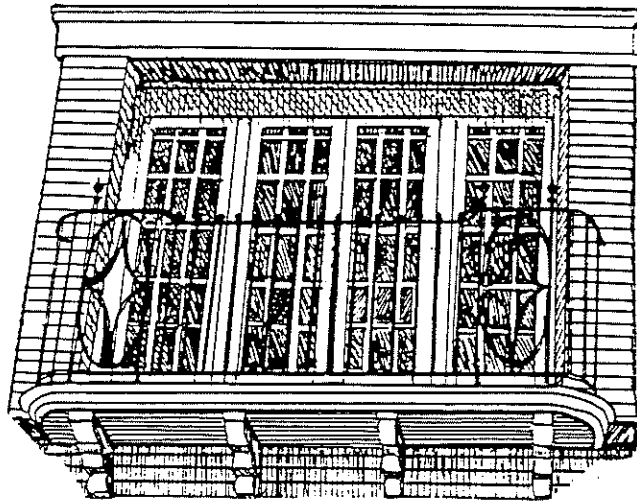


HISTORIC FRENCH PARK :
ITS ARCHITECTURAL LEGACY
AND
DESIGN GUIDELINES



Written and Illustrated by
Diann Marsh

Published by the Historic French Park Association

Santa Ana, California

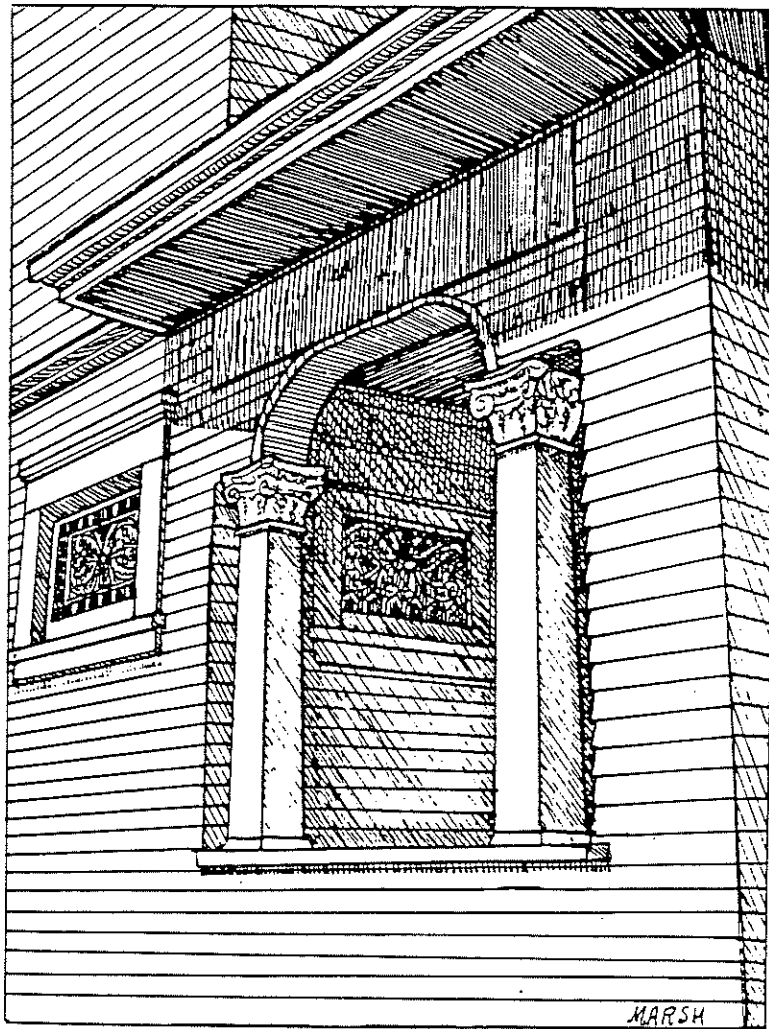
January 1995

Illustrations: Cover: Gable and bay details from The Miles Crookshank House, 802 N. French Street. This large Neo-classical Revival home was built in 1899

Title Page: A balcony detail from the George Smith House at 916 N. French St. Colonial Revival in style, the house was built in 1902.

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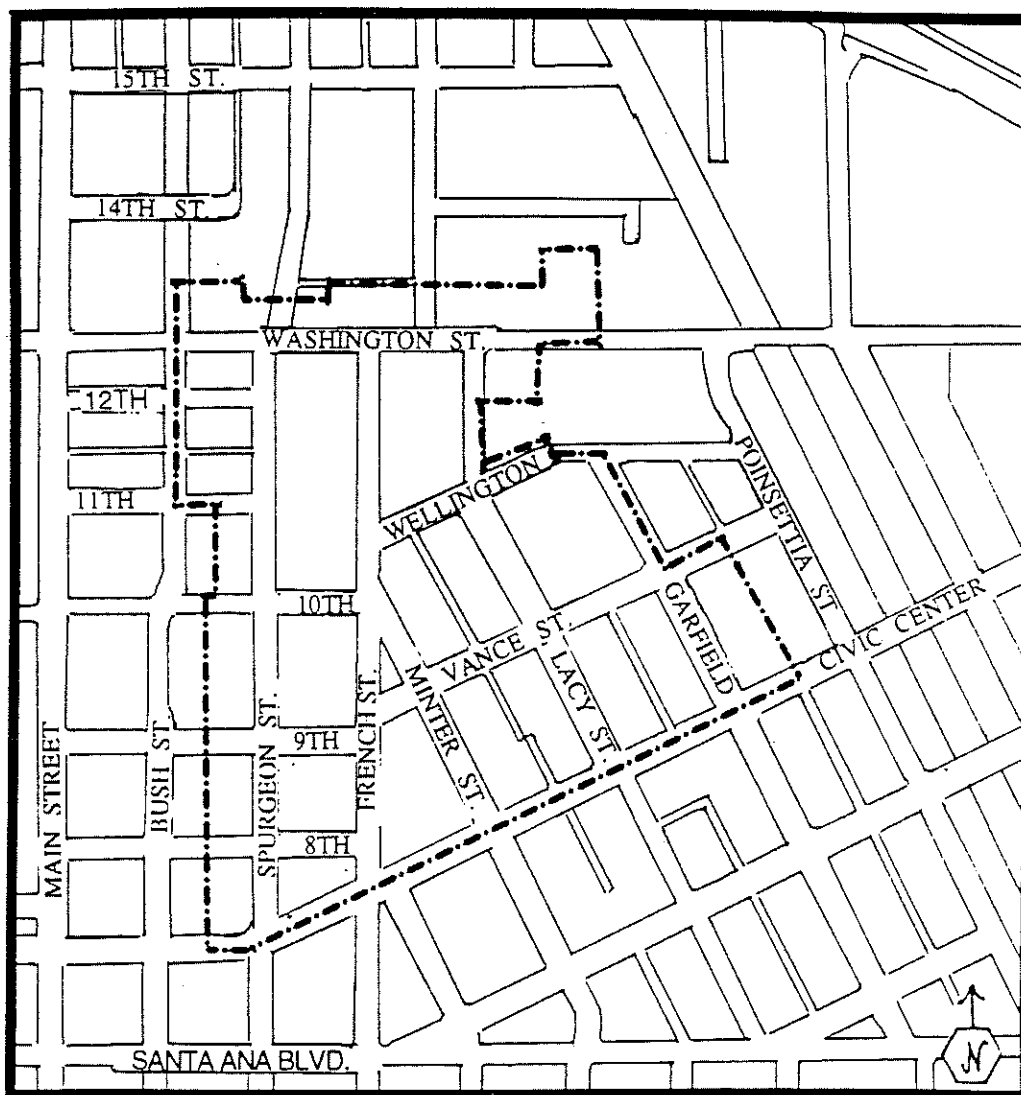
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Porch detail: The Tubbs House 1207 N. Spurgeon 1903

WELCOME

TO THE FRENCH PARK HISTORIC DISTRICT.
WE INVITE YOU TO STAY AWHILE AND
ENJOY OUR HISTORIC TREASURES,
REMINDEERS OF OUR CITY'S RICH PAST



THE FRENCH PARK HISTORIC DISTRICT

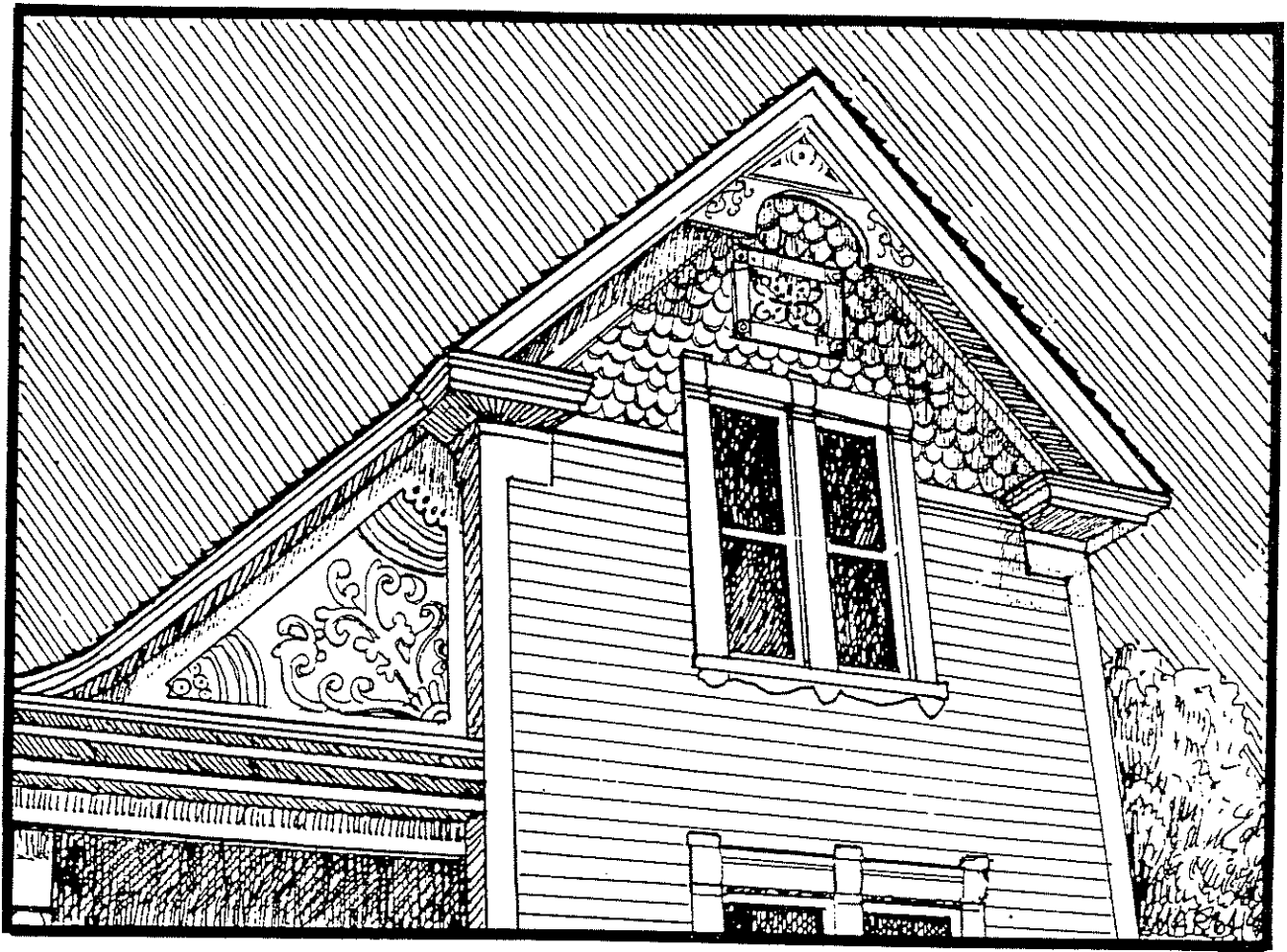
The French Park Historic District was designated as a local historic district by the Santa Ana City Council on April 2, 1984. It was given the official designation SD 19. Known for its fine historic homes, the district contains many large Victorian, Craftsman, Colonial Revival, Spanish Colonial Revival and English Tudor Revival homes.

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Gable Details: The Anderson House 305 E. Tenth St. 1898

INTRODUCTION

In 1980 the residents of French Park met together to discuss the future of their neighborhood and make plans for its preservation. Because they felt that the architectural and historical character of the houses in the neighborhood was one of its most important features, they decided to ask the City Council to designate the French Park area as the city's first official local historic district.

On April 2, 1984, the City Council officially created the French Park Historic District as a special historic overlay zone. The language of the ordinance set standards for the restoration and revitalization of the exterior features of all properties.

House by house the neighborhood is being restored and rehabilitated. French Park residents care about the rich historical character of their homes and appreciate the treasury of unique architectural landmarks.



THE PURPOSE OF THIS PUBLICATION:

The purposes are fourfold:

To share the beauty of Historic French Park architecture and highlight the unique character of our neighborhood;

To add to the recognition that Santa Ana has literally hundreds of significant historic homes and buildings which are being preserved;

To encourage others to buy and restore older homes with their unique character, charm, and livability.

To clarify the requirements of the Secretary of Interior's Standards for Rehabilitation for those who want to make changes in the exterior of their home in French Park, build an addition, or plan new construction.

Author's note: Sometimes, with the busy lives we lead today, we forget to look at our surroundings. When I took a walk to make some sketches of significant architectural details in the French Park Historic District, I was amazed at the number, quality, and variety of those elements. Almost every house has some unique characteristic that makes it special.

The following excerpt is taken from the ordinance which outlines the provisions of the SD 19 historic overlay zone.

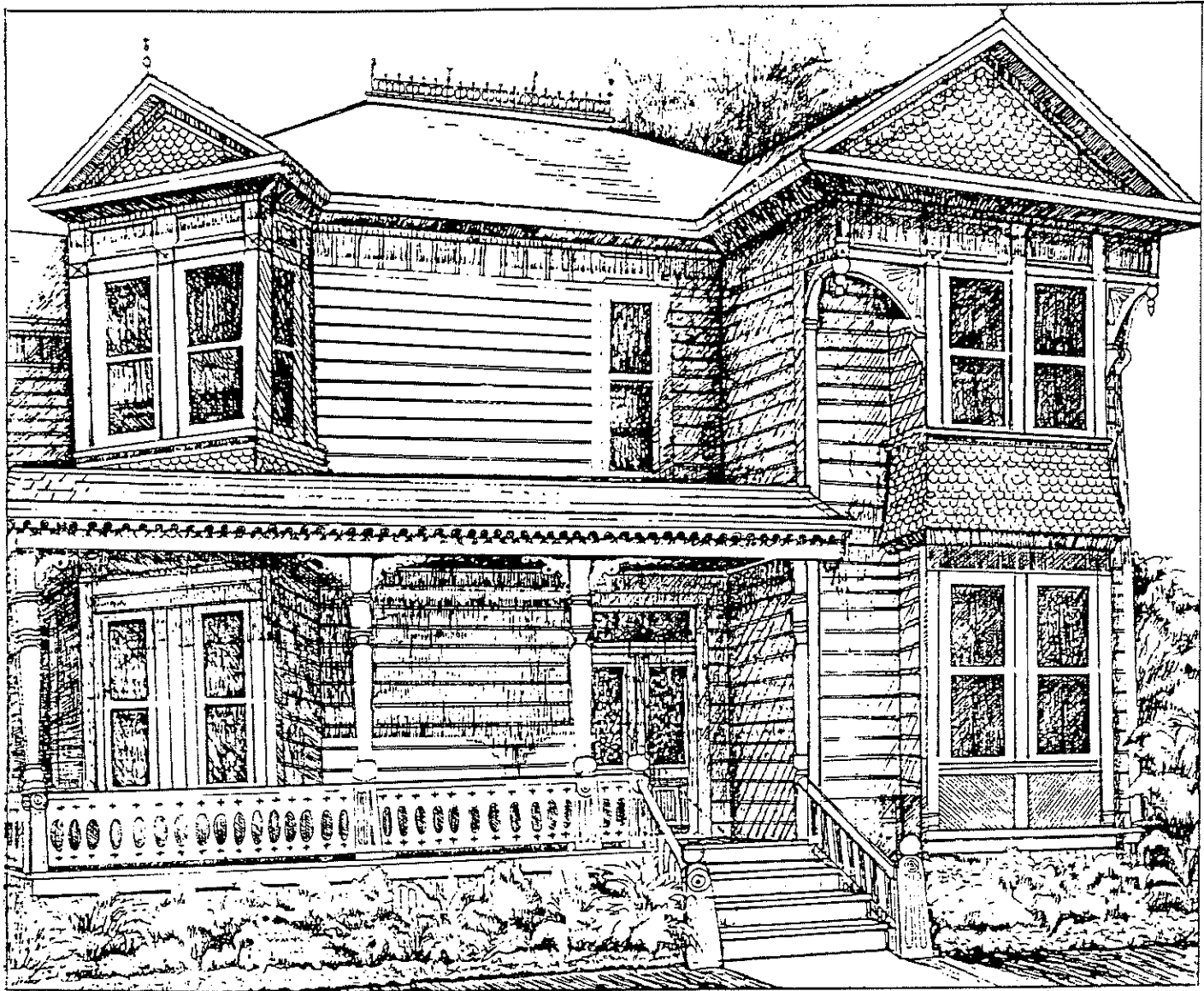
ORDINANCE NO. NS-1723

Section 5: General Provisions:

- A. Exterior rehabilitation and conversion of residences shall be subject to design review by the Department of Planning and Development Services prior to the issuance of building permits. Rehabilitation of designated historic structures shall conform to the Secretary of Interior's Standards for Rehabilitating Historic Buildings (used by the Secretary of the Interior when determining if a rehabilitation project qualifies as "certified rehabilitation" pursuant to U. S. tax legislation). All exterior work shall also conform with Council approved Development Standards and Guidelines as they are adopted.
- B. All new construction shall be subject to Planning Commission site plan review process as required in the S. D. District.
- C. All exterior rehabilitation and new construction shall maintain architectural standards compatible with the architectural character of the French Park Historic District. Design criteria includes the use of historically appropriate exterior materials, gable treatment, and architectural massing consistent with existing historic architectural styles found in the area.

PROJECT REVIEW

The Historic French Park Association reviews all exterior projects, including fences, walls, and exterior alterations.



The Harmon-McNeill House 817 N. Lacy St. 1889

INTRODUCTION TO THE SECRETARY OF INTERIOR'S GUIDELINES

The ten standards of the Secretary of Interior's Guidelines for Rehabilitation are shown on the following page. They were developed in 1977 to serve as the guideline for all historic rehabilitation projects in the United States. They pertain to historic buildings of all sizes, materials, occupancy, and construction types. In some instances they are applied to interior as well as exterior restorations. However, in the French Park Historic District, a neighborhood of private homes, they are applied to the exterior only.

Specific recommendations for the use of the Secretary of Interior's Standards begin on page 21. Detailed explanations of the guidelines' rules for roofs, siding, windows, doors, entrances/porches, and masonry are dealt with on pages 21-30.

THE SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal changes to the defining characteristics of the building, site, and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials.
7. Chemical or physical treatments, such as sandblasting that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historical integrity of the property and environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

A SHORT HISTORY OF THE FRENCH PARK HISTORIC DISTRICT

The French Park neighborhood had its beginnings 117 years ago, in 1878. At that time Santa Ana residents were anticipating the arrival of the Southern Pacific Railroad. The village was a mere nine years old.

The original townsite of Santa Ana, as platted by William Spurgeon, extended from First Street on the south, to Seventh Street on the north, West Street (now Broadway) on the west, and Spurgeon Street on the east. The tracks for the railroad were to be built in a diagonal, to the east of the townsite and running from north to south. In 1878 William Spurgeon, J. H. Fruit, and James McFadden, three of Santa Ana's most prominent citizens, formed a corporation called the Western Development Company. They purchased and platted a 160-acre triangle of land which attached to the town boundaries on the east side and fronted the new railroad tracks on the east, calling it Santa Ana East. The small triangle at 10th and French Streets was to eventually become Flatiron Park because it was shaped like a flatiron. Later it was renamed French Park.

Spurgeon, Fruit, and McFadden began a campaign to persuade local businesses in the main commercial district on Fourth Street to relocate to the lots facing the new railroad tracks. They were doing well, until Levi Gildmacher, a general store owner on Fourth Street, decided not to move. Because he extended credit to the nearby farmers until their crops came in, his business was very popular. The commercial center in Santa Ana East became the dream that never was to be realized by the three partners.

In the 1890's the surrounding neighbors purchased from George Wright the triangular piece of land which was to become the park. They later donated the park site to the city, with the stipulation that French Street be opened to its full width.

The turn of the century brought wealth and prosperity to Santa Ana. When Miles Crookshank built his beautifully-detailed Colonial Revival house at 802 N. French in 1899, it set the standard for the other large homes that were to follow. From 1900 to 1906, several large Victorian, Colonial Revival and Neo-classical houses were built between Fifth Street and the north side of Washington Street. The French Park neighborhood became the most fashionable in the new county. Prominent business families, including the Crookshanks, Burns, Beattys, George Smiths, Gleasons, Cardens, Keechs, Cochems, Wrights and Rutans built impressive homes. A few years later, at the north end, near Washington Street, the Spragues, Hickox, Huffs, Haleys and Thees built some of the finest Craftsman Bungalows in the county. The neighborhood was in its glory days.

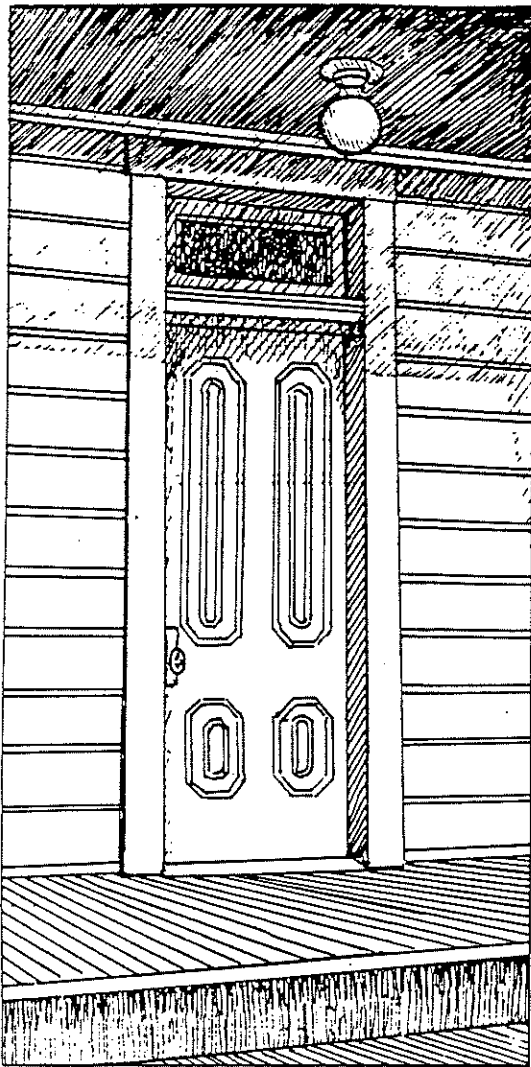
By 1910 there were 8,429 persons living in Santa Ana and there were few vacant lots in French Park. During the Teens and Twenties a dozen unique Spanish Colonial and Spanish Eclectic Revival homes and fourplex apartment buildings were constructed. The 900 block of Lacy Street contains several of these graceful buildings.

The 1940's brought thousands of men from all over the country to serve at the four military bases located in Orange County. Many of the large houses in French park were spacious enough to be divided into apartments for the families of these young military men. Many of the original owners had died and their children were established elsewhere. Most of the historic homes in French Park were converted to apartments and rooming houses. Later, absentee landlords bought the houses as rentals and the neighborhood was on the decline. Some of the great Victorians were torn down. One that has survived, the Dr. Howe-Waffle House, was moved to Civic Center Drive and Sycamore Street.

The movement to restore the French Park neighborhood began in the late 1970's. A new group of people with an appreciation for historic architecture began to move into the area. In 1980 they organized the Historic French Park Association in order to work together to solve common problems. In a positive step towards preservation of the neighborhood, the association began to work with the City to create the French Park Historic District. The District was formally established by the City Council in April of 1984.

The establishment of the historic district/overlay zone did not produce a miracle overnight. Restoration has occurred house-by-house over the past ten years. In the process, the French Park Historic District is once again becoming an exciting and most desirable place to live.





Chilton House 321 E. Eighth St. 1883

Wide enclosed eaves

Wide shiplap siding

Square bay windows, sometimes two stories in height

Molding-trimmed panels

Carved brackets at roof line and above windows

Tall, narrow double-hung wood-sashed windows with two or four light windows

Turned or chamfered wood porch posts

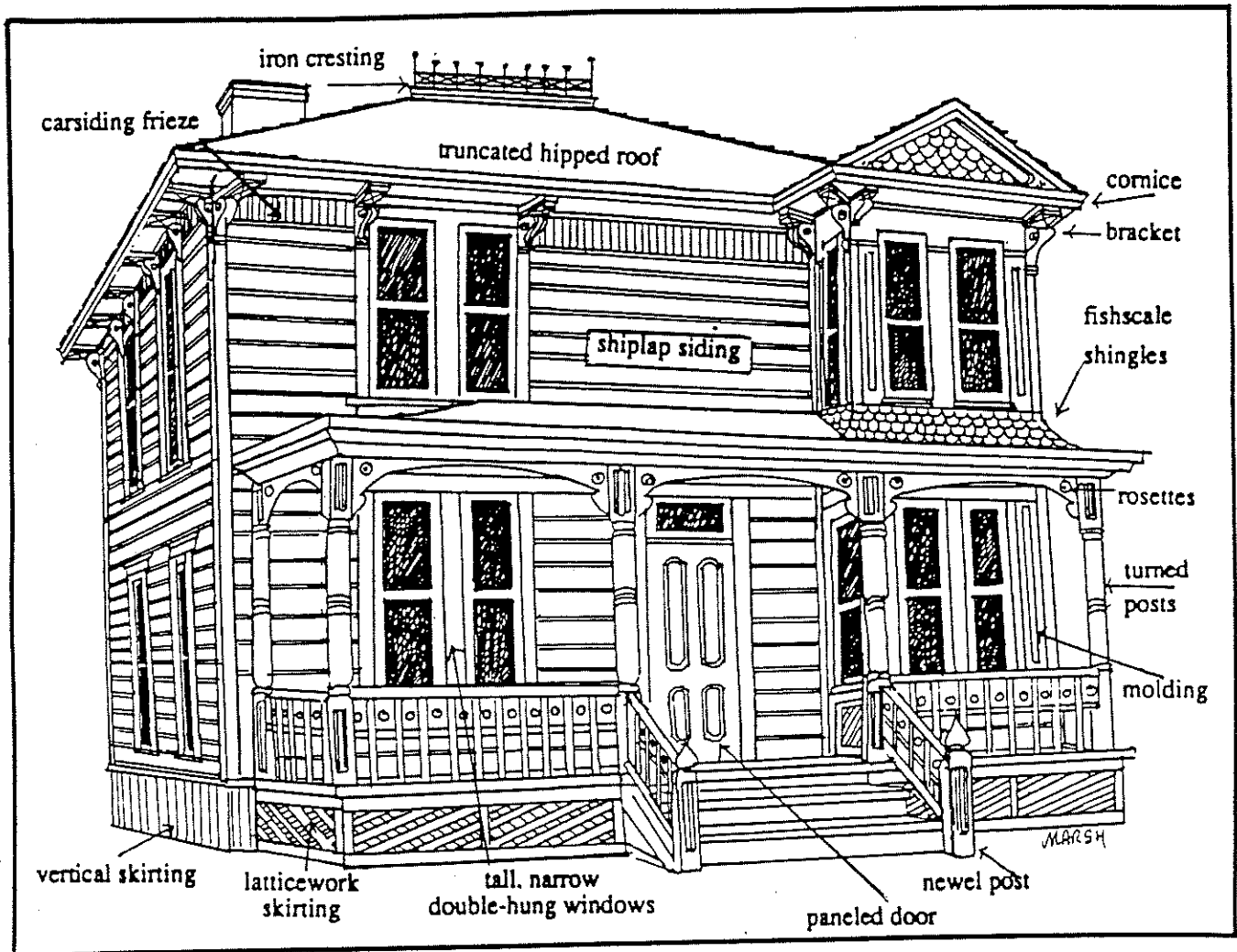
Geometric-patterned porch railings, sometimes with cutouts.

Hipped and truncated roofs with gables above bays

Transoms over doors

Any style built from the time Queen Victoria gained the throne in 1837 until she died in 1901 can be called Victorian. Italianates, built in Orange County from the early 1860's until about 1888, are known for their elaborate roof lines featuring carved brackets in pairs and singles and decorated gables. Both single-storied and two-storied examples featured hipped truncated roofs. At one time the truncated flat section of the roof, would have been bordered with iron or wood cresting and is popularly known as a widow's walk. Most of the iron cresting was removed during World War I, when it became popular to give the metal cresting and yard fences to the war effort.

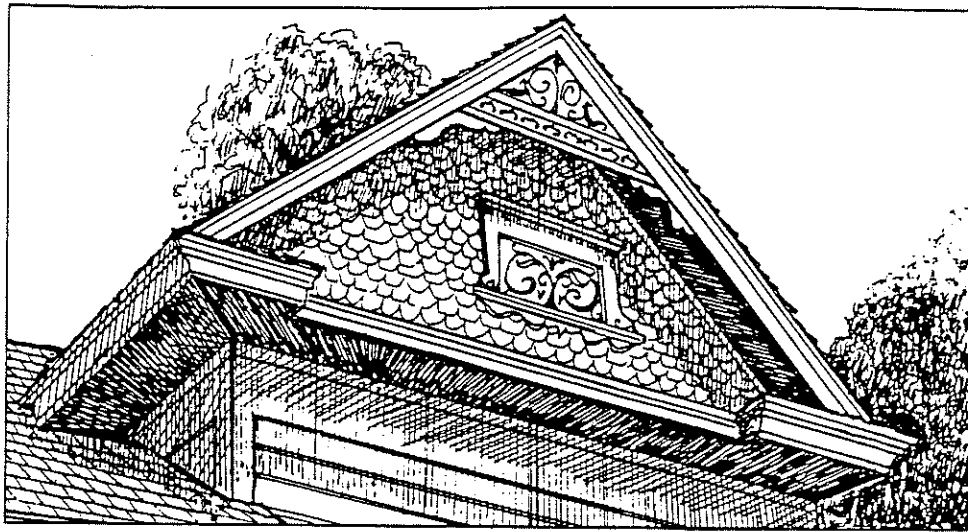
The formal balance of the house is accentuated by pronounced details, with each section neatly outlined in trim or molding. The Italianate style gains its name from the use of brackets, quoins, and porches with arched friezes, which immitate the stone villas found in Italy. Italianate Victorians once peppered Orange County towns. Sadly, there are only a dozen or so of these elegant homes still surviving here.



The Chilton House 321 E. Eighth St. .1883

Basic repairs for Italianate Victorian houses:

1. Wide shiplap siding was almost always used to cover the exterior of an Italianate Victorian. This should be repaired or replaced with matching materials. In building an addition, a similar, but not exact form of shiplap siding should be used to differentiate between the new and the old.
2. Wood or Timberline-type shingles should be used for reroofing. Remove all old layers or the result may be a lumpy roof.
3. Repair all trim materials, cornices, brackets, decorative shingles, and fretwork. Replicate only when necessary.
4. Repair and retain the original double-hung windows. Keep all of the old glass, if possible. 100-year-old glass has a special quality.
5. Vertical carsiding or latticework foundation skirting is appropriate.
6. Houses from this era had wooden porches and steps. These often have been allowed to deteriorate and have to be replicated.



Gable detail: The Wells House 220 E. Washington St. 1895

Asymmetrical form with turrets, towers, bays, rounded porches

Steeply-pitched gabled roofs, usually truncated at the top

Pedimented and decorated gable faces with fancy-cut shingles, cutwork, and sawnwork

Stick style Victorians feature stick work at peaks of gables

Fancy-cut shingles include fishscale, diamond-shaped, notched, and other shapes. Decorated bargeboards

Square or slanted bays

Wide shiplap siding in 1880's

Narrower shiplap in 1890's

Turned porch posts with cutout or turned balusters.

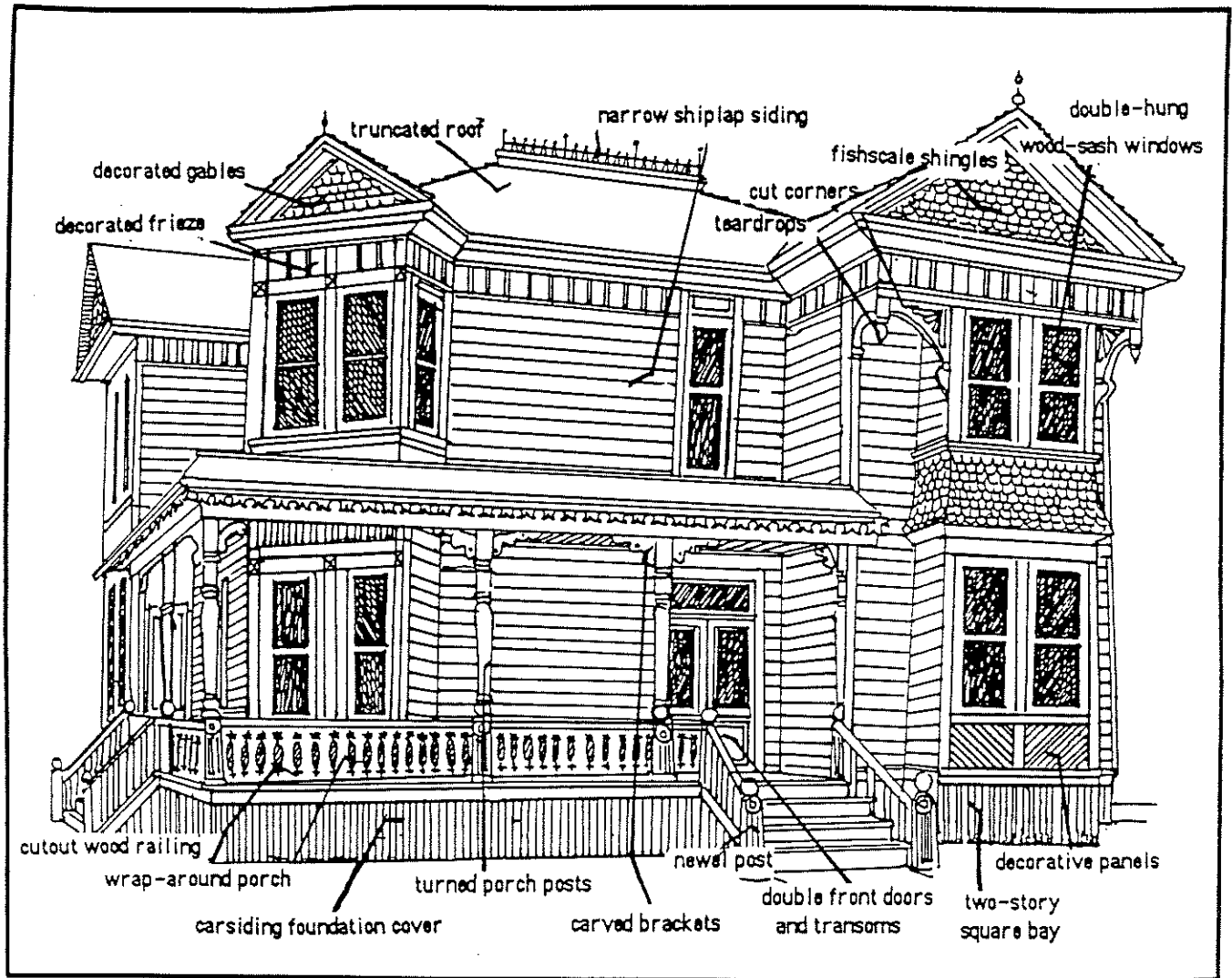
Fretwork and decorative or carved brackets on porch

Large front porches; some wrap around the sides.

Formal entries, sometimes with double doors and transoms

Double-hung wood-sash windows
Stained or etched glass windows

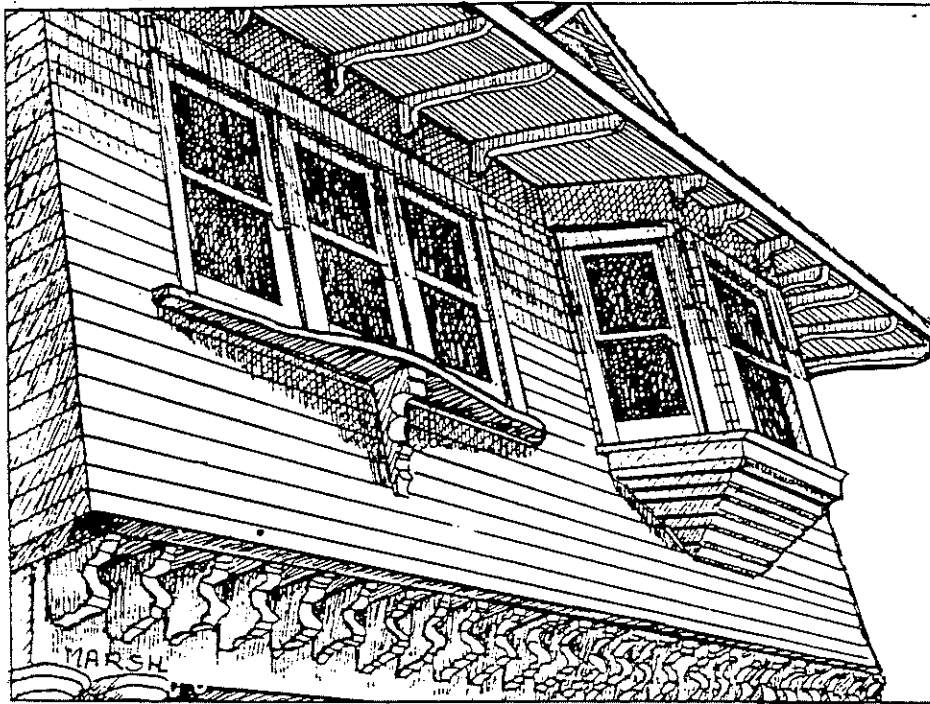
The three Victorian styles illustrated here are Queen Anne, Eastlake, and Stick. Queen Anne houses, ranging from cottages to mansions are considered the "jewels" of the Victorian era. Usually asymmetrical in shape, with turrets, balconies, and rounded porches, they convey a sense of the Victorians' feel for design and creativity. The Dr. Howe-Waffle House at the corner of Civic Center Drive and Sycamore is a good example of the Queen Anne mansion. The Eastlake version was more structured and rectangular in shape, often with two-story bays, topped by decorative gables. The Harmon-McNeill House at 817 N. Lacy Street in French Park is a combination of Eastlake and Stick-style architecture. The streets in pre-turn-of-the century Santa Ana were once lined with Victorian homes. Those which remain should be treasured and loved.



The Harmon-McNeill House 817 N. Lacy St. 1889

Basic repairs for Queen Anne, Stick and Eastlake Victorian houses:

1. Siding should be repaired rather than replaced. If sections need to be replaced, they should be matched exactly.
2. Wood or Timberline-style shingles should be used for reroofing. All layers of old roofing should be removed.
3. All trim and cornices should be repaired, if possible. Replacement pieces should match the original exactly.
4. Retain and repair all double-hung windows. Keep as much of the old glass as possible, because it has a special quality. Windows should be reputtied and the sash weights and ropes repaired.
5. Vertical carsiding or latticework panels should be used for the foundation cover.
6. Wooden porches and steps are appropriate for the Victorian house. Ornate wood railings and newel posts on each side of the steps create an elegant entrance befitting the Victorian house.



The Brown-Baker House 719 N. Spurgeon 1905

Square and rectangular form;
Sometimes two-story foursquare
with bays and porches

Narrow clapboard siding

Plate glass windows with
diamond-paned or leaded glass

Slanted bay windows, fancy-cut
shingles, pedimented gables
survive from the Queen Anne style

Hipped roofs with pedimented
and other decorated gables

Enclosed eaves with carved brackets
or brackets extending directly from
the roof line

Porches usually recessed,
with solid clapboard railings

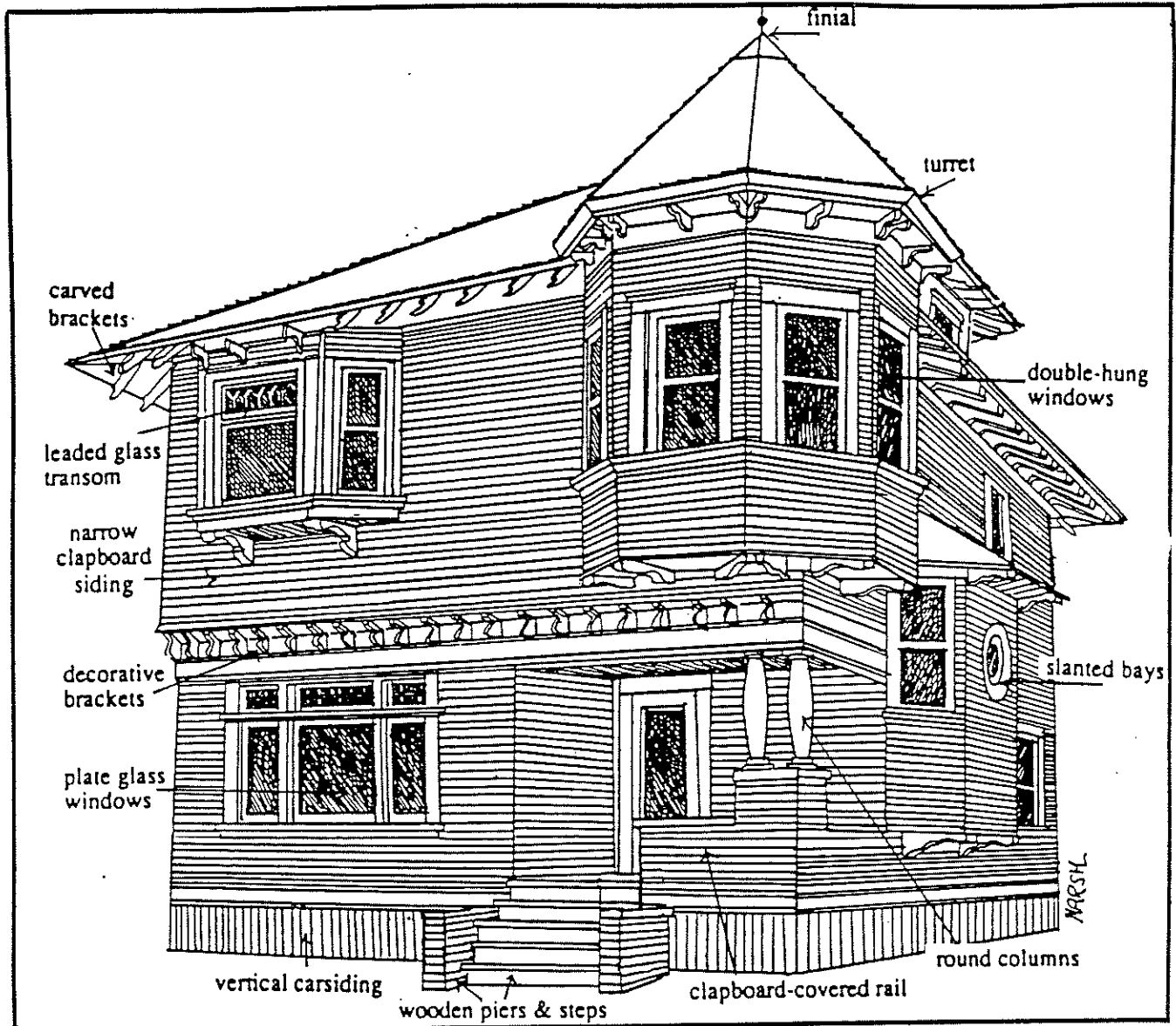
Round wooden columns, sometimes
resting on solid clapboard piers,
support the porch

Front doors feature beveled
glass window at top and
wood panels below

Plate glass windows and exterior
doors flanked by sidelights, usually
made of multi-paned glass

Leaded and beveled glass
more popular than stained
glass.

The difference between a Colonial Revival bungalow and a Neo-classical bungalow centers around the use of Neo-classical capitals, columns, and decorative wood elements with a classical Greek, Roman or Egyptian form. Introduced at the Chicago World's Fair of 1893, this disciplined and elegant style represents a return to the Colonial and Neo-classical architecture built in the New England states. A new patriotism and interest in our national roots, combined with increased opportunities to travel via railroad to the East, led to a new appreciation for classical architecture.



The Duggan House 825 N. Lacy St. 1906

Basic repairs for Colonial and Neo-classical Revival houses:

1. Repair siding, cornices and wood trim instead of replacing them with new. Do not stucco a wood-sided house or add aluminum or asbestos siding. If these materials are already in place, remove them and patch and repair the original siding.
2. Repair wood-sash windows instead of replacing them.
3. Wood or Timberline-style shingles should be used to reroof. Remove all old roof materials prior to reroofing, or you will have a lumpy roof.
4. Original steps were usually made of wood, with wood piers on each side. These should be repaired or replicated.
5. Vertical carsiding is the appropriate foundation cover.
6. Retain the original front door, if it is still in place. Refinish if necessary. If the door must be replaced, look for one with some colonial or classical characteristics.



The Hickox House 1218 N. French St. 1911

Usually clapboard siding/
occasionally stucco

Wood shingles on gables,
as siding, and on porch piers

Large porches, usually across
entire front facade

Triangular knee braces, exposed
beam ends and rafter tails on
eaves

Vertical crisscross lath or
boards used as vents in upper
section of gable faces

Plate glass windows flanked by
double-hung or casement
windows. Patterned sections
at the top of casement windows

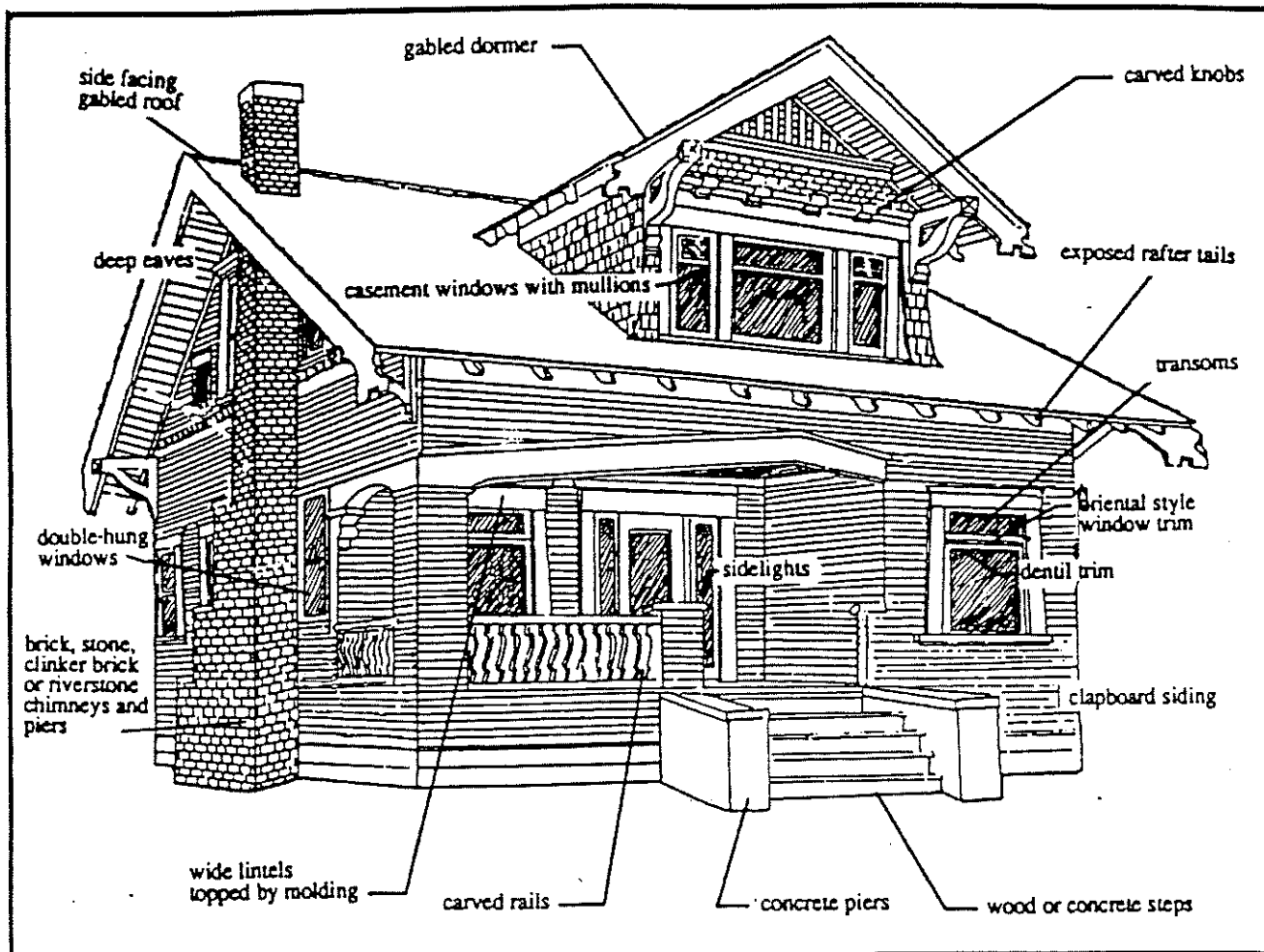
Square, tapered or elephantine
posts, often on piers, support
porch roof. Chimneys matched

Wood panels, shingles, rocks,
brick and stucco on piers

Wide front doors, originally
varnished, featuring pattern of
windows at top or large windows
in center.

Often had solid railings of brick
clapboard siding or shingles

A new appreciation for the Craftsman Bungalow has become evident within the past ten years. Those interested in quality and fine craftsmanship are purchasing Craftsman style homes to renovate and restore. The "Craftsman ethic" was more than a style of architecture. It was the basis for a whole new way of life. The back-to-nature theme featured large windows, pergolas, natural forms and materials, earth colors, and informal gardens. Sleeping porches and french doors were designed to bring the fresh air into the house. The extensive use of wood, stone, brick, and other natural forms of material give Craftsman and California Bungalows charm and character.

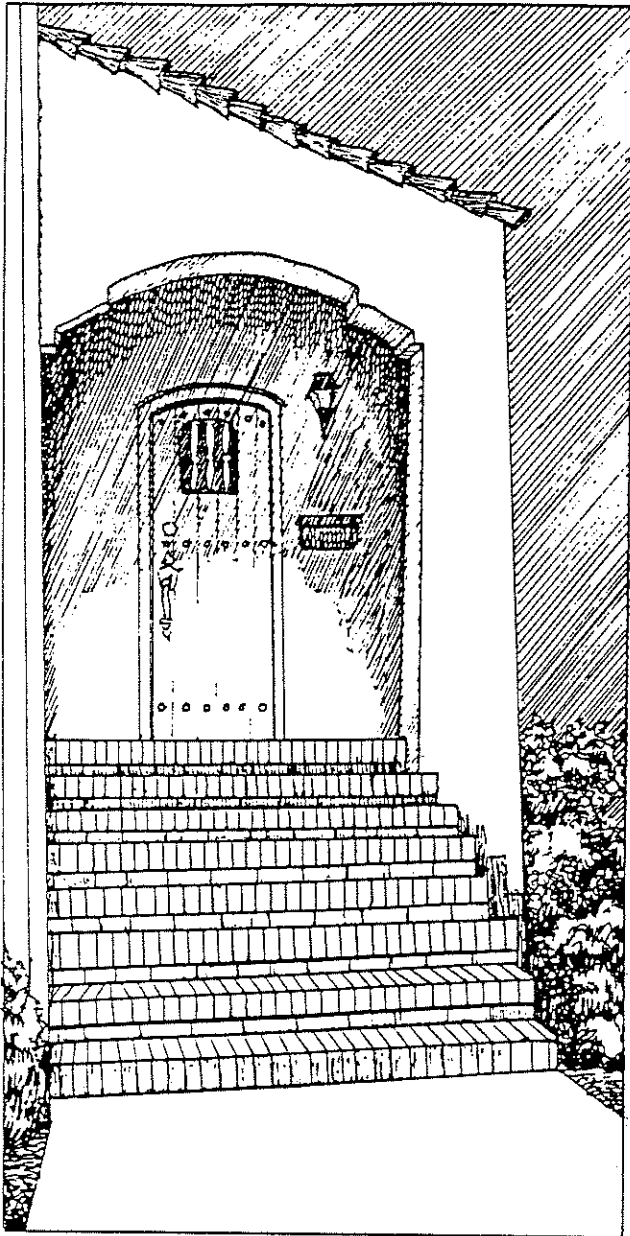


The Dr. Whitson House 301 E. Eighth St. 1911

Basic Repairs for the Craftsman or California Bungalow:

1. Repair and repaint original siding. Do not cover with stucco, shingles, or aluminum siding.
2. Repair all trim and wood-sashed windows. Do not replace unless absolutely necessary. Use wood-sashed windows in additions or any alterations.
3. Reputty window glass and repair if possible. Old glass has a special quality.
4. Repair chimneys, piers and railings with matching brick, stone, or like materials.
5. Wood or Timberline-style shingles should be used to reroof. Remove all layers of old roofing because they can cause a lumpy surface.
6. Craftsman Bungalows were built with either wood or concrete porches, steps and piers. Foundation material should match.
7. If you have the original front door, retain and restore it.
8. Craftsman and California Bungalows were usually painted in earth tones or shades of grey.

SPANISH COLONIAL REVIVAL
SPANISH ECLECTIC REVIVAL



The Cowles-Moore House 820 N. French St. 1927

Stucco-clad exterior walls

Red-clay-tile-clad gabled roofs
or fringes of red clay tiles
along top of parapet.

Arches and arcades at entrance
or across the front facade

Recessed windows with no trim

Arched recessed plate glass
windows in main rooms.

Small covered entryways, often
flanked by open porches or
courtyards with low walls.

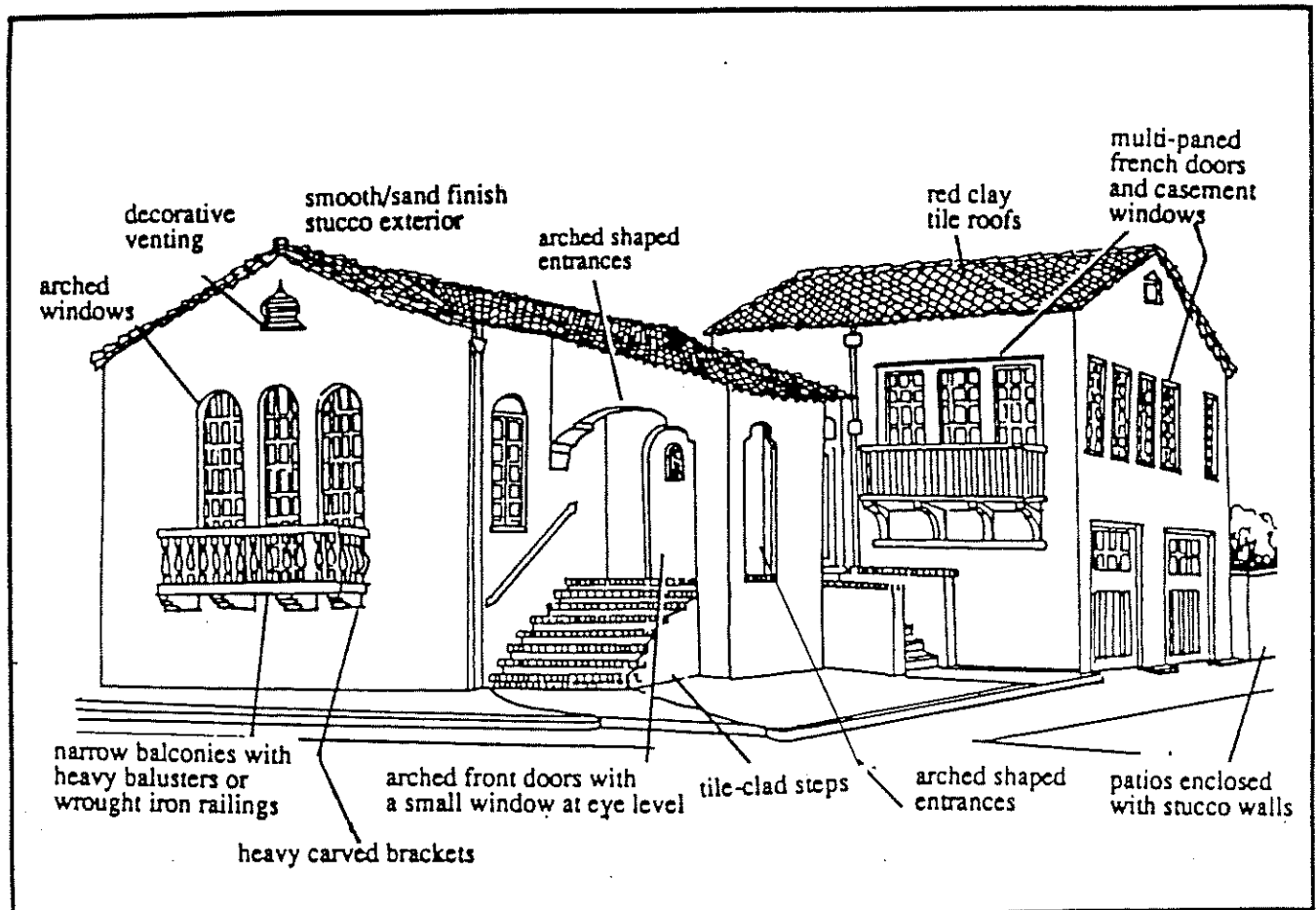
Varnished front door, some-
times arched, with panels or a
"Judas" window at eye level

Balconies with wrought iron
or turned wood balusters.

Cast concrete surrounds,
decorative cast concrete pilas-
ters, as decorative elements

Small grills of wrought iron
often used as accents

Spanish Colonial and Spanish Eclectic houses are two of the many revival styles popular in our country after World War I. Both terms cover a wide variety of designs loosely labeled as "Spanish". Stucco walls, arched openings, and sometimes fanciful ornamentation were a dramatic and picturesque advertisement for sunny southern California in the 1920's and 30's. What fun it would be to live among the hibiscus and palm trees in your own Spanish villa! This style never really lost its popularity with the home-buying public, and has remained popular throughout the years.

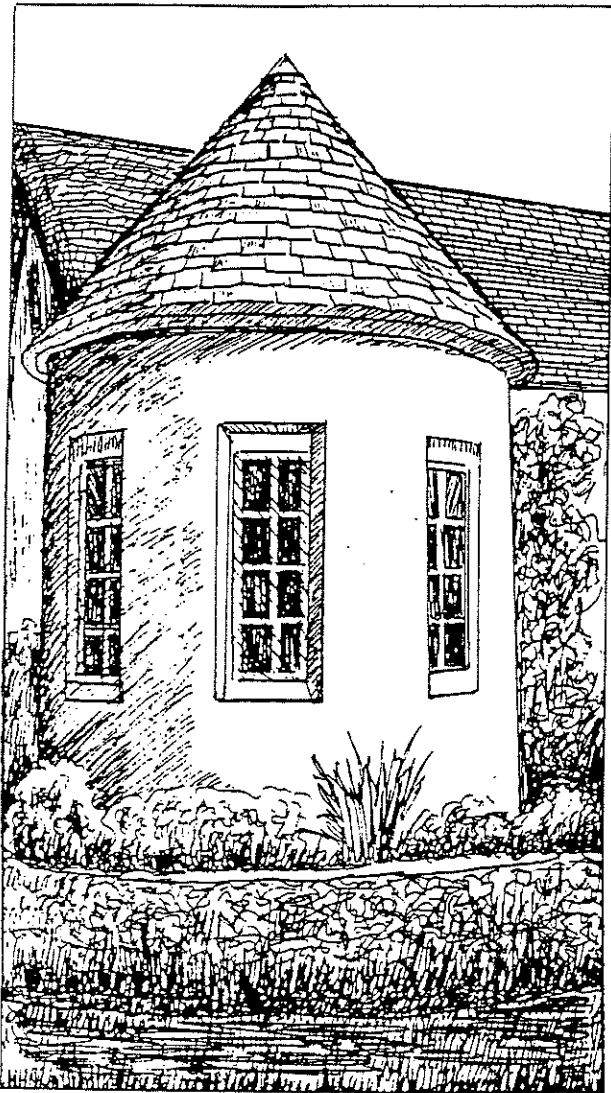


The Cowles-Moore House 820 N. French St. 1927

Basic Repairs for Spanish Colonial or Eclectic Revival houses:

1. Repair stucco in the same finish as the original. The finish was usually a smooth surface or a sand finish.
2. Repair rather than replace wood ornamentation such as brackets and balustrades. If replacement is necessary, use materials that are appropriate for the style of the house.
3. Retain original front door and refinish with stain and varnish. If the original door is gone, replace with a wood door with a small grilled window at the top.
4. Original tiles should be retained and reused. If the roof leaks, take the tiles off, repair the roof sheeting and materials and reinstall the original tiles.
5. The original window pattern, whether it is wooden double-hung or casement-style or metal-framed multi-paned casement-style, should be used in all replacement projects.

ENGLISH TUDOR REVIVAL



The Shildmeyer House 209 E. Washington St. 1928

Steeply- pitched roofs, sometimes with rolled edges.

Decorative half-timbering on gables

Stucco exterior cladding

Wingwalls at front corners

Large stucco-clad chimneys

Varnished wood doors that are made of planks or wood panels

Plate glass windows in living room, dining room and breakfast room

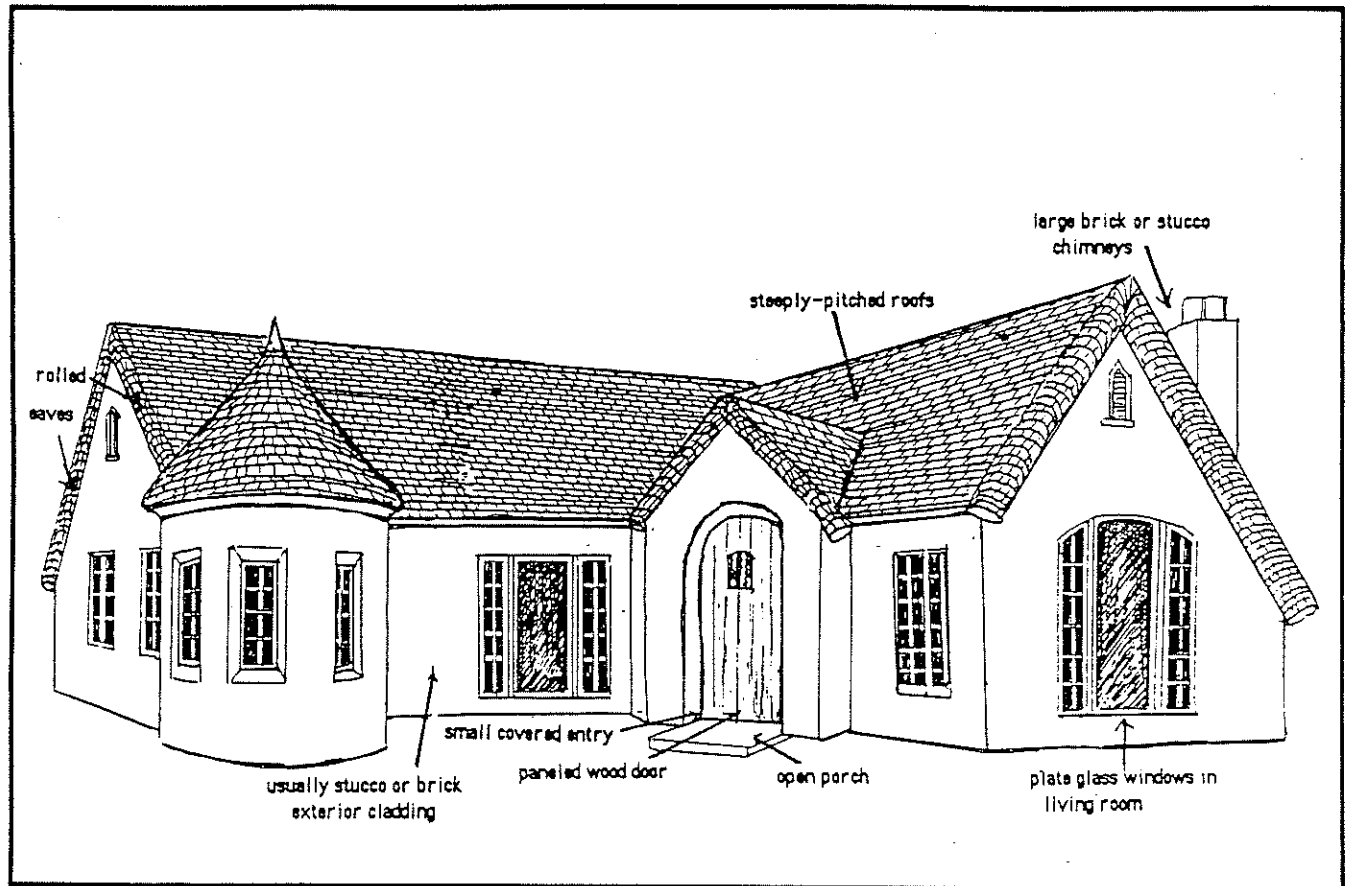
Casement windows, diamond-paned windows, decorative windows with stained and leaded glass

Stonework or bricks surround door or entry porch opening

Small covered entryways with open porches or patios on the sides

Front doors with "Judas" windows at eye level

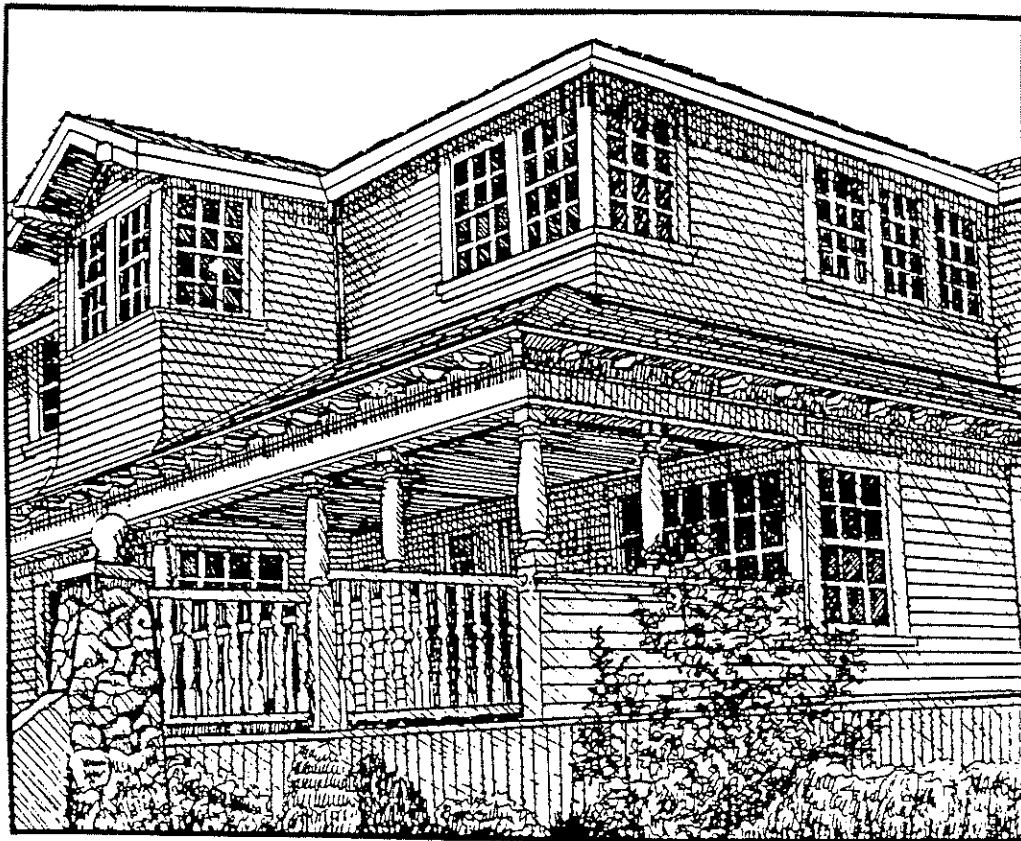
When the soldiers returned from Europe and Africa after World War I, they brought with them visions of English Tudor and French Norman cottages, rambling Spanish houses, Irish castles, and other exotic styles. It was said that every man could have his castle, and he could have it in any style he wanted. Often the styles were mixed, with elements of Spanish architecture combined with the design forms of England. Crenelated towers, false stone surrounds and "Judas" windows remind us of the castles we have seen in the movies: the night is dark as we approach the castle. As we knock at the door, a hooded figure, holding a candle, opens the small Judas window and, in a deep voice, asks what we want. Other English Tudor Revival homes remind us of the typical English or Norman cottage.



The Shildmeyer House 209 E. Washington St. 1928

Basic repairs for the English Tudor Revival house:

1. Repair stucco with the same finish as the original. The finish was usually a smooth surface or sand finish.
2. The roof of the English or Norman-style house is particularly important. Many of these houses had rows of wood shingles in a wavy pattern imitating English thatch. If the expense of recreating this pattern during reroofing is prohibitive, the new roof should be made of wood or Timberline-style shingles. If the roof edges are rolled, it is particularly important to retain this character-defining feature.
3. Repair rather than replace the original casement or double-hung windows. The multi-paned or diamond-patterned casement windows used in English Tudor Revival houses are an important part of the overall design and character. If windows must be replaced, try to match the original as closely as possible.
4. Retain the original front door, if possible, because it was usually an important character-defining characteristic of the Tudor house.



The Hall-Moore Bldg. (Fourth Court of Appeals) 925 N. Spurgeon 1987

NEW CONSTRUCTION

The building shown above, the 4th Court of Appeals building at 925 N. Spurgeon St., is the product of successful cooperation between the Historic French Park Association and the developer of the property, the Hall-Moore Company. It illustrates the ideal that can be achieved when new construction is built in an historic neighborhood.

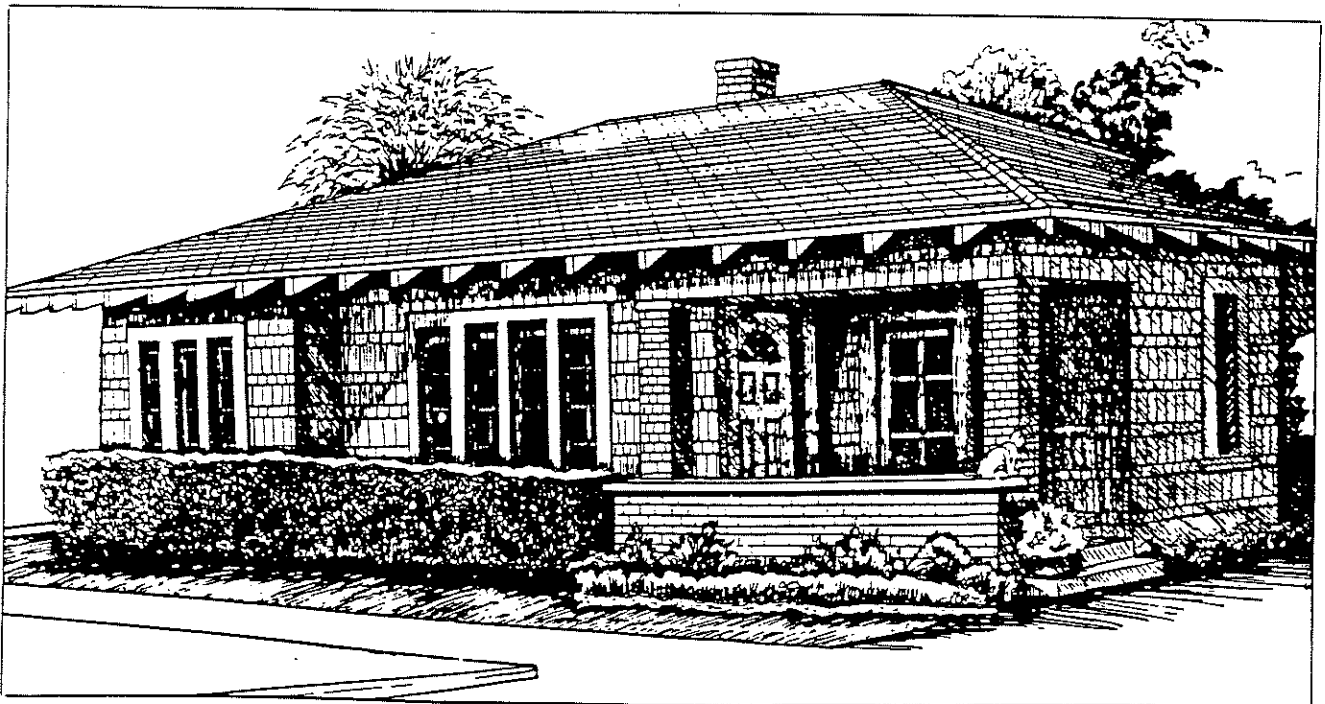
The superb design of the building is a product of many discussions between the neighborhood and Larry Moore. Having the appearance of three large connected Colonial Revival houses, the building features wood siding, turned balustrades on porches, multi-paned double-hung wood-sashed windows, a multi-gabled Craftsman-style roof line, decorative brackets, rock-clad piers, and a two-story square corner tower. The parking structure underneath is disguised under a grass-covered slope and is not visible from the front or north side.

Another feature of the agreement between the neighborhood and the Hall-Moore Company involved the moving of the Dr. Whitson House, the only remaining house on the otherwise vacant string of lots. It was moved to 301 E. Eighth St. and restored as a single-family home.

The Italianate-inspired condominium complex at 809 N. Spurgeon was designed to compliment the single-family home at 819. The building is clad in wood siding, and features a prominent cornice, square bays and a gazebo entry.

New buildings should be compatible in size, scale, massing, setback, and design to the nearby historic homes.

FEDERAL GUIDELINES
FOR REHABILITATION





The Beatty House 910 N. French St. 1909

FEDERAL GUIDELINES FOR REHABILITATION

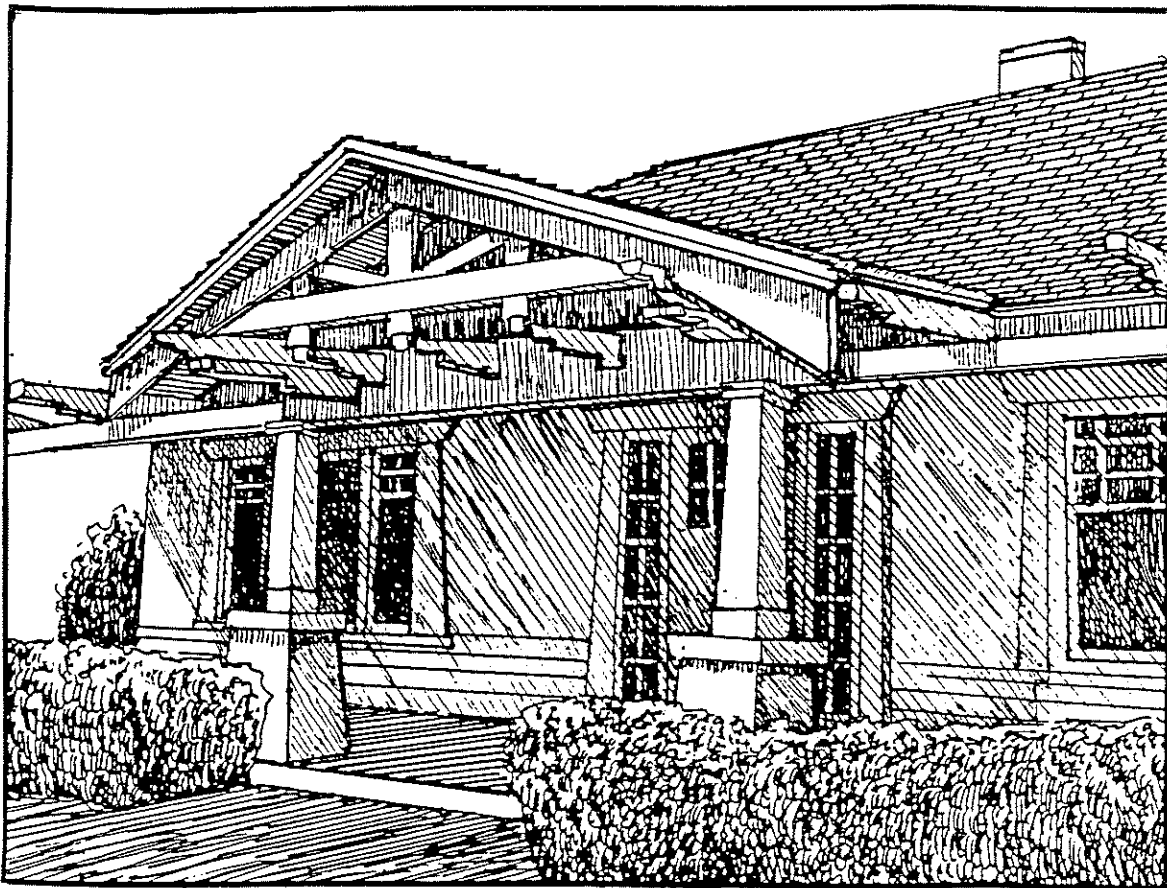
The following information was taken from the booklet entitled: The Secretary of Interior's Standards for Rehabilitating Historic Buildings, published by the Preservation Assistance Division of the National Park Service of the U. S. Department of the Interior. The booklet lists the "do's" and "don't's" of rehabilitation and is written especially for persons planning to qualify for tax credits. In the Historic French Park District, the Standards are part of the law governing the entire neighborhood. Therefore we have changed the headings to "Approved" and "Not Acceptable".

Identify, Retain, and Preserve:

This rule is basic to the treatment of all historic buildings. First identify the feature and do the required research to determine its date of installation and its original condition. Looking at old photos and taking a good look at the architectural feature helps in defining those elements that are important to the architectural character of the building.

Protect and Maintain:

After identifying those materials and features that are important and must be retained in the process of restoration, the next step is to provide adequate protection and maintenance for those character-defining elements.



Porch Detail: The Bullard House 837 N. French St. 1910

Repair:

Next, after assessing the physical condition of the character-defining materials, the decision must be made whether to repair or replace the feature. In almost all cases, repairing is a better solution than replacing materials. Only when all hope of repairing the feature is lost, should replacement be considered.

Replace:

Following repair in the hierarchy, guidance is provided for replacing an entire character-defining features with new material because the level of deterioration or damage of materials. The preferred option is always the replacement of the entire feature with the same material. Because this approach is not always technically or economically feasible, provisions are made to consider the use of a compatible substitute material.

Design for Missing Historic Features:

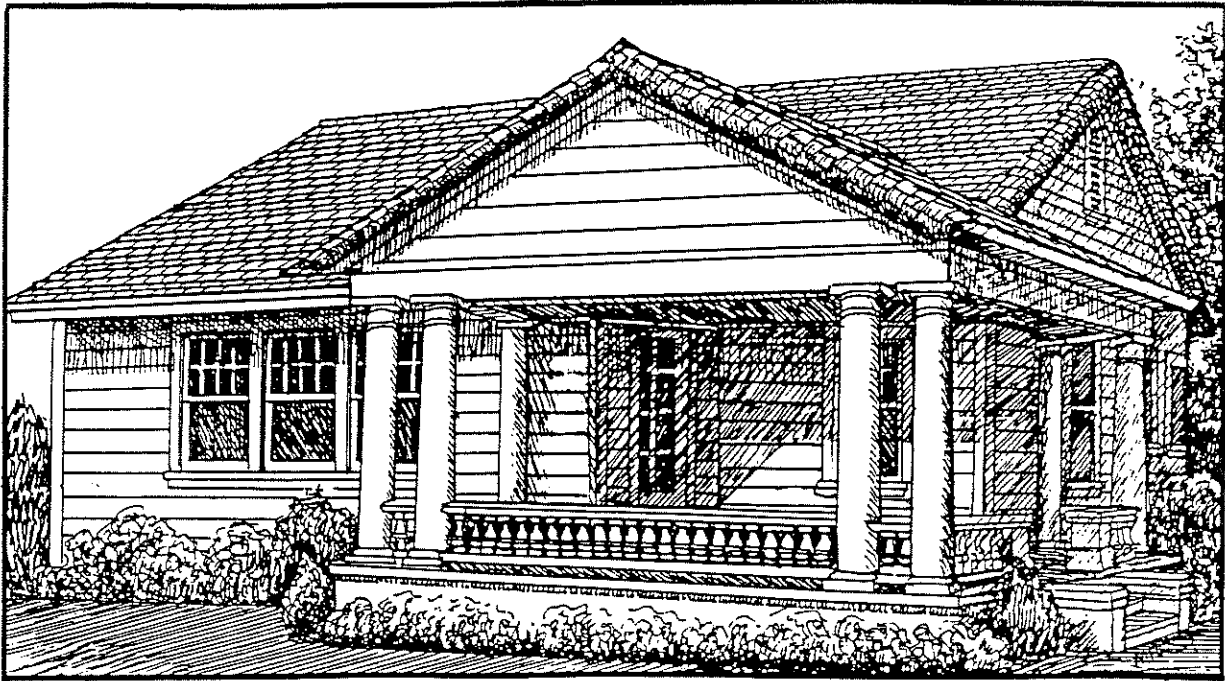
When an entire exterior feature is missing (for example an entrance porch or chimney), it no longer plays a role in physically defining the historic character of the building unless it is accurately duplicated. It is therefore important to document the physical appearance of the feature. If adequate historical, pictorial, and physical documentation is available, the feature should replicate the original. However, if that information no longer exists, a new design that is compatible with the remaining character-defining features can be substituted. The new feature should match the size, scale, and material of the historic building.

Alterations/ Additions to Historic Buildings:

Sometimes alterations or additions are needed to assure the continued contemporary use of the historic building, but it is most important that such alterations and additions do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes.

Health and Safety Code Requirements; Energy Retrofitting:

Although health and safety requirements are often an important aspect of rehabilitation projects, particular care should be taken not to radically change, obscure, damage or destroy character-defining materials or features in the process of rehabilitation work to meet code and energy requirements.



The Berg House 922 N. Lacy St. 1922

ROOFS:

The roof--with its shape; features such as cresting, dormers, cupolas, and chimneys; and the size, color, and patterning of the roofing material--can be extremely important in defining the building's overall historical character. In addition to the design role it plays, a weathertight roof is essential to the preservation of the entire structure; thus protecting and repairing the roof as a "cover" is a critical aspect of every rehabilitation project.

APPROVED

Identifying, retaining, and preserving roofs--and their functional and decorative features --that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel, and mansard; decorative features such as cupolas, cresting, chimneys, and weathervanes; and roofing materials such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.

Protecting and maintaining a roof by cleaning the gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to insure that materials are free from insect infestation.

Provide adequate anchorage for roofing material to guard against wind damage and moisture penetration. Protect a leaking roof with plywood and building paper until it can be properly repaired.

Repair a roof by reinforcing the historical materials which comprise roof features. Repairs will generally include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of features when these surviving prototypes such as cupolas, louvers, dentils, dormer roofing, or slates, tiles, or wood shingles on a main roof.

Replacing in kind an entire feature of the roof that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence to guide the new work. A compatible substitute material may be considered.

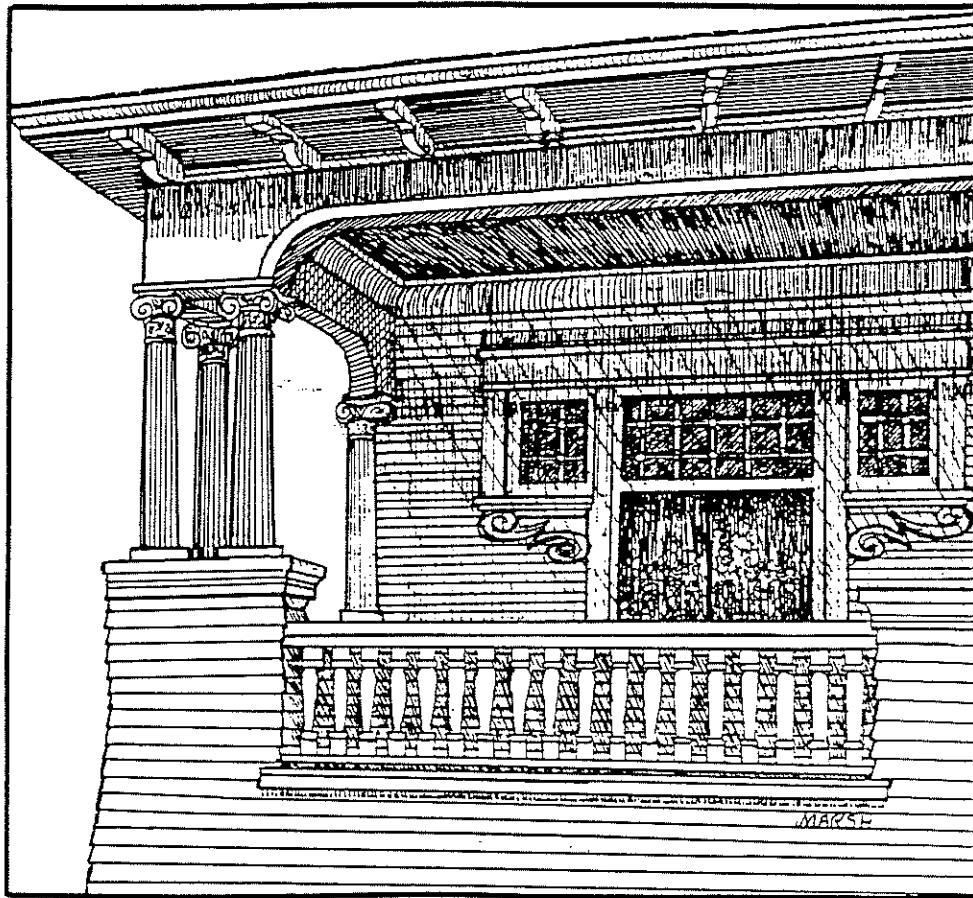
NOT ACCEPTABLE

Radically changing or destroying roofs.

Removing a major portion of the roof that is repairable.

Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights.

Stripping the roof of sound historic materials such as slate or clay tile.



Porch Detail: The Clyde Bishop House 1108 N. French St. 1906

APPROVED

Identifying, retaining and preserving wood, stucco, or other siding materials that are important in defining the overall historic character of the building.

Protecting and maintaining wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features. Chemical preservatives may be applied to wood features that are exposed to decay hazards or are traditionally unpainted.

Removing damaged or deteriorated paint to the next sound layer, using the gentlest method possible, then repainting.

Using with care electric hot air guns on decorative features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to painting.

Using chemical strippers primarily to supplement other methods such as handscraping, handsanding, and thermal devices. Detachable wooden elements such as shutters, doors and columns may--with proper safeguards--be chemically dip-stripped.

Repainting with colors that are appropriate to the historic building and district.

NOT ACCEPTABLE

Removing or radically changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

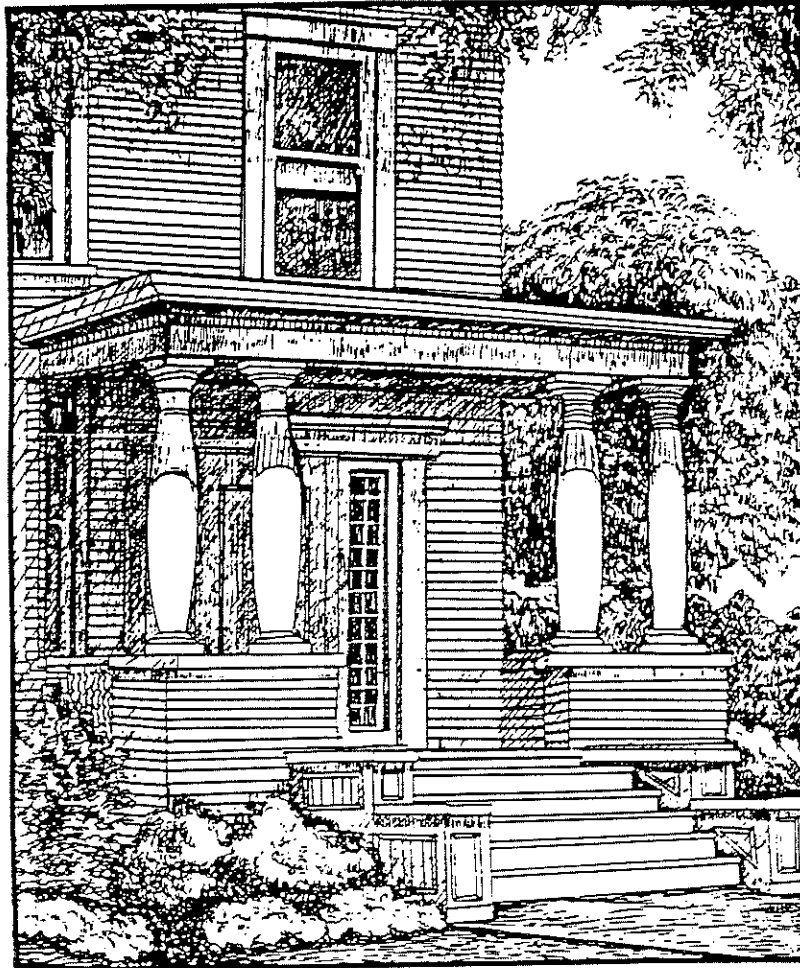
Removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood.

Radically changing the type of finish or color or accent scheme so that the historic character of the exterior is diminished.

Using destructive paint removal methods such as propane or butane torches, sandblasting or waterblasting.

Using new colors that are inappropriate to the historic building or district.

ENTRANCES AND PORCHES:



Porch Detail: The Miles Crookshank House 802 N. French St. 1899

APPROVED

Identifying, retaining, and preserving entrances--and their functional and decorative features--that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilasters, entablatures, columns, balustrades, and stairs.

Protecting and maintaining the masonry, wood, and architectural metal that comprise entrances and porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

Repairing entrances and porches with appropriate materials. Repair will also generally include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.

Replacing in kind an entire entrance or porch that is too deteriorated to repair--if the form and detailing are still evident--using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Designing and constructing a new entrance or porch if the historic entrance or porch is completely missing. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building.

NOT ACCEPTABLE

Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Stripping entrances and porches of historic materials.

Removing an entrance or porch because the building has been reoriented to accommodate a new use.

Cutting new entrances in the primary elevation.

Altering utilitarian or service entrances so they appear to be formal entrances.

Failing to provide adequate protection to materials on a cyclical basis so that deterioration results.

Replacing an entire entrance or porch when repair of materials and limited replacement of parts are appropriate.

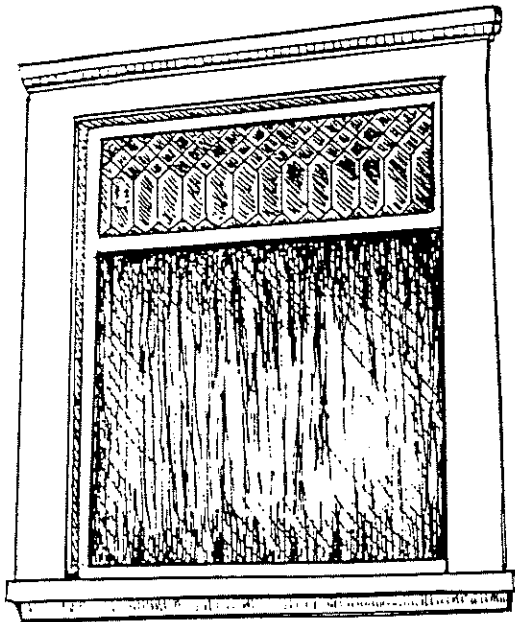
Using substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance and porch or that is physically or chemically incompatible.

Creating a false historical appearance because the replaced entrance or porch is based on insufficient historical, pictorial, and physical documentation.

Introducing a new entrance or porch that is incompatible in size, scale, material, and color.

Enclosing porches in a manner that results in a diminution or loss of historical character by using solid materials such as wood, stucco, or masonry.

WINDOWS



Window Detail: The Hervey
House 1209 N. Spurgeon 1903

APPROVED

Identifying, retaining, and preserving windows--and their functional and decorative features--that are important in defining the overall historic character of the building. Such features include frames, sashes, muntins, glazing, sills, heads, hoodmolds, panelled or decorated jams and moldings, and interior and exterior shutters and blinds.

Protecting and maintaining the wood and architectural metal which comprise the window frame, sash, muntins, and surrounds through the appropriate surface treatment such as cleaning, rust removal, and re-application of protective coating systems.

Making all windows weathertight by recaulking and replacing or installing weatherstripping. These actions also improve thermal efficiency.

Evaluating the overall condition of materials to determine whether more protection and maintenance are required.

Repairing window frames and sashes by patching, splicing, consolidating, or otherwise reinforcing features. Such repair may also include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sashes, sills, and interior or exterior shutters and blinds.

Replacing in kind an entire window that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute may be considered.

In regard to designing and installing new windows when the historic windows (frame, sash, and glazing) are completely missing, the replacement windows should be an accurate restoration, using historical, pictorial, and physical documentation or be a new design that is compatible with the window openings and the historic character of the building.

When designing and installing additional windows on rear or other non-character-defining elevations, the design should be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of the character-defining elevation. Provide a setback in the design of dropped ceilings when they are required for the new use to allow for the full height of the new window openings.

NOT ACCEPTABLE

Removing or radically changing windows that are important in defining the overall character of the building so that, as a result, the character is diminished.

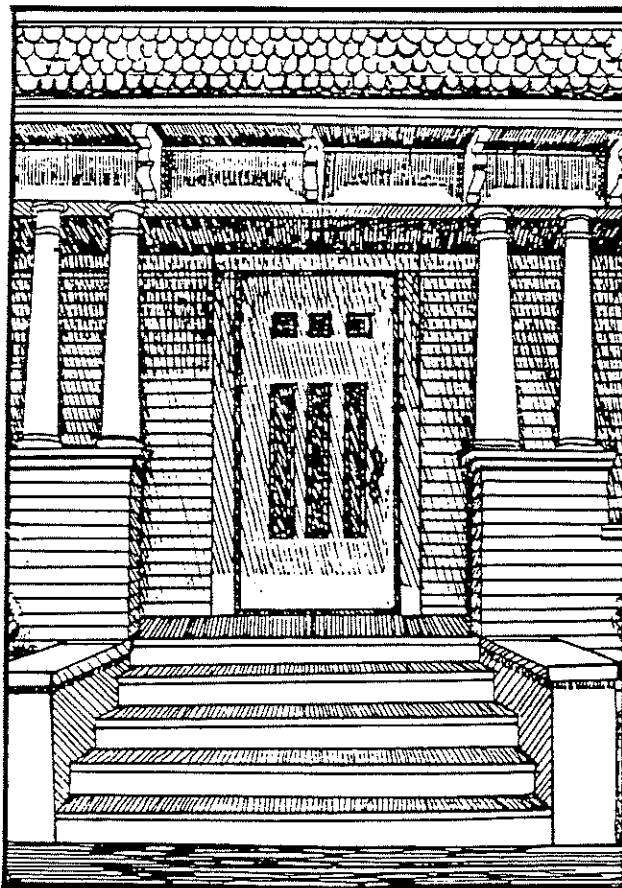
Changing the number, location, size or glazing pattern of the windows, through cutting new openings, blocking-in windows, or installing replacement sash which does not fit the historic window opening.

Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors which radically change the sash, depth of reveal, and muntin configuration, the reflectivity and color of the glazing, and the appearance of the frame.

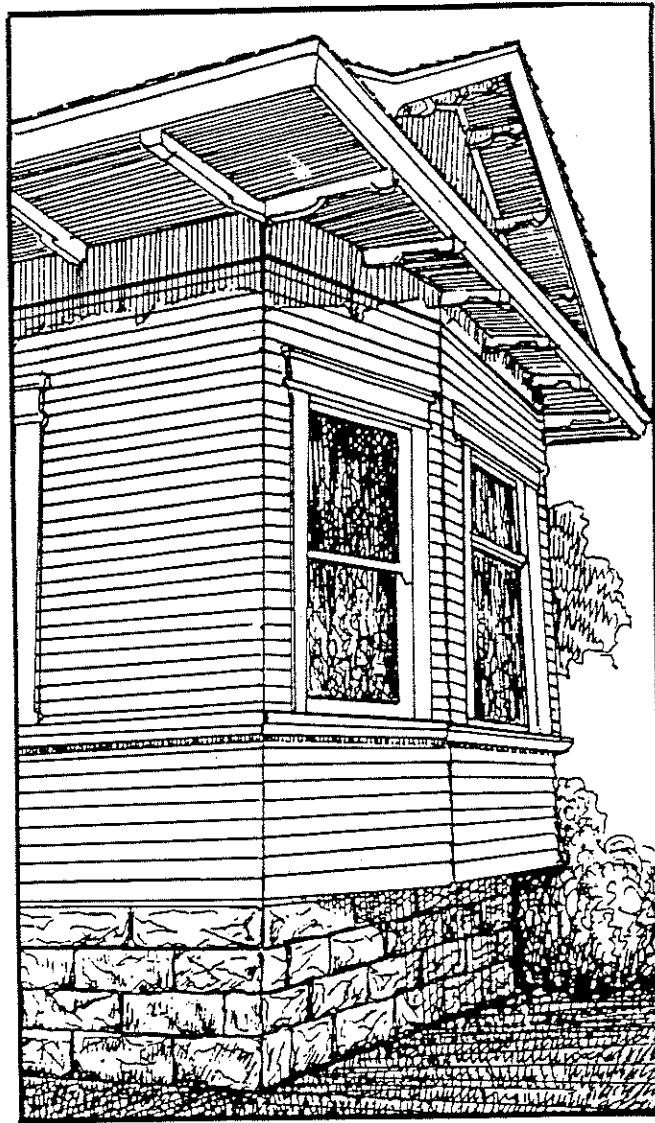
Failing to undertake adequate measures to assure the preservation of historic windows.

Replacing an entire window when repair of materials is possible.

Introducing a new design that is not compatible with the historic character of the building.



Door Detail: The Clarence Crookshank House 810 N. French St. 1904



The Cochems House 720 N. French St. 1906

MASONRY:

APPROVED

Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building such as chimneys, walls, retaining walls, foundations, and piers.

Protecting and maintaining masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate on decorative features.

Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.

Carrying out masonry surface cleaning tests after it has been determined that cleaning is necessary. Tests should be observed over a sufficient period of time so that both the immediate effects and the long range effects are known to enable selection of the gentlest method possible.

Cleaning masonry surfaces with the gentlest method possible, such as low pressure water and detergents, using natural bristle brushes.

Inspect painted masonry surfaces to determine whether repainting is necessary.

Removing damaged or deteriorated paint only to the next sound layer, using the gentlest method possible.

Repainting with colors that are historically appropriate to the building and district.

Repairing masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plaster work.

Duplicate old mortar in strength, composition, color and texture.

Replacing in kind an entire masonry feature that is too deteriorated to repair--if the overall form and detailing are still evident, using the physical evidence to guide the new work. If using the same kind of material is technically unfeasible, a compatible substitute material may be considered.

NOT ACCEPTABLE

Removing or radically changing masonry features which are important in defining the overall historic character of the building, so that, as a result, the character is diminished.

Replacing or rebuilding a major portion of exterior masonry wall that could be repaired so that, as a result, the building is no longer historic.

Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.

Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.

Replacing an entire masonry feature such as a cornice, balustrade, or chimney, when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the masonry feature.

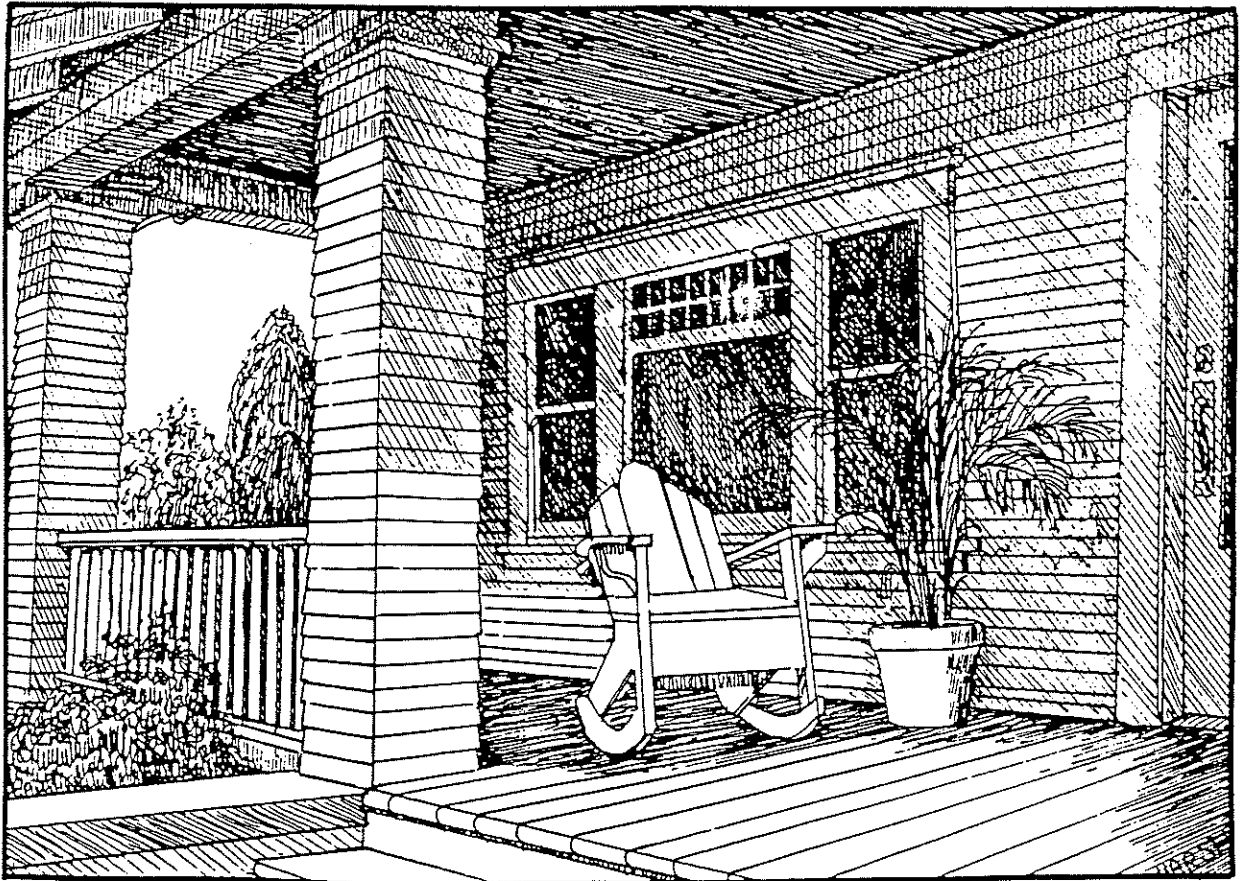
Removing a masonry feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.



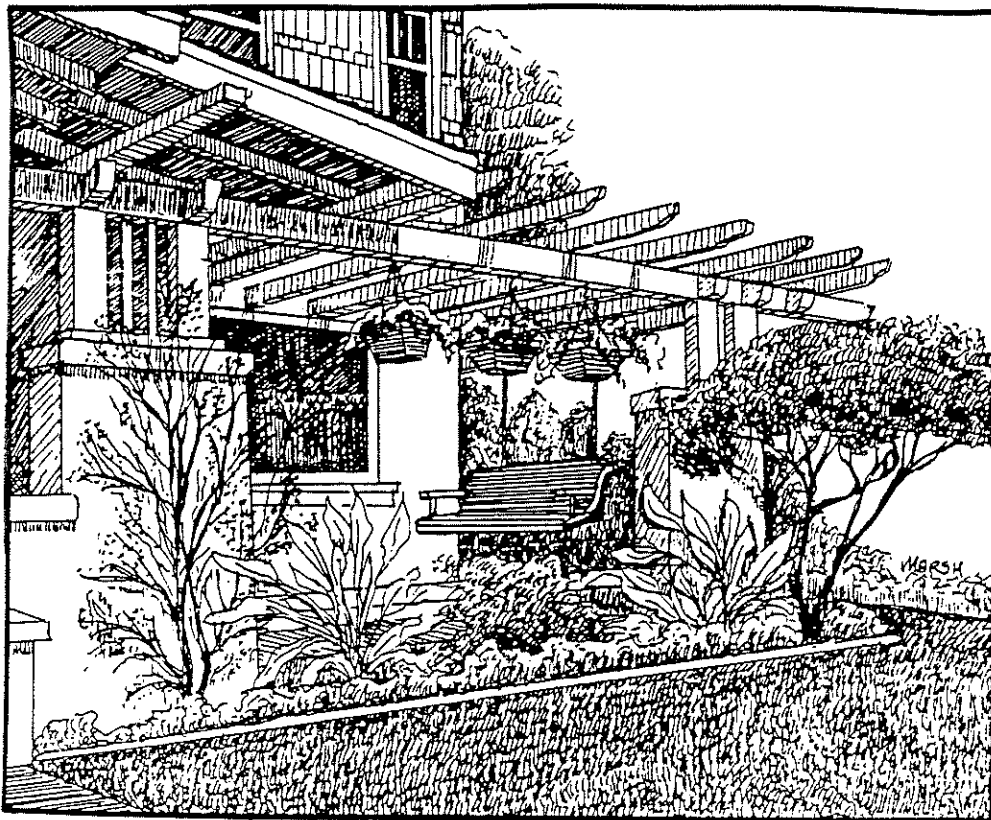
The Hickox House 1009 N. French St. 1909

LANDSCAPING THE HISTORIC PROPERTY

FENCING FOR THE HISTORIC NEIGHBORHOOD



The Sprague House 1224 N. French St. 1909



The T. J. Alexander House 1116 N. French St. 1912

LANDSCAPE GUIDELINES

by Michael Brajdic

PURPOSE:

The architectural styles represented in French Park were outgrowths of separate and unique philosophies, that were reflected, not only in the structures and furnishings, but also in the landscape designs. A historic plant palette and design may easily be utilized to add to the historic character of the neighborhood and individual properties. These guidelines may be used as a primer for those wishing to enhance the historic nature and ambiance of their property and provide guidance for landscape creativity.

HISTORY:

Immigrants to California, noting the climate, began to mail order exotic species from around the world. Today, palms, eucalyptus, and other exotic trees and plants dominate the landscape. An eclectic palette of palm, native oak and old world roses is a common sight throughout Orange County's older neighborhoods.

The following are common principles to follow when designing your historic landscape:

Choose a plant palette and design to compliment the architecture of the structure.

Drought resistant species are appropriate, many native species are spectacular and are becoming increasingly available.

Exotic plant species make excellent landscape focal points, such as cactus, succulents, pampas grass, aloes, and palms.

Specimen tree(s) add to the traditional landscape form.

As a security measure, hedges should be maintained at less than 3 feet, low tree branches should be trimmed up to 7 feet. Gravel walks make it difficult for trespasser to walk silently.

The City of Santa Ana's Single Family Landscape Standards are considered the minimum as a design criteria. The Association recommends exceeding the City's requirements in landscape design with an emphasis on appropriate drought tolerant materials.

Minimum Landscape Standards:

All required yards shall be landscaped.

A. Front Yard:

1. One twenty-four-inch box canopy tree.
2. All trees shall be double-staked.
3. Six five-gallon size shrubs and ten one-gallon size herbaceous perennials/shrubs as a foundation planting.
4. Turf or acceptable dry climate ground cover:
 - a. Turf shall be a drought tolerant variety and planted as sod or hydroseed.
 - b. Ground cover shall be well-rooted cuttings from flats and planted at appropriate spacing for that particular plant material.

B. Side Yards:

1. Corner lots shall require one fifteen-gallon size tree for every thirty linear feet of property abutting a street, plus six five-gallon size shrubs as foundation planting.
2. Root barriers shall be required on all trees planted along the street-oriented yards.
3. Interior side yards shall be maintained in landscaping.
4. Ground covers and vines or espaliered shrubs are recommended for side yard areas that have minimal space for plant materials.

C. Perimeter Fence Plantings:

1. Flowering vines shall be secured to a decorative wood fence.
2. The vines shall be five-gallon size and be planted at

twenty-foot intervals. They shall be secured to the walls with eye hooks and wire.

3. Espaliered shrubs, fruit trees, and other ornamental trees may be substituted for the flowering vines.

D. Irrigation System:

1. A pop-up sprinkler type irrigation system shall be provided for all yards for each residential unit.
2. The use of "xeriphytic" or dry climate type plant materials is encouraged. Irrigation systems may require special fittings to properly water dry climate plantings.

E. Screening:

1. All meters shall be appropriately screened from public view with trellis work and vines or a hedge type shrub or they shall be incorporated into the residential structure.
2. Any enclosed structure for utilities must not encroach into any required setback.

All plant material shall be maintained per Section 41-609 of the Santa Ana Municipal Code.

Because most of Historic French Park's homes are historic, neighborhood residents might want to consider designing their gardens to enhance the particular style and period of their residence.

Victorian:

The Victorian landscape favored a formalized garden characterized by highly manicured lawns, hedges and trees, oriented in symmetrical geometric patterns. Plantings should exhibit the qualities associated with the conservatism and formality that is attributed to the era of Queen Victoria of England. Roses, cypress, juniper, and oak were popular plant materials. Many Southern California Victorian landscapes utilized succulents and cactus in "Dew Gardens." These were placed on the eastern side of the house to gather moisture. The philosophy of the time embodied the control of nature and emphasized highly managed landscape areas.

Arts and Crafts Movement:

The Craftsman Movement was a response to the severity and excess of the Victorian philosophies and architecture. Architecture became simpler. Spaces related more to human proportion. Natural material became more pronounced in the home. Windows came into much greater use. The natural world became the focus of art, design, and architecture. Landscape design emphasized natural design which was achieved through careful maintenance, not

unchecked growth. Oriental gardens were popular, with their formal, but asymmetrical design of the natural world. Native plants would be ideal in an Arts and Crafts landscape design.

Classical Revival/Romantic Revival Styles:

The revival periods brought formal concepts back to landscape design. Typically, the design was influenced by the structure's architecture. The primary elements of design focused on the use of: axis, a hierarchy of planting and visual organization, and eclectic architectural detailing from the Greek, Roman, and Renaissance periods.



The Marilyn Apartments 506-512 E. Wellington St. 1931

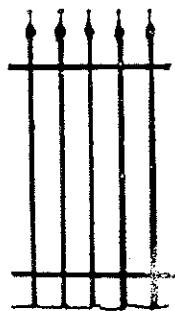
WALL AND FENCE TREATMENT
APPROPRIATE FOR THE HISTORIC NEIGHBORHOOD:

The design of the front, side, and rear yard fencing shall be historically compatible with the architecture of the residence. Fencing shall be ornamental in nature and be constructed of materials complimentary to the main structure on the property and compatible with the neighborhood as a whole. It shall not obscure or detract from the streetside facades of the building. Fences located within the front yard setback shall be no greater than forty-two (42) inches in height to maximize visibility of the historic dwelling.

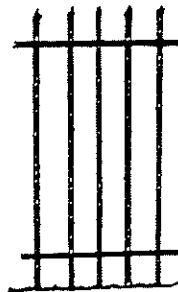
***All proposed fences visible from the public right of way shall be approved by the Historic French Park Association prior to construction.

Acceptable fencing treatments:

- **Wrought iron must reflect historic patterns and feature plain balusters or plain balusters with decorative points on the top. The material allows for surveillance and can often compliment the architectural details of a home.
- ** Wood fencing can feature plain balusters or balusters with ornamental carving at the top. Non-solid wooden fencing, such as pickets, is aesthetically pleasing; however, the visual density can provide cover for trespassers. Various widths of wood material, from grapestake to wide vertical boards is permissible for rear and side yards. Latticework, either in a diamond pattern or a rectangular pattern, can be used along the top.
- ** Gates shall match the fence pattern.
- ** Wood trellises are appropriate for the historic neighborhood.



Wrought iron with ornamental points

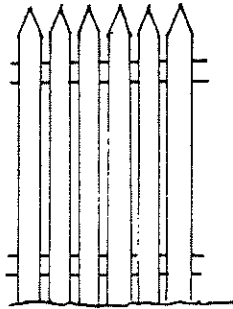


Wrought iron with plain balusters

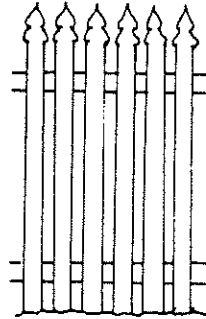
Retaining Walls:

There are three types of historic retaining walls found in French Park:

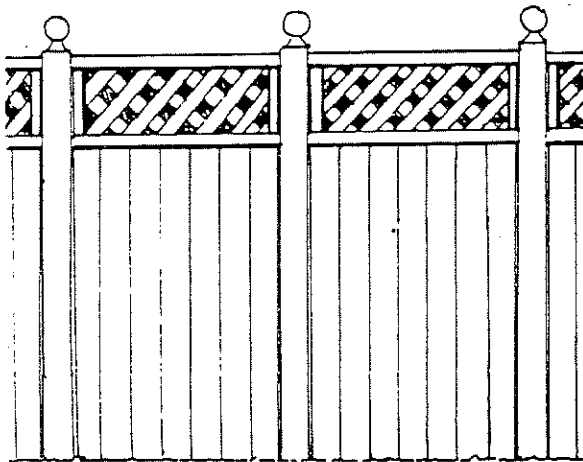
- ** River rock
- ** Plain scored concrete
- ** Pre-1920 manufactured stone



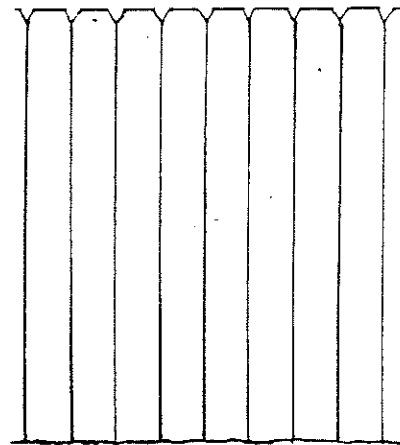
Pickets with pointed tops



Pickets with ornamental tops



Wood with latticework panels



Plain wood.

NOT ACCEPTABLE:

- ** Block walls and chain link are inappropriate materials and shall not be permitted within Historic French Park.
- ** Wrought iron fan designs are inappropriate for the time periods represented in French Park.
- ** Fencing should not be designed for fortressing purposes.

New retaining walls should utilize one of the established treatments. However, any retaining wall treatment should be consistent with the Secretary of Interior's Standards.

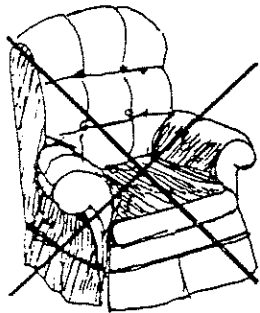
Take a good look at your property. Pretend that you are a realtor bringing a client to look at your house.

*Is your property well-maintained, inspiring others to wish they lived there?

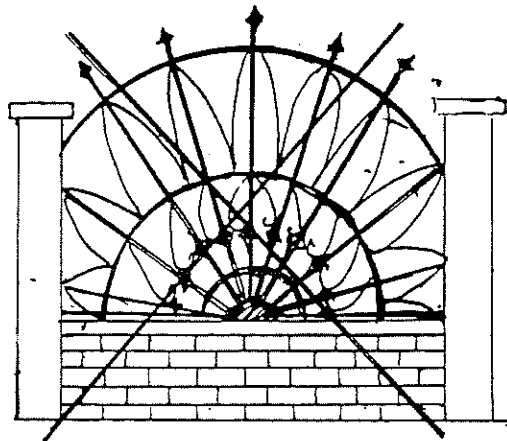
*Do maintenance problems stand out?

*Does your home look like a fortress with bars on the windows and an oversized fence around the front yard? This situation tells people that you live in fear.

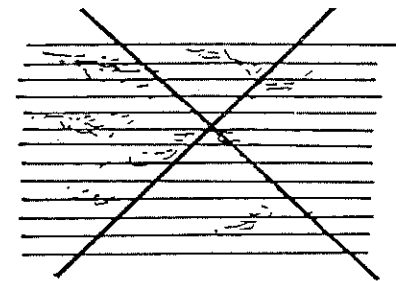
By contributing to a visually pleasing and peaceful streetscape, you add to the value of your own and your neighbor's property. Pride of ownership and in your neighborhood should be evident to all who visit or live there.



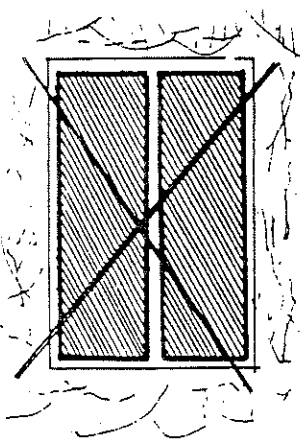
overstuffed furniture
on the front porch



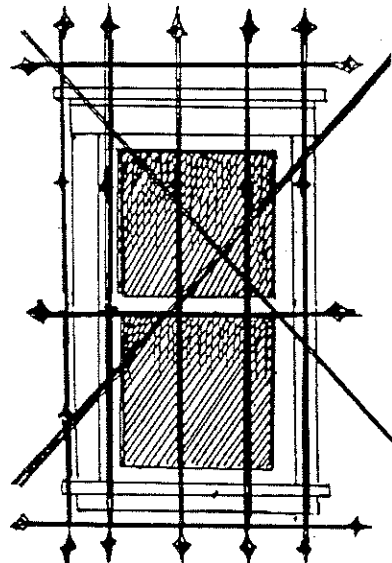
exaggerated fences



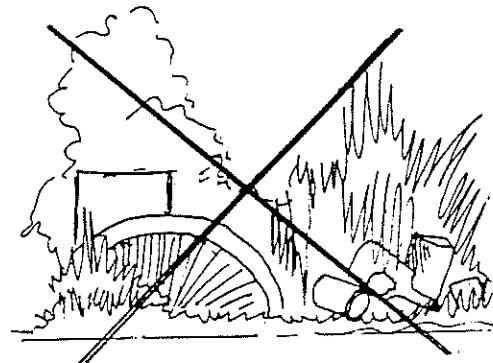
peeling paint



aluminum windows
and stucco over the
original wood siding



bars on windows



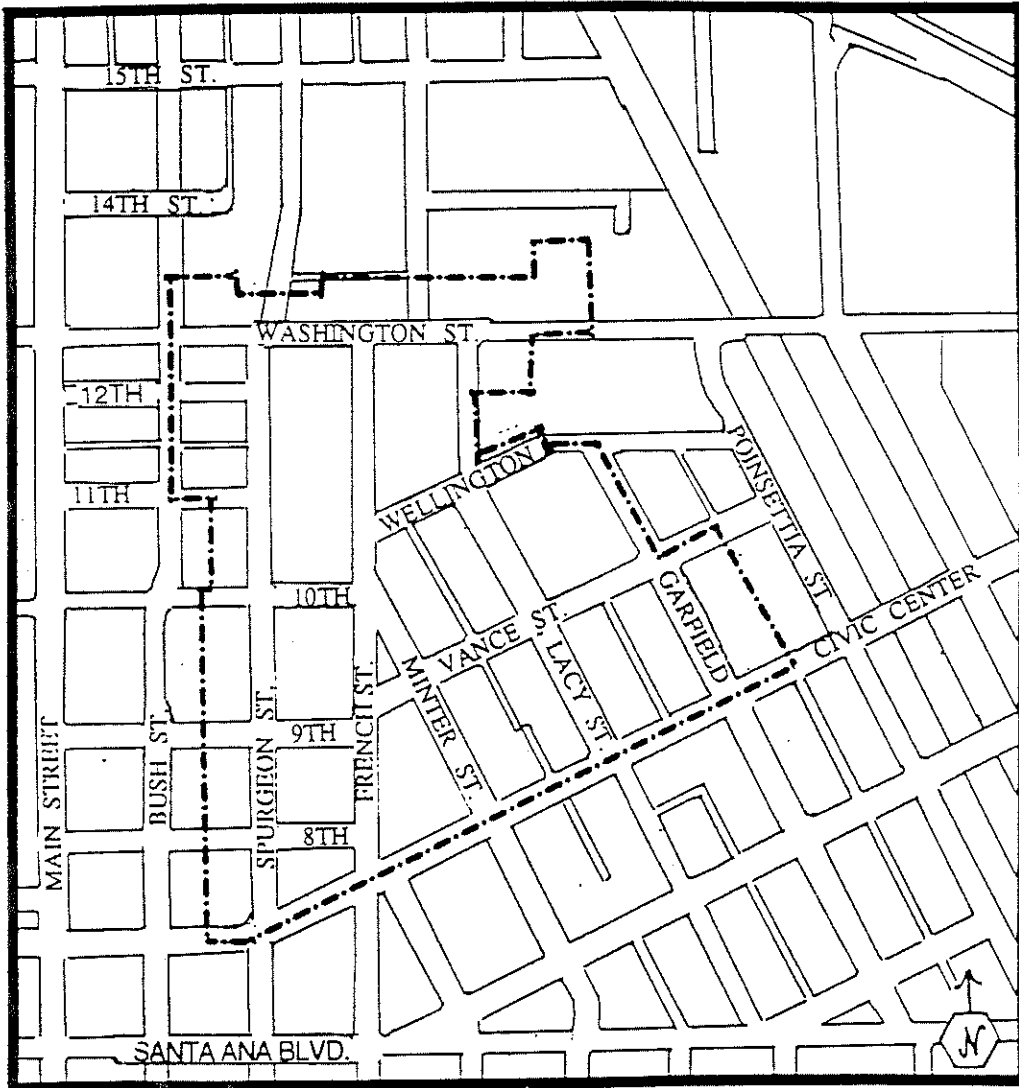
overgrown and messy yard

HISTORIC RESOURCES OF THE
HISTORIC FRENCH PARK
NEIGHBORHOOD

BIBLIOGRAPHY AND SOURCES

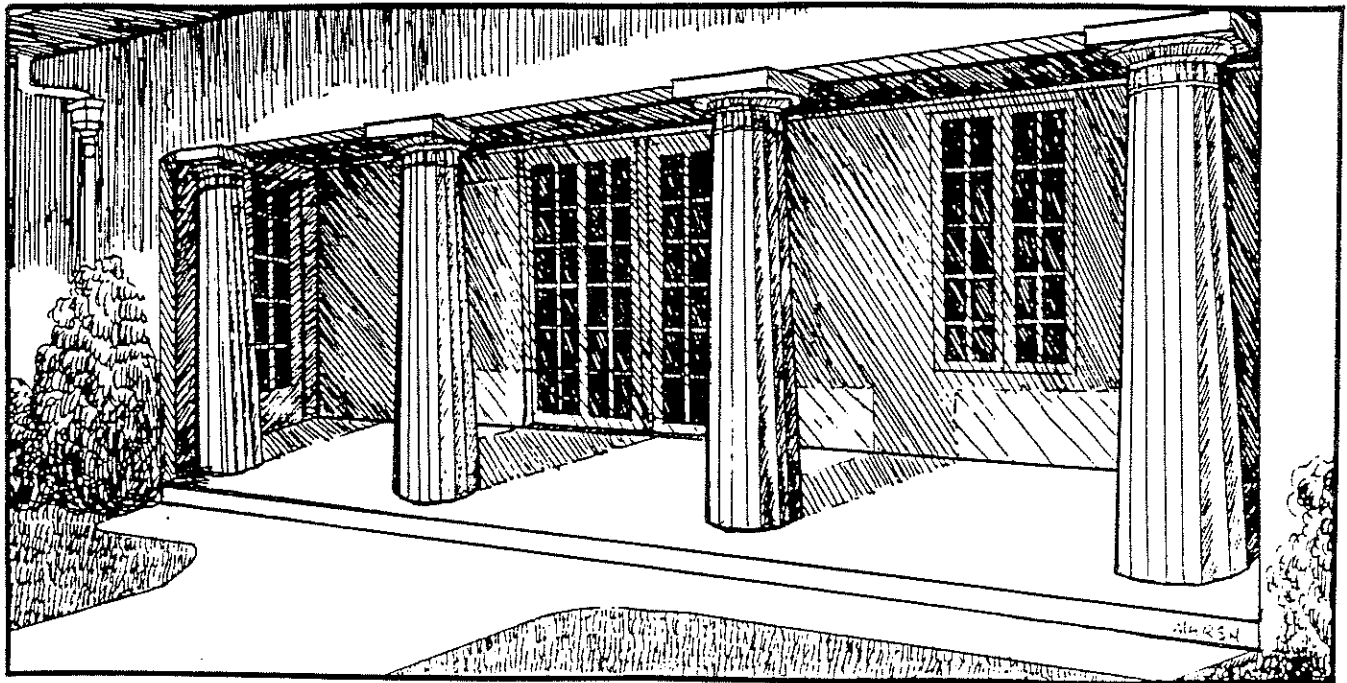


Frederick Eley, prominent Santa Ana architect, designed The Rose House, located at 918 N. Lacy, in 1914.



TAKE A WALK THROUGH TIME.....

Using the map shown above and the list of historic residences and buildings on the following pages, you can take a walk along the tree-lined streets of the Historic French Park District and learn much about the history and architecture of the neighborhood.



The Senator Smith House 801 N. French Street 1909

HISTORIC FRENCH PARK DISTRICT

Significant residences and buildings:

NORTH BUSH STREET

712 Winslow House	Shingle	1889
805 Bush Apartments	Spanish Colonial Revival	1927
1103-07 Seimsen's Apartments	Minimal Traditional	1937
1115-17 Barker-Jacobs Duplex	Spanish Colonial Revival	1923
1119 Dr. C. D. Ball House	Neo-classical Revival	1895/ 1904
1201 Isaacson House	Craftsman Bungalow	1914

NORTH SPURGEON STREET

710 Harris House	Greek Revival	1870's
713 Fox House	Colonial Revival	1905
714 Jefferson House	Greek Revival	1870's
719 Brown-Baker House	Colonial Revival	1905
720 Huff House	Dutch Colonial Revival	1905
802-04 Spanish Apartments	Spanish Colonial Revival	1937
808-10 Wyllys-Perkins House	Colonial Revival	1905
819 Dr. Wherly House	Colonial Revival	1905/ 1919
1003 Hansler House	Craftsman Bungalow	1919
1009 Blancher House	Craftsman Bungalow	1919
1010-13 Watson-Platt Duplex	Spanish Colonial Revival	1928
1015-17 Sutton Duplex	Spanish Colonial Revival	1928
1019 Sutton House	Colonial Revival	1900
1105 Williams House	Spanish Colonial Revival	1922
1106 Diers House	Colonial Revival	1906
1110 Pease House	Mission Revival	1912
1113-15 Prebble House	Prairie School	1919
1120 Axelson House	Victorian Stick	1890
1207 Tubbs House	Neo-classical Revival	1903
1209 Hervey House	Colonial Revival	1903

NORTH FRENCH STREET

720	Cochems House	Colonial Revival	1906
801	Senator Smith House	English Tudor/Craftsman	1909
802	Miles Crookshank Hse.	Neo-classical Revival	1899
810	Clarence Crookshank Hse.	Colonial Revival	1904
814-16	Harris House	Dutch Colonial Revival	1903
815	Young House	Folk Victorian	1893
817-23	Fourplex	Minimal Traditional	1946
825-27	Duplex	Minimal Traditional	1946
820	Cowles-Moore House	Spanish Colonial Revival	1927
831	Dawes House	Craftsman Bungalow	1913
835	Gowdy House	Craftsman Bungalow	1911
837	Bullard House	Craftsman Bungalow	1910
910	Beatty House	Neo-classical Revival	1909
916	George Smith House	Colonial Revival	1902
918	Gleason/Carden House	Colonial Revival	1903
932	Rutan House	Victorian/Colonial Revival	1890/ 1910
1002	Thomas/Hamilton House	Colonial Revival	1898
1006	Morris House	Craftsman Bungalow	1922
1009	Hickox House	Colonial Revival	1909
1014	Isaacson House	Craftsman Bungalow	1914
1016	Beals House	English Tudor Revival	1921
1101	Hill House	Craftsman Bungalow	1912
1102	Kittle House	Colonial Revival	1909
1104	E. W. Smith House	Spanish Colonial Revival	1924
1107	Rev. Russell House	Craftsman Bungalow	1911
1108	Clyde Bishop House	Neo-classical Revival	1906
1109	Van Wyk House	Craftsman Bungalow	1911
1112	James Alexander House	Italianate Victorian	1885
1115	Philleo House	California Bungalow	1926
1116	T. J. Alexander House	Craftsman Bungalow	1912
1117-19	Fourplex	Minimal Traditional	1945
1121	Fourplex	Minimal Traditional	1945
1216	Thee House	Craftsman Bungalow	1914
1218	Hickox House	Craftsman Bungalow	1911
1224	Sprague House	Craftsman Bungalow	1909
1225	Davis House	Colonial Revival	1905
1227	Wilson House	Craftsman Bungalow	1921
1229	Grace House	California Bungalow	1920
1230	Wm. Smith House	Craftsman Bungalow	1909
1235	Harvey Smith House	Colonial Revival	1920

NORTH MINTER STREET

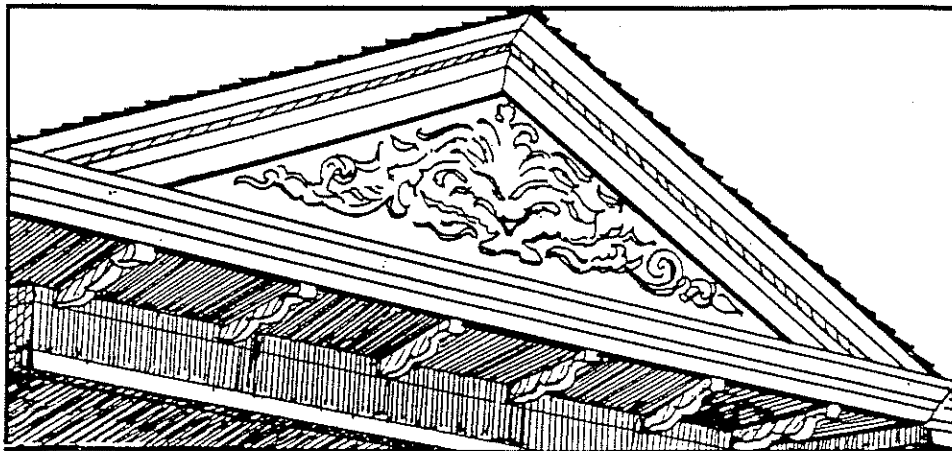
801	Cooper House	Queen Anne Victorian	1895
802	Kinley House	Queen Anne/Colonial Revival	1895/ 1920
805	Rimers House	Colonial Revival	1905
806	Nickell House	Craftsman Bungalow	1911
813	Small House	California Bungalow	1920
814	Davis House	Craftsman Bungalow	1921
815	Grim House	Early Colonial Revival	1898
818-20	Davies Duplex	Craftsman Bungalow	1919
824	Haynes House	Craftsman Bungalow	1915
831-35	Wright Apartments	Craftsman Bungalow	1919

NORTH LACY STREET

802	Langley House	Queen Anne Victorian	1894
806	Harvey House	Colonial Revival	1902
812	Warne House	Craftsman Bungalow	1914
817	Harmon/McNeill House	Eastlake/Stick Victorian	1889
825	Duggan House	Colonial Revival	1906
901	Spanish Apartments	Spanish Colonial Revival	1931
902-04	Spanish Apartments	Spanish Colonial Revival	1931
906-08	Spanish Apartments	Spanish Colonial Revival	1931
910	Lieberman House	Minimal Traditional	1946
911	Holtz House	Craftsman Bungalow	1928
914	Dierker House	Craftsman Bungalow	1925
918	Rose House	Craftsman Bungalow	1914
919	Straub House	California Bungalow	1932
921	Spanish Apartments	Spanish Colonial Revival	1923
922	Berg House	English Colonial Revival	1922
925	Marylin Apartments	Spanish Colonial Revival	1931
926	Terry Stephenson House	Craftsman Bungalow	1915
930	Robbins House	Craftsman Bungalow	1911
1212-1216	Wells House	Craftsman Bungalow	1912
1218	Antisdell House	Craftsman Bungalow	1921

NORTH GARFIELD STREET

803	Childe House	Colonial Revival	1902
813	Stearns House	Transitional Bungalow	1906
819	Albert Beals House	Colonial Revival	1902
820	Keiter House	Colonial Revival	1906
821	Nathan Beals House	Colonial Revival	1906
824	Deck House	Craftsman Bungalow	1912
826	Echison House	Craftsman Bungalow	1912
904	Wanelaff House	20's Colonial Revival	1923
908	Turner House	Spanish Colonial Revival	1923
912	Goodwin House	20's Colonial Revival	1923
916	Adkinson House	Craftsman Bungalow	1923



Gable detail: The Beatty House 910 N. French St. 1909

EAST-WEST STREETS (in order from Civic Center Drive to Washington St.)

EAST CIVIC CENTER DRIVE

419	Cooper-Johnson House	Craftsman Bungalow	1923
504	McAndrews House	Colonial Revival	1910
509	Langley Duplex	Minimal Traditional	1946

EAST EIGHTH STREET

216	Spanish Apartments	Spanish Colonial Revival	1937
301	Dr. Whitson House	Craftsman Bungalow	1911
321	Chilton House	Italianate Victorian	1883

EAST NINTH STREET

312	Engler House	Craftsman Bungalow	1923
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EAST TENTH STREET

305-07	Anderson House	Eastlake Victorian	1898
309	Haynes House	Craftsman Bungalow	1900

EAST ELEVENTH STREET

209	Perry House	Italianate Cottage	1885
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VANCE PLACE

402	Mitchell House	Craftsman Bungalow	1914
410	Wright Warehouse	Brick Commercial	1919
415-17	Craftsman Duplex	Craftsman Bungalow	1915
419	Spanish Apartments	Spanish Colonial Revival	1931

EAST WELLINGTON STREET

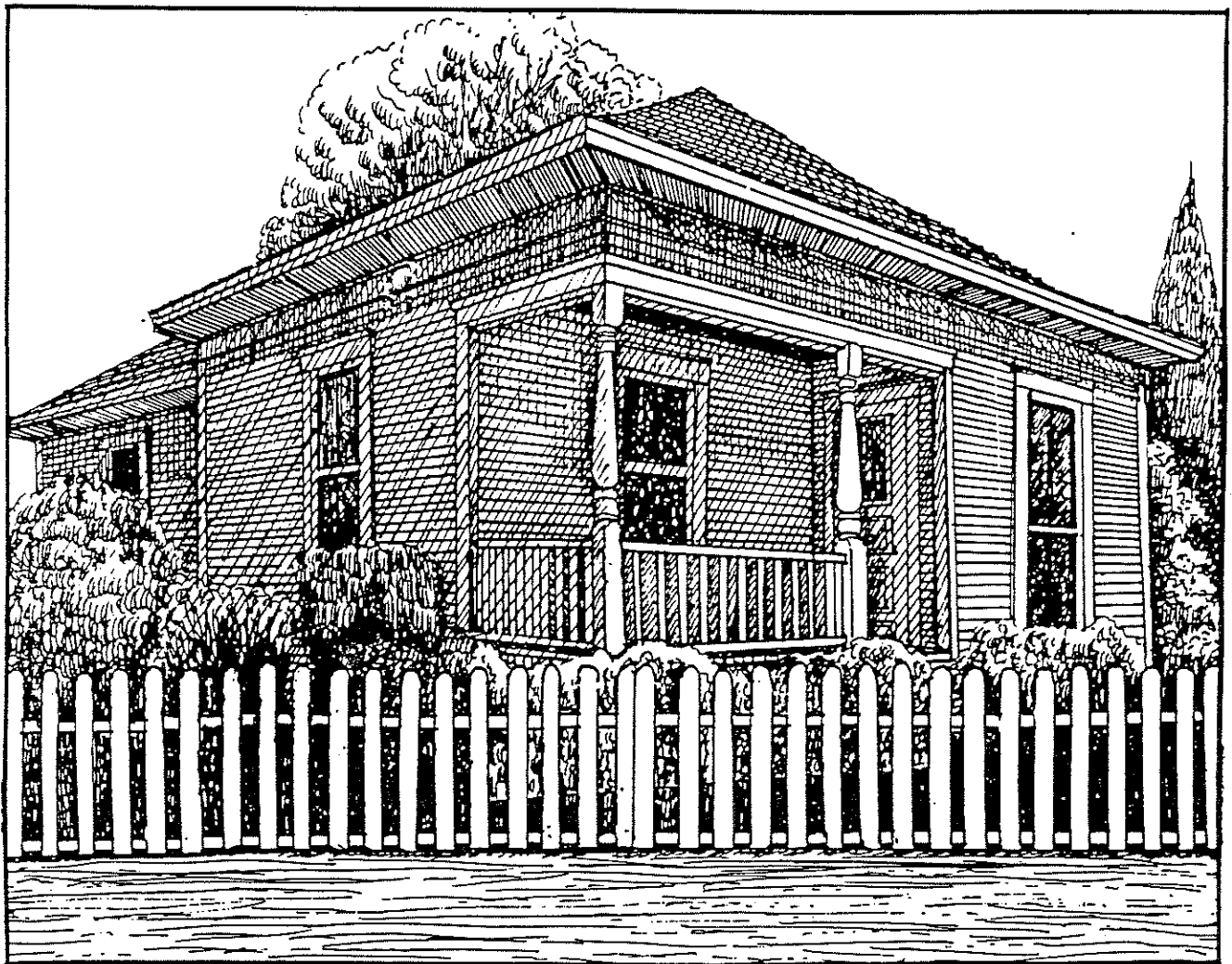
410	Collins House	Craftsman Bungalow	1909
419	Titchenel/Catland House	Italianate/Craftsman	1887/ 1910
506-12	Marylin Apartments	Spanish Colonial Revival	1931
520-22	Singer Duplex	Spanish Colonial Revival	1924

EAST WASHINGTON STREET

201	Keech/Klatt House	Neo-classical Revival	1899
204	Cleaver House	Colonial Revival	1898
206	Morrow House	Craftsman Bungalow	1909
209	Shildmeyer House	English Tudor Revival	1928
216	Sammis House	Prairie School	1910
219	Robinson House	Craftsman Bungalow	1908
220	Wells House	Queen Anne Victorian	1895
305	Roscoe Wilson House	20's Colonial Revival	1921
323	Eyman Huff House	Craftsman Bungalow	1911
327	Haley House	Craftsman Bungalow	1910
401	McBurney House	Colonial Revival	1930
406	Galbreth House	Colonial Revival	1919

E. Washington Street continued:

410	Forester House	California Bungalow	1919
420	Harding House	20's Colonial Revival	1920
501	Wallace House	California Bungalow	1921
505	Thompson House	Folk Victorian	1886
506	Whitney House	Greek Revival	1885
519	Walter/Glines House	Queen Anne Victorian	1895
525	Vaughn House	Craftsman Bungalow	1915



The Childe House 803 N. Garfield 1902

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Victorian Homes magazine. Of the available magazines on the subject, this is probably the most authentic. It is \$18 a year (6 issues) and can be obtained at: Victorian Homes, P. O. Box 61, Millers Falls, MA 01349-9901. The magazine has recently published a source-book containing all kinds of products for the Victorian home.

Join the National Trust for Historic Preservation. They have a quarterly magazine with all kinds of inspiring articles about projects all over the nation. To join, send \$15 to: National Trust for Historic Preservation, 1785 Massachusetts Avenue, N. W. Washington, D. C. 20078-6412. This is a very worthwhile organization.

Books about old houses and historic styles have become very popular over the past ten years. They are an important source of information, as well as inspiring.

There is really only one way to learn about historic houses and buildings--go take a look. You can't learn the true character and meaning of an old house by reading a book, seeing a video, or attending a class.

My husband and I started going to historic house tours over twenty years ago. In those early days we often went with three true old house experts, Carl Fowler, Allan and La Del Clendenen. They taught us to REALLY LOOK at each house, notice the changes, and appreciate each unique feature.

The next time you read about an historic house tour, take an afternoon to walk the streets of an old neighborhood, enjoy the special feeling of each old house, think about the people who lived there and built the house, and let the present owners know that you appreciate their efforts to care for and restore an old house.