest tenure in the building. If no historical ownership or occupancy information is publicly available, the architectural style of the building or the name of the current owner or occupant may be used.

Appendix F: Tustin's Historic Register Plaque Designation Program

To nominate a deserving building go to www.tustinca.org, click on departments, select Community Development, then forms and handouts or stop by City Hall for a printed form.

- When more than one prominent owner or occupant has been identified, the supplemental text may include one name or multiple names, at the discretion of the Planning Commission.
- The name of a current prominent owner or occupant of a residence may be used individually or in addition to the name of a past prominent owner or occupant, the builder, etc. if the Planning Commission determines that the building is strongly associated with the current owner or occupant and the current owner or occupant has made a significant contribution to Tustin history and/or to the preservation of the structure.

The Tustin Historical Surveys and input from the Tustin Preservation Conservancy and Tustin Area Historical Society serve as the primary sources of historical information used in determining the most appropriate historical property name(s).

The Planning Commission, in its application of these criteria, shall exercise due discretion consistent with the purpose of the Tustin Historic Register Plaque Program.

Since 2000 the following commercial and institutional buildings have been recognized through the Historic Register Plaque Designation Program. The intent of this appendix is to recognize the buildings and owners who have done an outstanding job of preserving and maintaining the City's historic structures. Plaques are usually placed on the front of most recognized buildings near the entrance or address. The list of commercial buildings on the following pages also includes adaptive reuse buildings (residential structures that have been converted to commercial uses). Residential buildings recognized on the Tustin Historic Register are noted in the Residential Design Guidelines, a separate reference document available at www.tustinca.org.

Appendix F: Tustin's Historic Register Plaque Designation Program

Blacksmith Shop
245 South C Street
1912
Western False Front

Cox Market Building
401 El Camino Real
c1926
Commercial Neo-Classical

First Advent Christian Church
555 West Main Street
1881
Victorian Gothic Church

First Doctor's Office in Tustin
434 El Camino Real
1885
Victorian Commercial

Knights of Pythias Building
397 El Camino Real
1925
Commercial Neo-Classical

McCharles House
335 South C Street
1885
Victorian Queen Anne Converted Home (Adaptive Reuse)

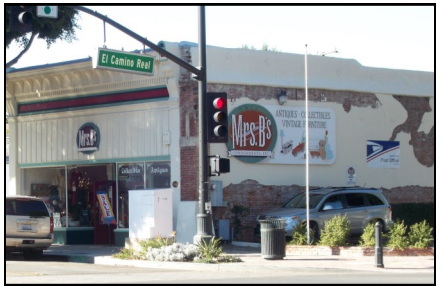
McCoy Building
160 East Main Street
1880
Western False Front

Morris House
150 Yorba Street
1921
Craftsman Bungalow Converted Home (Adaptive Reuse)

Appendix F: Tustin's Historic Register Plaque Designation Program

Tustin Garage
560 El Camino Real
1915
Eclectic– Mission Revival

Tustin Hardware
115 West Main Street
1912
Commercial
Neo-Classical



Tustin Presbyterian Church
225 West Main Street
1929
Spanish Colonial/
Gothic Revival

Woodward Building
333 El Camino Real
1928
Spanish Colonial Revival

Appendix G: Federal Tax Incentives for Non-Residential Buildings

The federal Historic Preservation Tax Incentive program supports preservation and rehabilitation of historic structures through tax breaks. The program is jointly administered by U.S. Department of the Interior and the Department of the Treasury. The National Park Service (NPS) acts on behalf of the Secretary of the Interior, in partnership with the State Historic Preservation Officer (SHPO) of California. Eligible historic properties could include office, industrial, and retail buildings.

The two tax break programs offered for commercial buildings are:

- 20% tax credit for the certified rehabilitation of certified historic structures; or
- 10% tax credit for the rehabilitation of non-historic, non-residential buildings built before 1936.

20% Rehabilitation Tax Credit

Benefits:

The 20% tax credit is for the rehabilitation of certified historic structures. The credit equals 20% of the amount spent on qualifying rehabilitation expenditures and is claimed in the year in which the rehabilitated building is put into service.

Eligibility:

Property Types Allowed:

Commercial, industrial, agricultural, and rental residential properties. Buildings must be depreciable and used in a trade or business to produce income. Owners or long term lessees of at least 27.5 years for residential property and 39 years for nonresidential property may apply.

Certified Historic Structure:

To be eligible, a building must be listed in the National Register of Historic Places or be a contributing structure in a National Register Historic District. Many structures are eligible for the Register, and property owners may apply for National Register designation as part of the tax credit process.

The 20% rehabilitation tax credit equals 20% of the amount spent in a certified rehabilitation of a certified historic structure.

The 10% rehabilitation tax credit equals 10% of the amount spent to rehabilitate a non-historic building built before 1936.

The two tax credits are mutually exclusive. Owners can receive one of the credits, but not both. The type of building (certified historic) determines which credit is applicable.

For more information and an application go to www.nps.gov/history/hps/tps/tax.

Application fees range from $500 to $2,500.

Visit the California Office of Historic Preservation at www.ohp.parks.ca.gov

Appendix G: Federal Tax Incentives for Non-Residential Buildings

The measurement period for expenditures, for the either tax credit (10% or 20%) is 24 months for a standard project and 60 months for a phased project.

Within that time period rehabilitation expenditures must exceed the greater of $5,000 or the adjusted basis (purchase price, minus the cost of land, plus improvements already made, minus depreciation already taken) of the building and its structural components.

Be sure to use the correct tax form to claim your credit, typically it is claimed for the tax year in which the rehabilitated building is placed in service.

Expenditures:

Rehabilitation expenditures must be capital in nature and depreciable as real property. Routine maintenance costs such as painting and repairs are not eligible unless they are part of an overall rehabilitation. Cost associated with acquisition, furnishing, and building additions do not qualify. Landscaping, parking lots, and sidewalks, do not qualify. Qualified expenditures may include costs for architectural and engineering fees, site survey fees, legal expenses, development fees, and other construction-related costs, if such costs are added to the basis of the property and determined to be reasonable and related to the services performed.

Timeline:

Building owners must hold the structure for five years following the completion of the rehabilitation or pay back the credit. Any alterations during the five years must be reviewed by the NPS. NPS may inspect a rehabilitated property at any time during the five year period.

Tax Exempt Restrictions:

Expenditures allocable to any portion of a building that is, or is reasonably expected to be, "tax exempt use property" do not qualify. Moreover, the property becomes ineligible if tax-exempt entities occupy more than 35% of the building.

Additional Requirements and Information:

- The building must be depreciable.
- The rehabilitation must be substantial.
- Rehabilitation can be phased provided that: (1) a set of architectural plans and specifications outlining and describing all rehabilitation phases; (2) the plans are completed before the physical rehabilitation work begins; and (3) it can reasonably be expected that all phases will be completed.
- The building must be returned to service (used) and it must be a certified historic structure when placed in service.
- Projects must meet the Secretary of the Interior's Standards for Rehabilitation (see pages 51-53 and Appendix H).

Appendix G: Federal Tax Incentives for Non-Residential Buildings

10% Rehabilitation Tax Credit

Benefits:

The 10% tax credit is for qualifying rehabilitation expenditures of non-historic, non-residential buildings built before 1936.

Eligibility: Applies to rehabilitated non-residential buildings and includes hotels.

Expenditures:

Rehabilitation expenditures must be capital in nature and depreciable as real property. Routine maintenance costs such as painting and repairs are not eligible unless they are part of an overall rehabilitation. Cost associated with acquisition, furnishing, and building additions do not qualify. Landscaping, parking lots, and sidewalks, do not qualify. Qualified expenditures may include costs for architectural and engineering fees, site survey fees, legal expenses, development fees, and other construction-related costs, if such costs are added to the basis of the property and determined to be reasonable and related to the services performed.

Tax Exempt Restrictions:

Expenditures allocable to any portion of a building that is, or is reasonably expected to be, "tax exempt use property" do not qualify. Moreover, the property becomes ineligible if tax-exempt entities occupy more than 35% of the building.

Additional Requirements and Information:

- At least 50% of the building's external walls existing at the time the rehabilitation began must remain in place as external walls at the work's conclusion;
- At least 75% of the building's existing external walls must remain in place as either external or internal walls; and
- At least 75% of the building's internal structural framework must remain in place.
- The building must be depreciable and the rehabilitation must be substantial.
- Rehabilitation can be phased provided that: (1) a set of architectural plans and specifications outlining and describing all rehabilitation phases; (2) the plans are completed before the physical rehabilitation work begins; and (3) it can reasonably be expected that all phases will be completed.
- Projects are expected to meet the Secretary of the Interior's Standards (see Appendix H).
- Buildings listed on the National Register of Historic Places are not eligible for the 10% credit.
- There is no formal review process for the rehabilitation of non-historic buildings.

Appendix H: Secretary of the Interior's Standards for the Treatment of Historic Properties

Preservation as a Treatment

When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment.

Preservation Defined

The act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

This Appendix covers the standards for each approach to treatment. The standards are provided by the National Park Service and can be found at www.nps.gov/hps.

Standards are given for four distinct, but interrelated, approaches to the treatment of historic properties:

Preservation Rehabilitation Restoration Reconstruction

Standards for Preservation

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Appendix H: Secretary of the Interior's Standards for the Treatment of Historic Properties

Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Rehabilitation as a Treatment

When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment. Prior to undertaking work, a documentation plan for Rehabilitation should be developed.

Rehabilitation Defined

The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Appendix H: Secretary of the Interior's Standards for the Treatment of Historic Properties

Restoration as a Treatment

When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finished that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, Restoration may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified.

Restoration Defined

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Standards for Restoration

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.

2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.

3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.

6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.

7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.

8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

10. Designs that were never executed historically will not be constructed.

Standards for Reconstruction

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

Reconstruction as a Treatment

When a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction, Reconstruction may be considered as a treatment. Prior to undertaking work, a documentation plan for Reconstruction should be developed.

Reconstruction Defined

The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Appendix I: Landscape Planting Chart

SUGGESTED PLANT MATERIAL PALETTE

	Plant Type		Use and Location								Character		Remarks
			Screen Planting	Entry Planting	Street Tree	Median Planting	Bus Stop Planting	Parking Lot Planting	Intersection Planting	Site Planting			
Trees	Melaleuca armillaris	Drooping Melaleuca				●					20'- 25'	varies	
	Cinnamomum camphora	Camphor			●	●		●			50'- 60'	60'- 80'	Evergreen
	Tabebuia avellanedae	Pink Trumpet Tree			●						25'-30'	25'-30'	Deciduous- Semi Deciduous
	Koelreuteria paniculata	Golden Rain Tree			●	●		●			25'-30'	20'-25'	Deciduous- Yellow Flowers
	Geijera parviflora	Australian Willow			●	●		●			30'-40'	25'-25'	Evergreen
Shrubs	Abelia grandiflora	Glossy Abelia		●			●				5'-7'	4'-5'	Evergreen- Showy Flowers
	Rhaphiolepis indica	Indian Hawthorn					●				4'-5'	4'-5'	Evergreen
	Cotoneaster spp. (Shurbs)	Cotoneaster	●					●			6'-10'	6'-10'	Deciduous Shrub
	Berberis thunbergii	Atropurpurea' Red Leaf Japanese Barberry	●								3'-6'	4'-7'	Deciduous Shrub
	Hemerocallis sp	Daylily		●					●		varies	varies	Showy Flowers
	Calliandra inaequilatera	Pink Powder Puff	●					●			6'-10'	6'-10'	Showy Flowers
	Agapanthus africanus	Lily of the Nile		●		●			●		varies	varies	Showy Flowers
	Ligustrum japonicum	Japanese Privet	●					●			8'-10'	6'-8'	Evergreen
	Nandina domestica	Heavenly Bamboo	●				●				4'-5'	4'-5'	Evergreen
Vines	Bougainvillea spp.	Bougainvillea		●			●	●	●				Showy Flowers
	Vitis californica 'Roger's Red'	Roger's Red Wild Grape		●			●				varies	15'-30'	Deciduous Grape
Ground Cover	Senecio mandraliscae	Kleinia				●		●	●				Flats @ 12" oc Fragrant
	Lonicera japonica "Halliana"	Halls Japanese Honeysuckle		●									Flats @ 12" oc Fragrant
	Hypericum calycinum	Creeping St. Johnswort							●				Flats @ 12" oc Showy Flowers
	Gazania 'Copper King'	Gazania						●	●				Flats @ 12" oc Showy Flowers
	Drought Tolerant Ornamental	Walk-on groundcovers					●			●			Hydroseed/ Sod

Appendix J: Helpful Books, Websites, and Codes

Books

Blumenson, John. Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945. Nashville, TN: American Association for State and Local History, 1981.

Brenzel, Kathleen Norris. Sunset Western Garden Book. Menlo Park, CA: Sunset Pub., 2007.

City of Tustin Community Development. Tustin Historical Resources Survey , City of Tustin, CA, 2003.

Dodd, Richard H. Architectural Styles Orange County. Richard H. Dodd and Associates, 2009.

Kirker, Harold. California's Architectural Frontier, Santa Barbara, CA: Peregrine Smith, Inc., 1974.

Maddes, Diane [ed]. All About Old Buildings, The Whole Preservation Catalog, The Preservation Press, National Trust for Historic Preservation., Washington, DC, 1985.

Moss, Roger W. Century of Color: Exterior Decoration for American Buildings, 1820-1920. New York, NY: American Life Foundation, 1981.

Mouzon, Stephen A., and Susan M. Henderson. Traditional Construction Patterns. New York, NY: McGaw-Hill, 2004.

Poppeliers, John C., and S. Allen. Chambers. What Style Is It?: a Guide to American Architecture. New York, NY: John Wiley, 2003.

The Preservation of Historic Architecture: the U. S. Government's Official Guidelines for Preserving Historic Homes. Guilford, CT: Lyons, 2004

Whiffen, Marcus, and Frederick Koeper. American Architecture, 1607-1976. Cambridge, MA: MIT, 1981.

Websites

National Trust for Historic Preservation
www.preservationnation.org

National Park Service www.nps.gov
See Historic Preservation Services and Technical Preservation Services

Office of Historic Preservation– CA
www.ohp.parks.ca.gov

California Preservation Foundation
www.californiapreservation.org

Landscaping
www.plantnative.org

Cool and Green Roofs
www.consumerenergycenter.org/coolroof/
www.science.howstuffworks.com/environmental/green-science/green-rooftop.htm

Local Preservation Groups
www.preservetustin.org
www.tustinhistory.com
www.orangecountyhistory.org

Codes

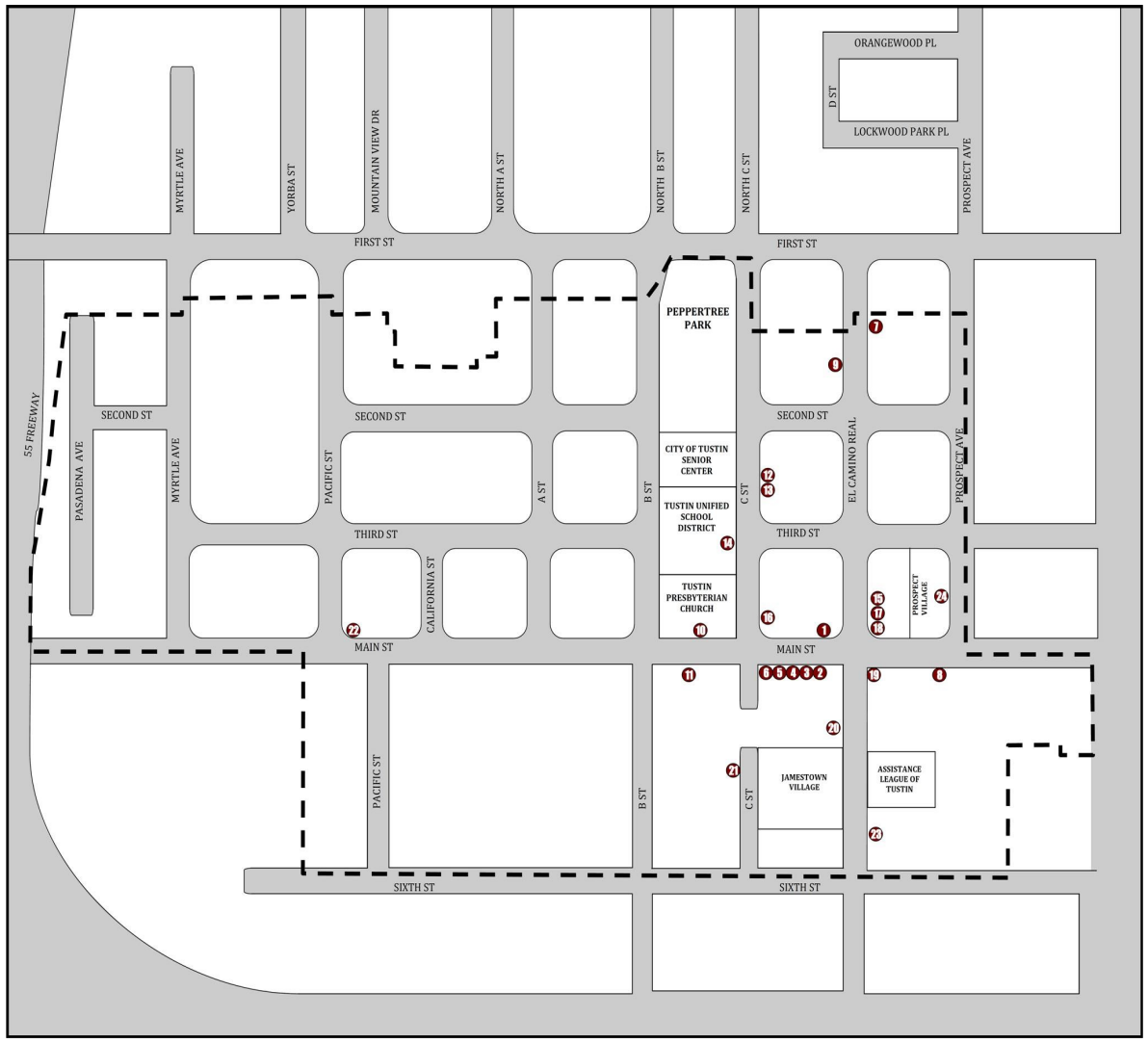
Tustin City Code
www.tustinca.org

California Building Standards Code
www.bsc.ca.gov

California Historical Building Code
www.dgs.ca.gov

Title 24
www.energy.ca.gov/title24/

Appendix K : Location Map for Significant Non-Residential Old Town Buildings



1. Mrs. B's Consignments - Tustin Hardware
2. Knights of Columbus Building
3. Brushstrokes
4. Gary's Shoe Rack
5. Gary & Company Building
6. Rutabegorz -Artz Building
7. 155 El Camino Real
8. Old Town Flooring - McCoy's Sheet Metal
9. 170 El Camino Real
10. Tustin Presbyterian Church
11. Stevens House
12. Blacksmith Shop
13. Russian Ballet Building
14. Tustin Unified School District Administration Building
15. Woodward Building
16. McCharles House
17. The Swinging Door
18. Knights of Pythias
19. Cox Grocery
20. First Doctor's Office
21. Stevens House Carriage House and Residence
22. First Advent Christian Church
23. Armstrong Nursery
24. Prospect Village

Appendix K : Location Map for Significant Non-Residential Old Town Buildings

1. Mrs. B's Consignments - Tustin Hardware Building

2. Knights of Columbus Building

3. Brushstrokes

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Appendix K : Location Map for Significant Non-Residential Old Town Buildings

5. Gary & Company Building

6. Rutabegorz - Artz Building

7. 155 El Camino Real

8. Old Town Flooring – McCoy's Sheet Metal Building

Appendix K : Location Map for Significant Non-Residential Old Town Buildings

9. 170 El Camino Real

10. Tustin Presbyterian Church

11. Stevens House - Offices

12. Blacksmith Shop

Appendix K : Location Map for Significant Non-Residential Old Town Buildings

13. Russian Ballet Building

14. Tustin Unified School District Administration Building

15. Woodward Building

16. McCharles House

17. The Swinging Door Building

18. Knights of Pythias Building

19. Cox Grocery Building

20. First Doctor's Office

21. Stevens House Carriage House and Residence

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Notes:

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CITY OF
TUSTIN