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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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,
REMINDERS 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.
# TABLE OF CONTENTS

Map of the French Park Historic District  

Introduction  
Purpose  
Historic French Park Ordinance  
Introduction to the Secretary of Interior's Standards  
The Ten Standards for Rehabilitation  
A Short History of the French Park Historic District  

Historic Styles:  
Italianate Victorian  
Basic Repairs for Italianate Victorian  
Queen Anne, Stick, Eastlake Victorian  
Basic Repairs for Queen Anne, Stick, Eastlake Victorian  
Colonial Revival and Neo-classical Revival  
Basic Repairs for Colonial Revival and Neo-Classical Revival  
Craftsman and California Bungalows  
Basic Repairs for Craftsman and California Bungalows  
Spanish Colonial and Spanish Eclectic Revivals  
Basic Repairs for Spanish Colonial Revival and Spanish Eclectic Revivals  
English Tudor Revival  
Basic Repairs for English Tudor Revival  
New Construction  

Guidelines for Rehabilitation  
Guidelines for Roofs  
Guidelines for Siding  
Guidelines for Entrances and Porches  
Guidelines for Windows  
Guidelines for Masonry  

Landscaping the Historic Property  
by Michael Brajdic  
Fencing Materials  
Improving Your Property Values  
Historic Homes and Buildings  
Bibliography
<table>
<thead>
<tr>
<th>Illustrations:</th>
<th>Miles Crookshank House</th>
<th>1899</th>
<th>Cover</th>
</tr>
</thead>
<tbody>
<tr>
<td>802 N. French</td>
<td>George Smith House</td>
<td>1902</td>
<td>Title page</td>
</tr>
<tr>
<td>919 N. French</td>
<td>Tubbs House</td>
<td>1903</td>
<td>i</td>
</tr>
<tr>
<td>Map</td>
<td>Historic French Park</td>
<td></td>
<td>ii</td>
</tr>
<tr>
<td>305 E. Tenth</td>
<td>Anderson House</td>
<td>1898</td>
<td>1</td>
</tr>
<tr>
<td>817 N. Lacy</td>
<td>Harmon-McNeill House</td>
<td>1889</td>
<td>4</td>
</tr>
<tr>
<td>201 E. Washington</td>
<td>Keech-Klatt House</td>
<td>1899</td>
<td>7</td>
</tr>
<tr>
<td>321 E. Eighth</td>
<td>Chilton House</td>
<td>1883</td>
<td>8/9</td>
</tr>
<tr>
<td>220 E. Washington</td>
<td>Wells House</td>
<td>1895</td>
<td>10</td>
</tr>
<tr>
<td>817 N. Lacy</td>
<td>Harmon-McNeill House</td>
<td>1889</td>
<td>11</td>
</tr>
<tr>
<td>719 N. Spurgeon</td>
<td>Brown-Baker House</td>
<td>1905</td>
<td>12</td>
</tr>
<tr>
<td>825 N. Lacy</td>
<td>Duggan House</td>
<td>1906</td>
<td>13</td>
</tr>
<tr>
<td>1218 N. French</td>
<td>Hickox House</td>
<td>1911</td>
<td>14</td>
</tr>
<tr>
<td>301 E. Eighth</td>
<td>Dr. Whitson House</td>
<td>1911</td>
<td>15</td>
</tr>
<tr>
<td>820 N. French</td>
<td>Cowles-Moore House</td>
<td>1927</td>
<td>16/17</td>
</tr>
<tr>
<td>209 E. Washington</td>
<td>The Shildmeyer House</td>
<td>1928</td>
<td>18/19</td>
</tr>
<tr>
<td>925 N. Spurgeon</td>
<td>Hall-Moore Bldg.</td>
<td>1987</td>
<td>20</td>
</tr>
<tr>
<td>402 E. Vance Pl.</td>
<td>Mitchell House</td>
<td>1914</td>
<td>21</td>
</tr>
<tr>
<td>910 N. Spurgeon</td>
<td>Beatty House</td>
<td>1909</td>
<td>22</td>
</tr>
<tr>
<td>837 N. French</td>
<td>Bullard House</td>
<td>1910</td>
<td>23</td>
</tr>
<tr>
<td>922 N. Lacy</td>
<td>Berg House</td>
<td>1922</td>
<td>24</td>
</tr>
<tr>
<td>1108 N. French</td>
<td>Clyde Bishop House</td>
<td>1906</td>
<td>25</td>
</tr>
<tr>
<td>802 N. French</td>
<td>Miles Crookshank House</td>
<td>1899</td>
<td>26</td>
</tr>
<tr>
<td>1209 N. Spurgeon</td>
<td>Hervey House</td>
<td>1903</td>
<td>27</td>
</tr>
<tr>
<td>810 N. French</td>
<td>Clarence Crookshank</td>
<td>1904</td>
<td>28</td>
</tr>
<tr>
<td>720 N. French</td>
<td>Oscar Cochems House</td>
<td>1906</td>
<td>29</td>
</tr>
<tr>
<td>1009 N. French</td>
<td>Hickox House</td>
<td>1909</td>
<td>30</td>
</tr>
<tr>
<td>1224 N. French</td>
<td>Sprague House</td>
<td>1909</td>
<td>31</td>
</tr>
<tr>
<td>1116 N. French</td>
<td>T. J. Alexander House</td>
<td>1912</td>
<td>32</td>
</tr>
<tr>
<td>506 E. Wellington</td>
<td>Marylin Apartments</td>
<td>1931</td>
<td>35</td>
</tr>
<tr>
<td>918 N. Lacy</td>
<td>Rose House</td>
<td>1914</td>
<td>39</td>
</tr>
<tr>
<td>801 N. French</td>
<td>Senator Smith House</td>
<td>1909</td>
<td>41</td>
</tr>
<tr>
<td>910 N. French</td>
<td>Beatty House</td>
<td>1909</td>
<td>43</td>
</tr>
<tr>
<td>801 N. Garfield</td>
<td>Childe House</td>
<td>1902</td>
<td>45</td>
</tr>
</tbody>
</table>
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.
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 unimpairred.
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, Haley’s 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.
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 imitate 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.
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.
Asymmetrical form with turrets, towers, bays, rounded porches

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

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

Turned porch posts with cutout or turned balusters.

Large front porches; some wrap around the sides.

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

Steeply-pitched gabled roofs, usually truncated at the top

Stick style Victorians feature stick work at peaks of gables

Square or slanted bays

Wide shiplap siding in 1880's

Narrower shiplap in 1890's

Fretwork and decorative or carved brackets on porch

Formal entries, sometimes with double doors and transoms

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-McNeil House at 817 N. Lacy Street in French Park is a combination of Eastlake and Stick-style architecture. The streets in pre-tum-of-the century Santa Ana were once lined with Victorian homes. Those which remain should be treasured and loved.
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.
Square and rectangular form; Sometimes two-story foursquare with bays and porches
Narrow clapboard siding

Slanted bay windows, fanci-cut shingles, pedimented gables survive from the Queen Anne style Plate glass windows with diamond-paned or leaded glass

Enclosed eaves with carved brackets or brackets extending directly from the roof line Hipped roofs with pedimented and other decorated gables

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.
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.
Usually clapboard siding/occasionally stucco

Large porches, usually across entire front facade

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

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

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

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

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

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

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

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.
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.
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, sometimes arched, with panels or a "Judas" window at eye level

Balconies with wrought iron or turned wood balusters.

Cast concrete surrounds, decorative cast concrete pilasters, 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.
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

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.
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 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 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.
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, repair 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 feature 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 Retrositing:
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.
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 weather-tight 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, dents, 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.
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 hand scraping, hand sanding, 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](image)

**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

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.

Window Detail: The Harvey House 1209 N. Spurgeon 1903
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.

[Image: Door Detail: The Clarence Crookshank House 810 N. French St. 1904]
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.
LANDSCAPING THE HISTORIC PROPERTY

FENCING FOR THE HISTORIC NEIGHBORHOOD

The Sprague House  1224 N. French St.  1909
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 palate 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 palate 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 palate 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 hydroot.
      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 maintainance, 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.
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

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.
LOOKING GOOD IS GOOD FOR YOUR PROPERTY VALUES

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
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.
### HISTORIC FRENCH PARK DISTRICT

#### Significant residences and buildings:

<table>
<thead>
<tr>
<th>Address</th>
<th>Style</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NORTH BUSH STREET</strong></td>
<td></td>
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<tr>
<td>712 Winslow House</td>
<td>Shingle</td>
<td>1889</td>
</tr>
<tr>
<td>805 Bush Apartments</td>
<td>Spanish Colonial Revival</td>
<td>1927</td>
</tr>
<tr>
<td>1103-07 Seimsen's Apartments</td>
<td>Minimal Traditional</td>
<td>1937</td>
</tr>
<tr>
<td>1115-17 Barker-Jacobs Duplex</td>
<td>Spanish Colonial Revival</td>
<td>1923</td>
</tr>
<tr>
<td>1119 Dr. C. D. Ball House</td>
<td>Neo-classical Revival</td>
<td>1895/</td>
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<tr>
<td></td>
<td></td>
<td>1904</td>
</tr>
<tr>
<td>1201 Isacson House</td>
<td>Craftsman Bungalow</td>
<td>1914</td>
</tr>
</tbody>
</table>

| **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
801 Senator Smith House
802 Miles Crookshank Hse.
810 Clarence Crookshank Hse.
814-16 Harris House
815 Young House
817-23 Fourplex
825-27 Duplex
820 Cowles-Moore House
831 Dawes House
835 Gowdy House
837 Bullard House
910 Beatty House
916 George Smith House
918 Gleason/Carden House
932 Rutan House

Colonial Revival 1906
English Tudor/Craftsman 1909
Neo-classical Revival 1899
Colonial Revival 1904
Dutch Colonial Revival 1903
Folk Victorian 1893
Minimal Traditional 1946
Minimal Traditional 1946
Spanish Colonial Revival 1927
Craftsman Bungalow 1913
Craftsman Bungalow 1911
Craftsman Bungalow 1910
Neo-classical Revival 1909
Colonial Revival 1902
Colonial Revival 1903
Victorian/Colonial Revival 1890/

Colonial Revival 1899
Craftsman Bungalow 1922
Colonial Revival 1909
Craftsman Bungalow 1914
English Tudor Revival 1921
Craftsman Bungalow 1912
Colonial Revival 1909
Spanish Colonial Revival 1924
Craftsman Bungalow 1911
Neo-classical Revival 1906
Craftsman Bungalow 1911
Italianate Victorian 1885
California Bungalow 1926
Craftsman Bungalow 1912
Minimal Traditional 1945
Minimal Traditional 1945
Craftsman Bungalow 1914
Craftsman Bungalow 1911
Craftsman Bungalow 1909
Colonial Revival 1905
Craftsman Bungalow 1921
California Bungalow 1920
Craftsman Bungalow 1909
Colonial Revival 1920

NORTH MINTER STREET

801 Cooper House
802 Kinley House

Queen Anne Victorian 1895
Queen Anne/Colonial Revival 1895/

Colonial Revival 1905
Craftsman Bungalow 1911
California Bungalow 1920
Craftsman Bungalow 1921
Early Colonial Revival 1898
Craftsman Bungalow 1919
Craftsman Bungalow 1915
Craftsman Bungalow 1919

805 Rimers House
806 Nickell House
813 Small House
814 Davis House
815 Grim House
818-20 Davies Duplex
824 Haynes House
831-35 Wright Apartments
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

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

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/
506-12 Marylin Apartments  Spanish Colonial Revival  1931
520-22 Singer Duplex  Spanish Colonial Revival  1924

EAST WASHINGTON STREET

201 Keetch/Klatt House  Neo-classical Revival  1899
204 Cleaver House  Colonial Revival  1898
206 Morrow House  Craftsman Bungalow  1908
209 Shildmeyer House  English Tudor Revival  1928
216 Sammis House  Prairie School  1910
219 Robinson House  Craftsman Bungalow  1909
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
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<td>Walter/Glines House</td>
<td>Queen Anne Victorian</td>
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<td>Vaughn House</td>
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The Childe House  803 N. Garfield  1902
BIBLIOGRAPHY AND SOURCES


California Architecture; Historic American Buildings Survey Sally B. Woodbridge. Published by Chronical Books in San Francisco, 1988, this book provides an overview of the California properties on the Historic American Buildings Survey. There are photographs and drawings of California's finest historic buildings. Sally Woodbridge is a well-known architectural historian who has worked in California for over thirty years.

The Book of Buildings Richard Reid, Rand McNally, New York, 1980. Any book which gives us the background of historic styles helps us to understand the important role that ancient medieval, and Renaissance architecture played in influencing America's historic styles.

Rehab Right (printed in 1978) and Retrofit Right (published in 1983) by the City of Oakland are recommended texts for anyone restoring a house or building. Details of construction techniques for the old house are particularly valuable.

The American House Mary Mix Foley, Harper and Row, 1980 contains some interesting information about houses on the East Coast, but is not particularly accurate for Southern California.


Painted Ladies, Painted Ladies Revisited, Daughters of Painted Ladies, The Painted Ladies Guide to Victorian California are all books by Elizabeth Pomada and Michael Larsen. They are particularly helpful in offering a great variety of house paint schemes for those contemplating painting an historic house. Published by Dutton Studio Books in New York, these books are available or can be ordered from major book stores.
Craftsman Homes  Reprint of book by Gustav Stickley, the father of the Craftsman Movement. Dover Publications. Originally printed in 1909. More Craftsman Homes is another reprint of a Stickley publication. They are both richly illustrated and about as authentic as any publication on the subject can be.

The California Bungalow  Robert Winter, Hennessey and Ingalls Inc. 1980. Robert Winter's book about the Craftsman Movement in California is written by the foremost expert on the style. It contains a photo of the impressive First Christian Church building that once stood on the corner of Sixth and Broadway, as well as photos of other good examples of Craftsman architecture.


Old House Journal  All old house lovers should subscribe to the Old House Journal, considered the Bible on the subject. Subscriptions are $24 a year (six issues) and can be obtained at: Old House Journal, P. O. Box 50214, Boulder, CO 80321-0214. An endless variety of restoration tips, sources for materials, and articles on styles and successful old house projects are included in this magazine.

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 sourcebook 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.