



Mission Hills Historic District Design Guidelines

In 2004 residents, using best practice models of guidelines from across the country, drafted these Guidelines. The City of San Diego staff reviewed them for compliance, and residents distributed them to homeowners in the boundary for comment and posted them online. Residents held public meetings to provide information and to provide a forum to allow refinements to be made. City staff and an HRB member were present to answer residents' questions.

In April 2007 the city informed the applicants that the Guidelines would not be reviewed with the Historic District nomination. The Guidelines, with materials submitted to the Historical Resources Board, were not included because City staff said they were too long and instead they provided Secretary of the Interior Standards, (only one page shorter). The City also said that these Guidelines interfered with zoning laws. Because zoning laws provide for larger driveways and no set backs, as well as other approvals that conflict with the historic ambiance within the boundaries of the district, this was part of the thoughtful reasoning by the applicants in forming a historic district. With Guidelines such as these put into practice it would address many of the problems facing older neighborhoods such as the lack of deference to the established rhythm and scale of the existing streetscape.

On July 5, 2007, city staff informed the applicants that because of staff cuts there would be no time to review them; however, they had already been reviewed by the city in 2004.

Therefore, be advised that the Historic Resources Board has not adopted these Guidelines.

City staff is available to help those wishing to pursue district designations and to help you design your individual historic district program.

Table of Contents

INTRODUCTION TO MISSION HILLS HISTORIC DISTRICT GUIDELINES	3
PURPOSE OF THE DESIGN GUIDELINES	6
INCENTIVES FOR HISTORIC PROPERTIES OR HISTORIC PRESERVATION	8
THE SEVEN PARTS OF THE MISSION HILLS HISTORIC DISTRICT DESIGN GUIDELINES	10
1. LAND USE	12
2. PUBLIC INFRASTRUCTURE	14
3. TREATMENT OF ARCHITECTURAL FEATURES	14
4. DEMOLITION & ADDITIONS	24
5. NEW CONSTRUCTION	28
6. COMPATIBILITY CRITERIA	30 <u>6</u>
APPENDIX A ARCHITECTURAL STYLE AND INFLUENCES	45 <u>3</u>
APPENDIX B: GLOSSARY & INTERPRETATION OF TERMS	545
APPENDIX C: RESOURCES	543

Introduction to Mission Hills Historic District Design Guidelines

Mission Hills is a vibrant, culturally diverse community that contains an abundance of historic resources spanning a period of almost 100 years. In order to protect the precious and finite resources, which give the community its character the Mission Hills Historic District (the “District”) Design Guidelines were developed to provide information to homeowners and designers on preserving the historic fabric of one of San Diego’s older neighborhoods. The District Guidelines are intended to help maintain the high quality of Mission Hills historic neighborhood by providing guidance for the design of new houses, additions and /or changes to historic properties in the District. These Guidelines are intended to focus on the characteristics of neighborhood, compatibility, and to leave individual homeowners flexibility to build, expand or make alterations to meet their own needs and objectives.

All new house construction, additions and remodel projects should strive to conform to the Design Guidelines. The Design Guidelines presented here are intended to go beyond the basic requirement of the Zoning Ordinance and address issues specifically related to neighborhood character and compatibility in greater detail with emphasis on the view from the public right away as the most pertinent and sensitive to maintain the community character. These Guidelines are particularly important for individual buildings with historic or architectural merit.

Goals of the Design Guidelines:

- a) To preserve Mission Hills historic heritage and foster appreciation for its history.
- b) To ensure that alterations to historic buildings are compatible with the character of the structure and the neighborhoods.

Applicability

The Guidelines apply to all structures and properties located within the boundaries of the District.

Application

These Guidelines are provided for the use of homeowners, builders, contractors, architects, designers, City Staff and City decision makers. The guidelines are expected to be useful for making design decisions about new construction and additions at a number of levels:

- a) Homeowners, builders, architects and other designers are encouraged to consult the Guidelines, prior to designing new houses, additions or remodels.
- b) For minor additions, the Guidelines should be used as an information resource by homeowners, builders and/or designers to facilitate administrative review approvals.

c) To encourage the rehabilitation and reuse of historic structures.

d) To provide design criteria so that new construction is built to be compatible with the visual character of the District.

e) To serve as a tool that assists homeowners and designers in having their plans expeditiously approved by the City.

c) All projects that involve major additions, new construction or require a development permit within the District shall be reviewed and approved in accordance with the City of San Diego Historical Resources Regulations (Section 143.0201 et seq. of the San Diego Municipal Code) for consistency with these Guidelines and guidelines established by the Secretary of the Interior's Standards for the Treatment of Historic Properties.

d) Neighborhood residents should consult these Guidelines to understand the compatibility concepts that apply to new construction. Development Services Department information Bulletins are available that explain the Preliminary Review process.

Acknowledgements:

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Purpose of the Design Guidelines

Over the past several years, the City of San Diego and the community have taken a strong interest in protection of local historic resources by rejuvenating these artifacts of the past. While the City remains vibrant and continues to change in response to varying community needs, goals, and economic conditions, preservation of the heritage of our older communities and in particular of Mission Hills is a primary goal of the community.

What are Design Guidelines?

The Guidelines convey City and community policies about the design of alterations to existing historic structures, additions, and new construction in the District.

Why are Design Guidelines needed?

Maintaining and preserving a strong quality of life and retaining Mission Hills' neighborhood charm and character are important goals identified by its residents. Therefore, these Guidelines and the design review process help promote preservation of these historic, cultural and architectural resources that are fragile, finite and vulnerable to inappropriate alterations and demolition.

While the Design Guidelines are written for use by the non-professional, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

City Policies and Design Guidelines

The City Land Development Code contains policies, which encourage historic preservation. The Historical Resources Board is the appointed body with authority over historical resources in the City of San Diego. All new construction projects within the District shall be reviewed and approved in accordance with the City of San Diego Historical Resources Regulations (Section 143.0201 et seq. of

the San Diego Municipal Code) for consistency with the guidelines established by the Secretary of Interior for preservation and rehabilitation of historic properties. The Guidelines that follow are intended to act in furtherance of City preservation policy and to serve as a framework for permit review for all projects within the District.

Principles for Historic Preservation

The Design Guidelines incorporate principles set forth in the Secretary of the Interior's Standards for the Treatment of Historic Properties—an accepted set of basic preservation design principles. The Design Guidelines are compatible with the Secretary of Interior's Standards, while expanding on how these basic preservation principles apply to Mission Hills

Which Properties are Historically Significant?

It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. This generally is referred to as “historical perspective”. The National Register for example, suggests that a property be at least 50 years old or have extraordinary importance before it may be considered for listing.

San Diego policy specifies 45 years of age and one of the following areas of significance:

a) Exemplify or reflect special elements of the City's, a community's or a neighborhood's historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping or architectural development.

b) Are identified with persons or events significant in local, state or national history.

c) Embody distinctive characteristics of a style, type, period or method of construction or is a valuable example of the use of indigenous materials or craftsmanship.

d) Are representative of the notable work of a master builder, designer, architect, engineer, landscape architect, interior designer, artist or craftsman.

e) Are listed or has been determined eligible by the National Park Service for listing on the National Register of Historic Places or is listed or has been determined eligible by the State Historical Preservation Office for listing on the State Register of Historical Resources.

f) Are a finite group of resources related to one another in a clearly distinguishable way or is a geographically definable area or neighborhood containing improvements which have a special character, historical interest or aesthetic value or which represent one or more architectural periods or styles in the history and development of the City.

The Basic Values of Preservation in San Diego

Principles of preservation shape the foundation for the Guidelines and apply to historic districts in San Diego.

a) Protection and preservation of the basic characteristics and salient architectural details of structures insofar as these characteristics and details are compatible with the Historic District, as defined by the

Historic Resources Board (“HRB”) in the Statement of Significance adopted for each district.

b) Affording the widest possible scope for continuing vitality through private renewal and architectural creativity, within appropriate controls and standards. The HRB intends to foster a climate in which each historic district may continue to exist as a living, changing neighborhood and not a static museum.

c) Encouragement of the development of vacant property and redevelopment of incompatibly developed properties in accordance with the character of the area.

Incentives for Historic Properties or Historic Preservation

State Historic Building Code

The State Historic Building Code has been mandated by the State Legislature to encourage ...“a cost effective approach to preservation.” Owners of identified historic buildings can utilize the State Historic Building Code (SHBC) in lieu of the Uniform Building Code for existing historic structures. This code could be utilized for seismic upgrades, foundation repair, and changes in occupancy. Use of the Historic Code allows some flexibility and usually results in a minimum of 10% cost savings. A copy of the SHBC is available at the Planning Division. Please call (619) 235-5224.

Property Tax Reduction

The City of San Diego offers a property tax reduction program called the Mills Act. The property owner of a qualified historic property may obtain tax reduction intended as an exchange for the rehabilitation or restoration work.

This program lowers property taxes and is an entitlement program that runs with the land. When the property is sold, the tax reduction stays with the property. This can be a positive marketing feature when selling your home.

Federal Income Tax Credits

The Federal Historic Preservation Tax Incentives program is one of the country’s most successful and cost-effective community revitalization programs. The program fosters private sector rehabilitation of historic buildings and promotes economic revitalization. These tax incentives are available for buildings that are National Historic Landmarks, that are listed in the National Register, or that contribute to National Register Historic Districts. Properties must be income producing and must be rehabilitated according to standards set by the Secretary of the Interior.

Flexible Standards

Flexibility is available to assist in producing development consistent with Secretary of Interior’s Standards. Conditional Use Permits are often granted for adaptation and continued use of historic resources.

Technical Assistance

Both routine maintenance and more extensive restoration or rehabilitation must be done carefully to ensure that the architectural character and therefore the value of the building is not diminished. San Diego City Planning staff can assist you with District Design Standards to ensure that your property is appropriately rehabilitated to maximize the historic character and value of your property.

Property Values

Historic resource status carries with it a certain amount of prestige, which can lead to an increase in property value above normal appreciation. The interest in historic homes continues to increase as appreciation for local/national history and culture gains in popularity.

Neighborhood Protection

Historic conservation reduces the threat of demolition from highway construction, urban renewal, and other federally funded projects. In addition, designation generally controls the size and scale of new construction in the district and also provides for community involvement when demolition is proposed, thus protecting the character and quality of the area.

Official Recognition

Finally, a variety of classifications are available for eligible structures. Inclusion in the Historic District means that the city recognized your property or neighborhood as an important component of San Diego's architectural and historical heritage. Property owners of City landmarks and properties listed on the City of San Diego Architecturally or Historically Significant Properties inventory may receive an official historic marker plaque or optional bronze plaque, which recognizes their historic significance and conveys their history to the public. The designation does not include interior access by the public.

The Seven Parts of the Mission Hills Historic District Design Guidelines

1. Land Use

This section sets forth the land use policies and explains the land use issues such as setbacks, floor area ratio, and other zoning standards that are unique to the District.

2. Public Infrastructure

This section sets forth the land use policies specifically pertaining to the character-defining streetscape of the District.

3. Treatment of Architectural Features

This section gives specific information on the various features of a structure (e.g. roofs, walls etc.) and why those features are important. These Guidelines provide design principles for each feature and appropriate ways changes can be made while preserving the integrity and appearance of historic structures.

4. Demolition & Additions

This section gives parameters for demolition and design information for additions to properties in the District. Primary concerns are retention of historic buildings and an addition's compatibility with the district's existing historic buildings. The guidelines provide guidance on how to conserve the historic character and features of buildings while adapting the building to today's needs.

5. New Construction

This section deals with the relationship between new construction and adjacent existing single-family houses. Most of the guidelines in this section offer guidance for the homeowner or architect on minimizing the impact of new construction on neighboring houses.

6. Compatibility Criteria

Since the major objective of these Guidelines is to ensure that new homes, additions and remodels are appropriately compatible with the existing structures and the surrounding neighborhood, compliance with the guidelines in the section is essential for the preservation of the neighborhood character. Consistency will be an important component of those projects, which qualify for approval.

7. Appendix:

A glossary, website link list and catalog of architectural styles commonly found in Mission Hills are provided as resources for homeowners and builders who wish to understand terminology, the architectural origins and the representative elements of that style. The descriptions note the relevant characteristics of each style.

1. Land Use

This framework is vital for conserving and improving the character of the District. Individual properties and the district as a whole have historical, architectural, and cultural significance to the City of San Diego. The Design Guidelines help to appropriately preserve remaining historic structures and infrastructure.

Relationship to Municipal Code, Uptown Community Plan

Development and zoning standards stated in the City of San Diego Municipal Code and the Uptown Community Plan that are not specified in the section shall remain applicable.

All projects submitted and deemed complete prior to the date that the District design guidelines become effective shall be exempt from the standards of this document.

Design Review for Historic Properties

The Design Review Subcommittee of the HRB reviews development applications for compatibility with the District to ensure that proposed changes compliment existing structures. Projects subject to Design Review include rehabilitation,

alteration, new construction, remodeling, relocation, window replacement or demolition.

Setbacks

Other than the standards specified in this document, setbacks shall be maintained in accordance with the Municipal Code and/or Community Plan. District properties may apply for a zoning variance to the setback to reduce the setback so it is more compatible and lines up with other existing structures along the street.

Side yard setbacks for second story additions and new two-story homes shall be no less than one-half the height of the building wall adjacent to the property line.

The vertical dimension between the finish grade and the plate of the wall shall determine the height of the wall

Height of Buildings

By nature of their design and architecture, historic structures often are taller than their modern counterparts. Additional height can be attributed to raised first floor with steps leading up to the front door or front porch. To maintain consistency, the Design Guidelines allow additions to match the existing heights of the buildings. Administrative approvals may be granted for the continuation or enhancement of an historic property subject to the following:

- a) Increased height allowances for residential structures up to 30 feet for the purpose of creating a compatible addition to a qualified historic resource.

- b) Increased heights for accessory buildings (sheds, garages on alleys) up to 24 feet for the purpose of matching roof pitch to the main structure of a historic resource.

Lot consolidation and subdivision

Lots sizes should remain intact and will not be consolidated nor subdivided.

2. Public Infrastructure

Public sidewalks, parkways, street markers and street trees are considered under the review of these Guidelines, as set forth below.

Key features of the district include the original site planning of the streets, alleys sidewalks – as well as the street fixtures used in the neighborhood.

Parkways

Parkways were designed for trees and palms and for low plantings or lawn. Paving in parkways is only allowed for one single width (eleven foot) driveway per lot and a small sidewalk extension that connects a residential front walkway to the curb. Trees and palms in the parkways are the property of the City; tree removals and permanent construction in parkway areas require an Encroachment Removal Agreement and/or no-fee Street Tree permit from the City.

Guidelines:

1. Where new concrete paving is installed within parkways or other public property, the concrete color and finish shall match existing or original materials. Existing concrete colors are different from new, uncolored concrete. Where matching existing concrete, new concrete shall be integrally colored. “Plain” gray vintage sidewalks shall be matched with an integral color equal to “Limestone” by LM Scofield Co., or

approved equivalent (mixed at half the manufacturer’s standard color strength). Where matching existing pink sidewalks, a matching half-strength integral color shall be used that matches the adjacent existing color. All new concrete in parkways shall match the existing finish – a “buff wash” or “acid etch” finish. Scoring for new parkway paving shall match the adjacent on-center scoring dimensions and the existing scoring depth.

2. All existing parkway paving shall be maintained as existing. However, where required to provide for safety, health and welfare, new sidewalks and pedestrian ramps may be required to be installed.

3. Existing date stamped sections of sidewalks shall be salvaged and re-installed as indicated in the applicable San Diego Regional Standard Drawing and per the requirements of these Guidelines.

Street Trees

1. Existing street trees shall be maintained in place. Wherever conflicts with roots arise, root pruning and the placement of root barriers shall be implemented. Professional review of site-specific conflicts by a licensed Landscape Architect or Certified Arborist is recommended. Requests for removal of existing street trees shall be addressed to the Historical Resources Board, in addition to other required City permits.

2. New street trees shall be chosen from approved street-specific street tree lists and match the treescape of the District, where applicable. New street tree plantings are encouraged. No-fee street tree permits are required in the City of San Diego.

Street Lights

Historic light fixtures send a visual signal that helps discern the landscape and architecture of the region.

1. New streetlights may be appropriate as utility “undergrounding” in the District occurs. Streetlights should be pedestrian oriented. “Acorn lights” or other designs consistent with the Presidio Hill area may be selected by the neighborhood at a later date. Coordination with and approval by the appropriate City departments will be necessary to establish a new streetlight specification for the public right of way.

2. Large overhead cobra lights or spotlights are not allowed, as they are the least compatible with the historic environment.

3. District light and luminaire replacements shall be of a design, material, lumen intensity, color spectrum and distribution that is consistent with the District period of significance.

3. Treatment of Architectural Features

A structure's physical composition, architectural features and details are defining elements of historic resources. The treatment and conservation of those physical features is an integral part of preserving the historical integrity and value of a resource. Once features are compromised, the historical value of a resource diminishes. With that in mind, it is understood that as needs change, so will buildings and properties. Therefore, the following guidelines address the appropriate ways to make changes, while preserving the integrity of historic buildings.



“The roof shape and detail contribute to the character of the buildings.”

Roofs

By their shape, features, materials, and details, roofs can contribute significantly to the historic character of buildings. The roof form is essential to the perceived overall form of a building. Through variations in line, pitch and overhang, the roof also can reveal the architectural style of buildings, as well as the changes and additions over time.

Design Principles:

1. Retain and preserve the original shape, line, pitch overhangs, and architectural features that are character defining elements of the roof, such as cupolas, chimneys and dormers.

2. New replacement roof material should be similar to the historic material in

composition, size, shape, color, pattern and texture.

3. New roof materials and shingle types should be consistent with the architectural style of the house.

4. Roofs on porches and accessory structures and additions should match the main or existing structure.

5. Locate roof ventilators, antennas, dishes, and solar collectors inconspicuously on rear slopes, where they will not be visible from the street. Avoid placement on front or street elevations.

6. Install low profile ridge vents, if they are desired, and insure that historic roof details are not damaged.

Walls and Materials

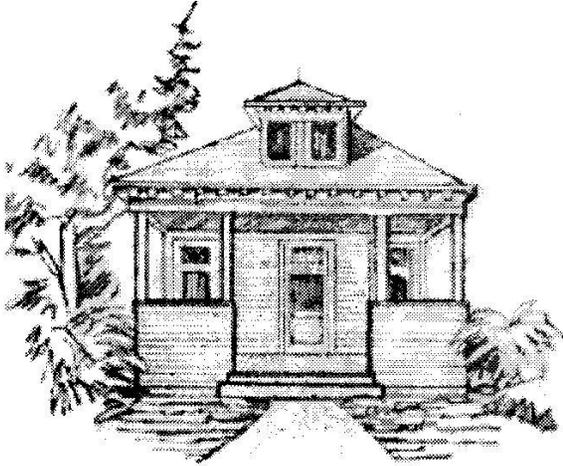
The form, the materials and the details including corner boards, brackets and quoins of exterior walls contribute to a building's historic quality, unique appearance and add to diversity of wall forms to the District. The pattern, texture, colors, details and dimension of lumber and masonry materials (stone and brick) for historic wall materials, provides distinctiveness and scale to buildings. Wood siding (such as ship lap or clapboard) and stucco are the most commonly found in the District. A variety of shingle designs evident, such as saw tooth and staggered butt add distinction to buildings.

Design Principles:

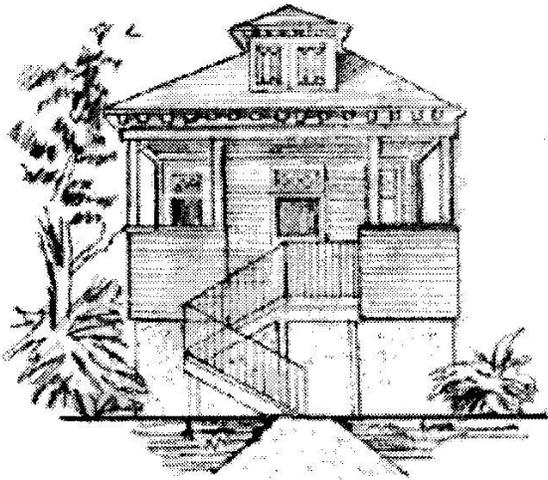
1. Retain and preserve the original shape, form, height, materials and details of historic walls and architectural features that are character defining elements of exterior walls, such as cornices, arches, quoins, corner boards and brackets.
2. If replacement of historic wall material is necessary, use new materials that match the historic materials in composition, size, shape, color, pattern and texture. Consider substitute materials ONLY if original materials are not technically feasible.
3. To allow for differentiation between the old and the new, walls on new additions should be visually differentiated.
4. Limit new vents, door or window openings visible from the street or along front elevations.
5. It is not appropriate to replace or cover wooden siding or trim with a substitute cladding material, such as stucco, aluminum siding, vinyl siding, stone or brick veneer.

6. Stucco repairs should be done with great care to the specific area that needs work and matched to the original in color and texture.

7. Re-stucco over an original stucco finish is not appropriate as it changes the thickness of the wall surface and the relationship around trim around windows and doors.



“The original height of the building’s foundation contributes to the historic character and overall proportion of the building.”



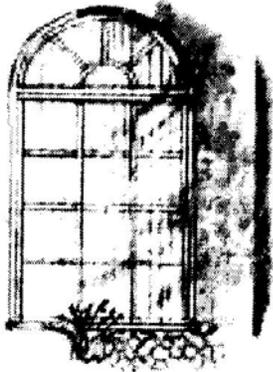
“Elevating the structure distorts the proportion of the original building and adversely impacts the historical integrity of the building.”

Foundations

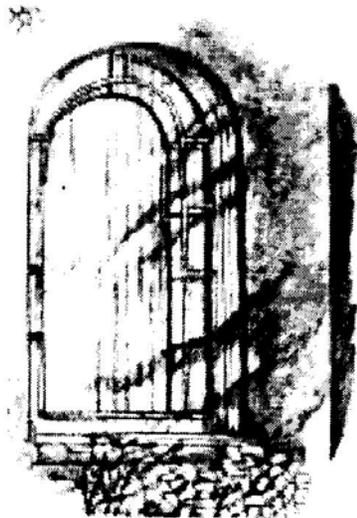
The foundation ties the historic building to its site, usually raising the body of the structure above ground level. The original height, proportions and the details of a building’s foundation contribute to its historic character and are part of the overall proportions of the building. An obvious change to the proportions of the building resulting from elevating a structure is generally an inappropriate change to a historic building.

Design Principles:

1. Retain the existing relationship between the height of the foundation and the framing.
2. When replacement foundations are constructed, the overall height of the structure should not change more than six inches above the finished grade.
3. Elevation of the structure to allow for conversion of a basement area to a living area should not exceed 12-18 inches. Additional heights distort the proportions of the original building and adversely impact the historic integrity of the building. The appropriate height change depends upon the design and form of the building and will be evaluated on a case-by-case basis.
4. Retain and preserve the original features, height, and exposure of historic foundations.
5. Locate new utility and mechanical connections through foundations on non-character defining foundation walls or place them inconspicuously on side or rear walls where they will not be visible from the street.



“Modern replacement windows installed flush with the wall plane eliminate the historic appearance and changes the character of the building.”



“Older windows with pronounced inset have prominence and character.”

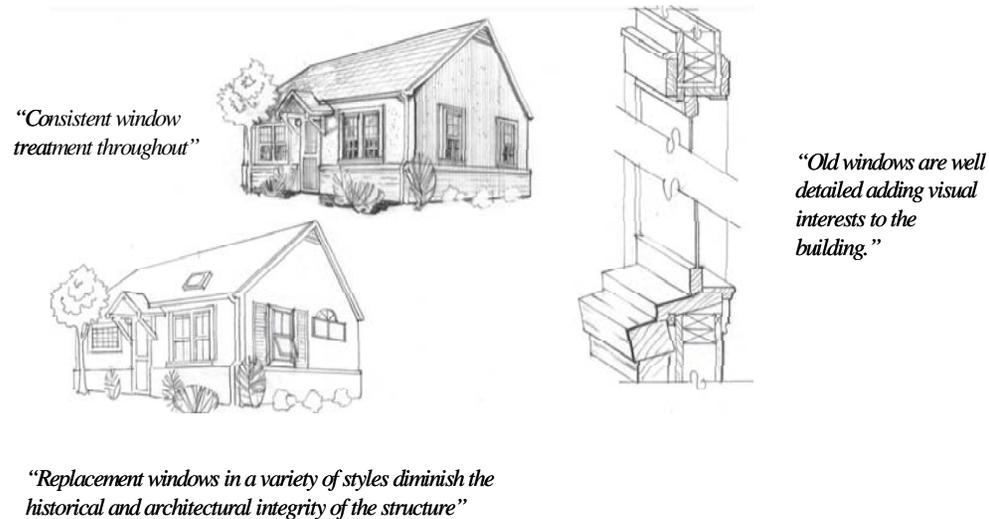
Windows and Doors

Windows and doors by their proportion, shape, location and pattern contribute significantly to a building's historic character and are particularly indicative of stylistic periods. Among a building's features original windows are considered the most significant element contributing to a building's character. Openings in a building's exterior also provide opportunities for natural light, ventilation, and visual connections to the interior. For this reason, retention of original windows and doors is critical for a building to retain its significance, along with retention of historical fabric (original elements).

Design Principles:

1. Retain and preserve original windows, doors, openings and details of windows, such as trim, sash, glass, lintels, sills, thresholds, shutters and hardware.
2. Repair original windows, doors, and frames by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.
3. If replacement of window or door elements is determined to be necessary, replace only the deteriorated element to match the original in size, scale, proportion, pane or panel division, material and detail with special attention to muntin/mullion pattern.

4. It is not appropriate to replace windows or doors with stock items that do not fill the original openings or duplicate the unit in size, material, and design when replacement occurs. Snap in and flat muntins are not appropriate replacement for true divided-light window panes.



5. Wood windows on historic buildings should not be replaced with vinyl clad or other substitute window materials.

6. When replacement windows are necessary, avoid tinted or reflective glazing.

7. New windows or doors, or filling in existing window or door openings, (often associated with a remodel) should not be done as it diminishes the original design of the building.

8. Keep new windows and doors compatible with existing units in proportion, shape, location, pattern, materials and details.

Utilities and Energy Retrofit

Many features of historic buildings are inherently energy efficient. For example, porches, operable transoms, and windows provide opportunities for conserving energy. Capitalizing on energy-efficient historic features and sensitively retrofitting historic buildings can maximize their energy-conserving potential.

Energy efficiency of older windows is compromised when the weather-stripping around the sash is not maintained and the glazing compound that seals the glass panes within the wooden sash deteriorates. In an attempt to make a house more energy efficient, historic fabric is often lost. A common mistake is replacing windows.

Design Principles:

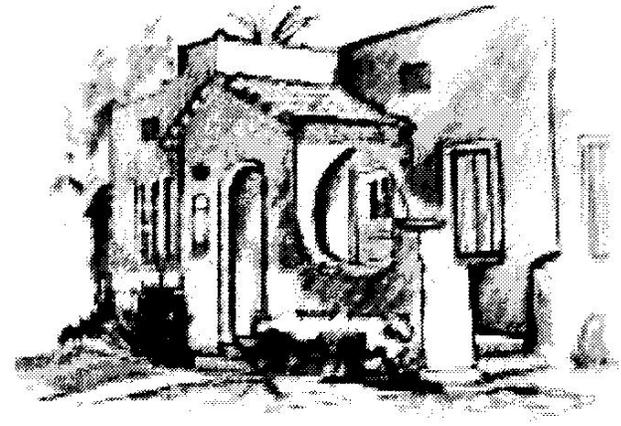
1. Retain and preserve the inherent energy-conservation features of historic buildings, such as porches, operable windows and transoms.
 2. Improve thermal efficiency by installing weather-stripping, wall and roof insulation, storm windows and caulk. (*Weather-stripping around doors will prevent air infiltration.*) Ceiling fans and fabric window coverings can minimize heat gain.
 3. Avoid replacing transparent glazing in windows and doors with tinted or mirrored glazing.
 4. Generally, it is not appropriate to replace operable windows or transoms with fixed glazing.
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Porches, Entrances, and Balconies

Porches, entrances and balconies are often primary features of historic buildings and contribute significantly to their overall architectural character. The various functional components of porches and entrances, including steps, balustrades, columns, pilasters, doors and entablatures, all add stylistic embellishment to historic buildings while providing scale and detail. They also impart a feeling of neighborliness. Front porches are a dominant feature on most of the houses in the District.

Design Principles:

1. Retain and preserve historic porches, entrances, balconies and all architectural features that are character defining elements of porches, entrances and balconies, including mass of structural elements, piers, columns, pilasters, balustrades, handrails, steps, brackets, soffits and trim.
2. When introducing reversible features to assist people with disabilities, take care that the original design of the porch is not diminished and historic materials or features are not damaged.
3. Do not remove a porch, as it is one of the main defining features of a house. A reversible partial enclosure of a porch may be acceptable.
4. Do not add a new porch or deck to the main façade of historically \ significant buildings where one never existed.
5. Do not replace wood porches and porch steps with brick, ironwork, concrete, or concrete blocks. Porch alterations of this nature generally compromise the architecture of a structure. Replace with in-kind materials



“Porches and covered entrances improve the neighborhood streetscape by breaking down the mass of the home.”

Chimneys and Brickwork

Chimneys and brick planters are strong, architectural elements on the exterior of many of our historic structures. They are of varying materials, often masonry, with a variety of cap treatments.

Historic chimneys constructed of old brick and the softer mortars used a century ago often need lining to prevent fire or smoke damage due to deteriorated mortar joints. This can now be done without changing the exterior of the chimney and such work is encouraged.

Work such as re-pointing mortar shall be done in accordance with guidelines set forth by the Secretary of the Interior's Standards for Historic Preservation which dictates the use of soft mortars composed of sand, hydrated lime, small amounts of white Portland cement, and clean water. (National Parks Service bulletins provide more information on specific treatment methods.)

Design Principles:

1. In no case should the strength of the mortar exceed the strength of the brick or stone.

2. Re-pointing shall be to a depth of 1/2" minimum and joints shall be tooled to match the original. When re-pointing brick or stonework, the mortar mix should match the original color and joint profile.

3. The application of a mortar or concrete parging (a covering used to give a smooth surface), which obscures the masonry surface and poses a threat to the hard outer shell of brick or stone masonry, is discouraged.

4. The painting of brick or other natural materials, is discouraged, as removing paint once applied to brickwork is difficult.

Life Safety and Accessibility

A new use or a substantial rehabilitation of a historic building can result in complying with requirements to meet contemporary standards for both life safety and accessibility to people with disabilities. The California Historic Building Code and the federal

Guidelines for adhering to the Americans With Disabilities Act of 1990 both provide some flexibility in compliance when dealing with historic buildings.

Design Principles:

1. Meet Health and Safety Code and accessibility requirements in ways that do not diminish or damage the historic character, features materials and details of the building.

2. Design new ramps or other structures that are simple unobtrusive and readily reversible.

3. Use materials that are compatible with the building and screen the structure with landscaping if located on the front of the property.

4. If possible, comply with accessibility requirements thorough portable or temporary, rather than permanent ramps.

5. Place access ramps to the side or rear of the building whenever possible. In lieu of ramps, mechanical lifts are good option

Driveways and Vehicular Paving Areas

Typical parking in the District is in an alley at the rear of the property or along the side of the building along a single width driveway. The relocation of parking from front yards to a less conspicuous portion of a residential lot is desirable for the maintenance of the residential character of the District.

Design Principles:

1. Compatible materials and installation of driveways and parking pads with other properties in the block and in context with the historic nature of the neighborhood are encouraged. This includes “Hollywood” driveways – driveways with two paved tracks, separated with a narrow planted strip.
2. Gravel driveways are discouraged.
3. Where an existing garage has historically been accessed by alley, new garage doors shall not be placed to face the front of the lot.

Fences and retaining walls

The construction of fences separating back yards is common throughout the District. Fence heights are limited by zoning ordinance and, while older codes may authorize a fence lower than the maximum (e.g., for consistency with the fence on a

neighboring property), it cannot approve fencing higher than the Municipal Code allows.

Design Principles:

1. Fences higher than 42 inches above adjacent grade in the front yard are discouraged.
2. The finished side of the fence should always face outward, away from the lot, area, or structure, that it surrounds.
3. Fencing is limited to wood, concrete block, stucco or wrought iron. The use of chain-link fencing is not allowed, as it is the least compatible with the historic environment.
4. The installation of a fence beside an existing fence is not in keeping with the character of the neighborhood and is discouraged.
5. Retaining walls are to be maintained. Repair or replacement should incorporate the existing wall material and shall match the original color, texture and pattern.
6. New retaining walls that are adjacent to existing retaining walls near the parkway shall be of materials that match adjacent existing material(s).
7. Faux or simulated wall products are not appropriate.

4. Demolition & Additions

Demolition

Property owners are responsible for the preservation of their historic buildings and sites, with oversight by the HRB and other City Departments. Demolition of such buildings is generally undesirable and to be avoided whenever possible. Demolition or relocation of contributing sites may be approved with the necessary permits and environmental documentation.

Guidelines:

1. A city demolition permit shall not be issued by the Development Services Department until the HRB or its staff and/or other reviewing bodies/departments of the City of San Diego approve replacement plans. An exception to this may be made if conditions that eminently threaten health or safety exist in the structure in accordance with San Diego Municipal Code Section 126.0504 et seq.

2. Financial proof of the ability to complete the replacement structure, including but not limited to a performance bond, a letter of credit, a trust for completion of improvements or a letter of commitment from a financial institution must be submitted to the HRB at the time of the application for demolition.

3. The design of the new replacement structure shall conform to these Guidelines.

Additions

The introduction of additions compatible with historic buildings in the District is acceptable as long as the addition does not visually overpower the original building, compromise its historic character or destroy any significant features and materials. By placing additions on inconspicuous elevations and limiting their size and height, the integrity of the original buildings can be maintained. It is important to differentiate the addition from the original building so that the original form is not lost. Additions should be made without significant damage to the historic building or loss of historic materials. Also, as with any new construction project, the addition's impact on the site in terms of loss of important landscape features (trees) must be considered.

The compatibility of proposed additions with historic buildings will be reviewed in terms of the mass, the scale, the materials, the color, the roof form and the proportion and the spacing of windows and doors. Additions that echo the style of the original structure and additions that introduce compatible contemporary design are acceptable.

Guidelines:

1. Construct additions so that there is the least possible loss of historic fabric. Also ensure that character-defining (original) features of the historic building are not obscured, damaged or destroyed.

2. Limit the size and the scale of additions, so that they do not visually overpower historic buildings.

3. Locate additions as inconspicuously as possible, on the rear or least character-defining elevation of historic buildings.

4. Design additions so that there is some differentiation from the historic building. It is inappropriate to duplicate the form, the material, the style, and the detail of historic building so closely that it appears to be part of the original building or the original building is compromised.

5. Design additions so that they are compatible with the historic building in mass, materials, proportion and spacing of windows, and doors. Either reference design motifs from the historic building or introduce a contemporary design that is compatible with the historic building.

6. For the predominant material of the addition, select a historic material, (such as wooden siding) which is compatible with the historic materials of the original building. Contemporary substitute materials (such as synthetic siding) are not acceptable.

7. Design the roof form to be compatible with the historic building or consistent with the predominant roof forms in the neighborhood.

8. Design the foundation height and the eave lines of additions generally to align with those of the historic building.

9. It is not appropriate to construct an addition that is substantially taller than the original building.



“Poorly designed addition – The original house is not discernable”



“Desirable addition- The original building is largely intact and visible.”

Design Principles

1. Design the new addition so that it does not visually overpower the original building. A second story addition to a single story house should be compatible in scale with the existing dwelling and set back substantially from the front of the existing building.
 2. The new addition should not compromise the existing historic character or destroy any significant features and materials.
 3. Locate an addition as inconspicuously as possible, on the rear or least character-defining elevation of the building to preserve the integrity of the original.
 4. Differentiate the addition from the original building so that the original form is not lost. As a general guideline the original form of a historic structure should be easily apparent when an addition is made. A design for a new addition may echo the original structure. Compatible contemporary designs also are acceptable.
 5. Use historic materials that are compatible with the materials of the original building. Contemporary substitute materials such as vinyl siding Masonite, T1-11 and similar composite wood products generally are not acceptable. New high quality synthetic materials such as Hardiplank are acceptable.
-

5. New Construction

When siting new construction, compatibility with the District's character, existing setbacks, the spacing of buildings, and the orientation of buildings should be considered. Compatibility of proposed landscaping, lighting, paving and accessory buildings are also important.

The purpose of Guidelines for new construction is not to prevent change in the District, but to ensure that the District's architectural and material vocabulary are respected.

Goals:

- a) To provide for continuity of design between existing and new development.
- b) To preserve the historic character of the District.

The height, proportion, roof shape, materials, texture, scale and details of the proposed building must be compatible with existing historic buildings in the District. However, compatible contemporary designs rather than historic duplications are encouraged.

Compatible additions that do not compromise the character of a historic building or destroy significant features and materials are acceptable in the District.

- c) To assist property owners and designers in having their plans expeditiously approved by the City.
 - d) To ensure that the impact of infill development on existing neighborhoods (loss of privacy, noise, increased traffic, inconsistent scale) is mitigated.
-

Design Principles:

Site

1. Keep the front setback of the proposed building consistent with the setback of adjacent district buildings or nearby district buildings fronting on the same street.
2. Make the spacing or distance between the proposed building (along the side yard setback) and adjacent District buildings compatible to the spacing of buildings fronting on the same street.
3. Keep the orientation of the proposed building's front elevation to the street consistent with the orientation of other existing buildings.
4. Make all proposed site features and secondary structures, including garages, outbuilding, fences, walls and landscaping masses, compatible with site features and secondary structures in the District.

5. Minimize disturbance of the terrain in the District to reduce the possibility of destroying unknown archeological materials and habitation levels.

Building

1. Design the height of the proposed building to be compatible with the height of historic buildings on the block or the street, not varying more than five percent from their average height. Keep the height of new construction similar to the surrounding houses.
2. Design the proportion (the ratio of the height to the width) of the proposed building's front elevation to be compatible with the proportion of contributing front elevations in the district.
3. Introduce new windows and doors that are compatible in proportion, shape, position, location, pattern, and size with windows and doors of contributing structures in the District.

4. Keep the roof pitch and shape of the proposed building consistent with the roofs in the district.
 5. Keep the predominant material of the proposed building consistent with historic materials in the District (e.g. wooden siding, shingles or stucco).
 6. Make the scale (the relationship of building's mass and details to the human figure) of the proposed building compatible with the scale of contributing structures in the District.
 7. Ensure that the architectural details of the proposed building compliment the architectural details of contributing structures in the District.
 8. Contemporary construction should not copy directly from historic buildings in the District, but it should be compatible with them in height, proportion, roof shape, material, texture, scale and detail.
-

Architecture and Design

The height, the proportion, the roof shape, the materials, the texture, the scale, and the details of the proposed building shall be compatible with existing historic buildings in the District. Since architectural styles reflect the period in which they are built, replicating historic building styles in not desirable for new construction. A compatible contemporary design utilizing traditional architectural features is encouraged.

Design Principles:

1. Design new construction so that the architectural character of the neighborhood is maintained. Specific architectural styles are not mandated. The use of traditional building and architectural features (e.g. eaves treatment, recessed windows, porch columns, etc.) is a way of making new construction blend in with the neighborhood.



“New single family home adds to the character of the neighborhood.”

2. Maintain materials, massing, scale and general design principles found throughout the neighborhood (e.g. porches, setbacks, garage placement, roof style and materials, wood siding, windows, etc.)

3. Generally, the height of new construction should be similar to the surrounding neighborhood.

4. The relation of one to two story elements should be similar to the existing homes in the neighborhood.

5. The width of a new dwelling facing the street should be consistent with the average width of homes on the

block on which the new structure is located.

6. Design the proportion (the ratio of the height to the width) of the proposed building’s front elevation to be compatible with the proportion of the front elevations in the immediate streetscape (e.g. one story front entryways, porches, and width of buildings).

7. Introduce new windows and doors that are compatible in proportion, shape, position, location, pattern, and size with windows and doors of structures in the neighborhood.



“Inappropriate in-fill due to building proportions and garage placement.”

Existing Building Materials For New Construction

Using materials commonly found in the District helps maintain the historic character of the District. In areas where either historic or architecturally significant structures predominate, the use of similar exterior construction materials is appropriate. Architectural design and materials, such as cladding and roof shingle shape, should be appropriate for the architectural style of the proposed house.



Design Principles:

1. Primary materials for homes should be horizontal wood siding, hand applied stucco or Hardiplank siding. Accent materials should include real or cultured masonry materials, horizontal siding and wood shingles. The predominant exterior materials found on the historic homes in the block or neighborhood should be considered when selecting exterior cladding for the new structure.
2. To protect the value and integrity of the historic neighborhood, use of plain panel siding (i.e. T1-11) vinyl or aluminum siding is not permitted.
3. Design all four sides of the structure. Long blank back or side walls are discouraged. Wrap the siding material from the front on all sides. The common practice of an upgraded material on the front of the structure, (such as horizontal siding) with panel siding on the sides and rear, is strongly discouraged.
4. Provide consistent window and door trim. Casing doors and windows are highly encouraged and create a more substantial appearance to the design.
5. Provide door and window moldings with sufficient profile on all sides of the home. Use of compound molding is preferable to flat $\frac{1}{4}$ wood trim because it adds dimension and enhances the architecture of the structure.



“Porches provide a transition zone from public space to the private space.”

Entrances

Porches and covered entries improve the neighborhood streetscape by breaking down the scale and mass of the home and are consistent with homes in the District. Porches also provide a transition zone from the public space to private space. The following elements are recommended:

Design Principles:

1. Incorporate a front porch or covered entry.
2. The main entrance to a home should be part of a clear entry sequence extending from the public sidewalk to the front door. Front doors should face the street.
3. Orient the main entrance of single family or multiple family dwellings to the public street in order to promote an active street.
4. Entrances to new homes should not exceed one story.
5. A substantial portion of all two-story homes, particularly on the front elevations, should feature one-story elements (living area, not garages).
6. Attached garages visibly placed on the front elevation should be orientated to the back of the lot whenever possible so the door opening is not highly visible from the street.

Accessory Buildings

Some original garages, carriage houses and smaller outbuildings survive in the District. Some echo the material, details and the roof form of the main house on the site while others feature a simpler design (e.g. plank construction or board and batten exteriors). These buildings contribute to the architectural character of the District. Retention and conservation of these buildings is encouraged because of the limited numbers that survive and because they capture the transition from the era of the horse and buggy and streetcar to the ownership of personal private automobiles.

Through their siting and relationship to the houses, streets and the alleys, accessory buildings contribute to the historic character of the District by maintaining a unique “community design” form distinct from modern subdivisions which commonly feature prominent attached garages along the front elevation. Early garages typically were single-bay structures located in the rear yard by alley access or at the end of the driveway and are not highly visible from the street. Due to the narrow width of lots in the District, single car garages with uncovered tandem spaces are permitted (Land Development Code).

Design Principles.

1. Whenever possible, locate a new garage carport or accessory building to the side or rear of the property. New driveways that are accessed from streets other than alleys shall not be wider than eleven feet. New garages shall be placed within the rear half of the lot, with a maximum of two garage doors visible from the street elevation.

2. Accessory building designs may feature details from the main structure. The details may be less elaborate than those found on the main structure as this was typical historically.

3. Design an accessory building to be in proper scale for the property.

4. Maintain an appropriate site relation to the main structure as well as to surrounding structures, consistent with the neighborhood pattern of accessory buildings to provide continuity of the community form of the District (i. e. new garages that are replacing vintage garages should face the alley if the vintage pre-existing garage faced the alley).

5. Accessory buildings visible from the street shall incorporate “carriage style” garage doors.

Fences

Fences and walls are important constructed features of the landscape that help define the context of the site for a historic building. Within a historic district, the repetition of fences or walls also provides a strong sense of continuity to the streetscape. Wood, cast iron and wrought iron all were traditional fence materials. The selection of material and design often related to the architectural style of the house.

Design Principles

1. Design new fences to be compatible with the architectural style of the main building or neighborhood.
2. Fencing should not obscure the front elevation of the primary structure on the property.
3. Front yard fencing should remain open and low to preserve traditional streetscape patterns of the district.
4. Fences in the required front setback area may be up to 42 inches in height.
5. Appropriate fence materials consist of wood, wood picket or iron railings. Chain link is not considered appropriate fencing material for front yards

Maintenance

The City does not regulate design aspects of ordinary maintenance projects. To ensure that your project does not require unnecessary and continued design review, please contact Planning Staff to discuss the scope of your work.

Both City Planning staff and the Historical Resources Board can be a valuable resource to property owners undertaking routine maintenance projects. Preservation technical briefs on repairing older buildings are available free of charge on the National Parks Service website.

<http://www2.cr.nps.gov/tps/briefs/presbhome.htm>

Substitute Siding and Trim for Historic Structures

The original siding material is a character-defining element of a building. Durability of substitute materials has been proven to be limited. As technology evolves, better products will come on the market. A layer of paint film and caulking is a cost effective way to protect historic siding and always is the first course of action for preserving historic and new structures.

Design Principles:

1. Substitute siding should not be considered an alternative to routine maintenance.
2. Maintenance and preservation of original siding and trim enhance the property's value by preserving the historic features of the building substantially more so than any replacement material.

For additional resources on architectural features and treatments please see the Appendix.



“Heritage trees add to the visual character of the District.”

6. Compatibility Criteria

Staff and the Historical Resources Board using the following "compatibility" criteria, will review changes to existing buildings and new construction. Projects should be designed with these principles in mind to expedite the design review process. The overall emphasis is for additions and/or alteration to structures in the District to be designed to conserve the

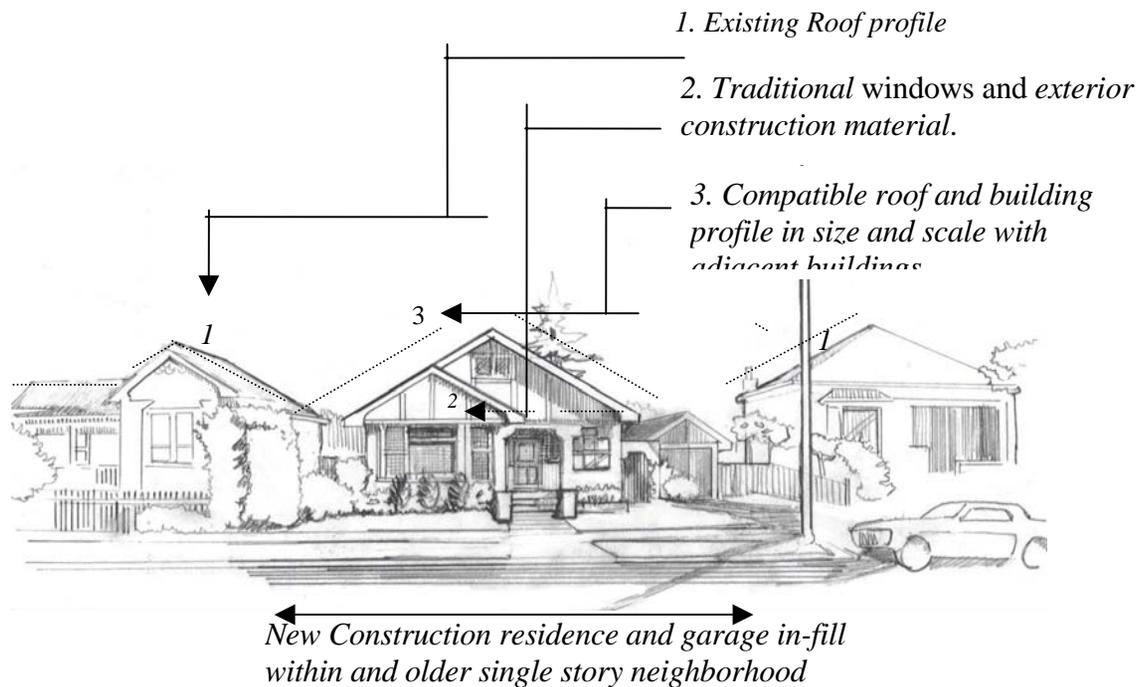
exterior integrity of the original structure. By designing exterior elements in historically compatible materials, colors textures, architectural detailing and shape, changes can be successfully integrated with the original structure while incorporating contemporary features and functions. Additions should be harmonious with the existing structure yet be distinguishable. The review of a proposed alterations and new construction will consider the following:

Size

(The relationship of the project to its site.) Generally, projects that relate well in size to the building site and adjacent structures and secondarily to the immediate neighborhood are viewed positively.

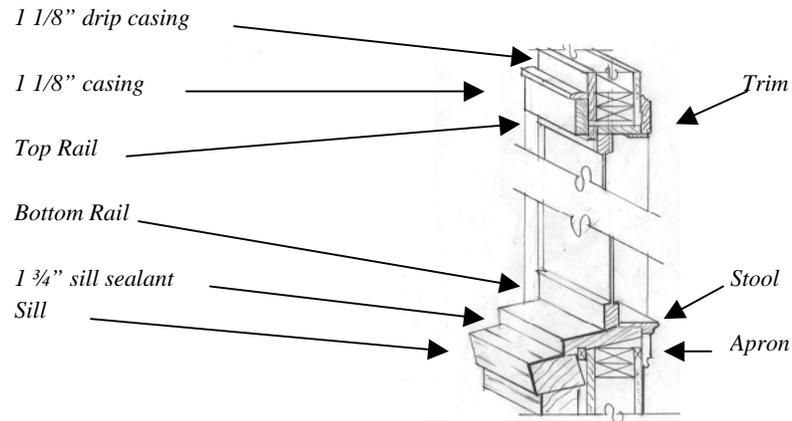
Scale

(The relationship of the building to those around it.) Building mass, height and proportion determine scale as it relates to circulation, open space and neighboring structures. New structures or renovations should communicate a scale consistent with the identity, use and characteristics of the District.



Fenestration

(The placement of windows and doors.) Traditional architecture generally features symmetrical placement of windows and doors. Original openings (size) and location are highly encouraged. New windows should strive to maintain the size, placement and arrangement of existing windows. The treatment of fenestration on new construction should be compatible with the neighborhood to create visual continuity among new and old structures.



Traditional Double Hung Window



Consistent use of traditional windows and trim along with symmetrical placement maintains visual continuity

Mixing window types and trim is not desirable and impacts the integrity of this structure.

Rhythm

(The relationship of fenestration, recesses and projections.) Projects should avoid disproportional gaps or masses in the use of positive or negative space. Setbacks, location of entrances and building offsets, etc., provide a consistent visual rhythm. Obvious changes to the existing patterns of a street that visually disrupt the rhythm of any existing sequence of buildings is discouraged.

Setback

(In relation to setback of immediate surroundings.) A major element of the character of historic districts is the relationship of the buildings in the district to the street and to each other. Alterations and new construction should harmonize with the existing development pattern and characteristics of the neighborhood.

Materials



Option A

- 1. Inconsistent roof planes and materials tend to have a disjointed appearance.*
- 2. Uninterrupted wall plane adds to visual perception of bulk.*
- 3. Inconsistent window placement appears cluttered.*

Option B

Consistent roof, windows, and material treatment unify the building components.

(Material compatibility with the historic district.) Materials help to maintain the historic character of the District. In areas where either historic or architecturally significant structures predominate, the use of similar exterior construction materials (shingles, clapboards, shiplap wood siding, or heavy stucco for instance) are appropriate. Wood sash windows should be used whenever wood was the original material or is predominant in the neighborhood. New construction should incorporate traditional building materials and features, particularly for elevations visible from the street. Historically inappropriate materials are discouraged in the District. Repair of original materials and features is preferable to replacement.

Context

(The overall relationship of the project to its surroundings.)

Context refers to the environment or surroundings of a property. The significance of a historic resource is impacted by the context (surroundings) in which it exists. Properties that retain their historical surroundings contribute to their significance. Conversely, inappropriate in-fill development or additions can adversely impact the historic character of a single property, neighborhood or the District. This can occur by changing fence patterns, removing large heritage trees or blocking open spaces. In-fill development has the responsibility of compatibility to preserve the historic and visual character of the District



1. Second Story Bulk is set back to rear.

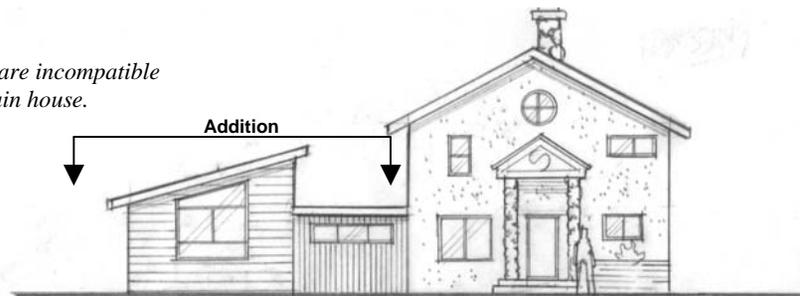
2. Detached garage at rear consistent with the District.

3. Low profile roof in front with sufficient surface articulation reduces the mass of the structure.

Consistency

(The design of a project that does not destroy the integrity of the original building.) By matching elements in exterior materials, color, texture, architectural detailing, and roof shape, an addition can be successfully integrated with the original structure while incorporating contemporary features and functions.

Avoid additions that are incompatible with design of the main house.



Preferred design-consistent architectural design on addition



Landscaping/Streetscape

(As a tool to soften and blend the project with the District.)
Landscaping and streetscape are important features for maintaining and enhancing the District's appearance. Retaining walls, horse hitch posts and sidewalks should be preserved and protected. Greenery helps soften the effects of concrete driveways. Mature trees add visual and historical value to the District and should be retained whenever possible.



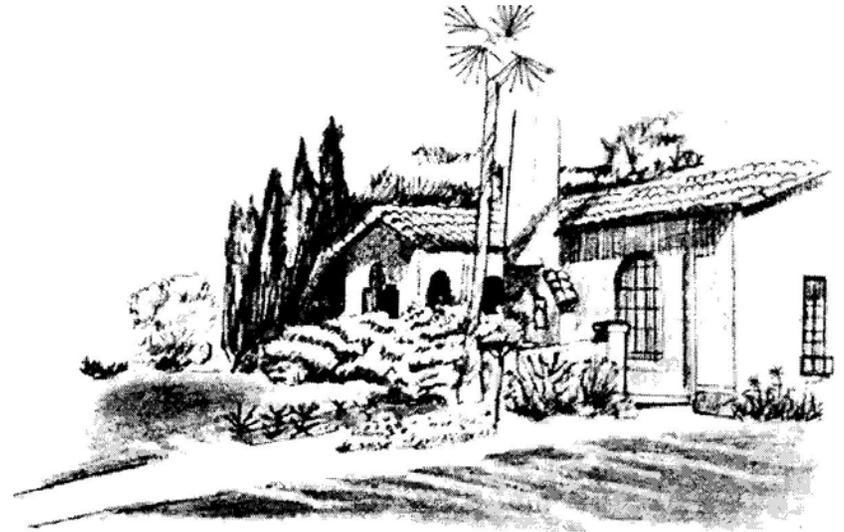
“Landscaping helps soften and blend the project with the district.”



“Mature trees add to the visual and historic value of the district.”

Other Elements (Elements of the project which might impact the overall historic character of the building or the District.) Some of these elements include building proportion as it relates to adjacent structures, parkways and walkways, design of doors and windows, relationship of building projections, architectural details, texture and color.

Appendix A
Architectural Styles and Influences



Introduction

Unlike many American communities, Mission Hills retains a large portion of its original residential building stock.

Representatives of almost every architectural style popular during the past 100 years can be found, some in abundance. The proliferation of specific styles (Spanish Revival, Craftsman, etc.) helps convey San Diego's rich architectural history.

Additionally, Mission Hills is a testament to early 20th Century housing development up through World War II. After World War II smaller, less ornate buildings proliferated --collectively known as *minimal traditional* which served the housing demand from returning GIs.

As the 20th century waned, San Diego's early 20th Century neighborhoods experienced a renaissance, with older buildings being returned to their former glory. Whether you own a *Mission Hills Box* or a cozy cottage, each has distinctive architectural features that distinguish the District and helps to identify the architectural styles. Learning about the architectural styles in the neighborhood can lead to a greater appreciation for its heritage and will give you a better idea of how to preserve your own home.

VERNACULAR ARCHITECTURE (1850-1930)



F. L. Heatt brickwork is common to many foundations and planters along Lyndon Rd.

Vernacular Architecture is architecture without architects. The term vernacular is used interchangeably with the terms such as folk, common, native or non-academic architecture that is utilitarian in nature. Essentially, it is the contrast to stylized architecture of the same period. Because of its simple form and generally smaller size, homeowners or builders could construct these buildings without formal plans. Vernacular structures usually feature simple massing and little surface decoration, but may feature some embellishments such as mail-order scrollwork

on porches or eave moldings. Residential examples of vernacular architecture usually have simple gabled roofs; double hung wood sash windows, covered porches with plain posts and simple porch railings. Vernacular architecture is unique to its area incorporating the character, culture, materials, climate, and topography of where it is built. The result is the product of a place, of a people, by a people. A good example of this type of architecture is 1811 Lyndon Rd.

ITALIANATE (1865-1880)

The Italianate style, so-called because it looked to the country villas of northern Italy for its inspiration, swept the United States in the mid- 19th Century. Its form proved a very adaptable style for both one- and two- story homes. The building style is characterized by a rectangular massing of the body of the house, low-pitched, often flat roofs; heavy supporting brackets under the eaves, often elaborately carved; overhanging eaves with decorative vertical brackets (“modillions”), and tall multi-paned windows or windows with heavy hoods or elaborate surrounds and corner quoins (false alternating “blocks” added to give the illusion of stonework detail). The style often features a square tower or bay, reminiscent of its Tuscan influence.

PRAIRIE SCHOOL (1901-1920)

Readily identified with the work of Frank Lloyd Wright, the Prairie School was the first American-bred architectural style. Prairie houses come in two styles--boxy and symmetrical or low-slung and asymmetrical. Nathan Ridgion built so many of these homes in Mission Hills that Save Our Heritage Organisation referred to a Ridgion-built Prairie style house as a *Mission Hills Box* in a 1979 Home tour brochure.

With an emphasis on horizontality the hallmarks of the Prairie School style of architecture are low-pitched roofs, wide

overhanging eaves and large banks of casement windows. Stucco exterior and wood cornices are predominant building materials. Other details: one-story porches with massive square supports; and stylized floral and circular geometric ornamentation around doors and windows. Its low profile and use of natural materials were used to imitate the sprawling midwestern wheat fields, which blended in with the natural landscape where this style was developed. Prairie style had a short-lived life, beginning in 1901, but its distinctive look and innovative interior arrangement earned critical acclaim. A notable example is located at 1882 Sheridan Ave.



CRAFTSMAN (1905-1930)



Throughout the early and mid-1800's the majority of American architecture had been derived from classic European forms. The writings of Charles Eastlake inspired a revolution in design, which became known as the Arts and Crafts Movement. Culturally, the Arts and Crafts Movement was a dramatic rebellion against the formality and the excesses of the Victorian period, socially it was a period of growth for the middle class, stylistically it marks the advent of modern industrial design. The Craftsman style acquired its name, and much of its introduction, from Gustave Stickley's "Craftsman" magazine (1905-1913). The Craftsman emphasis was on the handcrafted over the machine-made, stains and hand-rubbed finishes over paint, and the principle that "nothing is beautiful that is also not functional."

Craftsman architecture incorporates interior features such as open floor plans, beamed ceilings, an abundance of woodwork and windows, stained and leaded glass, built-in bookcases or cabinetry, and prominent fireplace. The overall effect is enveloping yet open. The dark wood and simple hearth conveyed coziness while the many windows flooded the rooms in natural light, bringing the outdoors into the home. The Craftsman style proved particularly popular in California, where the mild climate allowed more integration between indoors and outdoors in the form of porches, covered balconies, and pergolas. An excellent example of this style is at 1826 Sunset Blvd.

Variations to the Craftsman style include references and influences in the design type including Swiss Chalet, Japanese and English Arts and Crafts as well as the California Bungalow.



California Bungalow

The California Bungalow is a type of Craftsman rather than a specific style. Bungalows that best exemplified the Arts and Crafts Movement's philosophy as they were well crafted, and used materials left as close as possible to their natural state. Cobblestones were used in foundations and broad chimneys while the rest of the home was constructed of wood or shingles in a natural shade of brown. The bungalow is usually a single story capped by a gabled roof and clad in stucco or wood siding. Another distinguished feature of the California Bungalow is the deep porch, with a gabled or shed roof supported by massive piers. An example of a California Craftsman bungalow home is at 1824 Sunset Blvd.

PERIOD REVIVALS (1905-1940)

Constructed before and after World War I, period revival styles represent a desire to create the home as “escape” from the world and its crises. San Diego was influenced by the Spanish and Mediterranean designs that were prevalent at the 1915 Pan Pacific Exposition in Balboa Park. Drawing on different periods of history, these styles reflect not so much the style popular during that particular period, but a romanticized “look back” to a better time.

Mission Revival (1890-1920)

Mission Revival architecture was the first organized effort to express the Hispanic past that grew out of interest in California history. This interpreted Mission Revival style is a whimsical expression of the adobe architecture of the Mission era and developed from the desire to create an architecture based on the southwest's regional historic influences, primarily the Spanish Colonial mission history, rather than adopting imported design influences from the East Coast. It was first exhibited in the California Building at the Chicago Expo in 1893. The style was easily adapted to bungalow form and by the early 1900s, gained popularity in the country's west and southwest. Architectural elements include stucco cladding, sash hung or steel casement windows, rounded arched openings, enclosed courtyards sometimes incorporating a cactus garden, red clay barrel style roofs, small wooden balconies, and on more ornate versions, curved false front parapets to mimic old bell shaped towers. Mission Hills has a number of Mission Revival buildings including 1884 Sunset Blvd.



Spanish Eclectic/Spanish Colonial Revival (1920-1930)

Reflecting the romantic era when Spanish aristocracy populated California, Spanish Eclectic/Colonial architecture became popular during the 1920s and 1930s. The style is characterized by having complex, deeply sculptured surfaces and asymmetrical massing, wood sash or metal casement windows either with round arches or straight tops and red clay tile roofs. Stucco is the most common exterior building material used and is generally painted white or a light color. Other features include shaped gables, parapets, arched entries, porches, wrought iron detailing and heavy tile roofs. Spanish Eclectic is a more decorative style than either the Mission style and was utilized for everything from small, single-story bungalows to large two-story homes and commercial buildings. Two-story



houses may sport roofed balconies edged with carved railings. An excellent example of the style is at 1889 Sunset Blvd.

Dutch Colonial (1910-1940)

Another nostalgic look back is the interpretation of the “New Amsterdam” architecture of Dutch explorer Peter Stuyvesant, and the influence of Flemish culture in early American history. The Dutch Colonial home is distinguished for its broad gambrel roof with flaring eaves that extend over the porches, creating a barn-like effect. Other characteristic elements included wide overhangs, dormers, small oval windows in the gable ends, and a porch under the overhanging eaves of the gambrel roof, supported by columns. The gable ends face the side elevations. These homes often feature clapboard siding, a small entry porch and a gambrel roof for two story homes or Dutch gable roof for single story homes. 1815 Sunset Blvd. is an example of Dutch Colonial architecture in Mission Hills.



T

***u* Tudor Revival (1920-1940)**

Derived primarily from English Renaissance buildings of the 16th and early 17th centuries, this revival style borrowed ideas from late Medieval palaces and rustic cottages including those of Elizabethan (Elizabeth I, 1558-1603) and Jacobean (James I, 1603-25) periods. Often called “Stockbroker Tudor” for its popularity among Wall Street’s numerous paper millionaires of the 1920’s, the Tudor Revival includes steeply pitched roofs, overlapping gables, false half timbering applied to wall surfaces as decoration, and filled with rough plaster and bricks often arranged in a herringbone pattern. This architectural fashion of half timbering was used to imitate medieval building techniques. An excellent example of the Tudor Revival in Mission Hills is at 1853 Lyndon Rd.





American Colonial Revival (1920-1960)

Different from the turn of the century Colonial Revival style (with its Victorian origins), the American Colonial Revival reflected a nostalgic look back at the American Colonial Period and is a true image of American Dream home. This style is most identified with white clapboard walls, steeply pitched wood shingle roofs, multi-paned windows, and centrally placed entrance. Other "Jeffersonian" features include, such as classically inspired moldings, door surrounds and fluted pilasters, and classical columns. A wonderful cottage example of this style is visible at 1818 Sunset Blvd

International Style (Vernacular 1925-)

Le Corbusier, the great Swiss Architect and city planner pioneered functionalist architecture with the use of reinforced concrete and the concept that a "building is a machine for living." The International style emerged from the artistic movements of the Deco period (e.g. Bauhaus movement of Germany) and made its American debut at the Museum of Modern Art in 1932. The International Style is modern architecture. International Style expresses the Machine Age in structure and appearance. Thus, it developed as a highly functional, stark, unadorned style. The unique International style features low, squared, geometric form with flat roofs and smooth stucco walls. Windows have geometric (rectangular or large square) divided lights and sometimes wrap the corners of the building. Buildings were thought of in terms of volume -- spaces enclosed by surfaces -- and not in terms of mass and solidity. Surfaces are designed accordingly, moldings are eliminated and doors and windows are flush with the surface. The International style went on to become the dominant style of the mid-20th century. In its ideal form, this style produces a house that reflects a cool, pristine and subtle elegance



MINIMAL TRADITIONAL (1935-1945)

Following the Great Depression and immediately following WWII, the Minimal Traditional house was designed as a compromise style reflecting eclectic features of period revival architecture in a stripped down or simplified dwelling, hence its name. This type of architecture was commonly used for returning veterans after World War II and continued during the baby boom period of Post War America. With demand exceeding supply, architectural detail progressively diminished. The primary purpose of this housing was shelter rather than grander examples of homes of the same era that reflected the prosperity of the owner. These homes, modest in size and detail, convey a part of history that coincides with the baby boom period. An example is located at 1867 Sheridan Ave.

RANCH STYLE (1940-1960)

The Ranch Style was the ultimate symbol of the postwar American dream: a safe, affordable home promising efficiency and casual living. The style is loosely based on early Spanish Colonial precedents of the American southwest, modified by influences borrowed from Craftsman and Prairie modernism of the early 20th century. The publishers of *Sunset Magazine* began promoting Western Ranch house designs following WWII. "The ability to move in and out of your house freely, without the hindrance of steps, is one of the things that makes living in it pleasant and informal." -- *Sunset* magazine's 1946 edition on Western Ranch Houses. The design was seen as a reflection of the informal character of Western culture. Usually a ranch style is a one story building, with low, silhouette, wide overhanging eaves and long, wide porch. Ranch design has a conscious attempt to emphasize the rambling horizontal form and an open floor plan. It represents the country's movement towards an automotive oriented society (i.e., drive-ins, roadside motels, fruit stands etc.).



MID-CENTURY MODERN (1945-1965)

Modern design is experiencing a larger appreciation and local buildings are part of the international enthusiasm for the movement. These residential and commercial buildings are designed in the architectural style commonly known as modern, or American Modern, but are now referred to as Mid-century Modern. These buildings are the next generation of historic resources as they are unified in their design nationally, and gained popularity when the population exploded. These houses were primarily built as in-fill in Mission Hills along canyon rims or in the adjacent Rodeffer Hills subdivision.

In this postwar era, society was booming with innovation and optimism as people looked to the brighter future. The optimistic lifestyle of this time was materialized in the architecture and home furnishings from this era. Modernists created homes and furnishings that projected what they believed the 21st Century would be like. This style brought us unique ways to use materials like fiberglass, metals and plastics in the home. It was the time when technology really started becoming an important element in designs to help "simplify life". A national movement to save these buildings has been underway for over 20 years. National leaders of DOCOMOMO (international working party for documentation and conservation of buildings, sites and neighborhoods of the modern movement) have been instrumental in bringing this awareness of the modern architecture and the need to preserve it to the forefront.



A Typical Mid-Century style – Not of the area.

APPENDIX B: GLOSSARY & INTERPRETATION OF TERMS

Some definitions were adapted from the Penguin Dictionary of Architecture by John Fleming, Hugh Honour, and Nikolaus Pevsner, Fourth Edition, 1991.

ARCH: the spanning of an opening by means other than that of a lintel (horizontal beam). True arches are curved and constructed with wedge-shaped blocks (voussoirs) and a keystone at the top. A lancet arch is pointed. An ogee arch is pointed with S-shaped sides.

ARCHITRAVE: the lintel extending from one column or pier to another, the lowest part of the entablature.

ATTIC STORY: a story above the main entablature of a building.

BRACKET A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

CLAPBOARDS: Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

COLUMN: a freestanding, upright member of a circular section, usually intended as a support.

CORNICE: the continuing projecting section of an entablature at the top of a wall or, any projecting ornamental molding along the top of a building, wall, or arch, finishing or crowning it. That along the sloping sides of a pediment is called raking cornice. The exterior trim of a building at the meeting of the roof and wall or projection at the top of a wall. A boxed cornice is a hollow cornice enclosing the eaves.

DENTIL: a small square shape often repeated in a horizontal line as an ornament in classical architecture.

DORMER WINDOW: a window placed vertically in a sloping roof and with a roof of its own. It usually serves as sleeping quarters, hence the name. A small structure projecting from a sloping roof, usually containing a window or vent for attic spaces.

EAVES: the under part of an overhanging cornice or sloping roof.

ECLECTIC Stylistic classification based on historical periods is a common way to describe buildings, but the boundaries between stylistic periods are not always clear. Many buildings display characteristics of more than one style, resulting in eclectic hybrids often adapted to particular climates and cultures. Nevertheless, such categories are often a good starting point for understanding the visual properties of a building.

ENTABLATURE: the upper part of an order, consisting of architrave, frieze, and cornice.

ELEVATION: A mechanically accurate, “head on” drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

FACADE: the front or face of a building, emphasized architecturally.

FENESTRATION: The arrangement of openings (windows and doors) in a building.

FINIAL: a formal decorative ornament at the top of a canopy, gable or pinnacle.

FLUTING: shallow, concave grooves running vertically on the shaft of a column, pilaster or other surface.

FRIEZE: the middle division of an entablature, between the architrave and the cornice, usually decorated but may be plain.

GABLE: the triangular upper portion of a wall at the end of a pitched roof corresponding to a pediment in classical architecture. It can also be used non-functionally over a doorway for example. A very common style of roof, in which each side of the roof rises at an angle (“pitch”) to a single ridgeline. The angle of the roof may vary from the very shallow pitch of the Craftsman bungalow to the very steep roof of a Gothic Revival cottage.

GABLET: A small ornamental gable.

GLAZING: Fitting glass into windows and doors.

HISTORIC DISTRICT: A geographically definable area of urban or rural character, possessing a significant concentration or continuity of site, building, structure or objects unified by past events or aesthetically by plan or physical development.

IN-KIND REPLACEMENT: To replace a feature of a building with materials of the same characteristics such as material, texture color. etc.

INTEGRITY: When a sufficient percentage of the structure dates from the period of significance. The majority of a building’s structural system and materials should date from the period of significance and its character defining features should remain intact. These may include architectural details such as, porches, ornamental brackets and moldings and materials as well as the overall mass and form of the building.

JAMB: the vertical face of an archway, doorway or window.

KEYSTONE: the central stone of a true arch or rib vault.

LINTEL: horizontal beam or stone bridging an opening.

LOADBEARING CONSTRUCTION: construction in which walls, posts, columns or arcades support the weight of the ceilings and upper floors.

MASSING: A term used to describe the overall shape of a building, and how parts of a building relate to one another.

MUNTIN: A bar member supporting and separating panes of glass in a window or door.

PALLADIAN WINDOW: a window with three openings, the central one and is wider than the others; a hallmark of buildings designed by Andrea Palladio; called a seralina.

PANEL: A sunken or raised portion of a door with a frame like border.

PARAPET: a low wall placed to protect any spot where there is a sudden drop, for example at the edge of a bridge, quay, or house-top.

PEDIMENT: in classical architecture, a low-pitched triangular gable a portico. A pediment can also be a similar feature above doors or windows. Originally used to refer to the triangular portion of a building wall under a gable roof, the term is used to refer to a decorative feature found over the doorways and

sometimes windows of Classical Revival buildings.

PIER: a solid masonry support, as distinct from a column; the solid mass between doors, windows, and other openings in buildings.

PILASTER: a shallow pier or rectangular column projecting only slightly from a wall and, in classical architecture, conforming to one of the orders. A decorative feature which simulates an attached (“engaged”) pillar on a building. Used throughout history, pilasters were particularly popular for Art Deco buildings.

PORTAL: a door or entrance.

PORTICO: a roofed space, open or partly enclosed, forming the entrance of the facade of a temple, house or church, often with detached or attached columns and a pediment.

POSTS: the main verticals of walls or doorways that support a lintel.

PRESERVATION: The act or process of applying measures to sustain the existing form, integrity and material of a building or structure and its site. This may include ongoing maintenance or stabilization work when necessary.

QUOIN: the stones at the corners of buildings, usually laid so that their faces are alternately large and small. From the French coin (corner).

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

REHABILITATION: The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient

contemporary use while preserving those portions or features of the property which are significant to its historical architecture and cultural values.

RESTORATION The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period and time by means of removal of later work or by the replacement of missing earlier work.

SPANDREL: the triangular space between the side of an arch, the horizontal above its apex, and the vertical of its springing; the surface between two arches in an arcade.

STABILIZATOIN: The act or process of applying measures designed to reestablish weather –resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present

APPENDIX C: RESOURCES

These Guidelines comply with the National Park Service Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings on Page 55.

Since Interior Secretary guidelines apply to the national scope of preservation the guidelines for Mission Hills were drafted to provide

The Secretary of Interior's Standards for the Treatment of Historic Properties

<http://www2.cr.nps.gov/tps/standguide/index.htm>

Rehabilitation examples Rehab Yes/No (National Park Service)

<http://www2.cr.nps.gov/rehabyes-no/>

Preservation Briefs - Technical preservation services for Historic Buildings (National Park Service)

<http://www2.cr.nps.gov/tps/index.htm>

Working on the Past – Historic District property owners (National Park Service)

<http://www2.cr.nps.gov/workingonthepast/>

Historic Landscape Initiative (National Park Service)

<http://www2.cr.nps.gov/hli/introguid.htm>

National Trust *Forum*, The National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW, Washington, DC 20036 (202) 588-6053,

www.nationaltrust.org.

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City of San Diego Planning Dept.

<http://www.sandiego.gov/planning>

Save Our Heritage Organisation – San Diego preservation

more specificity and relevance to the distinctiveness of our local area.

The Guidelines were inspired by existing guidelines governing many historic districts in California particularly those for the city of Santa Clara . Guidelines nationwide provided insight towards building and new development issues. The following references may be useful for the homeowner or anyone interested in information on the principles of historic conservation.

<http://www.sohosandiego.org/>

Pasadena, California Guidelines

http://www.ci.pasadena.ca.us/planning/deptorg/dhp/designguidelines/pasadena_DGs.pdf

City of Pasadena, Garfield Heights

Conservation Plan

<http://www.ci.pasadena.ca.us/planning/pdf/GarfieldHeightsConPlan.pdf>

City of Laurel Maryland

<http://www.laurel.md.us/HDC%20Guidelines.htm>

Historic Preservation Design Standards for Old Towne Orange, California

http://www.cityoforange.org/Community_Development/oldtowne/OTDesStds.htm

Galion Ohio Design Standards and full text of the Historic Properties Guidelines

<http://www.galionohio.com/mainst/designstandards.htm>

City of Arroyo Grande Design Guidelines and Standards for Historic Districts

http://www.arroyogrande.org/comm_dev/dgshd.pdf

Bungalow Heaven Landmark District Conservation Plan

<http://home.earthlink.net/~bhna/plan.html>

Secretary of Interior 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 shall 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 a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.