

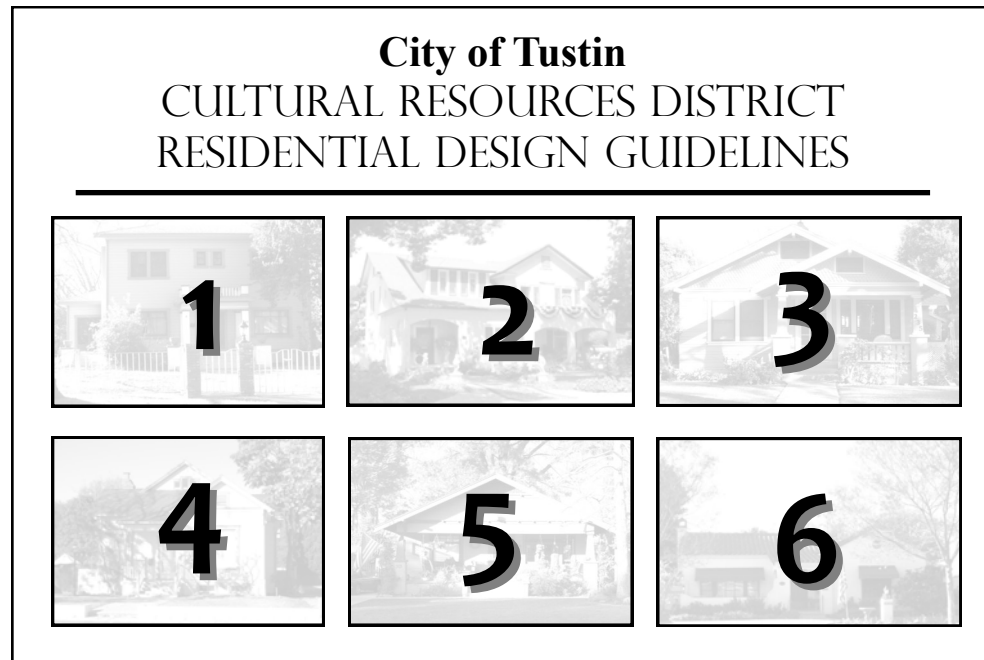
# City of Tustin

## CULTURAL RESOURCES DISTRICT RESIDENTIAL DESIGN GUIDELINES

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# Tustin's Historic Homes Featured on the Cover



| Name                   | Address                   | Architectural Style      |
|------------------------|---------------------------|--------------------------|
| 1. (Unnamed) 1895      | 230 South A Street        | Victorian                |
| 2. Wilcox Manor 1880   | 310 South Pasadena Street | Craftsman Bungalow       |
| 3. Anderson House 1922 | 235 South A Street        | California Bungalow      |
| 4. Bennett House 1895  | 445 West Second Street    | Victorian-Italianate     |
| 5. Stanton House 1910  | 515 West Third Street     | Craftsman Bungalow       |
| 6. Carter House 1928   | 250 Pacific Street        | Spanish Colonial Revival |

March 2012

Dear Old Town Tustin Homeowners and Residential Enthusiasts:

It has been 18 years since the creation of the City of Tustin Residential Design Guidelines for the Cultural Resources District. Since that time, the Cultural Resources District (or "Old Town" as we fondly refer) has become one of the cherished "jewels" of our City. We have also learned a lot about history, architecture, and simplifying processes for encouraging appropriate renovation work.

In particular, these updated guidelines are part of the continuing efforts by the City to record and encourage the preservation of the rich historic past of "Old Town Tustin." These guidelines also provide important context for other preservation efforts lead by the City, which include:

- In 1988 the City designated "Old Town Tustin" as a local historic district.
- In 1990 and 2003, surveys of all historic building within the City were completed. These guidelines are complementary to the 2003 Historical Survey for understanding recognized historical value of specific structures for appropriate renovation work.
- In 2007 the City's historic preservation responsibilities were assigned to the Planning Commission in an effort to streamline City committees and processes. Since then, the update of the Design Guidelines has been made a priority goal of the Planning Commission.

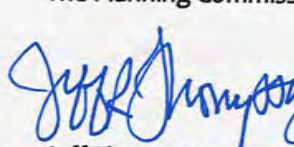
The Design Guidelines are a *guide* for preservation and development within the overlay district and for historic homes throughout the City. The document provides a wealth of information on architectural styles, preservation, rehabilitation, landscaping, and more. This updated format includes:

- Tips for energy efficiency and water conservation to promote sustainability.
- Improvements in building materials and advancements in modern day materials that will economically help to preserve and rehabilitate our historic homes.
- An overview of Tustin's Historic Register Plaque Program started in 2000, which allows homeowners to educate the public, increase public interest in historic properties and promote community pride. As of January 2012, 50 properties were recognized through the Historic Register Plaque Program.
- Information on the Mills Act economic incentive program that allows eligible homeowners to enter into a contract with the City for a reduction in property taxes while they preserve and/or restore their historic homes. As of 2011, the homeowners of 16 properties have entered into a Mills Act contract with the City.
- New photos and graphics throughout the guidelines that document the improvements made to homes throughout the District.
- More resources and website links were added to make it easier for residents to find the information they need.

It is our hope that the updated 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

  
Jeff Thompson

  
Charles "Chuck" Puckett

  
Ken Eckman

  
Steve Kozak

  
Fred Moore



## **Acknowledgements**

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### **City Council**

John Nielsen, Mayor  
Al Murray, Mayor Pro Tem  
Jerry Amante, Councilmember  
Deborah Gavello, Councilmember  
Rebecca “Beckie” Gomez, Councilmember

### **Planning Commission**

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# I. Introduction

## A. Background

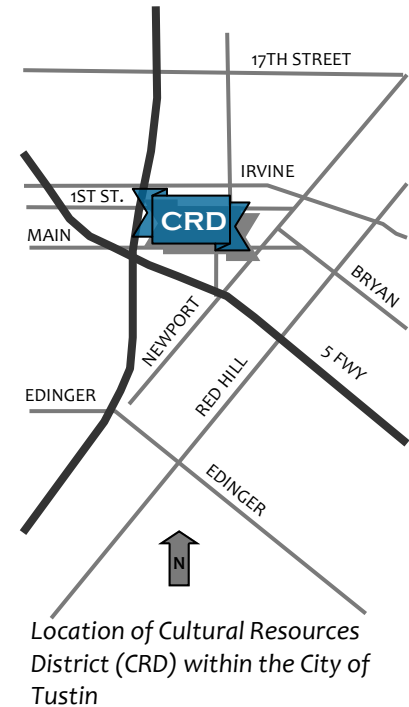
The City Council has declared as a matter of public policy that, “the recognition, preservation, protection and use of culturally significant structures, natural features, sites and neighborhoods within the City of Tustin is required in the interest of the health, safety, prosperity, social and cultural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

To ensure the maintenance, preservation, and enhancement of Tustin’s Old Town area 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. In adopting the Overlay District, the Council appointed a Cultural Resources Advisory Committee consisting of citizens who resided in the City and within the Cultural Resources District. The Committee was designed to act in an advisory capacity to the City Council in matters affecting the Cultural Resources District, including the designation of Cultural Resources. In addition, this committee was to be a liaison between residents, property owners, and the City Council. An objective of the committee was to act as a resource to assist in preparing informational guidelines for property owners interested in renovation of their homes.

In an effort to streamline the City’s boards, commissions, and committees, the City Council approved Ordinance No. 1332 on May 1, 2007, assigning historic preservation duties to the Planning Commission. While in other matters the Planning Commission has independent final decision-making authority, the Planning Commission acts solely as an advisory body to the City Council in matters relating to historic and cultural resources, with the Council holding final decision-making authority.

The City has since fostered two new programs, the Mills Act and Historic Register Plaque Designation Program, to incentivize and promote preservation and rehabilitation of its historic buildings. More information about the Mills Act and Historic Register Plaque Designation Program can be found in Appendices F and G.

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 located within their jurisdiction. 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.



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

# I. Introduction (Continued)

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*Resources available to Certified Local Governments include:*

- *National Alliance of Preservation Commissions*
- *Preserve America*
- *National Trust for Historic Preservation*
- *National Main Street Center*

*The Design Guidelines provide a comprehensive set of design principles that will:*

- *Guide the preservation and rehabilitation of designated residential cultural resources;*
- *Promote the compatibility of new infill residential structures within the Cultural Resources District; and*
- *Promote the compatibility of front yard landscaping and other improvements with the character of the Cultural Resources District.*

## **A. Background (Continued)**

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

- 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.

## **B. Purpose and Intent**

The primary purpose and intent of the Residential Design Guidelines is to promote the City's goals to preserve, protect, and enhance the existing character of historic or culturally significant structures within the Cultural Resources District.

The Design Guidelines are intended to assist property owners and their architects and contractors in understanding the City's goals for the preservation of historically significant neighborhoods and structures and provide basic design principles for achieving quality development compatible with the character of the Cultural Resources District.

This document could also be useful to persons who do not own a historically significant structure but would like basic information on home repair and maintenance. The Guidelines on preservation and rehabilitation, along with

# I. Introduction (Continued)

## B. Purpose and Intent (Continued)

information in the Appendix related to hiring design professionals, contain principles that are not limited to historic homes; they can be applied to any home. A glossary of terms is also provided in Appendix A.

The Design Guidelines are intended to serve as a “yardstick” against which proposed projects may be measured by approving authorities. 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

### Applicability

These Design Guidelines apply to all residential projects within the City of Tustin Cultural Resources District (see map to the right) and to designated cultural resources outside the District.

Property owners and other interested parties should contact the City of Tustin’s Community Development Department to verify if a particular property is located within the Cultural Resources District or is a designated cultural resource outside the District and if a Certificate of Appropriateness is required. 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 Design Guidelines as a reference when designing a project.



Boundaries of Tustin's Cultural Resources District

# I. Introduction (Continued)

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## C. Applicability, Design Review , and Certificate of Appropriateness (Continued)

### Design Review

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

Applicants for a Certificate of Appropriateness/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 Appendix D for more information).

As part of the Design Review/Certificate of Appropriateness 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 house. The submitted materials will be reviewed by Community Development Department staff with final approval by the Director of Community Development (or designee). In rendering a decision, the Director may request advice from the Planning Commission and/or City Council. The Director and the Commission/Council 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 following items when reviewing your proposed project:

- 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 structure in the neighborhood and public thoroughfares
- Design Guidelines and criteria as adopted by the City Council

*The objectives of Design Review are to:*

- Provide for the review of building design, site planning and site development to protect the value, standards and importance of land and development in the City.*
- Retain and strengthen the unity and order of the visual community.*
- Ensure that new uses and structures enhance their sites and are harmonious with the highest standards of improvements in the surrounding area and total community.*

# I. Introduction (Continued)

## C. Applicability, Design Review , and Certificate of Appropriateness (Continued)

### Certificate of Appropriateness

A Certificate of Appropriateness is required to be issued 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:

- 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.

*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.*

The Director of Community Development (or designee) is authorized to approve, approve with conditions or 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.

### 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 shall not be required prior to:

- Ordinary maintenance or repairs that do not involve a change in design, exterior material or original appearance of an improvement; nor
- 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 condition provided the Building Official certifies such action.

Although there is no separate application or fee for a Certificate of Appropriateness, applicants will provide detailed information (plans, drawings, photos, sample materials, agreements, etc.) as is determined by the Community Development Department to be necessary to make required findings.

# I. Introduction (Continued)

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## D. Organization and Contents

The Design Guidelines are presented in eight sections:

- I. **Introduction**
- II. **Tustin's Historic Residential Styles:** Information on the architectural home styles found in the Cultural Resources District.
- III. **Residential Design Guidelines Introduction:** Introduces California's Historical Building Code and the Secretary of Interior's Standards for Preservation and Rehabilitation.
- IV. **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.
- V. **Additions and New Accessory Buildings:** Guidelines for the most appropriate way to expand existing houses and design suggestions for making new accessory structures compatible with the character of existing structures.
- VI. **New Infill Development:** Guidelines for the architectural design and site planning of new residences in the Cultural Resources District that are respectful of the existing character of the District.
- VII. **Adaptive Reuse:** Information on using a historic home for a non-residential use.
- VIII. **Landscaping:** Suggestions for front yard landscape design and appropriate plant materials, fence types, lighting, mailboxes, and driveways that help maintain the character of the Cultural Resources District.

The **Appendices** contain useful information for anyone using the Design Guidelines or contemplating a residential project within the Cultural Resources District. The Appendices includes the following information:

- A. Glossary of Terms
- B. Materials
- C. Hiring a Professional
- D. City Approval Process
- E. Certificate of Appropriateness/Design Review Flow Chart
- F. Tustin's Historic Register Plaque Designation Program
- G. Mills Act Property Tax Abatement Program
- H. Secretary of Interior's Standards for the Treatment of Historic Properties
- I. Helpful Books, Websites and Reports

## II. Tustin's Historic Residential Styles

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### A. Summary

Prior to the post-war (World War II) tract house developments which are common throughout Southern California, homes were custom built and expressed a unique character based on the architect's/builder's interpretation of a particular architectural style. The amount of architectural refinement and detail that were added to the house further defined its particular architectural style. To say that a house is a particular "style" is to say that the features of the house – its roofline, porch, ornamentation, hardware, interior spaces, etc. – work together to produce a single image.

By understanding the architectural style of a house, informed decisions can be made when it is time to make repairs, renovate, or add a new room or accessory building. By understanding how the character defining elements of a particular house style combine to create a complete image, it can be understood how changing or deleting what might be considered an insignificant detail can drastically change the character of the house 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. While these sites can be found at various locations throughout Tustin, the largest concentration of historic homes occurs within the Cultural Resources District. The Survey in its entirety is available at the City of Tustin's Community Development Department and on the City's website at [www.tustinca.org](http://www.tustinca.org). These Design Guidelines are a companion to the Tustin Historical Resources Survey.

The Historical Resources Survey identified multiple historic residential architectural styles, including the following:

- Greek Revival
- Victorian (Stick, Queen Anne, and Italianate)
- Colonial Revival
- Craftsman Bungalow
- California Bungalow
- Spanish Colonial Revival
- Period Revival (Monterey and Tudor)

These styles are described in the text and images that follow. The list of character defining features for each architectural style provides a list of "typical" features. The examples shown may not contain all of the character defining features and houses do not need to contain all of the listed character defining features to be considered of that particular style. The dates referenced refer to the period of time associated with the architectural style, they are not necessarily representative of the dates of the historic homes in Tustin.

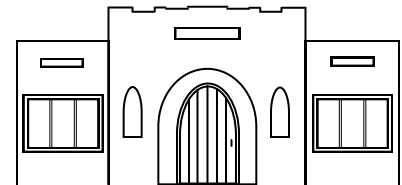
*Architectural Styles*



*Craftsman/ Bungalow*



*Victorian*



*Spanish Colonial*

## II. Tustin's Historic Residential Styles (Continued)

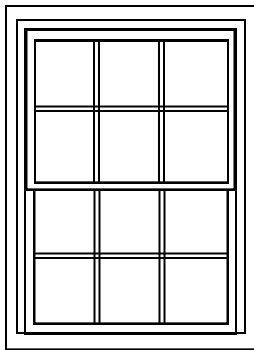
### B. Greek Revival (about 1870-1905)

#### Character Defining Features

- 1 or 2 story
- Gable roof (sometimes hipped)
- Pedimented gables
- Shiplap siding with corner boards
- Non-fluted porch columns
- Double hung windows with
- 6 window panes each



Pediment Gable at  
302 A Street



Typical double hung window

Greek Revival buildings in other parts of the United States usually pre-date the Victorian era, having been built in the 1820s through the 1840s. However, in Southern California this style of home was in vogue during the early years of the Victorian period.

The Greek Revival style is characterized as low-pitched gable (sometimes hipped) roof, pedimented gable, wood siding with corner boards, porches with non-fluted columns, and elongated six-over-six double hung windows.

There are no pure examples of the Greek Revival style in Tustin; however, parts of the house at 265 Pacific Avenue feature elements of the style. The six-over-six windows with boxed frames, enclosed eaves, basic volume and shape, and corner boards are all Greek Revival elements. The shingled gable and front porch column details are actually from the Queen Anne style.



265 Pacific Street  
Brown House

## II. Tustin's Historic Residential Styles (Continued)

### C. Victorian (about 1875-1905)

Tustin has an impressive collection of Victorian homes ranging in size from cottages to mansions. The Victorian period in architecture is a general category used for buildings built during, and in, the few years following the reign of Queen Victoria (1837-1901). At least three Victorian sub-types (Stick, Queen Anne, and Italianate), are found in Tustin and are described in further detail on the following pages.

**1. Victorian Stick (1879-1905):** The *Stick* style, rare in Southern California, is defined primarily by decorative detailing. The two dimensional design of the *Stick* decoration was a product of the scroll saw and jigsaw – tools not in wide use prior to the late 1870's. As a result, builders started to again treat wood as wood instead of trying to imitate stonework as they had with Italianate houses.

Multi-textured wall surfaces, gable trusses that mimic the structural members of Medieval houses, and varied patterns of siding installed in the square or triangular spaces created by the stickwork are all examples of such detailing.

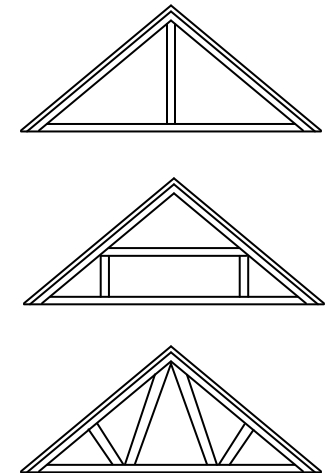
The "Vance House," located at 420 West Main Street, is a fine example of Victorian Stick and features the gable trusses, variety of wood shingles in the gables and bands of decorative work representative of this style.



420 West Main Street  
Vance House

#### Character Defining Features

- ❑ 1 or 2 stories
- ❑ Tall proportions
- ❑ Applied stickwork as exposed framing
- ❑ Clapboard siding
- ❑ Rectangular bay windows
- ❑ Multi-textured siding/shingles
- ❑ Roof projects over front of house
- ❑ Ornate gables
- ❑ Gable trusses



Typical Gable Trusses

Top: King's Post

Center: Queen's Post

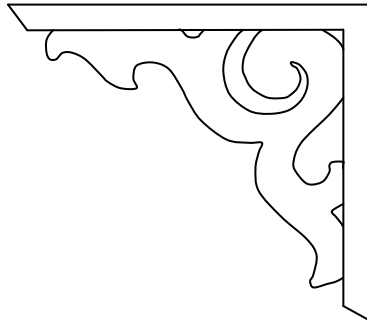
Bottom: "W" Design

## II. Tustin's Historic Residential Styles (Continued)

### C. Victorian (Continued)

#### Character Defining Features

- 2 stories
- More horizontal than Stick or Italianate
- Asymmetrical shapes (variety of volumes and textures)
- Clapboard siding
- Prominent front porches
- Steeply-pitched roofs
- Pitched, ornate gables
- Slanted bay windows
- Recessed upstairs balconies
- Towers and turrets
- Ornamental brackets and spindles



Detail of Porch Bracket

2. **Victorian Queen Anne (1880-1905):** The introduction of the Queen Anne style in the mid-1880s was a marked departure from the more formal and vertical shapes of the Stick and Italianate styles of the time. A Queen Anne house is more horizontal in its proportions and combines a variety of volumes, shapes and textures.

The most prominent architectural elements of the Queen Anne style are steeply-pitched roofs with decorated gables, asymmetrical shape, patterned shingles, slanted bay windows, elaborate porches, and towers. Queen Anne buildings possess varied rooflines and façades and are informal in nature.



540 West Third Street  
Chandler House

## II. Tustin's Historic Residential Styles (Continued)

### C. Victorian (Continued)

3. Italianate (about 1875-1890): The *Italianate* style is a California adaption of stone houses built in Italy in the seventeenth century. The quoins at the corners of the building are wooden replicas of the original stone reinforcements. Other elements such as column capitals, cornices, cornice brackets, dentils, and decorative panels were carved from wood to resemble items that would have been sculpted from stone. Tustin has a number of *Italianate* residences built by prosperous early pioneers between 1875 and 1889.

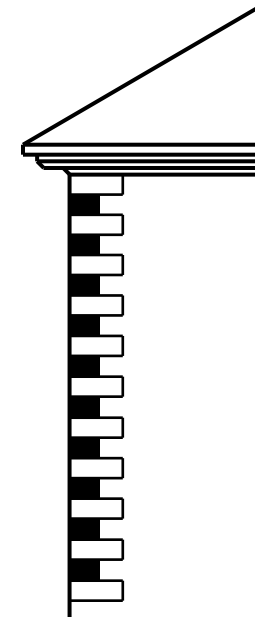
Elegant and formal in style, *Italianate* houses feature shiplap siding, tall narrow windows placed in vertical courses, and square or projecting bays. Attention is brought to the low profile roofline through the use of enclosed eaves, ornamental brackets, elaborate cornices, and molding-trimmed panels. Windows were often paired and trimmed with decorative molding. Though rare in Southern California, there are a handful of houses in Tustin which feature the arched window cornices introduced during the *Italianate* period.



630 West Main Street  
(Caroline) Downs House

#### Character Defining Features

- ❑ 1 or 2 story
- ❑ Low-pitched, hipped roof
- ❑ Wide flat siding
- ❑ Corner quoins
- ❑ Square or slanted bay windows
- ❑ Tall, narrow windows often paired
- ❑ Arched window hood moldings
- ❑ Enclosed eaves
- ❑ Ornamental roof brackets
- ❑ Turned porch columns



The use of quoins on the corner of a building is a characteristic of this architectural style.

## II. Tustin's Historic Residential Styles (Continued)

### F. Colonial Revival (about 1900-1910)

#### Character Defining Features

- 1 or 2 story
- Gable or hipped roof
- Symmetrical facades
- Narrow clapboard siding
- Greek, Roman, and Queen Anne architectural details
- Wide fascia boards
- Hipped dormer (central)
- Classical prominent porch, sometimes with pediment
- Square or rounded columns with simple capitals
- Rectangular, three-part windows



Tustin has fewer Colonial Revival houses in comparison to Santa Ana and Anaheim. A rare gambrel-roofed version, called Dutch Colonial Revival, is located at 345 West Main Street. The roofline of the new addition, shown above, mimics the roofline of the original home.

The Colonial Revival style arrived in California soon after the turn of the century. In a rebellion against the excesses of the Queen Anne era, the well-ordered classical form seen in the homes of our New England forefathers, colonial architecture once again became popular. There was the patriotic belief that this was America's own style of architecture. Porticos, slender columns, restrained capitals, and classical Greek moldings began to appear. Narrow clapboard siding was almost always used to cover the exteriors. However, the slanted bay window, decorative shingles and wrap-around porches from the Queen Anne era also continued to be used, creating a union of the two styles.



450 West Third Street

## II. Tustin's Historic Residential Styles (Continued)

### D. Craftsman Bungalow (about 1910-1925)

Tustin has many fine *Craftsman Bungalows*, built between 1910 and 1925. Craftsman Bungalow homes can be found within the District and north of First Street, just outside of the Cultural Resources District. The Craftsman and California Bungalow styles are the most common in the Cultural Resources District.

The *Craftsman Bungalow* represents a philosophy of life which features honesty, integrity and a return to nature. Natural woods, shingles, earth colors, brick, stone, river rock, clinker brick, and heavy structural beams signify oneness with nature. Rocks and bricks are often used on foundations, chimneys, foundations, and railings to set a unifying theme for the home. Oriental, Tudor, and Swiss-influenced bungalows lend a variety of architectural elements to the *Craftsman Bungalow*.



330 West Main Street

#### Character Defining Features

- ❑ 1 or 1 1/2 story
- ❑ Low-pitched gable roof
- ❑ Clapboard or shingle siding
- ❑ Exposed structural elements/rafters
- ❑ Large open porches, typically with 2 columns
- ❑ Square or tapered columns
- ❑ Overhanging eaves
- ❑ Projecting brackets/beams
- ❑ Large front window(s), usually in 3 parts
- ❑ Front door with sidelights
- ❑ Doors and windows outlined with wood molding



An example of a gable roof with exposed roof beams and elongated rafter ends at 400 West Main Street.

## II. Tustin's Historic Residential Styles (Continued)

### E. California Bungalow (about 1910-1930)

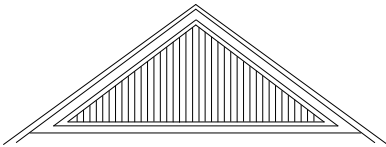
#### Character Defining Features

- 1 or 1 1/2 story
- Low-pitched gable roof
- Contiguous gables facing street
- Clapboard or stucco siding
- Exposed building elements
- Simple double-hung or casement windows
- Large front window(s), often in 3 parts
- Prominent front porch with pair of elephantine tapered columns
- Small gable over front porch

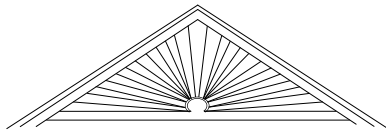
The *California Bungalow* is a smaller, more streamlined version of the *Craftsman Bungalow*. Exterior wall surfaces are covered with clapboard or stucco. Most styles have large porches and utilize either double-hung or casement wood frame windows.

The *California Bungalow* shares small size and low-pitched roof with the *Craftsman Bungalow*. The *California Bungalow* is the builders' distillation of the more sophisticated features of architect designed houses. It offered a solution to the need to build houses quickly and at more reasonable costs to keep pace with Southern California's rapid population growth.

Typical Gable Trusses



Vertical Stick-work



Sunrise or Sunburst Motif



150 South B Street

## II. Tustin's Historic Residential Styles (Continued)

### G. Spanish Colonial Revival (about 1910-1925)

Earlier examples of *Spanish Colonial Revival* homes feature rectangular shapes, often with flat roofs and no overhangs. Wood frame windows, often casement style, are used and are set in stucco walls. Roofing materials are generally red clay tile, but may be visible only in a small parapet cap along the front façade.

In the 1920's, the *Spanish Colonial* styles were larger, more articulated and often had gabled roofs. The stucco walls and tile roof features remain. This style often has large, distinctive (sometimes arched) windows on the front façade. The porch may be enclosed with a roof, and if enclosed, openings are almost always arched. A stucco wing wall with an arched opening may extend from one corner of the house as an entrance to the backyard.

This is the second most common architectural style found in the Cultural Resources District.



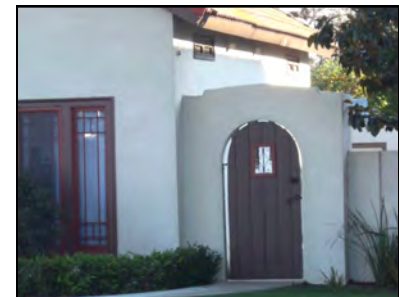
140 Myrtle Street  
Logan House

#### Character Defining Features

- 1 story
- Stucco siding
- Flat roof with tile parapet cap or Low-pitched gable roof with no overhang
- Large focal window on front façade
- Arched windows and porch openings (semicircular, elliptical or segmental)
- Wing wall usually at one corner
- Open porch, sometimes without roof



Low pitched gable roof and  
arched entry at  
250 Pacific Street, Carter House.



Typical wing wall example at  
410 Pacific Street,  
Schwendeman House.

## II. Tustin's Historic Residential Styles (Continued)

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### Character Defining Features

#### Period Revival – Monterey

- 2 story
- Low-pitched gabled roof (occasionally hipped)
- Second-story balcony (usually cantilevered) and covered by principal roof
- Tile or shingle roof material
- Stucco finish, occasionally with wood siding for accent
- Multi-paned windows, often with false shutters
- Large, massive chimneys

### **H. Period Revival (about 1920-1940)**

Originally, *Period Revival* houses were designed to conjure up images of faraway places – another time in history – as spurred on by the motion pictures of the 1920's.

*Period Revival* homes borrowed images from Mediterranean, Tudor, Federal, Georgian, Mission Revival, Monterey, and many other styles. For many, the rooflines are steeply pitched with a particular style emphasis. For example, Tudor Revival homes feature wood shake roofs and stucco walls with exposed half-timbers.

Window forms are generally casement or double-hung and the front door is often heavy wood in design. Most homes of this period do not have front porches, depending on the particular style.

Monterey style houses typically have a second story balcony, usually cantilevered and covered by the principal roof.



320 West Main Street  
Pankey House (Monterey)

## II. Tustin's Historic Residential Styles (Continued)

### H. Period Revival (Continued)

Character defining features of *Period Revival* houses are particular to the individual style of the house. The photos and text on these pages describe Tustin's most significant examples of *Period Revival* houses, which include *Tudor* and *Monterey* style houses.

Readers interested in a particular style should consult a reference book to learn about the design elements that make up a particular style.



320 West Third Street  
Browning House (Tudor)

### Character Defining Features

#### Period Revival - Tudor

- ❑ 1 or 2 stories
- ❑ Steeply pitched end gabled roofs
- ❑ Gabled entryway
- ❑ Multi-paned narrow windows (usually in bands of 2 or 3)
- ❑ Tall chimneys (usually with some decoration, chimney pots)
- ❑ Masonry construction (stucco, brick, stone) with decorative half-timbering in some cases



320 West 3rd Street  
Holmes House (Tudor)

### III. Residential Design Guidelines Introduction

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*The City of Tustin's amendments to the California Building Standards Code can be found at [www.tustinca.org](http://www.tustinca.org) by clicking on Tustin City Code.*

#### **A. Summary**

The Design Guidelines apply to improvements or alterations made to residences located in the Cultural Resources District. In addition, persons owning houses of historical significance (i.e. houses with an identifiable historic architectural style) outside the Cultural Resources District are encouraged to review the appropriate guidelines before beginning exterior repair or restoration work.

The Design Guidelines cover five categories, or types of projects, and the appropriate guidelines are found in the corresponding sections:

1. Preservation and Rehabilitation Guidelines: Repairing, restoring or remodeling the exterior of an existing house;
2. Additions and New Accessory Structures: Adding a room or a new detached accessory building (e.g. new garage) to an existing house;
3. New Infill Development: Developing an entirely new house on a vacant lot;
4. Adaptive Reuse: Using a historic home for a non-residential use; and
5. Landscaping: Renovating existing landscaping, installing new landscaping, or erecting a fence.

#### **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](http://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 officials 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 environment as well as attached, adjacent, or related new construction.

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### III. Residential Design Guidelines Introduction (Continued)

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#### C. Secretary of the Interior's Standards for Rehabilitation (Continued)

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 when a project is proposed that will alter the appearance of a residential 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.

*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>*

## IV. Preservation and Rehabilitation Guidelines

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### A. Intent

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

### B. General Rehabilitation Principles

The following general principles establish the basis for the detailed guidelines that follow.

#### **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

- Before designs for alterations or rehabilitation are prepared, research should be done to determine the appearance of the house at its construction. Proposed changes to the house should retain or restore significant architectural features. In addition, a physical examination should be conducted to determine the architectural style of the house 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 Historical Society, as well as old photographs, books about the style that describe typical features, similar houses in the neighborhood, and information presented in this document.
- Rehabilitation efforts should retain and restore original elements of the house. 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.
- 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 house is missing (e.g. original porch columns), research can help in understanding the functional and aesthetic aspects of the original style and form.
- 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 house and decrease its resale value.

## IV. Preservation and Rehabilitation Guidelines (Continued)

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### C. Foundations

The foundation is the anchor that holds the house frame to the ground. A foundation in poor condition threatens the structural integrity of the house. Therefore, a house's foundation needs to be investigated prior to considering a major restoration project.

Some of Tustin's early homes were constructed without permanent foundations. In some cases, only a wooden "mudsill" was placed on the ground and the frame of the house was attached to it. In other cases, loose stones were laid down to keep the wooden frame off the ground. If either of these conditions exist, seek advice from a professional (i.e. architect, civil engineer) before proceeding with other restoration work.

If the house has a brick masonry or concrete foundation, check for the following symptoms of deterioration:

**Cracks** – Cracks can result from settling soil, water undermining, or earthquakes. Masonry and concrete foundations will likely have minor hairline cracks which are not serious. Any cracking wider than a penny should be watched to determine if the cracking is continuing.

**Movement** - To check for movement, draw a line across the crack with a straightedge and observe it for two to three weeks. If the line across the crack has split, movement has occurred and a professional contractor, engineer or architect should be consulted. If cracking is seen and self testing is not desirable, call a professional for further investigation. If the crack is determined not to be hazardous to the structure, aesthetics should guide the decision whether to patch the crack. If the foundation is concrete it can be patched with readily available patch mixtures.

**Water Damage** – Water seeping through walls and into basements is a sign of poor drainage and/or improper waterproofing of walls. Deteriorated roof drainage systems can allow water to flow over walls or be drained directly onto the foundation of the building. Improper site drainage can cause surface water to run towards the building. Water-related problems can cause undermining and improper settlement of footings. Constant dampness can cause deterioration of brick and mortar. Simple remedies such as repairing downspouts or adjusting the grade to drain water away from the structure can alleviate many of these problems. However, a leaking exterior wall may need to be investigated by a professional to determine the proper remedy.

**Deteriorating Bricks and Mortar** – Bricks and mortar can be damaged by the water problems described above. Deteriorated mortar can be tested by scraping the joint with a key or screwdriver. If the joint is easily scarred, the mortar may need repair and a professional should be consulted. Crumbling brick where the hard, fired surface has deteriorated should also be evaluated by a professional.

#### Symptoms of deterioration for foundations:

- Cracks
- Movement
- Water Damage
- Water-related Problems
- Deteriorating Bricks and Mortar

*Additionally refer to section E. on page 25 for a discussion of general repair techniques for "brick masonry."*

## IV. Preservation and Rehabilitation Guidelines (Continued)

### D. Shingle, Shake, and Wood Siding

#### When repairing Wood Shingles or Shakes:

Use shingles and shakes of the same size and shape as the original.

It is not recommended to use replacement shingles and shakes that are made of a different material than the original.

When replacing a shingle be sure to insert it under the shingle above before securing it with a nail.

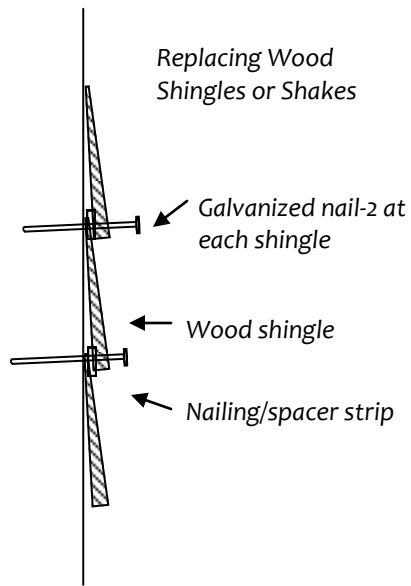
Use galvanized nails because they are resistant to rust.

**Shingle Repair** – Most shingles applied to exterior surfaces on historic structures are made of redwood or cedar. Scalloped edges or other specialty shapes are available through most large lumber yards. When purchasing replacement shingles, a sample of the existing shingle should be shown to the supplier to ensure a proper match of shape and material.

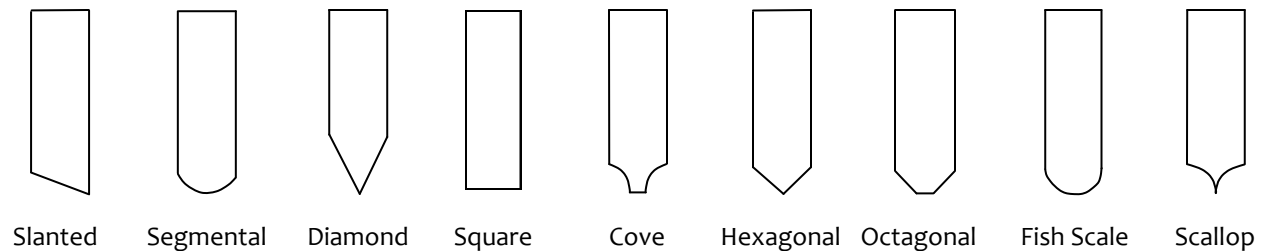
If a wall contains minor damage such as a few split or warped shingles, they may be easily repaired by nailing them down with galvanized nails (to avoid rusting that may occur with common nails). If there is more severe damage, it is probably best to replace all of the shingles in that area.

Splitting, cracking or missing shakes and shingles can be replaced by forcing a wedge under the shake directly above the one to be replaced (only about one-eighth of an inch), then using a hacksaw blade to cut away old nails. Use a chisel to split the unwanted shake vertically, and remove. Insert the new shake, align the bottom with the adjacent shakes and nail at the top.

Shingles and shakes can be painted, stained or colored by natural weathering. Weathering can sometimes cause a problem when attempting to match existing weathered material, but can be solved by applying a light stain. Examples of the new and old shingles should be presented to a paint dealer to assist in the proper selection of a stain. If replacement is made over a period of time, leave the unused shingles outside to start the aging process before installation.



#### Styles of Wood Shingles



## IV. Preservation and Rehabilitation Guidelines (Continued)

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### ***D. Shingle, Shake, and Wood Siding (Continued)***

With the exception of Spanish Colonial Revival and some California Bungalow style houses, many of Tustin's architecturally significant houses are clad in wood siding. The appearance of wood sided houses helps define the historic character of the Cultural Resources District. For this reason, wood siding should be retained rather than removed and replaced.

Replacing wood siding with aluminum siding, fiber cement, asphalt shingles, or masonite, even of the same size and shape as the original siding, is inappropriate on a historic structure (these materials can be used on new additions and accessory buildings). Heavy spray-on coatings (texture coat) applied over wood siding are inappropriate as well. These applications harm the historic value of the house.

**Siding Repair** – Cracked, split or missing wood siding can cause severe water problems by allowing water to deteriorate the wood stud wall or interior finish. While small cracks can be filled with caulking, larger cracks or missing pieces should be replaced. To replace a piece of wood siding, gently pry up the piece immediately above the piece to be replaced and cut the nails holding the unwanted wood with a hacksaw blade (removed from the hacksaw and held with a pair of gloves). Using a chisel, remove unwanted wood and replace with new, matching siding. Renail the new area and apply caulk where the new piece touches adjoining pieces. When replacing wood siding, care should be taken to only replace those pieces damaged beyond repair. Whenever possible, the historic wood siding should be preserved.

Protecting wood siding is largely dependent on the paint which protects the wood from weathering. The key to painting a wood exterior is proper preparation. The paint job will deteriorate rapidly if the surfaces are not properly prepared prior to the first coat of paint.

To prepare the surface, inspect the entire exterior and determine the general state of the existing paint. All crumbly, flaking, blistering and peeling paint should be removed. Evaluate the amount of work necessary to do the job correctly and decide whether or not to call in a painting contractor to help. Also, try to determine what caused the paint to deteriorate, as there may be a reoccurring problem that should be addressed first.

**Surface Preparation** – The following steps should be taken prior to starting surface preparation:

- Repair all wood siding;
- Remove old paint;
- Inspect all doors, windows and trim for water tightness and caulk if necessary;
- Inspect windows for damaged or deteriorated putty and repair; and
- Inspect all gutters and downspouts and repair as necessary.

#### **When Repairing Wood Siding:**

*Replace wood siding with new wood of the same size and shape.*

*To retain the historical integrity of the home wood siding should not be replaced with siding of a different material.*

*Prime and prep the surface before applying paint.*

*In some cases it might be necessary to sandblast the wood to remove existing paint.*

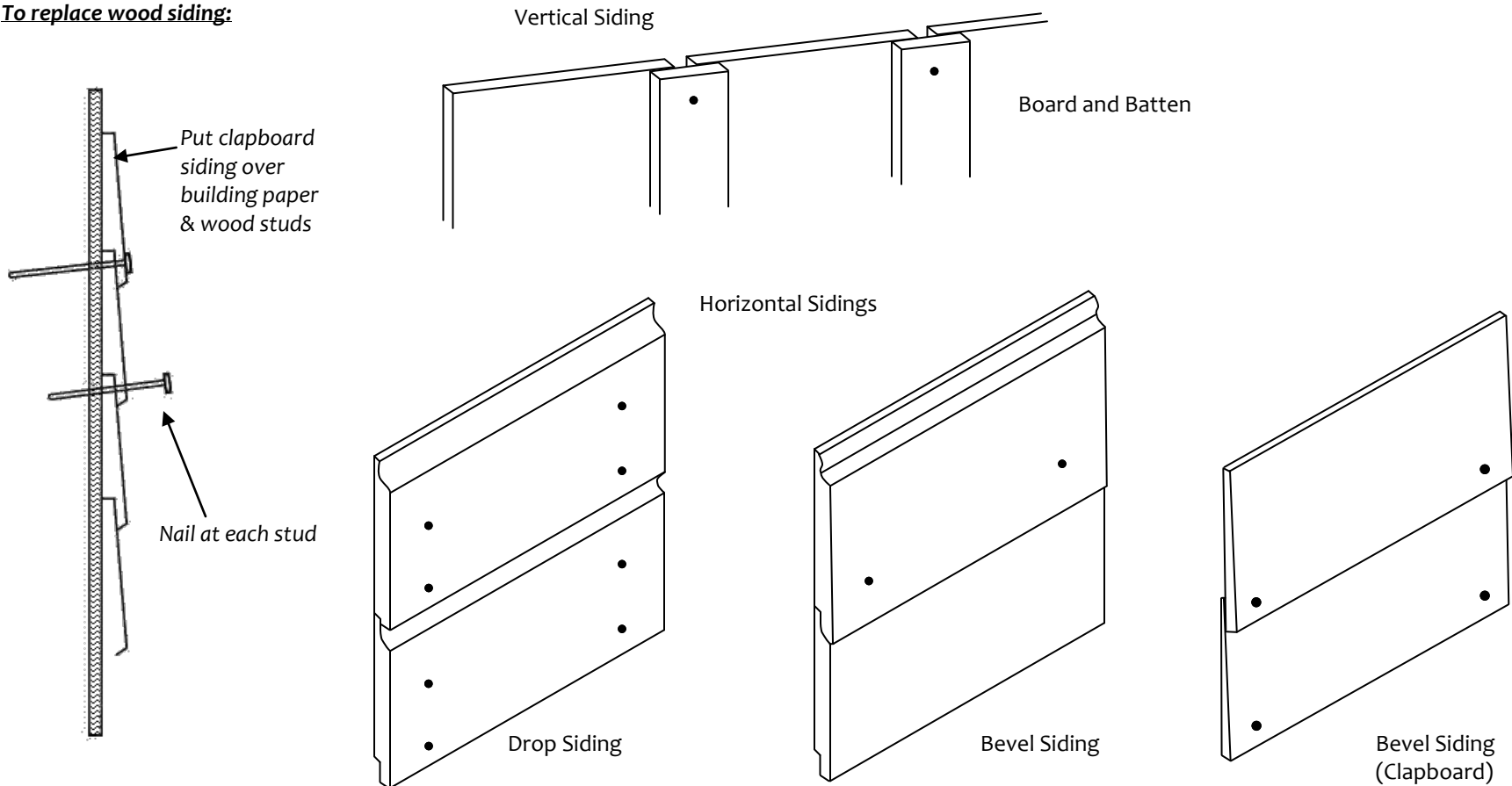
*Follow manufactures directions when using chemical or heat paint removers.*

## IV. Preservation and Rehabilitation Guidelines (Continued)

### D. Shingle, Shake, and Wood Siding (Continued)

Surface preparation should include the use of a wire brush to remove dirt, plant growth and flaking paint. A scraper should be used to remove areas of blistering paint, followed by sanding to smooth down the transition between the scraped area and the adjacent painted area. Where damaged areas are large, heat paint removers may be the best solution, but should be used strictly according to supplier recommendations. After the work area has been properly scraped and sanded, all exposed wood could be primed and painted or stained. A paint dealer will assist in determining the type of paint/stain, brushes and quantities that will be needed.

#### To replace wood siding:



# IV. Preservation and Rehabilitation Guidelines (Continued)

## E. Brick Masonry

Brick Masonry is found in foundation walls and chimneys in many historic buildings. Wall cracking and deteriorating mortar joints are the most common problems and should be addressed by a professional since they could be signs of structural problems. Some historic houses may have unreinforced masonry and may need structural strengthening for earthquake safety. If a masonry wall needs to be structurally improved, the design and construction should be undertaken by professionals experienced in addressing historic structures.

Repairing mortar joints (repointing) where the existing mortar is soft and crumbling is a specialized operation that should be performed by experienced professionals. If the repointing job is improperly done it can detract from the appearance of the building and cause physical damage to the bricks.

The first step in repointing is to remove the old mortar to a depth of ¾ inch and remove all loose mortar. Avoid the use of mechanical grinders, which can damage the brick surrounding the joint. Next, dampen the joint before applying the new mortar.

The new mortar should be composed of materials which closely match the original texture, color and strength. The exact physical and chemical properties of the historic mortar are not of major significance as long as the new mortar:

1. Matches the historic mortar in color, texture, and detailing;
2. Is softer (measured in compressive strength) than the brick;
3. Is as soft or softer (measured in compressive strength) than the historic mortar.

The joint should be filled with new mortar in successive applications approximately ¼ inch thick. When the mortar has reached thumb-print hardness another ¼ inch layer may be applied. When the final layer is thumb print hard, the joint should be tooled to match the historic joint.

If it is necessary to replace a few bricks within an existing wall, the new bricks should match the existing size, color and texture to the greatest extent possible.

Most brick masonry in older houses was left natural. If it can be determined that the original was painted or that in the course of the house's history an alteration was made which made painting aesthetically desirable, then the masonry may be properly prepared and repainted. However, most brick masonry walls were and should be left natural, since paint can lock moisture in the bricks, causing them to deteriorate more rapidly.

### When Repairing Brick Masonry:

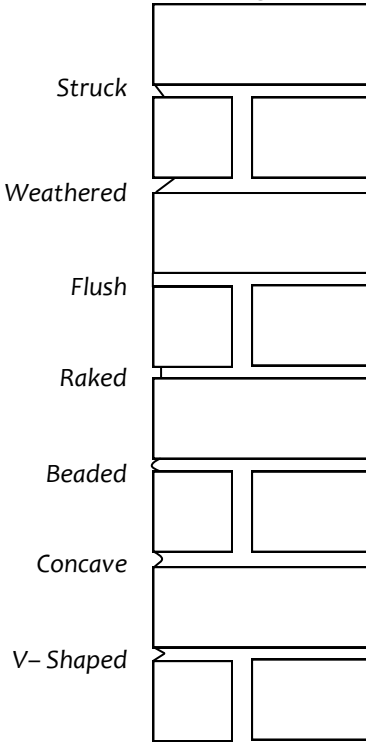
*Using sand or water blasting to remove paint or dirt could damage the mortar joints of the bricks.*

*Chip off old mortar with a hammer to reuse old bricks.*

*A mechanical grinder should not be used to remove mortar.*

*Leave brick in its natural state.*

### Various Styles of Jointing



## IV. Preservation and Rehabilitation Guidelines (Continued)

### E. Brick Masonry (Continued)

#### **Energy Efficiency Tip:**

Install thermal insulating material on the inside of masonry walls to increase energy efficiency where there is no character-defining interior molding around the window or other interior architectural detailing.

Paint removal is recommended to return brick to its natural appearance. This can be accomplished by chemically stripping the paint to the bare brick. This is the safest way to remove paint, unlike sand or water blasting, which will destroy the brick's natural fired surface and cause it to lose its water repellant qualities. If water is allowed to invade the inner brick, its structural integrity may be ruined.

All work should be thoroughly tested in inconspicuous places on the house and preparations should be made for the safe disposal of cleaning chemicals.

### F. Exterior Plaster

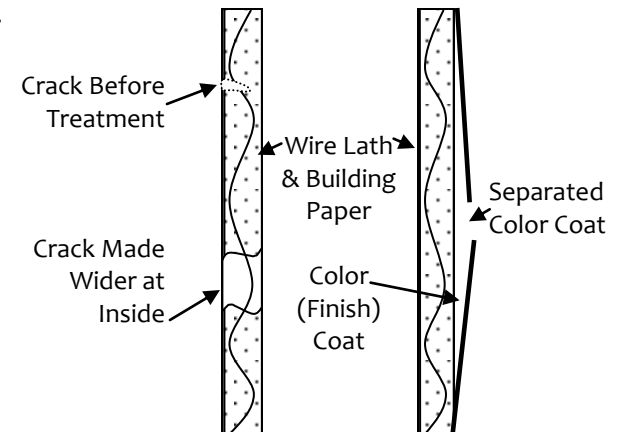
Exterior plaster has a natural tendency to crack but is generally easy to repair. Before starting the patching process, inspect the cracks thoroughly to determine if additional water damage occurred to the other portions of the wall. Slightly bulging areas adjacent to the crack indicate that one or more coats of plaster have become separated from the previous coat.

Lightly tap the bulging area with a hammer to remove all of the separated plaster and include these areas in the repair area. Use a putty knife to open a crack and removed loose debris. Use a hammer and a small cold chisel to make the crack wider at the inside than at the outside; this will allow a "locked" joint to form between the new and old materials. Be careful not to damage the lath below the plaster. Thoroughly clean and then wet the area to receive the patch so the old material will not rob the new plaster of its moisture. Exterior plaster patch is available at most hardware stores and is easily mixed with water. Follow all manufacturer's instructions.

Apply the patching material using a trowel to make the patch level with the adjacent surfaces. Consult the manufacturer's suggestions regarding any necessary curing.

Large Areas of patching or sections which have to be replaced down to the stud wall should be handled by an experienced plasterer as it can be difficult to match some historic plaster textures.

Color pigment should be added when patching integral colored stucco. Pigments should be used with the patching compound per the manufacturer's instructions. Carefully match the color and make a note of the amount of pigment used for future reference.



#### **When Repairing Exterior Plaster:**

Remove all loose pieces and thoroughly clean the plaster before patching the area.

Be sure to create a "locked joint."

Carefully match the color of the existing stucco.

Read the manufacturer's instruction prior to patching the area with plaster.

## IV. Preservation and Rehabilitation Guidelines (Continued)

### G. Porches and Stairs

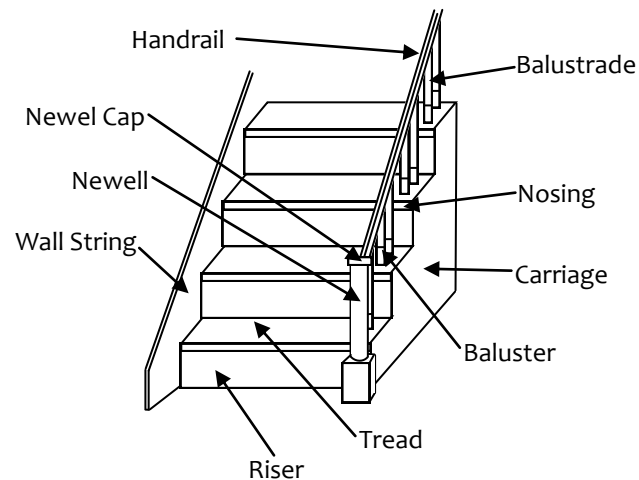
For most of Tustin's house styles, the front porch is one of the most important architectural features. The porch adds visual interest to the overall appearance of the house and creates a passage into the house that has traditionally received a substantial amount of detail work and decoration.

**Maintain Original Design** – The original design integrity of the porch should not be compromised during rehabilitation efforts. There is often a desire to modernize or change the appearance of a house by changing the details of the original porch design (i.e. roof overhangs, stairs, hand rails, support columns, balusters, decorative work, etc.). Changes to these items should be avoided as any change in the structural or decorative elements of the front porch will jeopardize the architectural integrity of the house. When a deteriorated porch needs to be rebuilt, the reconstruction should follow the original design, including use of materials that match the original materials.

**Porch Enclosures** – Enclosing the front porch with solid walls and windows is a popular, but inappropriate, means of creating additional interior space. This practice should be avoided as it is difficult to maintain the architectural integrity of a house that has had its porch altered in such a way.

**Stairs** – The stairs leading to the porch are an important part of the overall style of the house. When stairs require rehabilitation they should be rebuilt according to the style of the house. Avoid the use of off-the-shelf, ready-made wrought iron railing and oversimplified construction methods that reduce the visual importance of the stairs.

**Porch Flooring** – There are many options for flooring that can withstand the elements of the outdoors. Concrete, tongue and groove lumber, and even stone are a few of the options to consider. Although flooring consists of the foundation too, the most visible portion is referred to as porch decking. When the flooring of a porch on a historic home requires repair, follow the original design, and match materials to preserve the integrity of the structure.



#### **When Repairing Porches and Stairs:**

*Use materials that match the original materials of the porch and stairs.*

*Porch roofs should have the same angle as the roof of the house; unless the change in roof pitch is to match the original design.*

*Permanently enclosing a porch is not recommended and will detract from the character of the house.*

*It is not recommended to add any element that would reduce the visual importance of the stairs or the historic architectural integrity of the home.*

#### **Energy Efficiency Tip:**

*Maintain porches and double vestibule entrances so that they can retain heat or block the sun and provide natural ventilation.*

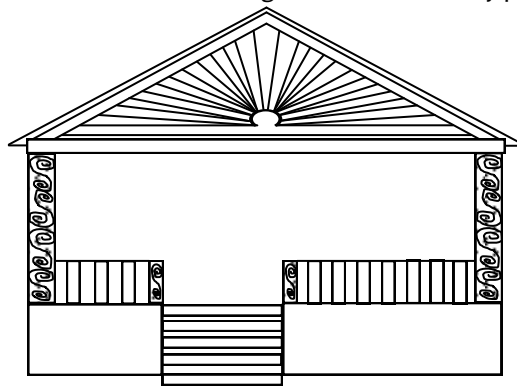
## IV. Preservation and Rehabilitation Guidelines (Continued)

### G. Porches and Stairs (Continued)

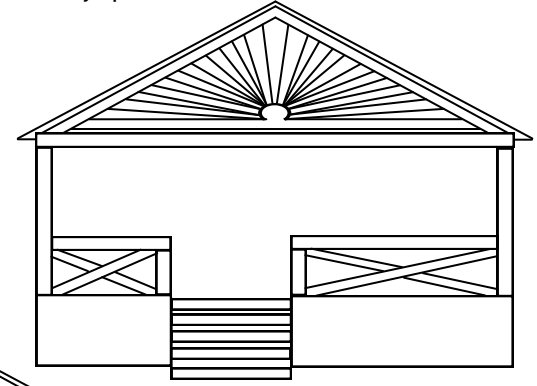
Appropriate front porch and stair designs will complement the architectural style of the house. Keep the following in mind when rehabilitating the front porch of a historical home:

*Rebuilding or replacing stairs or porch railings should be done in compliance with current building code requirements. Building codes change on a regular basis and include requirements regarding railing height and separation between balusters. Under certain circumstances these requirements may be exempt under the provisions of the California Historic Building Code. Check with the City's Building Division before starting any stair or porch demolition or repair work.*

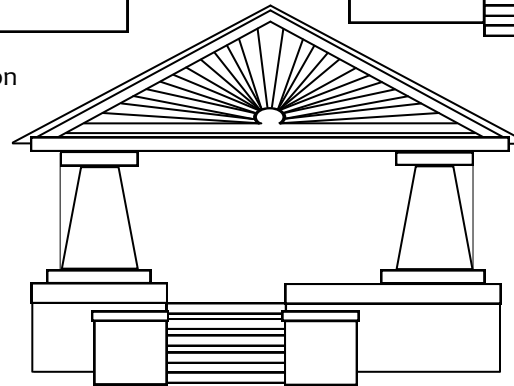
- Columns should be built of materials that encourage proper column designs. Extruded aluminum should not be used.
- The beam at the top of porch columns which supports the porch roof should be visible from both the inside and the outside of the porch.
- Porch beam castings should be built of materials that reflect the structural nature of the beams, the grain or texture of the casing material should be horizontal.
- Porch ceiling should be built of wood or stucco.
- Railings may be built of wood, metal, or stone, but the railing material should not be heavier in appearance than the primary elements of the porch or stairs.
- Column bases should not protrude beyond the edge of the porch flooring, they should align with the face of the pier or foundation below.
- Columns and railing should be vertically proportioned and evenly spaced.



Inappropriate Wrought Iron



Inappropriate Wood Railing



Appropriate Original Design

## IV. Preservation and Rehabilitation Guidelines (Continued)

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### H. Windows

Most historic houses were originally built with wood windows that were fixed, double hung or casement in design. The size, shape, and style of windows are an important feature of most architectural styles, and the original type should be preserved or restored.

**Window Replacement** – When window replacement is necessary the new window should match the original. This may require custom milling, but maintenance of the original style and character of the house will make the extra effort worthwhile.

An alternative to custom milling for an approximate match may be the use of an “off-the-shelf” standard window that closely matches the original. As this may compromise the architectural integrity of the house, it is only appropriate for areas of the house that are not visible from the public street.

Aluminum frame or vinyl windows should not be used as replacements for original windows on an architecturally significant house, especially on a primary façade or any other locations visible from the public right-of-way. Such windows contrast with the styles and materials of a historic house and will permanently compromise the architectural integrity of the house. Aluminum and vinyl windows are often sought as replacement windows due to the perceived increase in energy efficiency. However, increases in energy efficiency can most times be achieved by ensuring a proper seal between the window frame and the wall and between the window frame and the glass, as the majority of heat is lost due to improper seals. Additional increases in energy efficiency can be obtained through the installation of interior storm windows, allowing the original window to remain in place and not alter the appearance of the historic house. It is also important to note that, while wood windows require more maintenance than other windows, they last much longer when properly maintained and are more easily repaired than aluminum or vinyl windows.

**Window Glass Repair** – Many wood windows can be repaired by simple methods or replacement of wood pieces or glass. A broken pane of glass is replaced by first removing the existing putty from the window. A soldering iron or torch may be necessary to heat the old putty to make it easier to remove. After removing the old putty, remove the glazing points (small pins). The wood should then be sanded smooth and painted with a primer to seal it.

The new pane of glass should be cut about one-eighth inch smaller than the opening (all sides of the pane should be measured because the opening is usually not consistently shaped or “plumb”). Apply new glazing compound, place the glass firmly and secure with glazing points located about six inches apart.

#### **When Repairing or Replacing Windows:**

*It is not recommended to use reflective glass or films.*

*If replacing windows, only use aluminum or vinyl windows on the sides of the house that are not visible to the public.*

*Reuse existing/ original windows as much as possible to retain the character and integrity of the historic property.*

*Choose a window style that is consistent with the historical architectural style of the home.*

## IV. Preservation and Rehabilitation Guidelines (Continued)

### H. Windows (Continued)

#### **Energy Efficiency Tips:**

Improve thermal efficiency with weather-stripping, storm windows, caulking, interior shades, and if historically appropriate, blinds and awnings.

Install interior storm windows with air-tight gaskets, ventilating holes, and/or removable clips to insure proper maintenance and to avoid condensation damage to historic windows.

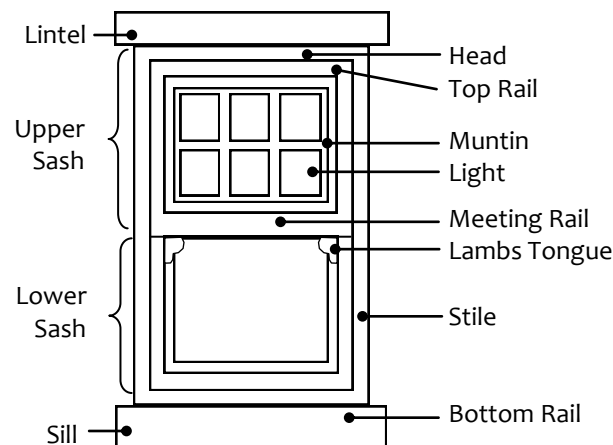
Press a high quality putty compound, shaped into lengths about three-eighths inch in diameter along the edge of the glass. Use a putty knife to form a smooth, angled finish. Follow the manufacturer's recommendation regarding drying time for the putty before painting.

Old glass usually has slight irregularities in its thickness (waves) and small air bubbles (seeds). Since the new glass will lack these imperfections, a pane of glass that is replaced adjacent to older panes may be noticeable. If this occurs in a prominent location consider obtaining an old piece of glass from a salvage yard or using an existing pane of glass from a rear elevation so that the new glass occurs away from the front elevation. In addition, reflective glass or films should not be used on historic buildings, as these types of glass were generally not in use during the historic building periods represented in Tustin.

Repair small holes in wood members by cleaning away all loose debris and filling with a good quality putty. After drying according to the manufacturer's instructions, sand the surface, prime, and paint.

**Double Hung Window Repair** – Double hung windows have two sashes – an outside sash that slides down and a lower, inside sash that slides up. The sliding movement of the window is controlled by weights connected to the window by cords that run over pulleys. Aside from broken or rotted sash pieces, the most common problems with these windows are broken sash cords, fouled pulleys, and sticking due to warping or over painting.

Sticking can usually be eliminated by gently tapping the frame of the window just enough to jar loose paint or debris, then opening the window. Cleaning the jambs, then lubricating with paraffin, will often make the window operational. Light sanding may be necessary in order to smooth any rough areas where the window slides.



## IV. Preservation and Rehabilitation Guidelines (Continued)

### I. Doors

Most architecturally significant houses in Tustin have wood doors compatible with their style. The front door of the house is the most ornate while secondary doors are usually more utilitarian and plain. The size, shape, and style of doors are important features of an architectural style and the original type should be retained or restored.

**Door Replacement** – Original doors should be repaired in-place when possible. When replacement is necessary they should be replaced to match the original designs and materials. If the original door is missing, select an appropriate design by studying the doors of similar houses in the District or consulting style books. Many types of solid panel doors which may match original doors are available directly from material suppliers and home improvement centers. Hollow core doors were not used on historic homes and are inappropriate to use as replacement doors.

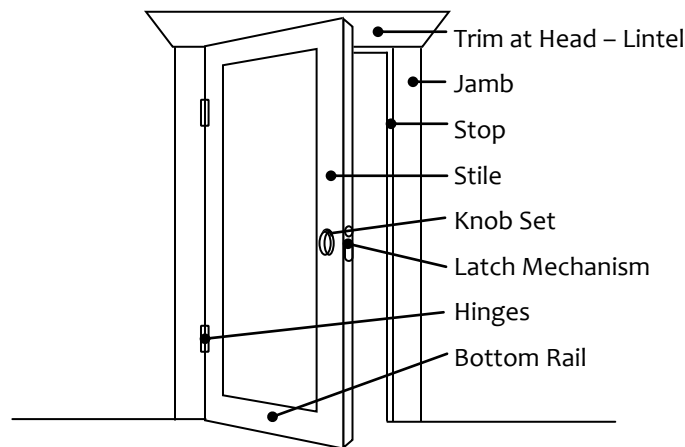
Some doors, such as those from the Craftsman Era, may be difficult to find and may have to be specifically milled or created by modifying a simple solid core door.

**Door Repair** – Typical problems with doors include sticking, not closing properly, or having gaps around the door when closed. First, check the hardware – the hinges and strike plates of the door. These can become loosened over time and can be remedied by tightening a few screws.

Lock and latch mechanisms may also need simple tightening of screws.

Replacement door hardware should match the original. The following information will be necessary to secure proper matching hardware:

- Diameter of the lock;
- Size and location of the latch bolt holes;
- Dimensions of the latch face plate;
- Door thickness;
- Back set measurement from the ; door's edge to lock hole center;
- Type of lock being replaced; and
- Brand name of existing lock.



#### **When Repairing or Replacing Doors:**

*Use solid doors for the exterior entrances.*

*Be sure new doors are compatible with the original style of the building on the front/primary façade or any other location visible from the public right-of-way.*

# IV. Preservation and Rehabilitation Guidelines (Continued)

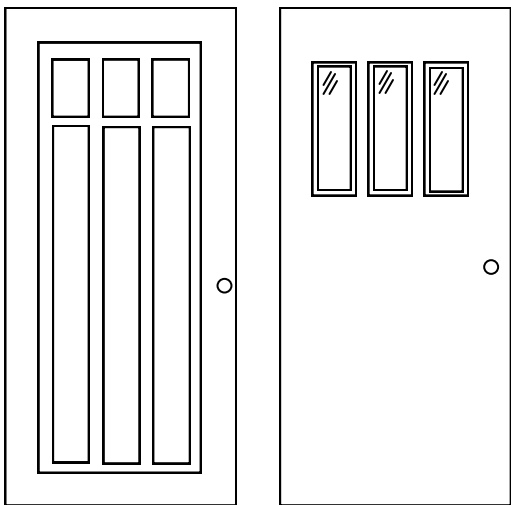
## I. Doors (Continued)

**Energy Efficiency Tips:**

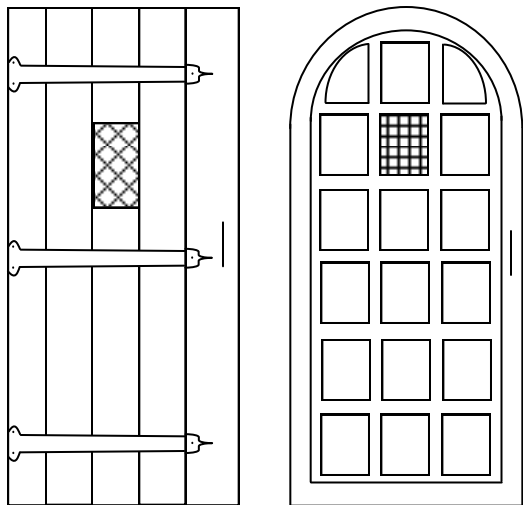
Even new doors can have slight gaps allowing air to draft into a home. Adding or replacing the weather-stripping can help to eliminate this problem.

Install an exterior storm door with glass panels that can be switched out with screens in the summer months. The screens will provide air circulation during hot months and glass panels will let the sunlight in and also help to keep the cold air out during the winter months.

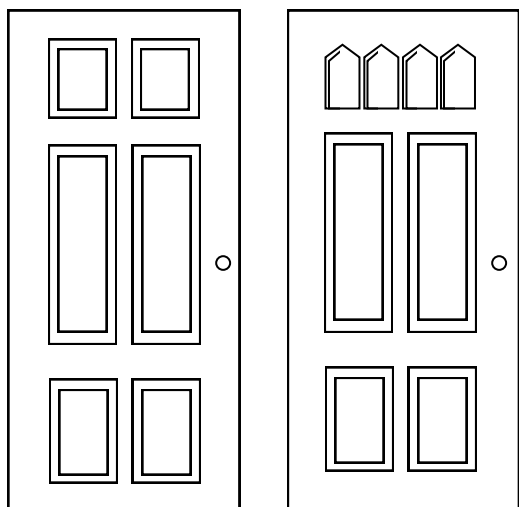
Craftsman/Bungalow



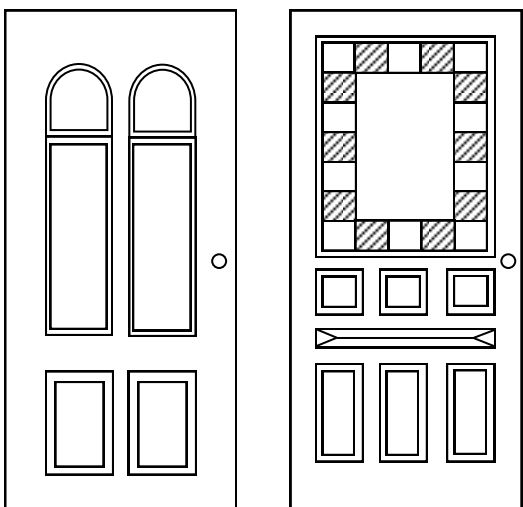
Period Revival



Colonial Panel



Victorian Cottage



## IV. Preservation and Rehabilitation Guidelines (Continued)

### J. Ornamentation/Trim

Authentic decoration and trim on a house lend character and help identify the structure with its architectural style. Great care should be taken in handling house trim and decoration during renovation.

The following should be considered when repairing or replacing decorative trim work:

- Loose trim or ornaments should be reattached with galvanized finish nails or brass wood screws. Countersink nail screw heads and conceal nails with putty before painting. If the material needs to be removed to be repaired or copied, inspect the attachment carefully prior to any work. Label pieces according to their original locations in order to replace them exactly.
- Wood ornamentation and trim should not be roughly hammered or pried loose. Determine how the piece is attached and carefully plan the work to be sensitive to the material and its weaknesses. Prying should be slow and careful, with a minimal amount of force. The prying bar or hammer should rest against a thin piece of wood to alleviate damage to the adjoining surfaces.
- Carved and detailed pieces of ornamentation can lose detail by the continuous application of paint. Careful removal of the paint by heat gun or chemicals will revive the original detail. Use of abrasives or sandblasting on ornamentation or trim to remove paint could destroy subtle details and is not recommended.
- An experienced painting contractor sensitive to historic houses is most likely to preserve ornamental detail properly.
- If the trim or ornamentation is comprised of several layers of materials, sketch or photograph the components as they come apart to ensure proper reassembly. Broken pieces can usually be repaired with a good wood glue and gently securing the pieces together with a clamp or band. If the pieces are beyond repair, a skilled finish carpenter can duplicate the original work.
- Replacement of trim and ornamentation should occur as carefully as the removal. Pieces should be caulked where water infiltration might occur.

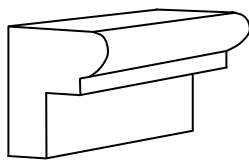
#### **When Repairing or Replacing Trim and Ornamentation:**

*It is recommended to avoid use of abrasives or sandblasting to remove paint from trim work.*

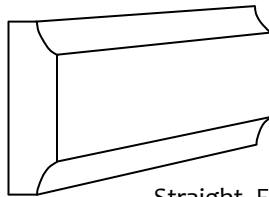
*Apply thin coats of paint so the details are not lost.*

*Try a minor patch or repair before removing or completely replacing trim could fix the blemish.*

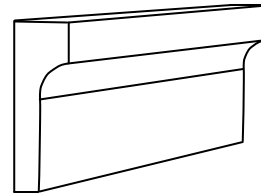
*If the trim needs to be replaced select a style that is compatible with the architecture of the house.*



Convex, Astragal Head



Straight, Fascia



Concave, Conge

## IV. Preservation and Rehabilitation Guidelines (Continued)

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### K. Roofs

#### **When Repairing Roofs:**

*Use materials or colors which are appropriate for the style of the house.*

*Patching Spanish tile roofs by “dumping” mortar on cracked tiles should be avoided.*

*For Spanish style roofs it is recommended to use one piece red clay tile. Red clay tiles are fire proof, long lasting, and are quick to install.*

Roofs are important functionally and aesthetically. Great care should be taken to insure that roofs are water-tight and, when necessary, new roofing materials are compatible with the original architectural style of the house.

Permits are required for reroofing buildings. Check with the building division to determine the requirements for reroofing a building, including the fire rating required for new roofing materials. Small repairs to roofs such as the stopping of leaks or the replacement of roofing up to a certain size may be done without a building permit and with the same materials as the existing roof regardless of fire rating.

**Roof leaks** – Roof leaks should be quickly identified and repaired to eliminate the destructive abilities of water. Leaks generally occur where there are leaks in the roofing material or where the roof intersects with another component, such as a wall or chimney. An active leak may be hard to trace as water may travel prior to becoming noticeable. A wet spot in the ceiling is rarely directly below the actual leak in the roof. An inspection for a leak should take place in the attic of the house, starting at the location of the wet ceiling.

To check for leaks in dry weather, look for:

- Light shining through to the inside where there are worn or missing shingles;
- Dark stains or discolorations on the underside of rafters or shingles;
- Loose, rusting, or deterioration on flashing around joints and chimneys;
- Sagging or distressed rafters;
- Protruding nails; and
- Peeling paint on eaves and cornices.

To check for leaks in wet weather:

- Find the area of wet ceiling in the attic;
- Look to see if the water is coming from the rafters or the sheathing;
- If water drips from a rafter, follow it to the source (usually the ridge);
- Mark the location of the leak; and
- Temporarily caulk the hole with roofing caulk for wet weather use.

**Roof Replacement** – In addition to functional considerations of durability, fire resistance, and the cost of roofing materials, consideration should also be given to visual impact and aesthetics. The selection of roofing materials should take into account the amount of roof area seen from the street, the shape of the roof, and the architectural style of the house.

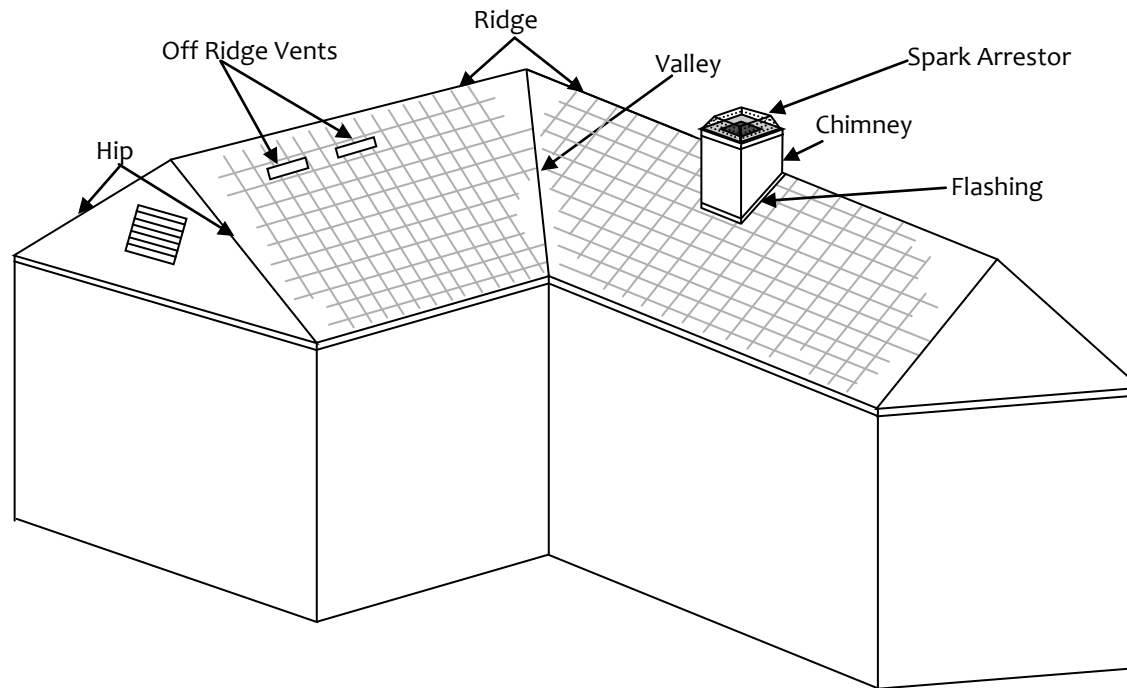
## IV. Preservation and Rehabilitation Guidelines (Continued)

### K. Roofs (Continued)

In determining which material to use for the replacement of wood shingles or shakes in historic houses, the desire for the most aesthetic material is sometimes superseded by the need to provide maximum fire protection. Many styles of asphalt (composition) roofing closely emulate wood shingles or shakes and provide superior fire resistance. For approved roofing materials reference the City of Tustin's amendments to the California Building Standards Code at [www.tustinca.org](http://www.tustinca.org), then click on Tustin City Code, Article 8, Chapter 1A.

For the most significant buildings, those with an "A" rating in the 1990 Historic Resources Survey and those with a NRHP Status Code of 1, 2, or 3 in the 2003 Historical Resources Survey, using original materials should be considered. Less significant buildings may be able to use asphalt shingles which do not radically alter the appearance of the house.

In Spanish Colonial Revival, Mediterranean, and Monterey Revival style buildings, the original tile roof should be maintained and repaired as necessary. Attempting to repair a tile roof by simply dumping mortar on cracked tiles detracts from the overall appearance of the roof and is an inappropriate method of roof repair. Cracked and broken tiles should be removed and replaced. Many companies manufacture clay roof tiles, but difficulty may arise when trying to match the color and shape of a particular tile.



#### Suggestions for finding suitable roof tiles:

1. Locate a house being demolished that has similar roofing material, and work with the owner to obtain salvaged tiles (if the tiles meet current code standards);
2. Remove tiles from blind spots, areas where the roof cannot be seen, such as in the rear of the house, to use in the repair area and reroof the less visible area with new tile; or
3. Use high quality roofing tile that most closely matches the existing tile.

## IV. Preservation and Rehabilitation Guidelines (Continued)

### L. Gutters, Downspouts, Vents, and Rooftop Equipment

#### **To Maintain or Repair Gutters:**

*Clean gutters out once a year.*

*Install screen guards to keep debris from clogging the downspouts.*

*Paint gutters and downspouts in a color that will enhance the look of your home.*

*The use of plastic components is not recommended; they are weaker than metal and are not authentic to the time periods of the homes in the Cultural Resources District.*

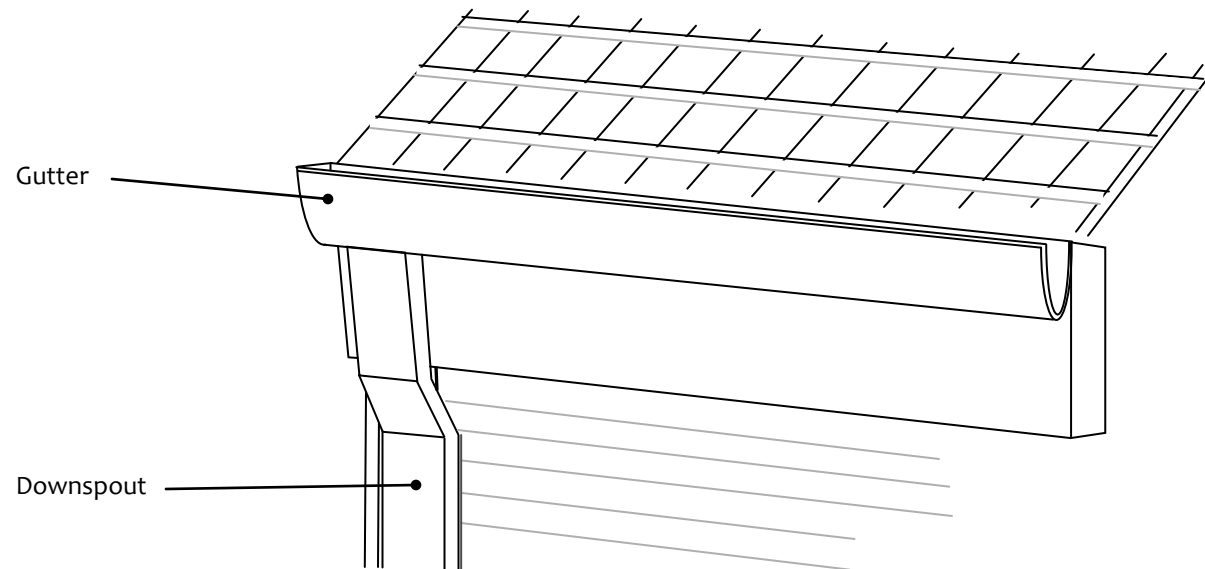
*Metal gutters such as galvanized steel copper and aluminum are recommended.*

*Considering using a half round style of gutter, it blends well with almost all styles of architecture and are more resistant to damage due to their shape.*

Gutters and downspouts collect water from roofs and carry it to the ground and away from the house. If these elements are deteriorated or absent altogether, water can run down the sides of the house, causing damage. Gutters and downspouts should be kept in working order by periodically checking for leaks and clogged areas. Vent pipes and stacks are necessary for various purposes and should be designed to be compatible with the house. Rooftop equipment in residential areas should be avoided. However, if a flat roof and parapet exist, it may be possible to place equipment on the roof and use the existing parapet for screening purposes.

The following should be considered when repairing, replacing, or adding new gutters, downspouts, vents, or rooftop equipment:

- Original gutters and downspouts should be repaired. These utilitarian elements contribute to the overall character of the house.
- New gutters and downspouts should relate to the style and lines of the house and be painted to match the trim or body color of the house.
- New downspouts should be placed in the least conspicuous locations. Avoid placing downspouts on the front façade.
- Vent pipes and stacks that protrude through the roof should be painted to match the roof material.
- Another option is to use rain gutters that are integrated into crown molding.



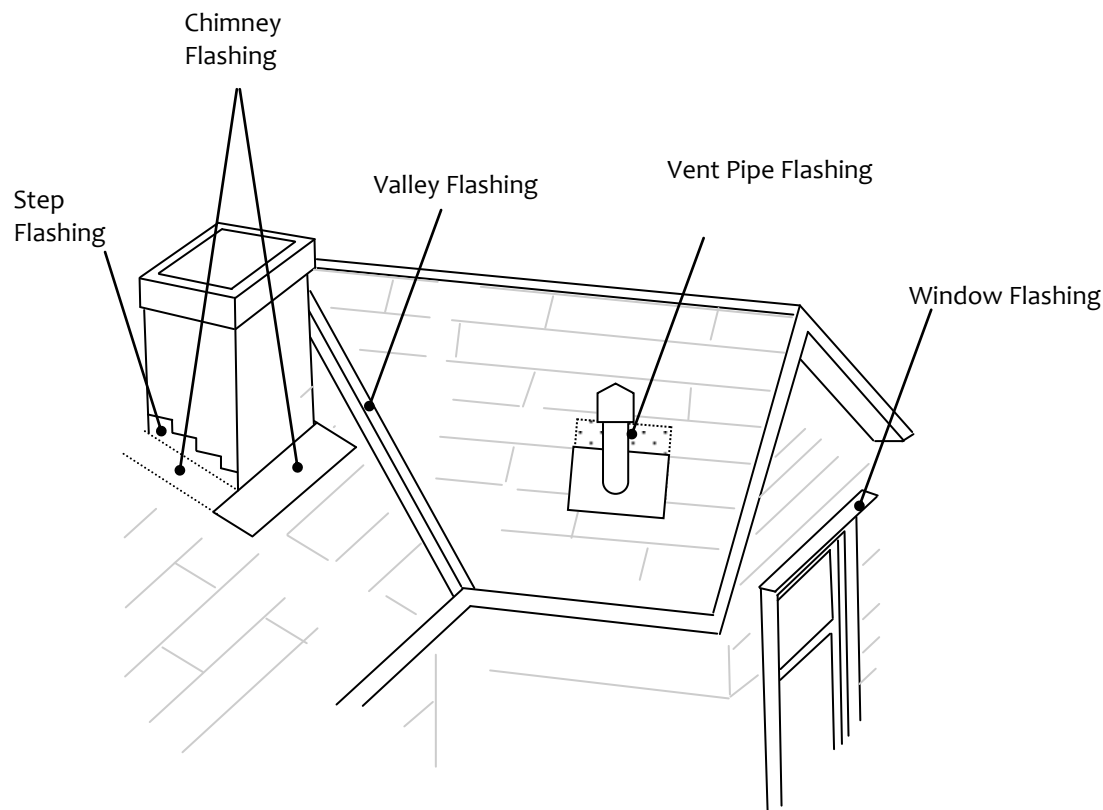
## IV. Preservation and Rehabilitation Guidelines (Continued)

### M. Flashing

Flashing is typically a rust proof metal (galvanized steel, aluminum, or copper) barrier; however, it can be plastic, roofing felt or rubber. It is used to cover open joints to make them waterproof. Flashing should be inspected every eighteen months to identify potential problems.

Most gaps can be filled with a roofing compound available at hardware stores. A more serious problem occurs when the flashing pulls away from the vertical surface, usually seen in masonry. The old mortar must be carefully removed, the flashing replaced into the joint, and the proper mortar reapplied.

Flashing should be painted to match the color of the roof material or fascia.



#### Types of roofing flashing:

**Chimney**– applied around the base in several parts

**Continuous Flashing**– protects between a vertical surface and a sloped roof.

**Drip Edges**– prevents water from seeping under the roofing along rakes and eaves.

**Step Flashing**– Consists of a series of right-angled metal pieces; each section is worked into a course of shingles so that it overlaps the section beneath it. The flashing's vertical edge is usually tucked under siding or capped with a second counter flashing that is mortared into the chimney or caulked along a skylight so water can't sneak in behind it.

**Valley Flashing**– W-shaped metal that protects the valleys where 2 roof planes meet.

**Vent Flashing**– Cone shaped metal that fits over the flue or pipe and anchors into the shingles.

## IV. Preservation and Rehabilitation Guidelines (Continued)

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### N. Paint Colors

#### **Tips for choosing exterior paint:**

1. Research the style of the home and color schemes associated with the time period and style.
2. Be aware of surrounding neighbor's paint colors.
3. Take into account any housing details that will not change, such as brick or stone.
4. Consider using multiple colors (depending on the architectural style anywhere from two to four colors may be appropriate).
5. Use contrasting colors to highlight architectural details and trim work.
6. Use available color software, many paint manufactures have free online resources where a photo of the home can be uploaded to preview color options.

The selection of a color scheme for a house is usually considered a matter of personal choice. Aside from providing a prescribed palette of approved colors, developing guidelines for color selection is a difficult task. It is true that historically traditional colors were associated with certain time periods and architectural styles, but over time these historic color schemes have mostly disappeared as individuals and neighborhoods have selected more contemporary colors.

This is not to say, however, that *anything* goes. Even a house with a strong architectural identity can be downgraded by selecting an inappropriate color scheme. This can be avoided by following a few simple guidelines.

- Select a color scheme that will unify the different elements of the house. If a historically correct scheme is desired consult the next section, "Historic Color Schemes," look for books and obtain information from a quality paint store or qualified painting contractor, or look at other houses with a similar architectural style and note how successful combinations of colors work together.
- For most architectural styles, (Victorian excluded), limit the number of different colors on a house to three. Use a light/muted color for the body, a complimentary darker shade for the base and trim and white for window frames.
- The larger and more plain the house, the more subtle the color should be. Light colors help reduce the massiveness of large planes.
- Do not paint stained shingles, brick and stone work, chimneys, roofing, or any decorative trim that was not originally painted.
- Limit the use of strong, vivid colors to one per building and then use only for small trim areas (Victorian homes excluded).
- Avoid combinations of warm and cold colors such as red and blue.
- The color of the roof is not easily changed except through reroofing. When a new roof is being considered prior to painting, work the roof color into the overall color scheme. If a new roof comes later, consider a neutral color that will blend with the house color.

#### **Historic Color Schemes**

The following section identifies popular color schemes used on residential buildings during the periods when historical architectural styles were constructed. When choosing a color for a historic home, the following should be used in conjunction with other resources to determine an appropriate color scheme that fits both the style of the house and the preferences of the owner.

## IV. Preservation and Rehabilitation Guidelines (Continued)

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### ***N. Paint Colors (Continued)***

#### **Greek Revival**

Typically, Greek Revival houses were painted white, but off-white, ochre, and gray were also suitable, provided the trim elements were contrasted in white. Natural earth and stone pigments remained the source of most exterior colors. Shutters and window sashes on Greek Revival houses are most often painted dark green or black.

#### **Pre-1900 Victorian**

This period experienced three color transitions in much of southern California. The earliest examples (up to about 1884) utilized combinations of pale colors, usually tans or white. Most early Victorian houses were painted two colors, the predominant color being the body of the house with the other color used for the trim. The trim was usually the same general color as the body of the house, but in a deeper tone. Most window sashes were painted black or white, and if shutters were present they were painted the same color as the body of the building. Wood single roofs were stained green, red or black.

From about 1884 to 1895 darker colors were used, and in some cases the number of colors on a single building increased to three or four. This change was partly influenced by the trends of the time, but also because some houses incorporated two exterior materials, perhaps shingles used as siding at the second story, with shiplap wood siding at the first. The two materials were painted different colors, each with its own trim color, resulting in four colors on the house. The second story colors were generally light with the lower story a darker color. Trim sashes were usually black, deep red and sometimes white. The predominant roofing material was wood shingles, and they continued to be stained green, red or black. Beginning around 1895, colors were affected by the classical influence. The main body color reverted to lighter colors – light grays, yellows, and tans. The trim was often white, and the window sashes were generally black. The roofs during this time were still stained green, red or black.

#### **Victorian Stick**

Closer to the Gothic Revival period the Victorians started painting their homes in dramatic colors. They often used bright contrasting colors to enhance the ornate architectural details of this style. White for trim work and a dark color for the window sashes added an additional pop to the bright base color.

#### **Victorian Queen Anne**

In Victorian times, natural earth-tone colors were favored, as a result of Victorian homeowners' fascination with nature. Although, popular during other periods of Victorian Architecture, white was rarely used on Queen Anne homes. More common were shades of green, brown, red, and mustard. Darker colors were also fashionable. Sienna red, hunter green, burnt yellow, muddy brown, and plum were also popular.

#### **Victorian Italianate**

Italianate homes were originally painted in multi color schemes. The body was painted in an earth tone and the trim work in multiple dark contrasting colors. The early 20th century brought about a change. Lighter, pale color schemes with dark trim and shutters were favored. Over time the high contrast between the body of the house and the details became more subdued. During the later time period of this architectural style only two colors or two shades of one color were used. Many historians are in favor of brining back the original multi color scheme to show off the architectural details of these decorative homes.

## IV. Preservation and Rehabilitation Guidelines (Continued)

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### ***N. Paint Colors (Continued)***

#### **Post-1900 Victorian**

Houses of this time were generally white or light colors. Shingles used as siding were usually used at the upper level, with shiplap wood siding used below. The upper area might be stained green or brown, with white used at the lower level. The building trim was generally white, and window sashes were generally painted black. The roofs continued to be stained red, green or black.

#### **Craftsman Bungalow**

Houses of this style generally had rough wood shiplap siding or wood shingles, with finished wood used as trim. The shingles or siding were often stained “earth” colors of brown or green or left natural. The shingles or siding may have been painted a light to medium, semi-neutral, soft shade of a color such as yellow, brown, red, green or gray. The trim was often painted white, ivory or cream. The window sashes were painted white, black or sometimes the same color as the trim, the wood shingle roofs were stained red, green, black and sometimes white. Crushed brick and white gravel roofs were introduced on flatter pitched roofs at this time.

#### **California Bungalow**

Suitable materials used for the main body of a California Bungalow included stucco, shingle or wood siding. When stucco was used it was often left in its natural gray color. The trim would have been painted dark color, such as dark green or brown. When rough wood siding or shingles were the major material, the home would have been stained a dark color, such as dark brown or green. The shingles or siding were painted a light to medium, semi-neutral, soft shade of a color such as yellow, brown, red, green or gray. The trim which had a smooth finish, was often painted a lighter color, such as ivory, white or cream. The window sashes varied greatly, using white, black or the trim color. Newer roofing materials were introduced with the bungalows, such as crushed brick or white gravel which were left natural colors. Wood shingles were also used and were usually stained, or sometimes painted white, to emulate a snow covered roof.

#### **Spanish Colonial**

Spanish Colonial houses were generally painted with two colors, primarily in neutral earth tones. The main body of the house was typically stucco painted a light color, such as cream or white. The trim was painted a darker color, such as brown, red, or yellow. The darker trim colors were typically done in a subdued hue.

#### **Colonial Revival**

Many Colonial Revival style buildings have brick or stone siding. This type of siding should not be painted. Other types of siding and all trim, windows, and other decorative elements could be painted in a wide array of colors. Paint colors were generally of a muted tone, not bright or bold, and are either light or dark, muted medium tones were not used. Pure white, dark blue, and brick red are popular colors for this architectural style. Color combinations are generally light and dark, with one on the main body of the building and the other on the trim. However, some Colonial buildings create an effective color scheme using two dark colors.

## IV. Preservation and Rehabilitation Guidelines (Continued)

### N. Paint Colors (Continued)

#### **Period Revival-** *Mediterranean, Spanish, Monterey and English Tudor Revival*

This period includes many styles, including Mediterranean, Spanish, Monterey and English Tudor Revival. The materials used for all of these styles were similar. The main body of the house was usually stucco, with rough or smooth finished wood trim and wood shingles, shake, or clay tile roofs. The house was also usually painted a light color, such as tan, buff or white. If rough wood was used, it was usually stained a dark brown. The smooth wood trim was usually painted a dark color, such as green or brown. In these styles, the window sashes were usually painted the same color as the trim. Roofing materials were left natural.



## IV. Preservation and Rehabilitation Guidelines (Continued)

### O. Solar Energy Systems

#### **Solar Energy Tips:**

*Place the solar panels where they can absorb direct sunlight.*

*Hire an experienced contractor to install your solar panels carefully and ensure that they are securely mounted.*

*Insulating your home in addition to the solar panels will help to maximize energy savings.*

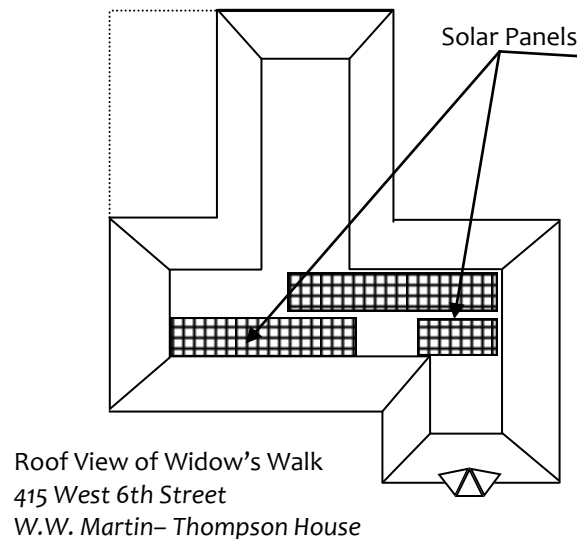
*Check for local, state and federal programs with tax incentives and rebates.*

*Consider a solar water heating system In addition to solar energy.*

The use of solar and alternative energy is encouraged and nothing in these design guidelines is intended to restrict its use. However, in the Cultural Resources District, the appearance of modern solar panels and equipment may present a departure from the historic character of the District. The intent of these guidelines is to suggest ways to conceal solar installations from public view. Used properly, these guidelines can ensure a building using solar energy maintains its historic integrity when viewed from the public right-of-way. However, most of these techniques will not conceal solar equipment from the view of adjacent houses.

When installing solar equipment, the following are considered appropriate means of installation:

- Solar equipment/panels should be located on parts of the roof that are not visible from the street or other public areas depending on their orientation to the sun;
- Solar panels should be hidden from view behind roof parapets, widow's walks, etc. when the architectural style of the house allows;
- Landscaping should be used to conceal ground-mounted solar equipment. This is especially effective when the panel would be visible from the street, but care should be taken not to decrease the amount of sunlight falling on the panel; and
- Ground-mounted solar equipment should be kept as low as technically feasible. If they exceed four (4) feet in height, a fence or wall that is architecturally compatible with the house should be used to screen the equipment from public view.



## IV. Preservation and Rehabilitation Guidelines (Continued)

### P. Fireplaces and Chimneys

In older/historic homes, the fireplace was a functional part of the house, providing heat for residents. It also provided decoration in terms of chimney design on the exterior and fireplace and mantel design on the interior. Each architectural style of house has its own distinctive fireplace and chimney design.

Today, fireplaces are not typically required for heating, but are important in defining the style and contributing to the character of a house, in addition to adding resale value. Therefore, fireplaces should be maintained and repaired.

Chimney details provide accents, such as unusual caps, chimney hardware and decorative panels in stacks, for the roof system, enliven roof forms, and add profile character to the roof. The most common chimney cap in the Cultural Resources District is a corbelled cap, which stand out clearly against the skyline. A corbelled cap is 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.

To inspect a fireplace, start at the exterior and look for cracks or loose mortar, as this is an indication that the bricks are loose and could fall. The only solution is to rebuild or brace the chimney back to the roof, and a masonry contractor will need to be consulted. The building code has requirements for chimney height in relation to the surrounding roof. Please check with the Building Division prior to beginning a project involving a fireplace and chimney. A City building permit is required for reconstruction or modification of a fireplace or chimney.



Chimneys that are deteriorated on the inside should have new linings installed. This entails lowering a stainless steel liner into the chimney and pouring a special cement between the liner and the masonry. This should only be completed by an experienced masonry contractor.

Unpainted brick or rock masonry should not be painted, as this could seal in moisture and lead to more rapid deterioration. If a coating is necessary to halt deterioration, use a clear finish sealer.

See the California Building Standards Code as amended by the City of Tustin within the Tustin City Code, Article 3, Part 5 Fire Code, for more information about chimneys and spark arrestors.

#### When Repairing or Replacing Chimneys:

Use fire resistant materials such as brick, stone or stucco.

Wood and vinyl siding are flammable and could be dangerous. They are not suitable materials for a chimney.

Chimney height should be appropriate to the scale of the home.

Use decorative details on a chimney that are compatible with the architectural style of the house and are suitable for the material.

Consider replacing wood burning fireplaces with gas, electric, or bioethanol ventless fireplaces that burn cleaner and are more environmentally friendly.

The City of Tustin's amendments to the California Building Standards Code can be found at [www.tustinca.org](http://www.tustinca.org) by clicking on Tustin City Code.

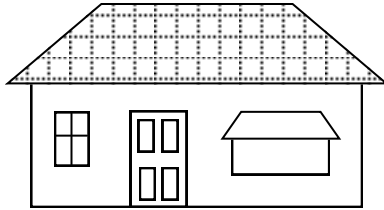
## IV. Preservation and Rehabilitation Guidelines (Continued)

### Q. Window Awnings

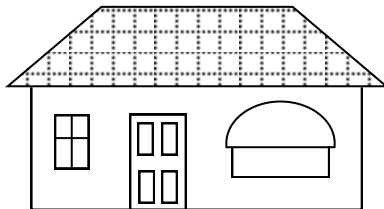
Window awnings are not traditionally used on the styles of houses found in the Cultural Resources District with the exception of the Spanish Colonial Revival Style. When necessary to shade a window or series of windows, awnings can be effective when done in a manner appropriate to the historic style of the house, adding another element of color, texture, form, and character to the house.

If an awning was not part of the original house several considerations should be taken into account before installation to ensure they are appropriate:

- The same shape should be used for the window and awning. Do not use a dome-shape awning over a rectangular window.
- Retractable awnings can be pulled up during winter months when the sun is higher to allow more indirect light to enter the window.
- Do not cover multiple windows with a single awning. An awning should cover only one window unless two windows are located within 18 inches of each other.
- Use the same type and color awning on all areas of the house. If existing awnings are deteriorated, replace them when new awnings are installed.
- Fabric/canvas awnings should be used, as canvas was the material traditionally available at the time most houses were built.
- Awnings of plastic vinyl or corrugated metal are not appropriate.
- Awnings should be maintained in good condition to complement the architectural integrity of the house.



*Appropriate Awning*



*Not an Appropriate Awning*



465 West Third Street



435 Pacific Street

## IV. Preservation and Rehabilitation Guidelines (Continued)

### R. Mechanical Equipment

In historic homes, it is often necessary to locate mechanical equipment on the exterior of the house. These generally detract from the overall appearance and historic character of a house and should be located out of public view. When adding new equipment, the following guidelines should be considered:

- Locate mechanical equipment as far to the rear of the house as possible so it will be out of public view and separate screening devices may not be necessary.
- The location, height and color of satellite dish antennas must be in compliance with requirements of the Zoning Ordinance. Building permits are required for antennae exceeding three feet in diameter.
- If a window air conditioning unit is to be added to a room toward the front of the house, locate it in a window on the side of the house, not in a front window facing the street.
- Use fencing and landscaping to screen mechanical equipment from view. Refer to the section on landscaping and fencing (pages 60-61) for proper fence locations and heights.
- When the use of a fence is necessary to screen elements from public view, consider using an open fence, trellis or screening enclosure, as these are suited to most of Tustin's historical architectural styles.
- Mechanical equipment should not be located on the roof unless properly screened.

### S. House Address Numbers

Street address numbers help identify a house for a variety of visitors, including those responding to an emergency situation (i.e. police, fire, medical). Houses need to be easily identified from the street so time is not wasted in searching for the right house.

Consider the following when adding new house numbers:

- House numbers should be clearly visible from the street, locating them near the front door or front porch makes it easier to find.
- The California Residential Code requires numbers to be Arabic or alphabetical letters, so they can be read easily from a distance. Fancy and intricate number styles may look decorative but may be hard to read from the street, especially at night.
- The color of the numbers should provide a strong contrast with the color of the background they are placed on. Black numbers on a light color background work best. If polished brass numbers are used, they should be placed on a dark background for contrast.
- Consider how well the numbers can be seen at night. If the porch light does not illuminate them adequately, additional lighting may be necessary.
- For additional information on site address requirements see the California Residential Code at [www.bsc.ca.gov](http://www.bsc.ca.gov).

#### **Energy Efficiency Tip:**

Improve energy efficiency of existing mechanical systems by installing insulation in attics and basements.



Landscaped low wall or fence



Consider nominating your home for a Historic Register Plaque; the plaque could be placed near the address numbers on your house. See Appendix F for more information.

## V. Additions and New Accessory Buildings

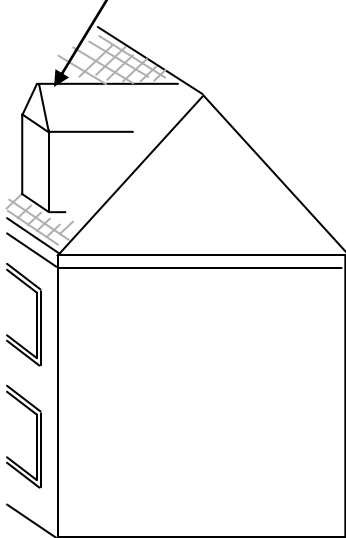
### A. Intent

To meet the Secretary of the Interior's Standards for Rehabilitation a new addition should:

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

For more information regarding off street parking requirements for historic homes see Tustin City Code Section 9264B.

A dormer is often a visually pleasing rooftop addition



Additions to historically significant houses or new accessory structures may be necessary to ensure their continued functionality, but are generally the most sensitive and difficult design issues to manage. This section of the Guidelines should be used when additions, including a second story or an accessory structure (garages, carports, carports, patio covers, etc.), are contemplated to ensure that the street appearance of a historically significant residence is preserved.

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

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

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 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 historic building— it should be subordinate in both size and design to the historic building.

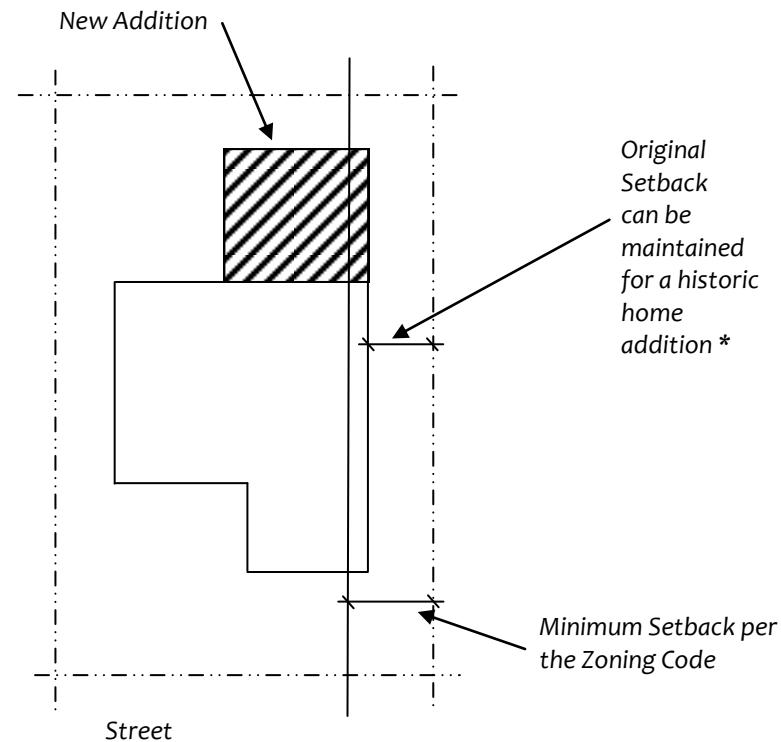
If considering a rooftop addition also consider the following:

- 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.

## V. Additions and New Accessory Buildings (Continued)

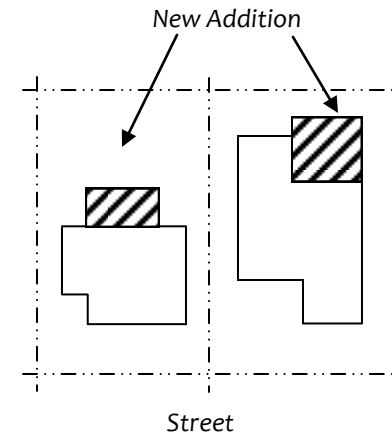
### B. Site Plan Considerations

Additions and new accessory structures should be carefully placed to the side or rear of the property to minimize changes in the historic appearance of the house from the street. Not only will the addition be less visible, but because a secondary elevation is usually simpler and less distinctive, the addition will have less of a physical and visual impact on the historic building. Such placement will help to preserve the building's historic form and relationship to its site and setting.

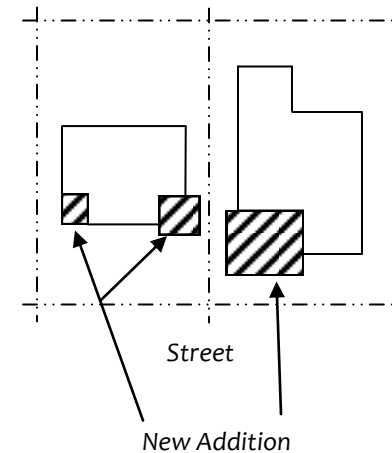


\*Tustin City Code allows additions to Historic Residential Structures listed on the City's Historic Resources Survey to maintain the existing side or rear yard setback of the original structure if the requirements of the California Building Standards Code can be met. See Section 9271p of the Tustin City Code for more details.

*Appropriate Addition*



*Not an Appropriate Addition*



## V. Additions and New Accessory Buildings (Continued)

### C. Architectural Compatibility

Using a **hyphen** is recommended to connect an addition with the existing home. The graphic below is a side view of a home where a hyphen is used to connect the original historic home to a new addition.



While additions and accessory structures should complement the historic home, it is important to differentiate between the original house and the new addition in order to avoid creating a false sense of history or detracting from the architectural significance of the historic structure. Additionally, accessory buildings are generally utilitarian structures and should not attempt to incorporate the level of detail and decoration as the main house unless attached to it and clearly visible from the street.

Refer to the chapter, “Tustin’s Historical Residential Architectural Styles” (page 7), for a discussion of character defining features of 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 vocabulary of the historic building, including the following:

- 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.
- 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.
- Use building materials in the same color range or value as those of the historic building. The materials need not be 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.

Example of a hyphen used for a proposed home addition at 14611 North Prospect Avenue.



## V. Additions and New Accessory Buildings (Continued)

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### C. Architectural Compatibility (Continued)

Additions or accessory structures that alter the façade of the house should be considered carefully. Adding a front porch or a roof top addition that is visible from the front of the house could affect the integrity of the historic home. There may be alternative means to achieve the same end. For example, skylights can often be used to bring in natural light rather than installing new windows, or interior seismic bracing can be used rather than exposed exterior bracing.

Additions and accessory structures for architecturally significant houses should incorporate some design features of the original house, 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.

Appropriate Architectural Compatibility



Not Appropriate Architectural Compatibility



## V. Additions and New Accessory Buildings (Continued)

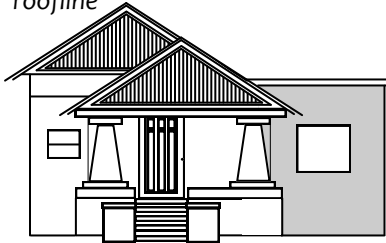
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### D. Scale and Mass Compatibility

*Appropriate*  
Roofline is integrated into the design of the existing building



*Not Appropriate*  
Flat or shed roofline addition conflicts with the existing roofline



Each historic house has a scale and mass that is unique to its particular architectural style. For example, Victorian houses are typically tall and slender with steep roofs, asymmetrical shape with fine details and varied textures. This style of house emphasizes the vertical dimensions of its architectural elements. In contrast, the bungalow style emphasizes the horizontal lines of the house. Low-pitched roofs with large overhangs, thick, squatty porch pillars, and horizontal windows add to this appearance.

Each architectural 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.

### E. Roof Pitch Consistency

The roof of a house, especially its style and pitch, is an important and easily recognizable architectural element that should be taken into consideration when planning an addition or accessory building. The roof style, pitch, and materials of the addition or accessory structure should match the original house to maintain the architectural style and integrity.

### F. Second Story Setbacks

Adding a second story to a single story house will change the proportions of the building. Some historic architectural styles are typically single story and adding a second story may be inappropriate. When adding a second story where there was not one historically is appropriate to the style of the house, careful design and planning to maintain the original design and character of the house will be required. Looking at other two story houses of the same architectural style can provide ideas for what would be appropriate. Though additions are looked at on a case by case basis, in nearly all cases, second story additions may be required to be set back from the front façade. When considering a second story addition, it is strongly recommended that a preliminary review meeting be scheduled with Community Development Department staff.

## V. Additions and New Accessory Buildings (Continued)

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### G. Compatibility of Materials

The exterior appearance of additions and new accessory buildings should be compatible with the style, quality, dimension, texture, materials, and color of the existing house.

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 houses 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, modern addition.

In addition, it may not be possible to match the exact siding and finishes of a new accessory structure to the original historic home. Modern materials such as patterned fiber cement, composite siding, etc. may be appropriate (keep in mind that these materials are generally not acceptable for use on the historic part of the home). Use the materials list found in Appendix B to find the most appropriate options for the architectural style of the house. The Community Development Department will review the materials selection during the design review process.



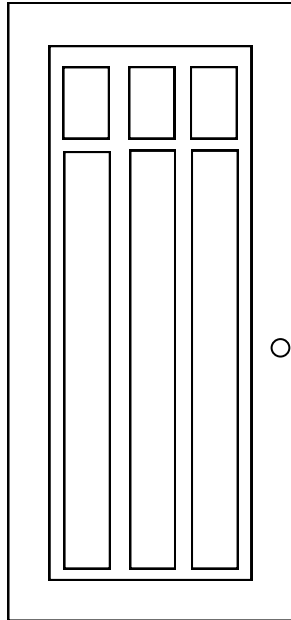
*Appropriate accessory building and garage at 265 South Pacific Street, Brown House.*

## V. Additions and New Accessory Buildings (Continued)

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### G. Compatibility of Materials (Continued)

*Craftsman Style Door*



Roof materials have also changed over the years. If the roofing material used on the existing house is not available for the new addition or accessory structure, consider what compatible roof covering will be used when it's time to reroof the entire house and use that material. To avoid the disjointed appearance of differing roofing materials, it may be appropriate to replace the entire roof, depending on the size and location of the addition or accessory structure.

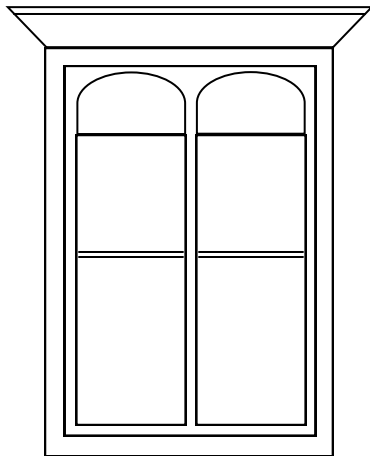
### H. Doors

Exterior doors of a historic house should complement its architectural style. Consideration should be given to ensure that additions and accessory structures incorporate exterior doors compatible with the historic architectural style of the house, especially if they are visible from the street. See pages 31 and 32 for more information.

### I. Windows

Windows in historic houses were generally wood sash and the original window type, style and material should be retained when creating an addition or accessory structure. The rhythm of window placement (pattern of solid to void) and the size of the window should complement the style of the house. For more information on windows in historical homes see pages 29 and 30.

*Italianate Window*



## V. Additions and New Accessory Buildings (Continued)

### J. Garages and Garage Doors

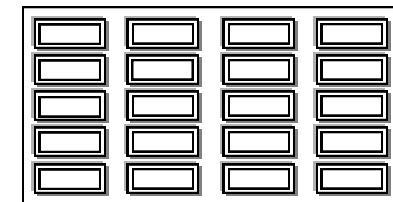
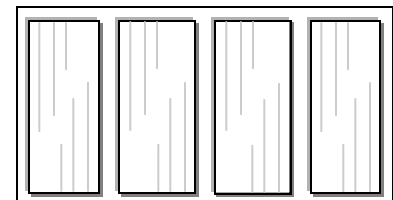
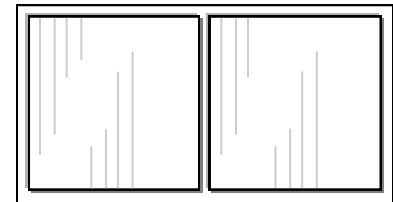
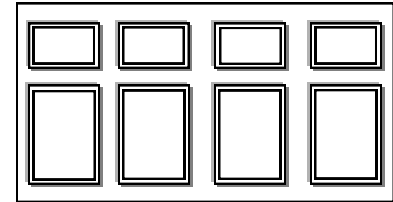
Adding a garage to a historic home takes careful consideration. Many homes throughout the Cultural Resources District have detached garages and that also serve as an accessory building. The character and architectural style of the garage should be consistent with that of the home. As previously discussed roof pitch consistency and compatibility of materials are also important when renovating or building a new garage.

Garage doors on older homes generally operated with steel wheels sliding on a metal track located above the door(s). This type of hardware is still available and can be ordered through lumber suppliers and larger hardware stores.

Garage doors should be simple in design, though plain plywood sheeting is not appropriate. Plywood is acceptable when three or more panels are created by the use of trim pieces and moldings. Garage doors with windows are also appropriate.

Metal and plastic/fiberglass garage doors are oftentimes considered, as they are more durable than wooden garage doors. While these materials can be too modern and lack detail, they can be manufactured or painted to be compatible with a specific architectural style.

#### Garage Door Styles



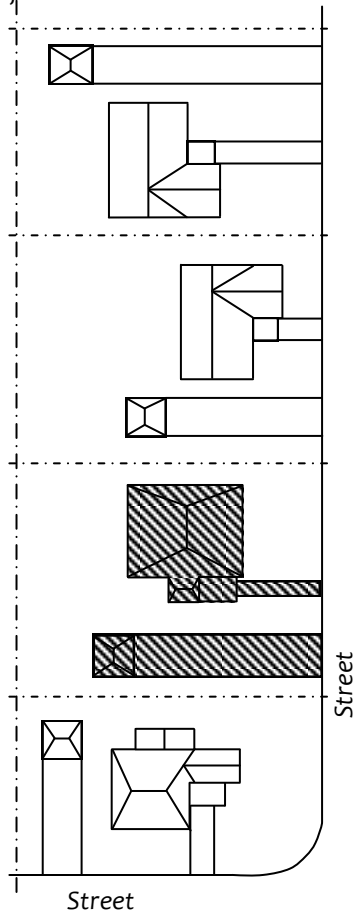
The Pollard House at 465 West Second Street demonstrates good roof pitch and materials compatibility.



The Fewell House, at 155 Pacific Street, has good architectural compatibility, especially with the detail just under the pitch of the roof.

## VI. New Infill Development

Appropriate new infill development respects existing on-site relationships and setbacks. In some cases it is appropriate for the new home to split the difference among the setbacks of existing homes in order to maintain the rhythm of the street.



### A. Intent

New development within an existing and perhaps aging built-up area is called infill. New infill development should respect the existing pattern, scale and character of Tustin's Cultural Resources District. Within this context, the most important issues related to infill development are style and scale compatibility. When new, larger, homes are developed adjacent to older single family residences there is a concern that the height and bulk (scale) of the new houses could have a negative visual impact on the smaller scale neighbors.

### B. Site Plan Considerations

Some of the common site configurations in the Cultural Resources District are prominent entries facing the street, front porches, ample front yards and garages located towards the rear of the property. New infill houses should take the surrounding neighborhood and site configurations into account when site planning for a new house.

Minimum front yard setbacks are established by the Zoning Code. In order to maintain consistency within a neighborhood, front and side yard setbacks for new infill development in the Cultural Resources District should follow either of the following criteria when possible:

- Setbacks should be consistent with the setbacks of houses on both sides of the street as the new house; or
- Setbacks should be consistent with the setbacks of the two immediately adjacent houses.

In cases where the difference in setbacks between two adjacent existing houses is significantly different, the new house may need to be averaged in a step pattern. In some cases, following these guidelines may result in a greater setback than would otherwise be allowed by the Zoning Code.

When moving past a sequence of buildings, one experiences a *rhythm* of recurrent building masses in relation to spaces (setbacks) between them. This is necessary to maintain harmony in a neighborhood's development pattern. New projects should be respectful of the existing open space pattern and should provide front and side yards that respect the existing pattern within the neighborhood streetscape (see the figure on the right).

In addition, the Zoning Code may allow more building mass than would be appropriate for the scale of the neighborhood. In these cases, the requirements of the Zoning Code will be considered a starting point and new development may need to build with greater setbacks or at a lower height than allowed to maintain architectural massing consistency within a neighborhood and preserve the character of the District.

## VI. New Infill Development (Continued)

### C. Architectural Considerations

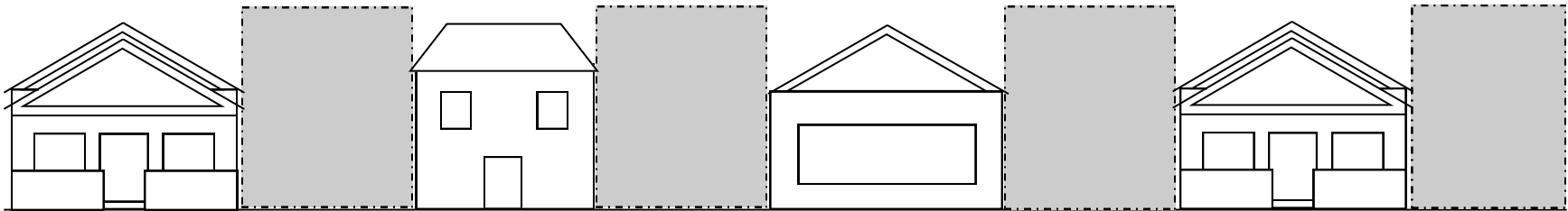
The architectural style of a new house may be contemporary or reflective of one of the historic styles within Tustin's Cultural Resources District (see previous discussion of styles, page 7) or another historic style that was popular in Southern California during the same time period. Whatever architectural style is selected, the primary consideration should be that it respects the scale and character of the surrounding neighborhood.

In adopting a historic architectural style it is not necessary or desirable, to replicate the style with all the characteristic details and decoration. The goal should be to incorporate the most distinctive character defining features of the style. By incorporating prominent architectural and site planning features, a new house can be a welcome addition to the Cultural Resources District.

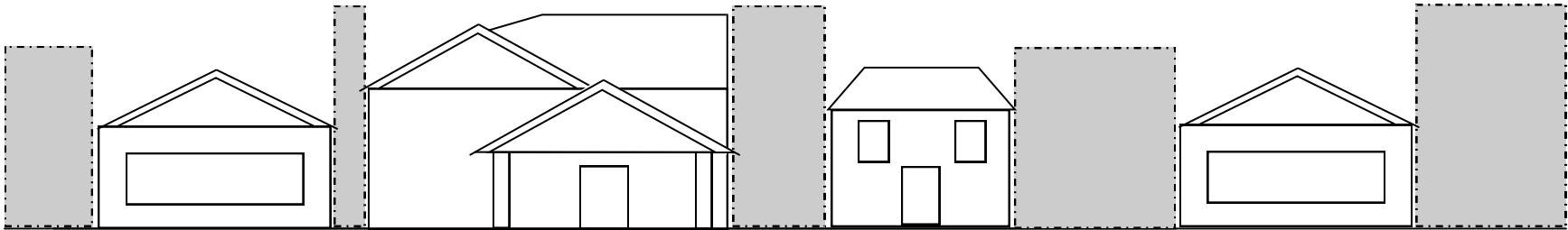
When considering design and construction of a new house in the Cultural Resources District, become familiar with the architectural styles in the immediate vicinity of the site and the District. Though not large, the Cultural Resources District contains a wide variety of house styles varying in height and scale. Houses along Main Street tend to be larger in scale than the houses along the District's internal residential streets.

Height and scale are important considerations as new infill houses are likely to be taller than most of Tustin's historic one and two story residences and their height and bulk can impose on adjacent residences. The height of a new house should be considered within the context of its surroundings, not solely on what is allowed by the Zoning Code. Buildings with greater height should be setback at the second story to reduce any visual impact on adjacent single story residences.

#### Appropriate Infill– Rhythm of building is maintained



#### Not Appropriate Infill– Rhythm is broken by large obtrusive building



## VI. New Infill Development (Continued)

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### When building a new home on an existing street consider:

1. Height and scale
2. The historic architectural style of other homes on the street
3. A color scheme consistent with the surrounding neighborhood yet appropriate for the architectural style of the new home

### **C. Architectural Considerations (Continued)**

Front porches and, to a lesser extent, balconies, are common architectural features found in Tustin's historic homes. Balconies and porches on new houses are encouraged for practical and aesthetic value, as these elements break up large front façades and add human scale. Porches, balconies, and other architectural elements attached to the main building must comply with the setback requirements of the main building.

Color schemes for new houses should consider house colors in the surrounding neighborhood to maintain compatibility and harmony. For residences that incorporate historical architectural design, refer to the discussion of paint colors under the guidelines for "Preservation and Rehabilitation of Existing Houses."

While taking these factors into account, it is possible that a compatible design scheme could be contemporary without any overt historical references. Quality contemporary designs and materials are permitted, provided they are compatible. The use of an architect or design professional is recommended in the design of new infill construction within the District.

The construction of a new house offers the opportunity to screen mechanical and other equipment through proper placement of such items. The following should be considered:

- Design skylights as an integral part of the roof. Skylight glazing should be clear or solar bronze. White glazing is not appropriate. Skylight framing material should match the color of the roof and should not be viable from the street.
- All flashing and sheet metal should be painted to match the material to which it is attached.
- All vent stacks and pipes should be painted to match the roof or wall material they project from.
- Satellite "dish" antennas should be screened from view from the street. (See Tustin City Code Section 9271y related to satellite dish antenna installation.)
- Solar panels should be integrated into the roof design or hidden from street level view.
- Utilities serving the site should be underground, per Tustin City Code Section 7430.
- All mechanical and electrical fixtures and equipment should be adequately and decoratively screened. The screen should be considered an element of the overall design of the project and blend with the architectural design of the house.

## VII. Adaptive Reuse

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### A. Intent

Adaptive Reuse can be thought of as marrying old buildings with new ideas. 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.

### 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 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 IV also apply to adaptive reuse buildings. Additions or accessory structures associated with these buildings should follow the guidelines presented in Chapter V.

### C. When Converting 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 permits. Keep in mind that your proposal may also need to receive Planning Commission approval. Reference Appendix C for guidance on hiring a professional to help you to get started with drawings and plans.



*Stevens House, 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.*

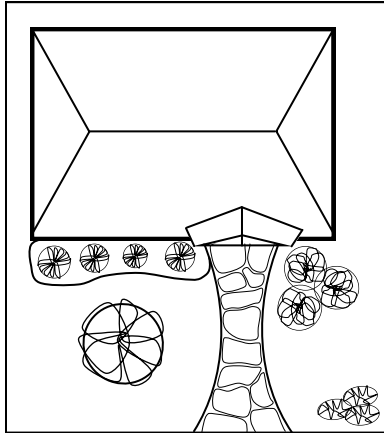


*McCharles House, 335 South C Street, was originally home to the McCharles Family. It was once converted into a nursery school and today is home to a Victorian tea room and restaurant.*

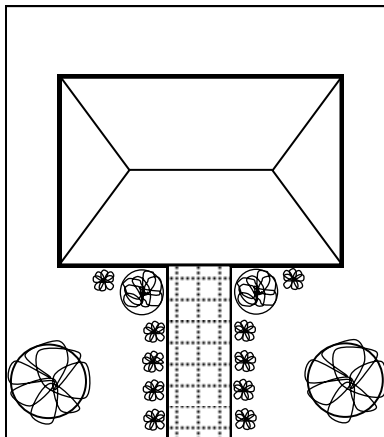
## VIII. Landscaping

### Formal vs. Informal

#### Informal



#### Formal



### A. Intent

Since landscaping of single family residences does not require a discretionary review or a permit from the City, the guidelines in this chapter are meant to assist a homeowner who may need guidance as to what landscaping principles may be appropriate for a historical house. The intent is to provide an outline of the elements to be considered when landscaping a front yard. Additionally, the Guidelines provide examples of landscaping designs that were typical at the time the houses in the Cultural Resources District were built. Modern standards for materials and water conservation principles are also provided.

Property owners can contribute to the overall appearance of the Cultural Resources District through the front-yard landscaping of their property. While landscaping of the backyard should receive consideration, it is not the intent of these Guidelines to suggest solutions for any yard except those visible from the street.

### B. Getting Started

In addition to site specific information (i.e. sun exposure, drainage, soil, views, etc.), other factors that should be considered include:

- Visual characteristics of the neighborhood: What types and sizes of trees are primarily used?
- Prevailing landscape styles in the neighborhood: Is it formal or informal?
- The relation of the house to the street: What direction does the house face and what can the setback accommodate?
- Fences along the street: How many other homes have fences in the front yard?
- The architectural style of the home: What type of landscaping will complement the home– formal or informal?

### C. Formal or Informal?

Different architectural styles are associated with “formal” or “informal” landscape designs. Formal landscape design emphasizes uniform balance of features with an almost mirror-like symmetry; landscaped areas are plotted out in geometrical shapes. Trees and shrubs may be trimmed into stylized forms, altering their natural shape. Formal landscape design is best suited to Victorian, Stick, Italianate, Queen Anne, and the various Revival (Greek, Colonial, Period) architectural styles.

Informal landscaping emphasizes asymmetrical design, preferring arrangements that appear natural and free-flowing. The informal approach is best suited to Craftsman and California Bungalow architectural styles which represent a conscious rejection of the formal style and a return to nature.

## VIII. Landscaping (Continued)

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Tudor Revival



Victorian, Colonial, Greek Revival, and Italianate  
Inspired Style using native plants



Bungalow/ Craftsman Style Gardens



Spanish Colonial Revival and Monterey Revival

### Landscaping Design Ideas:

Victorian, Colonial, Greek Revival, and Italianate homes :

- Use native flowers
- Plant in symmetrical pattern
- Mimic a native landscape by planting shrubs and then fill in with flowers

### Bungalows:

- Consider a California natural native inspired garden complimenting the asymmetry of the home
- Use ornamental grasses and flowering trees

### Spanish Colonial Revival and Monterey Revival:

- Mimic the arches and clay tile roof with terracotta pots
- Use clearly defined geometric patterns and shapes
- Use native citrus and palm trees

### Tudor Revival:

- Take inspiration from English Gardens
- Include meandering walkways, soft angles and curves
- Use colorful flowers and plants
- Consider planting fragrant flowers and herbs

## VIII. Landscaping (Continued)

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### Tips for water and energy conservation: Xeriscaping

A systematic method of promoting water conservation in landscaped areas.

Based on seven principles:

1. Site plan and design
2. Select plants for the appropriate planting zone
3. Limit turf areas
4. Improve the soil
5. Irrigate efficiently
6. Use mulches
7. Maintain the landscape

For more information on Tustin's Water Efficiency Ordinance see the Tustin City Code, Article 9, Chapter 7, starting with Section 9701. Tustin City Code can be found at [www.tustinca.org](http://www.tustinca.org).

### **D. Basic Landscaping Principles**

Whatever landscape style is chosen, four basic landscaping principles should be observed:

**Unity** – Landscape should be seen as one piece rather than disjointed groupings and scattered features. All the parts, plants, gradients, and structures, work together harmoniously. Strong, observable lines and repetition of geometric shapes contribute to the unity of the landscape, as does simplicity – a few harmonious colors and a limited number of plant varieties, for example. Avoid designing many distinct units that have to be tied together. In each landscaping area, design a unified background first, such as a lawn or patio. This is a neutral element on which the landscaping units will be assembled to provide balance, proportion and variety. The more units, the harder it will be to achieve unity.

**Balance** – Balancing a landscape requires use of mass, color, or form to create equal visual weight on all sides of a center of interest. In formal landscaping, balance may mean creating one side as a mirror image of the other. In informal designs, balance is just as important, but more subtle: a large tree to the left of an entryway can be balanced by a grouping of smaller trees on the right, or a concentration of color in a small flower bed on one side of a patio can be balanced by a larger and more diffused mass of greenery on the other side.

**Proportion** – In a well-designed landscape, the various structural and plant elements are in scale with one another. Start with the house; it will determine proportion in the landscape. When choosing trees and shrubs, keep their eventual sizes and shapes in mind. A tree may suit the yard when young, but could overwhelm the house as it matures. Likewise, shrubs and vines can grow up to obscure important architectural details. Though some of this may be avoided by careful and ongoing maintenance, not everyone will be willing to put in the work to maintain the landscaping. Consider using trees, plants, and shrubs that are drought tolerant and require a manageable amount of work.

**Variety** – A landscape can be broken up by selecting plants in a variety of shapes, shades and textures, and interest can be added by placing different materials side by side. Imagine the pleasant surprise afforded by spotting a palm tree among greenery or a break in a screening hedge that reveals a particularly interesting view. A balance between the principles of unity and variety is difficult to achieve, but well worth the effort.

If it is difficult to imagine a plant's final size and shape, look at mature specimens and ask for advice at a local nursery. Landscaping should compliment, not compete with, the architecture of the house.

For further ideas, consult books and/or websites on historic landscapes, see Appendix I.

## VIII. Landscaping (Continued)

### E. Fences and Walls

Fences and walls fall into two general categories, solid or open, and can be constructed of a variety of materials.

A fence or wall style should complement the style and material of the house. A red brick wall is not appropriate for a white clapboard California Bungalow and a split rail fence is not appropriate for a majestic Queen Anne structure. The graphics on the left-hand side of this page illustrate a variety of fence and wall types that are appropriate for various architectural styles.

Natural or natural looking material such as, wood, stone, and stucco are appropriate materials for fences and walls within the Cultural Resources District. Chain link fencing is not a historically compatible fencing material and is not appropriate. Barbed or razor wire are not allowed in the City. Unadorned, unarticulated fence and wall materials such as plain concrete block, poured in place concrete, and slump stone will look out of place within the front yard area and are not appropriate.

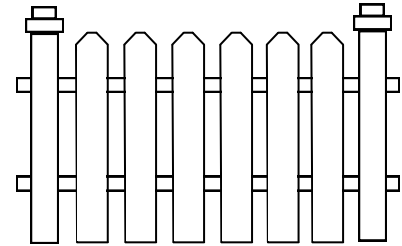
A permit is required to construct some fences and walls (refer to the Tustin City Code Section 9271i for more information). Within the Cultural Resources District some fences and walls will also require a Certificate of Appropriateness (see page 5). In addition, any fence or wall proposed to be located on a property line requires the consent of the neighboring property owner. The Community Development Department should be contacted for specific setback, location, height, and submittal requirements.

### F. Driveways

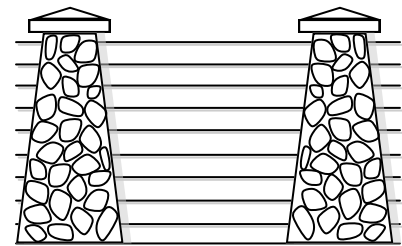
Traditional driveways for most of Tustin's older/historic homes consisted of two parallel paved strips for the tires separated by a turf or gravel panel down the middle, also known as a "Hollywood Driveway." This is the preferred method of providing driveways in the Cultural Resources District. An acceptable alternative is a single narrow driveway (12' wide) with no turf panel and with a landscaped strip provided between the driveway edge and the nearest property line. If a traditional two panel driveway currently exists, paving the center with concrete is inappropriate.

Paving (flatwork) does not typically require a building permit and, therefore, would not require a Certificate of Appropriateness. However, in order to ensure the maintenance of the historic integrity of a property, owners should adhere to these guidelines and contact the Community Development Department with any questions or need for clarification. Refer to Tustin City Code 9267 for information regarding driveway widths.

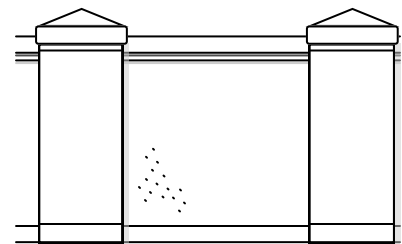
*Appropriate Victorian/Colonial Revival Style*



*Appropriate Bungalow Style*



*Appropriate Spanish Colonial/ Monterey Style*



## VIII. Landscaping (Continued)

### G. Walkways

The walkway to the house is often the first thing visitors notice as they enter a property. It contributes to the overall character of the house. As with any exterior detail be sure to choose materials and a design that are appropriate for the architectural style of the house. The materials listed below are appropriate for walkways at a site containing a historic house:

- Brick;
- Concrete- poured in place or pre-cast concrete stepping stones, painted concrete or stamped concrete;
- Stone – random or cut patterns, Flagstone, fieldstone, granite, slate or sandstone;
- Cobble – gray granite river rock;
- Decomposed granite;
- Glazed non-slip ceramic tiles (accents only); or
- Terra cotta tiles and pavers.

Paving materials that are discouraged and least appropriate are:

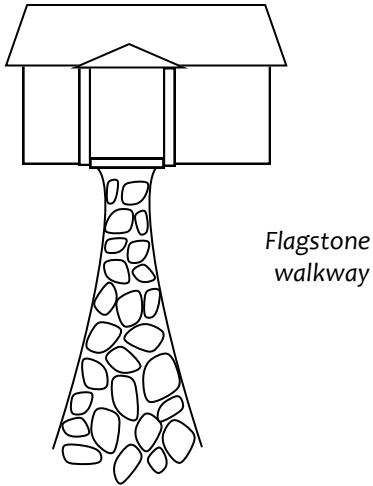
- Synthetic composite tiles and pavers (i.e. synthetic stone, cultured stone);
- Wood decking – with the exception of porches, terraces, verandas and other architectural extensions; and
- Railroad ties.

### H. Mailboxes

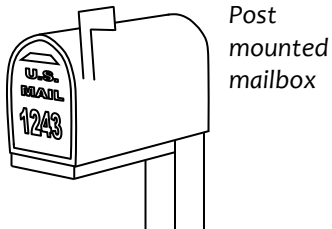
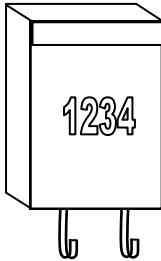
Mailboxes, like other exterior improvements to a house, can contribute to, or detract from, the overall character, especially if the house has an identifiable architectural style. When selecting a new mailbox, consider the following suggestions:

- Keep it simple. Mailboxes were traditionally simple wooden or metal boxed attached to a post in the in ground or to the porch;
- Keep the style and scale of the house in mind. Use materials and design elements that are used on the house (e.g. wood siding, brick, rock, stucco); and
- Avoid making the mailbox support structure a visually dominant feature that competes with the house for attention.

The location of a mailbox is determined by criteria established by the United States Postal Service. For mailbox



Wall  
mounted  
mailbox



Post  
mounted  
mailbox

## VIII. Landscaping (Continued)

guidelines see [www.usps.com](http://www.usps.com).

### I. Security Lighting

While exterior lighting may be desirable for security reasons, the overspill of light onto adjoining properties may be a nuisance. Using more light and higher wattage bulbs than necessary is also a waste of energy. Consider the following:

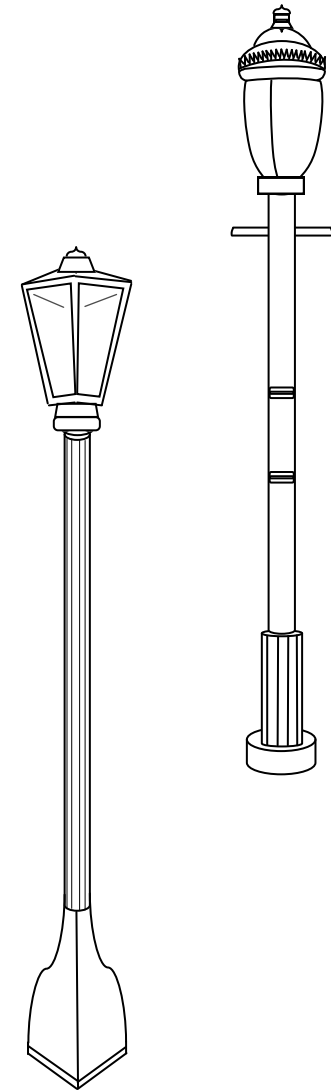
- Use only the amount of light required to illuminate the area – more light is not always better;
- Use multiple fixtures with lower wattage bulbs instead of a single large fixture with a high output light source whose spread may be difficult to control;
- Use fixtures that aim light where it is needed and shields light from spilling onto adjacent property; and
- Paint fixtures to be compatible with house colors.

### J. Decorative Lighting

The use of area and accent lighting can add to the aesthetic appeal of a house. Lighting can also fulfill security needs when properly placed. When selecting and installing lighting fixtures, consider the following:

- Use lighting fixtures that compliment the architectural style of the house. There are a wide variety of off-the-shelf lighting fixtures available to match any architectural style;
- Avoid using modern or trendy fixtures that may be out of style in a few years. Avoid styles that are not consistent with a residential character such as an industrial fixture, nautical style, or Federalist-style (more appropriate for public buildings);
- Use fixtures that shield light from spilling over onto adjoining properties;
- Avoid using tall fixtures that do not fit the pedestrian scale of a residential yard. An appropriate height is five to seven feet, provided the fixture is outside of the front yard setback.
- Consider the use of a low-voltage lighting system that conserves energy; and
- If the color the fixture comes in is not compatible with the house colors, paint the lighting fixture to complement the house.

*Appropriate variations of lighting fixtures for the Cultural Resources District*



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## Appendices

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## Appendix A: Glossary of Terms

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### **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.

### **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**

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.

### **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 element 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.

## Appendix A: Glossary of Terms (Continued)

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### **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.

### **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.

### **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**

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

### **Canopy**

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

### **Cantilever**

A projecting overhang or beam supported only at one end.

### **Capital**

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

### **Casement Window**

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.

## Appendix A: Glossary of Terms (Continued)

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### **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

### **Coping**

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

### **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.

### **Cornice Bracket**

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

### **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**

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

## Appendix A: Glossary of Terms (Continued)

---

### **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.

### **Dentil**

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

### **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; or
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.

### **Double Hung Window**

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

### **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.

## Appendix A: Glossary of Terms (Continued)

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### **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 of 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.

### **Fluting**

The vertical channeling on the shaft of a column.

### **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.

### **Gambrel Roof**

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

## Appendix A: Glossary of Terms (Continued)

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### **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.

### **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.

### **Joist**

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

### **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.

### **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.

## Appendix A: Glossary of Terms (Continued)

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### **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.

### **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. During the design process, massing is one of the many aspects of form considered by an architect or designer and can be the result of both exterior and interior design concepts. Exterior massing can identify an entry, denote a stairway or simply create a desirable form. Interior spaces (or lack of mass) can be designed to create an intimate space or perhaps a monumental entry. Interior spaces create and affect exterior mass, and exterior mass can affect the interior space. Mass and massing are inevitably affected by their opposite, open space. The lack of mass, or creation of perceived open space, can significantly affect the character of a building. Architects often call attention to a lack of mass, by defining the open space with low walls or railings. Landscape architects also use massing in design such as in grouping of plants with different sizes and shapes. These areas are intended to be perceived as whole rather than as individual trees or shrubs. Plant masses can be used to fill a space, define the boundary of an open area, or extend the perceived form of an architectural element.

### **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 its 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.

### **Newel Post**

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

## Appendix A: Glossary of Terms (Continued)

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### **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.

### **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.

### **Pediment**

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

### **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.

### **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.

## Appendix A: Glossary of Terms (Continued)

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### **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.

### **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.

### **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.

### **Reconstitution**

The piece-by-piece reassembly of a building. Reconstitution on the original site replaces buildings damaged by disasters such as war, earthquake or flood, where most of its parts remain; reconstitution at a new site is usually the result of changes in land use and redevelopment programs.

### **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.

## Appendix A: Glossary of Terms (Continued)

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### **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.

### **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.

### **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.

## Appendix A: Glossary of Terms (Continued)

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### **Shed Roof**

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

### **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.

### **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.

### **Soffit**

The finished underside of an eave.

### **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.

### **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**

Using 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.

## Appendix A: Glossary of Terms (Continued)

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### **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 window opening above a door.

### **Truss**

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

### **Turret**

A little tower often at the corner of a building.

### **Veranda**

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

### **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.

## Appendix B: Materials

The appropriate type of materials will be determined by the use of the structure (main structure, accessory structure, new infill), the type of work to be done (maintenance, repair, alterations, additions, new construction), the location of the work to be done (visible or not visible from public view), and the style of the house. It is appropriate to use materials that match the original house in terms of material, design, texture, and color. For new accessory structures and infill development it may be more appropriate to use modern materials. The following lists give guidance for appropriate and inappropriate materials depending on the style of the existing house. 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.

| <b>Victorian Stick and Queen Anne</b> |                                |
|---------------------------------------|--------------------------------|
| <b>Appropriate Materials</b>          | <b>Inappropriate Materials</b> |
| Brick                                 | Adobe                          |
| Cast Iron                             | Aluminum                       |
| Composition Shingles                  | Clay/Tile Shingles             |
| Natural Stone                         | Synthetic Brick or Stone       |
| Wood                                  | Plywood                        |
|                                       | Stucco                         |
|                                       | Metal                          |
|                                       | Vinyl                          |

| <b>Victorian Italianate</b>  |                                |
|------------------------------|--------------------------------|
| <b>Appropriate Materials</b> | <b>Inappropriate Materials</b> |
| Brick                        | Adobe                          |
| Cast Iron                    | Aluminum                       |
| Composition Shingles         | Clay/Tile Shingles             |
| Natural Stone                | Synthetic Brick or Stone       |
| Wood                         | Stucco                         |
| Tin                          | Metal                          |
| Slate                        | Vinyl                          |

| <b>Greek Revival</b>         |                                |
|------------------------------|--------------------------------|
| <b>Appropriate Materials</b> | <b>Inappropriate Materials</b> |
| Brick                        | Adobe                          |
| Cast iron                    | Aluminum                       |
| Composition Shingles         | Clay/Tile Shingles             |
| Tin                          | Synthetic Brick or Stone       |
| Wood                         | Stucco                         |
|                              | Metal                          |
|                              | Vinyl                          |

| <b>Colonial Revival</b>      |                                |
|------------------------------|--------------------------------|
| <b>Appropriate Materials</b> | <b>Inappropriate Materials</b> |
| Brick                        | Adobe                          |
| Wood                         | Aluminum                       |
| Composition Shingles         | Clay/Tile Shingles             |
|                              | Synthetic Brick or Stone       |
|                              | Stucco                         |
|                              | Metal                          |
|                              | Vinyl                          |

## Appendix B: Materials (Continued)

| <i>Craftsman Bungalow</i> |                          |
|---------------------------|--------------------------|
| Appropriate Materials     | Inappropriate Materials  |
| Brick                     | Adobe                    |
| Composition shingles      | Aluminum or Vinyl        |
| Natural Stone             | Clay/Tile Shingles       |
| Wood                      | Synthetic Brick or Stone |
|                           | Plywood                  |
|                           | Stucco                   |
|                           | Metal                    |
|                           | Wrought Iron             |

| <i>California Bungalow</i> |                          |
|----------------------------|--------------------------|
| Appropriate Materials      | Inappropriate Materials  |
| Clapboard                  | Aluminum                 |
| Stucco                     | Asphalt Siding           |
| Brick                      | Composition Shingles     |
|                            | Synthetic Brick or Stone |
|                            | Vinyl                    |
|                            | Adobe                    |

| <i>Spanish Colonial Revival</i> |                          |
|---------------------------------|--------------------------|
| Appropriate Materials           | Inappropriate Materials  |
| Adobe                           | Aluminum                 |
| Clay/Tile Shingles              | Asphalt Siding           |
| Stucco                          | Composition Shingles     |
| Terra Cotta                     | Synthetic Brick or Stone |
| Wooden Casement Windows         | Vinyl                    |
|                                 | Wood Siding              |

| <i>Period Revival - Monterey</i> |                          |
|----------------------------------|--------------------------|
| Appropriate Materials            | Inappropriate Materials  |
| Adobe                            | Aluminum                 |
| Brick Terra Cotta                | Composition Shingles     |
| Clay/Tile Shingles               | Synthetic Brick or Stone |
| Stucco                           | Vinyl                    |
| Wood Siding                      |                          |

| <i>Period Revival - Tudor</i> |                          |
|-------------------------------|--------------------------|
| Appropriate Materials         | Inappropriate Materials  |
| Brick                         | Aluminum                 |
| Composition Shingles          | Clay/Tile Shingles       |
| Natural Stone                 | Synthetic Brick or Stone |
| Stucco                        | Vinyl                    |
| Wood                          | Terra Cotta              |

## Appendix C: Hiring a Professional

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There are two approaches to home improvement work. One is to do all the work yourself; the other is to do no more than hire an architect or a design-build contractor, tell him or her what you want, and then write the checks.

Many people with fairly big jobs in mind choose a middle course. They hire an architect, a home inspector, or a designer to help with the design; they hire a general contractor to subcontractors; and they do some of the work themselves.

### Planning the Job

In planning the approach that is best for you, it is helpful to understand how construction professionals map out the stages of a construction job. These are the stages through which they proceed.

- **Design Stage:**  
Develop blueprints and/ or written specifications. If a remodel contractor is doing the design, it may simply be called the “estimate.”
- **Bidding Stage:**  
Put the plans or specifications out to bid to general contractors or various trade specialists (plumbers, electricians, carpenters, siding contractors, and so on). Compare costs and qualifications and choose the contractor or contractors.
- **Plan Check and Permit Approval Stage:**  
Plans and/or specifications along with a completed building permit application are submitted to the City Community Development Department. The plans or specifications will be reviewed by City staff for conformance to applicable State and City codes. Once the project is approved, permits for construction may be issued. Refer to Appendix E for details of the City’s process.
- **Construction Stage:**  
This stage includes more than just doing the work. The remodel or general contractor, any subcontractors, and possibly you, the owner, will have to manage different phases of the work. The work has to be scheduled. It will need to be checked for quality and conformance to the plans. Contractors and suppliers will need to be paid. Someone should track the budget. Change orders may have to be negotiated. Building code inspectors and possibly bank inspectors must be satisfied.

All these steps are nearly invisible if you hire a design-build contractor. Your simplest course is merely to hire a remodel contractor to come up with a design and an estimate. It is recommended to get several bids to make sure the price you are quoted is competitive and that the contractor understands the scope of work required.

Remodeling general contractors build in a 10 to 30 percent margin for managing subcontractors. You can save a good part of that surcharge if you do this hard work yourself. Sometimes, general contractors simply won’t do the kind of work you want. In that case, you may be better off to hire a repair person and separate contractors for the electrical work, siding, plumbing, and so on. But in a very conventional remodeling job, a general contractor’s management ability and contacts with good subcontractors may be hard to match.

### Preparing Plans

You need plans for your job for a number of reasons. First, they formalize what you have in mind. Second, the City’s building department may need plans to issue you a permit. And third, contractors who are bidding on the work need plans so that they can see the scope of the job, calculate labor and

## Appendix C: Hiring a Professional (Continued)

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materials costs, and instruct their workers accurately once the work begins.

Before any plans are put to paper it is a good idea to discuss your plans with the City's Community Development staff. The staff can help you determine how the Design Guidelines will affect your project, what the Design Review process involves and what fees and applications/permits may be required. Please refer to Appendices D and E for a detailed explanation of the City's project approval process.

The design and plans can be done by one or more of the following people:

- You;
- A design-build Remodel Contractor;
- A subcontractor who can produce plans;
- An architect;
- An engineer (for major foundation, structural, or mechanical problems);
- A professional home inspector (some of whom are licensed engineers); or
- A landscape architect.

If you are paying for design work, you have many options. Certified home inspectors are often better qualified to assess mechanical problems, energy improvements, and needs for simple repairs. On the other hand, architects are better qualified to design an attractive addition or changes in floor plans. Design-build remodel contractors often have designers on staff for major improvements that are hard for you to design.

If a licensed professional such as an architect designs the work, it is not mandatory that he or she supervise that work. Most architects calculate one part of their fee for design and another for bidding and supervision. If you do the bidding and supervision, you may cut this fee, but for large jobs this is best left to the architect.

### **Bidding the Job**

If you want to save money when you go to get bids, have good plans that are not subject to change. This will speed up the contractors' estimating process and make it easier for them to price the job accurately. When you see real prices, it may make sense to go for a cheaper option. Contractors also may suggest alternatives that require less labor or materials that they can get at especially low prices. If you are using an architect, talk these things over.

It is important to distinguish among the various kinds of bids.

An *estimate* is just an estimated price for the work, one that the contractor hopes to achieve. Do not accept a final proposal with the word "estimate" at the top, a description of the work, and a price at the bottom. Such a proposal may not be legally binding and can result in serious disputes.

A *time-and-materials* proposal gives an estimate and states a maximum price for the work. These contracts are appropriate for jobs over a few thousand dollars and for work where all the materials are hard to itemize. Contractors figure their actual labor and material costs and add a reasonable margin for supervision and profit. If it is less than the proposal price, you will benefit. If it is more, they have legally agreed to take the loss, or less profit.

A *fixed-price* proposal specifies work to be delivered for a certain price. You may pay a little, or even a lot, more for this assurance, but on a big job by a

## Appendix C: Hiring a Professional (Continued)

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general contractor that you are not watching daily, it is probably worth it.

A *contingency allowance* can be built into a not-to-exceed or fixed-price contract. This is advisable when there are big unknowns, such as what is inside a wall or a floor that is going to be torn out. Suggesting an allowance of 5 to 10 percent of the job should give you leverage for lower bids when unknowns exist. If everything goes well, you save the contingency. If it does not, you approve a change order for unexpected time and materials.

Many how-to books and websites are available that provide contract procedures, model contracts, and change-order forms such as the ones used by architects and contractors. These are highly recommended reading for do-it-yourself construction.

### Selecting a Contractor

Unless you are doing all the labor on a large project yourself, there are only two ways to get the job done from a management standpoint: Hire a general contractor or hire a group of specialized subcontractors.

If you have a good contract, a general contractor is completely responsible for delivering all the work. The firm usually employs its own crews for general carpentry, but often hires subcontractors for specialized trades, such as electrical, siding, roofing, foundation work and so on. A general contractor is responsible for specifying work to subcontractors.

If you manage the job yourself, no one is specifically liable for getting all the work done and coordinating it. Subcontractors are responsible only for what they put in their proposals. If one subcontractor performs poorly, spoils the schedule of another subcontractor, or leaves a mess for others to fix, you may face cost overruns.

There is an alternative to managing a group of subcontractors all by yourself. Architects, professional construction managers, and some inspection professionals may manage the job for you. They will bid the work, help qualified contractors oversee and coordinate the work, and approve payments for a fee of seven to ten percent of the job's costs.

Regardless of which method you choose, the best way to begin is to ask people you trust, starting with friends and neighbors. Other people who are familiar with contractors, their work, and their reputations are bankers who make construction loans, real estate agents, lumberyard owners, and agents who sell construction bonds to contractors.

Once you have narrowed your possibilities to three or four contractors proceed as follows:

- **Interview and Get References:**

Interview contractors by setting up a time for them to come by and discuss your plans informally. You will learn how interested they are in doing the job and about their ability to keep an appointment.

To check on a contractor's work ask for references and for the names of former clients. Call them up and ask how well the contractor worked for them; you might even ask to see the work. You can check the Better Business Bureau or California Consumer Protection Agency to see if there have been any complaints against the person you are thinking of hiring.

## Appendix C: Hiring a Professional (Continued)

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- **Request Formal Bids:**

The rule of thumb is to narrow your list of contractors to three and ask each to submit bids. Be as precise as possible in your specifications. Write down the model numbers of such things as dishwashers, the thickness and color of tile, the model and finish on light fixtures, the exact number of pieces of plywood needed to repair the roof, and the number of coats of paint in the bathroom.

In addition to being specific about what you want, ask contractors to suggest changes that would save money without sacrificing quality. They may be able to suggest different equipment, materials, or methods that are less costly.

- **Signing the Contract:**

A signed contract is an absolute must. But before you sign a contract take one final precaution, if you have not already done so, and check to make sure that the contractor is licensed. Verifying a license can be done by visiting the website for the California Department of Consumer Affairs Contractor State License Board at [www.cslb.ca.gov](http://www.cslb.ca.gov) or by calling 1-800-321-CSLB (2752). Additional information and brochures are also available on the website.

Spell out as much as you can in the contract, including all the specifications in the bid document. Put in the date that the work is to begin and the date it is to end. Try to write in a clause that would penalize the contractor for every day after the specified completion date that the work is not finished.

Include a payment schedule. Include a clause about who is responsible for cleanup at the end of the day and the end of the job. The contract should state that the contractor releases you from liability to any subcontractors (mechanics lien release provisions), should the contractor go bankrupt. Require that the contractor have sufficient workmen's compensation and liability insurance to pay for on-the-job injuries to workers. For large remodeling jobs you may want to require the contractor to obtain a performance bond to guarantee completion of the work.

A *performance bond* guarantees the project's completion according to the building plans and specifications. If the job is abandoned or the work is unacceptable, the bonding company has the option of hiring another contractor to complete the work or of settling for damages.

When the work is underway, new ideas will inevitably crop up. If you and the contractor decide on a change, put it in writing, initial the paper, and attach it to the contract.

When the time comes for final payment, make certain that all the work is finished to your satisfaction. Check the final bill for any additional charges and make sure they're proper. Check to be sure you've received proper credit.

## Appendix D: Step by Step City Approval Process

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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.

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.
4. 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.
5. 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.

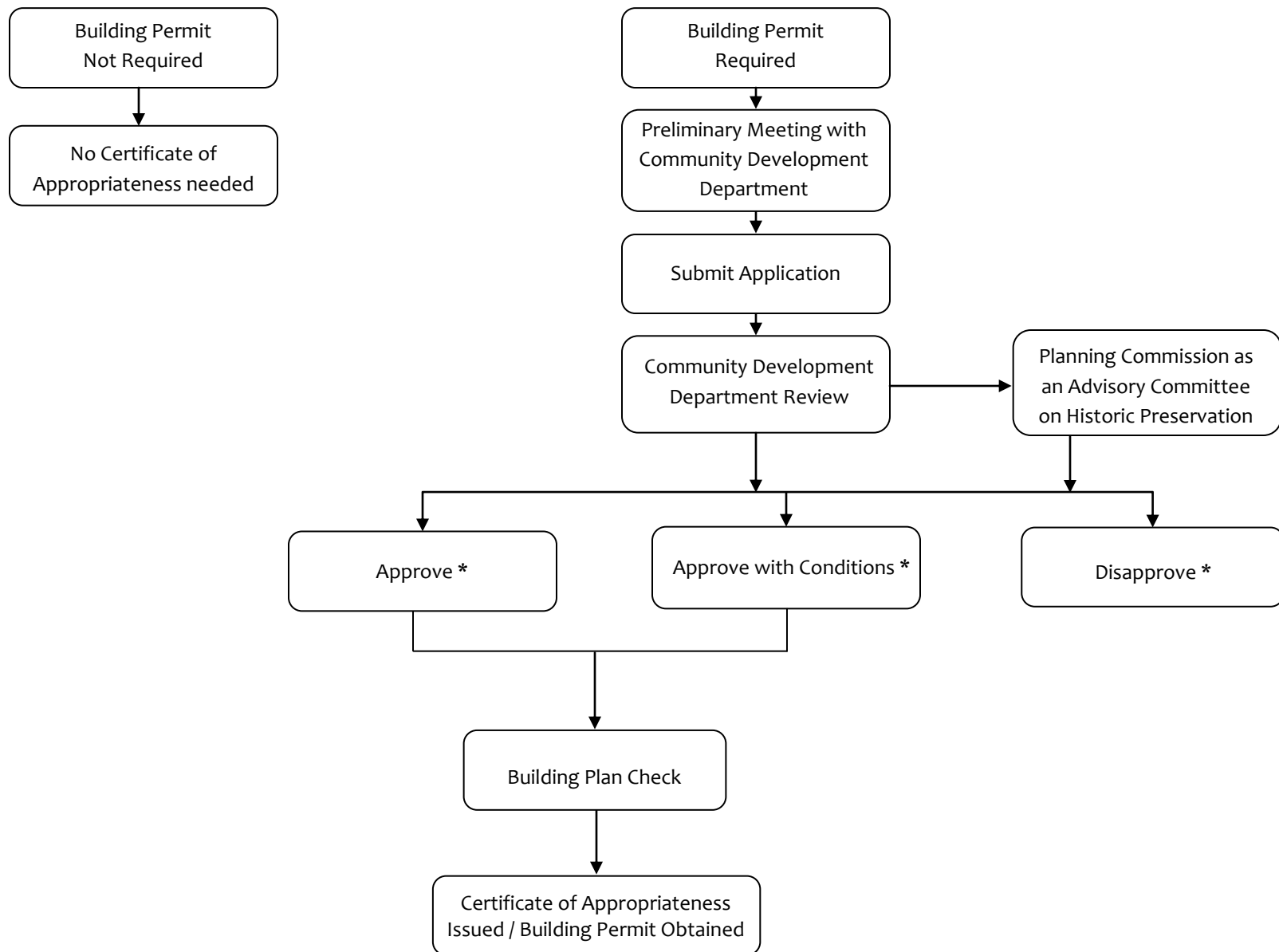
For more information on the Cultural Resources District and Certificate of Appropriateness see the Tustin Zoning Ordinance Section 9252

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](http://www.tustinca.org/departments/commdev) under Planning and Zoning Documents, Tustin Zoning Code

## Appendix E: Certificate of Appropriateness / Design Review

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

## Appendix F: Tustin's Historic Register Plaque Designation Program

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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.

A nomination form can be obtained at [www.tustinca.org/departments/commdev/forms/planning/PlaqueNominationForm.pdf](http://www.tustinca.org/departments/commdev/forms/planning/PlaqueNominationForm.pdf)

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 residences, the supplemental text may consist of the surname of the most prominent owner or occupant of the residence, as determined by the Planning Commission. The individual's first name will be used when necessary to distinguish the residence from another residence in Old Town Tustin or when the surname could be associated with more than one prominent Tustin resident. The name will precede the word "House" unless another building description such as "Mansion," "Villa," "Estate," or "Manor" is determined by the Planning Commission to better describe the property, based on historical records and/or the architecture and style of the residence or building.

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.
- 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.

For a nomination form go to [www.tustinca.org](http://www.tustinca.org), click on departments, select Community Development, then forms and handouts.

## Appendix F: Tustin's Historic Register Plaque Designation Program

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The following buildings have been recognized through the Historic Register Plaque Designation Program since 2000. 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. To nominate a deserving building visit [www.tustinca.org/departments/commdev/forms/planning/PlaqueNominationForm.pdf](http://www.tustinca.org/departments/commdev/forms/planning/PlaqueNominationForm.pdf) or stop by City Hall for a printed form. Mills Act Properties as denoted throughout this section and discussed in Appendix G.

*Arvilla Utt House  
455 West Main Street  
1905  
Colonial Revival*



*Blacksmith Shop  
245 South C Street  
1912  
Western Falsefront*



*Bowman House  
660 West Third Street  
1910  
Craftsman Bungalow*



*Brown House  
265 S. Pacific Street  
1875  
Victorian Greek Revival*



*Browning House  
520 West Main Street  
1930  
Period Revival Tudor  
(Mills Act Property)*



*Carter House  
250 Pacific Street  
1928  
Spanish Colonial Revival*



## Appendix F: Tustin's Historic Register Plaque Designation Program (Continued)

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Chambers House  
14891 Yorba Street  
1930  
Spanish Colonial Revival



Cox Market Building  
401 El Camino Real  
c1926  
Commercial Neo Classical



(Caroline) Downs House  
630 West Main Street  
1888  
Victorian Italianate



Fewell House  
155 Pacific Street  
1915  
Craftsman Bungalow



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



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



Greenwood House  
525 West Main Street  
1915  
California Bungalow



Hayden House  
215 South Myrtle Street  
1926  
California Bungalow



## Appendix F: Tustin's Historic Register Plaque Designation Program (Continued)

Hewes House  
350 South B Street  
1881  
Victorian Italianate



Holmes House  
320 West Third Street  
1922  
Period Revival Tudor



Howes House  
145 Pacific Street  
1924  
California Bungalow  
(Mills Act Property)



Hubbard House  
302 South A Street  
1876  
Victorian Greek Revival



Humeston House  
465 West Third Street  
1930  
Spanish Colonia Revival



Johnson House  
163 North A Street  
c1924  
California Bungalow  
(Mills Act Property)



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



Logan House  
140 South Myrtle Street  
1928  
Spanish Colonial Revival



## Appendix F: Tustin's Historic Register Plaque Designation Program (Continued)

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Mary Tustin - Lindsay House  
305 South C Street  
c1886  
Victorian-Board and Batten



McCharles House  
335 South C Street  
1885  
Victorian Queen Anne



McCoy Building  
160 East Main Street  
1880  
Western Falsefront



McHenry House  
180 South A Street  
1885  
Victorian Greek Revival



Miller House  
535 South Pacific Street  
1925  
California Bungalow



Morris House  
150 Yorba Street  
1921  
Craftsman Bungalow



Pankey House  
320 West Main Street  
1928  
Period Revival Monterey



Patton House  
315 South C Street  
1910  
California Bungalow



## Appendix F: Tustin's Historic Register Plaque Designation Program (Continued)

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Pollard House  
465 West Second Street  
1895  
Colonial Revival



Preston House  
245 South A Street  
1922  
Craftsman bungalow  
(Mills Act Property)



Schwendeman House  
410 Pacific Street  
1925  
Spanish Colonial Revival



Shatto House  
200 South A Street  
1907  
Colonial Revival



Silver House  
455 West Third Street  
c1924  
Craftsman Bungalow  
(Mills Act Property)



Slusser House  
705 West Main Street  
1926  
Spanish Colonial Revival



Stanton House  
515 West Third Street  
1910  
Craftsman Bungalow



Suddaby House  
405 West Main Street  
1919  
Craftsman Bungalow



## Appendix F: Tustin's Historic Register Plaque Designation Program (Continued)

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Thorman House  
340 West Main Street  
1914  
Craftsman Bungalow



Tom Lewis House  
355 West Second Street  
1889  
Victorian Italianate



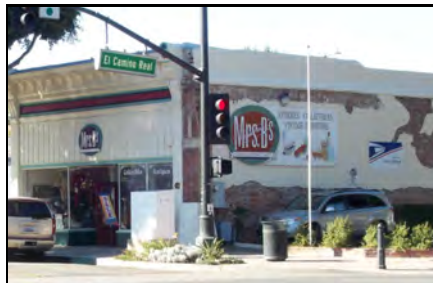
Turner House  
160 South Pacific Street  
1927  
Spanish Colonial Revival  
(Mills Act Property)



Tustin Garage  
560 El Camino Real  
1915  
Eclectic– Mission Revival



Tustin Hardware  
115 West Main Street  
1912  
Neo Classical



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



Vanderlip - Allen House  
665 West Main Street  
1883  
Victorian Italianate



W.W. Martin-Thompson  
415 West Sixth Street  
c1878  
Victorian Italianate  
(Mills Act Property)



## Appendix F: Tustin's Historic Register Plaque Designation Program (Continued)

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Widden House  
245 Pacific  
1933  
California Bungalow



Wilcox Manor  
310 South Pasadena Street  
1880  
Craftsman Bungalow  
(Mills Act Property)



Woodward Building  
333 El Camino Real  
1928  
Spanish Colonial Revival



### County, State, and Federal Historic Recognition Programs

#### **Orange County Historic Site Plaque Program**

More information can be found at [www.ocparks.com/historicalcommission](http://www.ocparks.com/historicalcommission), then click on Programs

#### **California Registration Program**

For more information go to <http://ohp.parks.ca.gov/>, then click on Programs, select Registration Program

#### **National Register of Historic Places**

Guidelines and additional information can be found at [www.nps.gov/nr](http://www.nps.gov/nr), then click on How to List a Property?

## Appendix G: Mills Act Property Tax Abatement Program

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The Mills Act is an economic incentive program in California for the restoration and preservation of qualified historic buildings by private property owners. Enacted in 1972, the Mills Act legislation grants participating local governments (cities and counties) the authority to enter into contracts with owners of qualified historic properties who actively participate in the restoration and maintenance of their historic properties while receiving property tax relief.

### Benefits

Owners of historic buildings *may* qualify for property tax relief if they pledge to rehabilitate and maintain the historical and architectural character of their properties for at least a ten-year period. The Mills Act program is especially beneficial for recent buyers of historic properties and for current owners of historic buildings who have made major improvements to their properties.

Mills Act participants *may* realize substantial property tax savings of between 40 percent and 60 percent each year for newly improved or purchased older properties because valuations of Mills Act properties are determined by the Income Approach to Value rather than by the standard Market Approach to Value. The income approach, divided by a capitalization rate, determines the assessed value of the property. In general, the income of an owner-occupied property is based on comparable rents for similar properties in the area, while the income amount on a commercial property is based on actual rent received. The property tax savings are transferable to subsequent owners of the home.

### Qualifications

A qualified historic property is a property listed on any federal, state, county, or city register, including the National Register of Historic Places, California Register of Historical Resources, California Historical Landmarks, State Points of Historical Interest, and locally designated landmarks. Owner-occupied family residences and income-producing commercial properties may qualify for the Mills Act program, subject to local regulations.

### Administration

The Mills Act Program is administered and implemented by local governments. Tustin participates in the Mills Act Program. Mills Act contracts are between the property owner and the local government granting the tax abatement.

### Tustin's Criteria

- To participate in the program, owners must agree to maintain and preserve their property for at least ten years.
- Mills Act properties may be bought and sold without penalty. The property tax savings is transferred to the new owners.
- Owners are allowed to make changes to their properties, provided that the historic structure is maintained and preserved and all City approvals are obtained.
- Mills Act properties may be owner occupied or income properties.
- The property tax savings may vary from year to year because County Assessors are required to assess all properties annually.
- An application fee covers the City's cost to process the application and prepare the Mills Act Contract between the property owner and the City of Tustin.
- The Mills Act program is available to the owners of residential properties that are rated "A," "B," or "C" by the 1990 Tustin Historical Resources Survey and those with a NRHP Status Code of 1, 2, 3, 5S1, 5D1, or 5D3 in the 2003 survey.
- Owners are required to provide an annual report to the city with an update on the status of their home and preservation efforts.

For more information visit [www.tustinca.org](http://www.tustinca.org) or [www.parks.ca.gov](http://www.parks.ca.gov), contact the Community Development Department to determine eligibility.

## **Appendix G: Mills Act Tax Property Abatement Program (Continued)**

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Owners of the following homes have entered into Mills Act contracts with the City of Tustin. They are recognized below for their commitment to historic preservation within our city.

168 North A Street  
1915  
*California Bungalow*



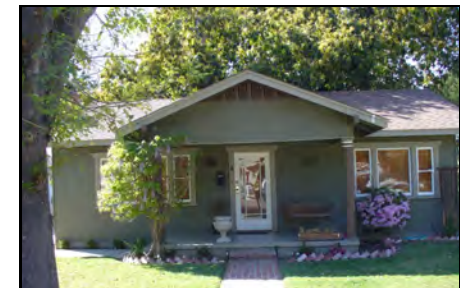
170 North A Street  
1915  
*California Bungalow*



165 South A Street  
1915  
*Craftsman Bungalow*



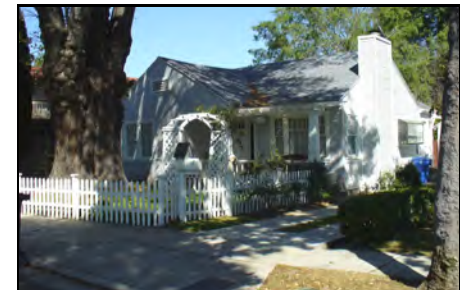
138 North B Street  
c1922  
*California Bungalow*



178 North C Street  
1925  
*Craftsman Bungalow*



183 North C Street  
1925  
*Colonial Revival–  
Craftsman*



## Appendix G: Mills Act Tax Property Abatement Program (Continued)

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300 & 302 South B Street  
308 West Third Street  
c1920  
Colonial Revival



365 West Sixth Street  
1924  
Period Revival Tudor



The following homes also have Mills Act contracts and are featured in Appendix F, Tustin's Historic Register Plaque Designation Program:

520 West Main Street  
145 Pacific Street  
163 North A Street  
455 West Third Street  
415 West Sixth Street  
160 South Pacific Street  
310 South Pasadena Street  
245 South A Street

## Appendix H: Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995

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### **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.

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

- Preservation
- Rehabilitation
- Restoration
- Reconstruction



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](http://www.nps.gov/hps).

Use of the Standards are discussed on pages 18 and 19.

### **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 (Continued)

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### 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 (Continued)

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### **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.

## Appendix H: Secretary of the Interior's Standards for the Treatment of Historic Properties (Continued)

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### 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: Helpful Books and Websites

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### Books:

*America's Handyman Book*. The Staff of the Family Handyman. New York, NY: Scribner, 1980.

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.

*Complete Home Repair: with 350 Projects and 2,300 Photos*. Chanhassen, MN: Creative Publishing International, 2008.

Connolly, M. Caren., and Louis Wasserman. *Ranches: Design Ideas for Renovating, Remodeling, and Building New*. Newtown, CT: Taunton, 2006.

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

Favretti, Rudy J., and Joy P. Favretti. *Landscapes and Gardens for Historic Buildings*. Walnut Creek: AltaMira Press, 1997.

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

Kahn, Renee and Meagher, Ellen. *Preserving Porches*. New York, NY: Henry Holt and company, 1990.

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

McAlester, Virginia, and A. Lee McAlester. *A Field Guide to American Houses*. New York, NY: Knopf, 2000

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: McGraw-Hill, 2004.

Nash, George. *Renovating Old Houses: Bringing New Life to Vintage Homes*. Newtown, CT: Taunton, 2003.

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

Sherwood, Gerald E., and U.S. Forest Service. *New Life for Old Dwellings: Appraisal and Rehabilitation*. University of the Pacific, 2004.

*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.

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### Websites:

**National Trust for Historic Preservation**  
[www.preservationnation.org](http://www.preservationnation.org)

**National Park Service** [www.nps.gov](http://www.nps.gov)

**Mills Act** [www.tustinca.org](http://www.tustinca.org) and [www.parks.ca](http://www.parks.ca)

**Office of Historic Preservation– CA**  
[www.ohp.parks.ca.gov](http://www.ohp.parks.ca.gov)

**California Preservation Foundation**  
[www.californiapreservation.org](http://www.californiapreservation.org)

**Landscaping**  
[www.landscape-design-advisor.com](http://www.landscape-design-advisor.com)

[www.plantnative.org](http://www.plantnative.org)

**General Tips for Historic Homes**  
[www.oldhouseonline.com](http://www.oldhouseonline.com)

[www.oldhouseweb.com](http://www.oldhouseweb.com)

[www.thisoldhouse.com](http://www.thisoldhouse.com)

**Services**  
[www.tradwebdirectory.com](http://www.tradwebdirectory.com)

[www.historichousecolors.com](http://www.historichousecolors.com)

[www.usheritage.com](http://www.usheritage.com)

**Local Preservation Groups**  
[www.preservetustin.org](http://www.preservetustin.org)

[www.tustinhistory.com](http://www.tustinhistory.com)

[www.orangecountyhistory.org](http://www.orangecountyhistory.org)

[www.ocparks.com/historicalcommission](http://www.ocparks.com/historicalcommission)

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### Codes:

**Tustin City Code:** [www.tustinca.org](http://www.tustinca.org)

**California Building Standards Code & California Residential Code :** [www.bsc.ca.gov](http://www.bsc.ca.gov)

**California Historical Building Code:**  
[www.dgs.ca.gov](http://www.dgs.ca.gov)

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