

HISTORIC RESOURCES GROUP

DESIGN GUIDELINES FOR ADU ON HISTORIC PROPERTIES CITY OF RIVERSIDE (DRAFT 2)

SEPTEMBER 2024



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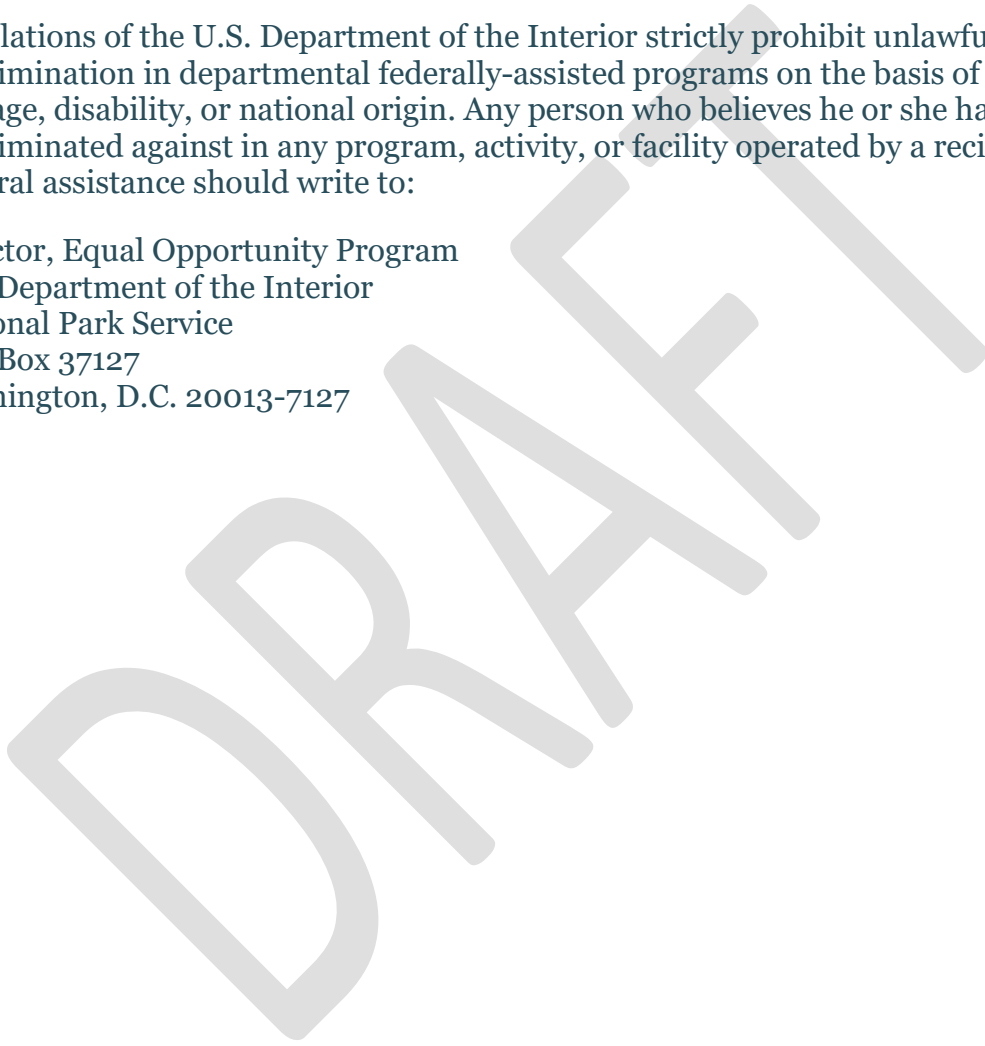
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TABLE OF CONTENTS

- INTRODUCTION..... 2**
- 1.0 STATEMENT OF PURPOSE 4**
 - ADU IN RIVERSIDE 4
 - What is an ADU?..... 4
 - What is a JADU? 5
 - APPLICATION OF THE GUIDELINES..... 5
 - REVIEW AND APPROVAL FINDINGS 6
- 2.0 REGULATORY FRAMEWORK 8**
 - HISTORIC DESIGNATIONS..... 8
 - National Register of Historic Places..... 8
 - California Register of Historical Resources..... 8
 - City of Riverside Cultural Resources Ordinance 8
 - THE SECRETARY OF THE INTERIOR’S STANDARDS..... 9
 - ADDITIONAL GUIDANCE 10
 - The Guidelines for Rehabilitating Historic Buildings..... 10
 - Preservation Brief 14..... 11
 - CALIFORNIA HISTORICAL BUILDING CODE..... 12
- 3.0 HISTORIC ARCHITECTURAL STYLES 13**
 - LATE 19TH- AND EARLY 20TH-CENTURY STYLES 13
 - Eastlake/Stick..... 13
 - Queen Anne 14
 - Shingle..... 15
 - American Foursquare 15
 - Neoclassical Cottage..... 16
 - Folk Victorian/Residential Vernacular..... 17
 - EARLY 20TH-CENTURY STYLES 17
 - Mission Revival 17
 - Craftsman..... 18
 - Prairie..... 20
 - PERIOD REVIVAL STYLES OF THE 1920S AND 1930S 21
 - Tudor Revival..... 21

American Colonial Revival	22
Georgian Revival.....	23
Spanish Colonial Revival.....	24
Pueblo Revival	25
Mediterranean Revival	25
Italian Renaissance Revival.....	26
Monterey Colonial Revival.....	28
French Revival	29
Neoclassical	30
Regency Revival.....	31
EARLY MODERNISM	32
International Style	32
Minimal Traditional	33
POST-WORLD WAR II MODERNISM	34
Late Moderne	34
Mid-century Modern	34
Ranch.....	35
4.0 ADU DESIGN GUIDELINES.....	38
GENERAL DESIGN PRINCIPLES.....	38
Preservation	38
Compatibility and Differentiation	38
Subordination	38
NEW DETACHED ADU	39
Location and Visibility	39
Size, Height and Massing	39
Roof	40
Exterior Walls.....	40
Entrances, Porches, and Doors.....	40
Windows	41
MEP Systems.....	41
NEW ATTACHED ADU	42
Location and Visibility	42
Size, Height and Massing	42
Roof	43

Exterior Walls.....	43
Entrances, Porches, and Doors.....	43
Windows	44
MEP Systems.....	44
ADU CONVERSIONS OF HISTORIC ACCESSORY STRUCTURES.....	46
Roof	46
Exterior Walls.....	46
Entrances, Porches, and Doors.....	47
Windows	47
New Additions.....	48
MEP Systems.....	48
JUNIOR ADU.....	50
Location and Visibility	50
Entrances, Porches, and Doors.....	50
Windows	51
MEP Systems.....	51
5.0 BIBLIOGRAPHY	52
APPENDIX A	53

INTRODUCTION

As of January 1, 2020, the State of California requires local jurisdictions to allow the development of Accessory Dwelling Units (ADU) on both single and multi-family residential properties. ADU – often called “granny flats,” “mother-in-law’s quarters,” “back houses,” or “second dwellings” – are small, self-contained living units located within, attached to, or on the same lot as another dwelling or dwellings. The California State Legislature views ADU as an important tool for increasing the supply of housing within existing neighborhoods while avoiding the impacts of large-scale new development.

The owners of residential properties in the City of Riverside may be eligible to construct an ADU and Junior ADU (JADU) pursuant to State law and Chapter 19.442 of the Riverside Municipal Code, in addition to the existing home or homes on their property. This includes historic residential. Per California Government Code Section 66314, jurisdictions may impose objective design standards on ADU.

As of January 2024, the City of Riverside was receiving, on average, three to five applications per month for ADU on historic properties. This includes applications for new structures, additions to existing structures and conversion of existing structures (primarily garages) into ADU or JADU. The City does not have ADU-specific design standards or guidelines and is currently applying the principles from the Citywide Residential Historic District Design Guidelines, which were adopted in 2003. These guidelines do not adequately address the unique issues resulting from construction or adaptation of an ADU on a historic property.

The City of Riverside retained Historic Resources Group (HRG) to prepare these Design Guidelines for ADU on Historic Properties (ADU Design Guidelines) specifically to assist owners of historic properties in planning and designing ADU on their properties, and City staff in reviewing the applications. The ADU Design Guidelines are intended to provide clear, objective direction about how to design ADU in a manner that will be compatible with the character of the historic property or historic district.

This document is divided into four sections:

- Section 1 describes the purpose of the ADU Design Guidelines and how they are to be applied;
- Section 2 outlines the legal framework governing historic resources at the federal, state and local levels;
- Section 3 provides an overview of the common architectural styles that characterize historic residential properties in Riverside; and
- Section 4 provides specific standards for planning and designing ADU on historic properties, based on *The Secretary of the Interior’s Standards for Rehabilitation* and the accompanying *Guidelines for Rehabilitating Historic Buildings*.

Research, field investigation, and development of the ADU Design Guidelines were completed

by HRG staff: John LoCascio, AIA, Principal Architect; Laura Janssen, Senior Architectural Historian; and Ye Hong, Associate Architectural Historian. All are qualified professionals who meet The Secretary of the Interior's Professional Qualification Standards in their respective fields. This work would not have been possible without the support and assistance of the City of Riverside ADU Design Guidelines Advisory Board (composed of Cultural Heritage Board members Mary Carter, Kevin Castellanos, Jennifer Gamble, and Andrew-Bryce Hudson, and community volunteers Nanci Larsen, Staci Lindholm, Jennifer Mermilliod, Scott Myren, David Stolte, and Barry Tantlinger); and Scott Watson, Historic Preservation Officer, Community & Economic Development Department. Public input on the goals, content, and application of the ADU Design Guidelines was gathered at a community workshop held on April 10, 2024 at the Riverside Main Library.

This project was funded by a grant from the State of California Office of Historic Preservation's Certified Local Government (CLG) Program.

1.0 STATEMENT OF PURPOSE

These ADU Design Guidelines provide direction to property owners, architects, contractors, and City of Riverside Staff in the planning, design, and review of proposed ADU, both new structures and conversion of existing structures, on historic properties and in historic districts. Specifically, the ADU Design Guidelines specify treatments that would be compatible with the character of the historic property or district and thus retain its historic integrity and significance. To that end, the treatments in the ADU Design Guidelines are based on guidance provided by the National Park Service (NPS) in *The Secretary of the Interior's Standards for Rehabilitation* and the *Guidelines for Rehabilitating Historic Buildings*. Both are discussed in detail in Section 2 of this document.

ADU in Riverside¹

Under State law and Chapter 19.442 of the Riverside Municipal Code (RMC), the owners of single- or multi-family residential properties in the City of Riverside, including those properties individually designated or identified as cultural resources, as defined by Title 20 of the RMC, or located within historic districts, may be able to add an ADU and JADU on their properties.

WHAT IS AN ADU?

An ADU is a completely self-contained housing unit located on the same lot as another home, called the primary dwelling. ADU are considered *accessory* because they are typically smaller than the primary dwelling and are not the main residential unit on the lot. ADU may be constructed on a lot developed with an existing primary dwelling, or on a lot where a primary dwelling will be constructed at the same time as the ADU. ADU can be attached to the primary dwelling or detached in a freestanding building. ADU are allowed in the side and rear yards but are not allowed in front yards, except in limited circumstances. In the side and rear yards, ADU must be set back at least four feet from all property lines and from other buildings. Detached ADU may be up to 1,200 square feet of livable space. Attached ADU may be up to either 1,200 square feet or 50% of the size of the primary dwelling, whichever is less. For example, a 2,000-square-foot house may have an attached ADU of up to 1,000 square feet, or a detached ADU of up to 1,200 square feet. (The 50% limit is waived if it would preclude an ADU of at least 800 square feet with at least one bedroom.) Existing structures such as garages, workshops, guest quarters or portions of a primary dwelling may be converted to an ADU. ADU may also be constructed as additions to existing primary dwellings.

A statewide exemption ADU, found in Government Code section 65852, subdivision (e), is an ADU of up to 800 square feet, 16 feet in height, as potentially limited by a local agency, and with four-foot side and rear yard setbacks. State ADU Law requires that no lot coverage, floor area ratio, open space, or minimum lot size will preclude the construction of a statewide exemption ADU.

¹ Excerpted and adapted from City of Riverside, "Accessory Dwelling Units FAQs/Junior Accessory Dwelling Units

FAQs," undated, [2022-03-08 ADU FAQ.pdf \(riversideca.gov\)](#) (accessed June 2024).

WHAT IS A JADU?

A JADU is similar to an ADU but is smaller and is usually converted from existing bedrooms or other living space in a primary dwelling. Unlike ADU, JADU may share some facilities such as kitchens or bathrooms with the primary dwelling. A JADU must be located within the exterior walls of an existing primary dwelling or a primary dwelling that will be built at the same time. Garages and other non-livable spaces that are attached to the main dwelling may be converted to a JADU. JADU are not allowed in freestanding structures that are not the primary dwelling. JADU may be up to 500 square feet in size and may be configured as efficiency or studio units. An efficiency unit is a small home or apartment of at least 220 square feet that has at least partial kitchen facilities, such as a bar sink, counter-height refrigerator and microwave, and has access to at least a three-quarters bathroom.

ADU and JADU do not require any additional parking. Additionally, if a garage or carport serving the primary dwelling is converted into an ADU, or an existing attached garage is converted to a JADU, no replacement covered parking spaces for the primary dwelling are required.

Application of the Guidelines

These ADU Design Guidelines shall be applied to the planning, design, and review of ADU and JADU on residential properties in the City of Riverside that are Cultural Resources as defined in Title 20, Chapter 20.50.010 of the RMC. This includes residential properties that are designated Cultural Resources, eligible Cultural Resources, and contributing features to Historic Districts and Neighborhood Conservation Areas. These ADU Design Guidelines shall also be applied to the planning, design, and review of ADU and JADU on residential properties that are non-contributors to Historic Districts.

The ADU Design Guidelines provide parameters for the location, size, height, massing, forms, features, and materials of ADU on historic properties to ensure that the new construction, addition, or alteration is compatible with, subordinate to, and sufficiently differentiated from the primary dwelling on the property and thus follows the Secretary of the Interior's Standards for Rehabilitation. The ADU Design Guidelines will assist property owners by providing acceptable, objective solutions to common issues that arise in the planning and design of ADU and JADU on historic properties, thereby increasing certainty in the outcome of the City's review and approval process.

Because of the wide variety of existing conditions across Riverside's historic properties – differing site conditions, architectural styles, and neighborhood character – every solution in the ADU Design Guidelines may not apply to all historic properties, due to specific existing building characteristic and minimum standards set forth by State Law. However, compliance with the applicable ADU Design Guidelines is mandatory for ADU and JADU on properties that are Cultural Resources. Exemptions may be granted if Staff determines that specific recommendations do not apply to a particular property, or that existing conditions on a particular property require alternative solutions.

Review and Approval Findings

Title 20 (Cultural Resources) of the RMC requires a Certificate of Appropriateness (COA) for any restoration, rehabilitation, alteration, development, construction, demolition, removal, or changes to the appearance of any designated or eligible Cultural Resource, including contributors and non-contributors in Historic Districts and contributors in Neighborhood Conservation Areas (20.25.010). The ordinance requires the Cultural Heritage Board and Historic Preservation Officer or Qualified Designee to make findings of the following standards when applicable to approving or denying a Certificate of Appropriateness (20.25.050):²

- A. For proposed projects involving individually significant Cultural Resources (i.e. City Landmarks, Structures of Merit, etc.), the proposed project should demonstrate:
 - 1. Consistency or compatibility with the architectural period and the character-defining elements of the historic building, such as colors, textures, materials, fenestration, decorative features, details, height, scale, massing, and method of construction;
 - 2. The proposed project does not destroy or pose a substantial adverse change to an important architectural, historical, cultural or archaeological feature or features of the Cultural Resource;
 - 3. Compatibility with context considering the following factors: grading; site development; orientation of buildings; off-street parking; landscaping; signs; street furniture; public areas; relationship of the project to its surroundings;
 - 4. Consistency with the principles of the Secretary of the Interior's Standards for the Treatment of Historic Properties; and
 - 5. As applicable, consistency with other federal, state, and/or local guidelines.

- B. For proposed projects involving contributors or contributing feature within Historic Districts and Neighborhood Conservations Areas, the proposed project should demonstrate:
 - 1. Compatibility with the height, scale, or massing of the contributor (or contributing feature) the Cultural Resource;
 - 2. Compatibility with colors, textures, materials, decorative features of the contributor (or contributing feature) to the Cultural Resources;
 - 3. The proposed change does not destroy or pose a substantial adverse change to an important architectural, historical, cultural or archaeological feature or features within boundary of the Cultural Resource;

² The “Principles and standards of site development and design review” as shown here were adopted in January 2024 and are current as of the completion of these ADU Design

Guidelines. Please review Section 20.25.050 of the Municipal Code for any revisions or updates.

4. Compatibility with the context of the Cultural Resource regarding grading, site development, orientation of buildings, landscaping, signs, or public areas;
 5. Consistency with the Citywide Residential Historic District Design Guidelines, approved guidelines for each Historic District, and/or any other applicable Design Guidelines; and
 6. Consistency with the principles of the Secretary of the Interior's Standards for the Treatment of Historic Properties.
- C. For non-contributors in a Historic District, the proposed project should demonstrate:
1. Compatibility with the height, scale, or massing of contributors within the Historic District, and as allowed by Title 19-Zoning;
 2. Compatibility with the colors, textures, roof forms, and materials of contributors or the architectural period within the Historic District;
 3. That the proposed project does not pose an adverse change to the Historic District or its context;
 4. Consistency with the Citywide Residential Historic District Design Guidelines and the Historic District guidelines; and
 5. Consistency with the principles of the Secretary of the Interior's Standards for the Treatment of Historic Properties.

State law requires that an application for an ADU or JADU be considered and approved ministerially, without discretionary review or a hearing, though jurisdictions may impose objective standards on ADU that include, but are not limited to, parking, height, setback, landscape, architectural review, maximum size of a unit, and standards that prevent adverse impacts on any real property that is listed in the California Register of Historical Resources (California Government Code, Section 66314). City Planning Division Staff will administratively review COA applications for ADU and JADU on historic properties for compliance with these ADU Design Guidelines, which are based on the Secretary of the Interior's Standards for Rehabilitation. Therefore, an ADU or JADU that complies with these ADU Design Guidelines will meet the required findings for approval of a Certificate of Appropriateness.

2.0 REGULATORY FRAMEWORK

Historical and cultural resources fall within the jurisdiction of several levels of government. The framework for the identification and, in certain instances, protection of cultural resources is established at the federal level, while the identification, documentation, and protection of such resources are often undertaken by state and local governments. Below is a summary of the principal federal, state, and local programs and regulations governing and influencing the preservation of historical resources in Riverside.

Historic Designations

NATIONAL REGISTER OF HISTORIC PLACES

The National Historic Preservation Act of 1966 (NHPA) established the National Register of Historic Places (National Register) as “an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the Nation’s historic resources and to indicate what properties should be considered for protection from destruction or impairment.” The National Register recognizes a broad range of historical and cultural resources that are significant at the national, state, and local levels and can include districts, buildings, structures, objects, prehistoric archaeological sites, historic-period archaeological sites, traditional cultural properties, and cultural landscapes. Within the National Register, approximately 2,500 (3 percent) of the more than 90,000 districts, buildings, structures, objects, and sites are recognized as National Historic Landmarks or National Historic Landmark Districts as possessing exceptional national significance in American history and culture.

CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register of Historical Resources (California Register) is “an authoritative listing and guide to be used by State and local agencies, private groups, and citizens in identifying the existing historical resources of the State and to indicate which resources deserve to be protected, to the extent prudent and feasible, from substantial adverse change.” The California Register was enacted in 1992, and its regulations became official on January 1, 1998. The California Register is administered by the California Office of Historic Preservation (OHP). The criteria for eligibility for the California Register are based upon National Register criteria. Certain resources are determined to be automatically included in the California Register, including California properties formally determined eligible for, or listed in, the National Register.

CITY OF RIVERSIDE CULTURAL RESOURCES ORDINANCE

The City of Riverside’s Cultural Resources Ordinance (RMC, Title 20) provides designation criteria for four types of local historical resources: City Landmarks, Structures of Merit, Historic Districts, and Neighborhood Conservation Areas. City Landmarks are cultural resources of the highest order of importance. Structures of Merit are important, but at a lesser level of significance or integrity than a City Landmark. Historic Districts are geographically defined areas within the City that have a significant concentration of cultural resources that represent themes important to local history. Neighborhood Conservation Areas are similar to Historic Districts but with resources of somewhat lesser significance and/or with a lesser concentration

of resources. The Ordinance’s definition of “Cultural Resource” includes both designated and eligible cultural resources, and contributors to Historic Districts and Neighborhood Conservation Areas.

The Secretary of the Interior’s Standards

Under the NHPA, the Secretary of the Interior is responsible for establishing professional standards and for providing guidance on the preservation of the nation’s historic properties. *The Secretary of the Interior’s Standards for the Treatment of Historic Properties* (the Standards) were developed in 1992 to guide work on historic buildings and provide a framework for the review of projects that might affect historic properties. They replaced the 1978 and 1983 versions of 36 CFR Part 68, entitled *The Secretary of the Interior’s Standards for Historic Preservation Projects* and were codified as 36 CFR Part 68 in the July 12, 1995, Federal Register (Vol. 60, No. 133). The Standards are widely used at the federal, state, and local levels and have been adopted by Certified Local Governments (CLG) across the country. The Cultural Heritage Ordinance of the City of Riverside, which is a CLG, requires that any project affecting Cultural Resources is consistent with the Standards.

The Standards and associated Guidelines (see below) address four distinct historic “treatments,” including: (1) preservation; (2) rehabilitation; (3) restoration; and (4) reconstruction. The specific Standards and guidelines associated with each of these possible treatments are provided on the National Park Service’s website regarding the treatment of historic resources.³

The intent of the Standards is to assist the long-term preservation of a property’s significance through the preservation, rehabilitation, and maintenance of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. The Standards also encompass related landscape features and the building’s site and environment, as well as attached, adjacent, or related new construction.

The Standards for Rehabilitation address the most prevalent treatment. “Rehabilitation” is defined as “the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.” As stated in the definition, the treatment “rehabilitation” assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building’s historic character.

The Secretary of the Interior’s Standards for Rehabilitation are:

1. *A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.*

³ <http://www.nps.gov/hps/tps/standguide/>

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

Additional Guidance

THE GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS

The Guidelines for Rehabilitating Historic Buildings were initially developed in 1977 to help property owners, developers, and Federal managers apply the Secretary of the Interior's Standards for Historic Preservation Projects during the project planning stage by providing general design and technical recommendations. The Guidelines pertain to historic buildings of all sizes, materials, occupancy, and construction types; and apply to interior and exterior work as well as new exterior additions. In general, a project that substantially follows the recommendations of the Guidelines will meet the Secretary of the Interior's Standards for Rehabilitation.

The guidance that is basic to the treatment of all historic buildings is to identify, retain and preserve the form and detailing of those architectural materials and features that are important in defining the historic character of the property. After identifying those materials and features that are important and must be retained in the process of rehabilitation work, then protecting and maintaining them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. Next, when the physical condition of character-defining materials and features warrants additional work, repairing is recommended. Guidance for the repair of historic materials again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Following repair in the hierarchy, guidance is provided for replacing an entire character-defining feature with new material if the level of deterioration or damage precludes repair. Finally, when an entire interior or exterior feature is missing, guidance is given to accurately reproduce the missing feature through adequate historical, pictorial, and physical documentation.

The Standards are intended as general guidance for work on any historic building; the Guidelines for Rehabilitating Historic Buildings expand the discussion to the treatment of historic districts and provide more specific direction regarding additions and infill construction. The key concepts related to additions to historic buildings and new construction in a historic district include:

- A modern addition should be readily distinguishable from the older work; however, the new work should be harmonious with the old in scale, proportion, materials, and color.
- The new addition should be designed in a manner that provides some differentiation in material, color, and detailing so that the new work does not appear to be part of the historic building. The character of the historic resource should be identifiable after the addition is constructed.
- Additions should be located on secondary or non-character-defining façades; limited in size and scale in relationship to the historic building; and constructed so that they result in the least possible loss of historic materials.

PRESERVATION BRIEF 14

In addition to the Standards for Rehabilitation and the Guidelines for Rehabilitating Historic Buildings, the National Park Service publishes a series of briefs that provide additional guidance on preserving, rehabilitating, and restoring historic buildings. In particular, *Preservation Brief 14, New Exterior Additions to Historic Buildings: Preservation Concerns*, provides guidance relevant to the review of the proposed project. Among the concepts presented in Preservation Brief 14 are a balance between differentiation and compatibility, and subordination of the new to the old. Preservation Brief 14 states:

There is no formula or prescription for designing a new addition that meets the Standards. A new addition to a historic building that meets the Standards can be any architectural style – traditional, contemporary or a simplified version of the historic building. However, there must be a balance between differentiation and compatibility in order to maintain the

historic character and the identity of the building being enlarged. New additions that too closely resemble the historic building or are in extreme contrast to it fall short of this balance. Inherent in all of the guidance is the concept that an addition needs to be subordinate to the historic building.⁴

The intent of the Preservation Briefs is to provide guidance to owners, architects and developers on how to design a compatible new addition... A new addition to a historic building should preserve the building's historic character. To accomplish this and meet the Secretary of the Interior's Standards for Rehabilitation, a new addition should: preserve significant historic materials, features and form; be compatible; and be differentiated from the historic building.⁵

California Historical Building Code

The California Historical Building Code (CHBC) is defined in Sections 18950 to 18961 of Division 13, Part 2.7 of Health and Safety Code. The CHBC is intended to provide solutions for the preservation of qualified historical buildings or properties, to promote sustainability, to provide access for persons with disabilities, to provide a cost-effective approach to preservation, and to provide for the reasonable safety of the occupants or users.

The CHBC recognizes the unique issues inherent in maintaining historic buildings and provides alternative building regulations for permitting repairs, alterations, and additions necessary for the preservation, rehabilitation, and adaptive reuse of historic buildings. The CHBC requires enforcing agencies to accept solutions that are reasonably equivalent to the regular code when dealing with qualified historical buildings or structures. A “qualified historical building or structure” is defined by the CHBC as “Any building, site, object, place, location, district or collection of structures, and their associated sites, deemed of importance to the history, architecture, or culture of an area by an appropriate local, state or federal governmental jurisdiction. This shall include historical buildings or properties on, or determined eligible for, national, state or local historical registers or inventories, such as the National Register of Historic Places, California Register of Historical Resources, State Historical Landmarks, State Points of Historical Interest, and city or county registers, inventories or surveys of historical or architecturally significant sites, places or landmarks.”⁶

⁴ Grimmer, Anne E., and Kay D. Weeks, *Preservation Brief 14, New Exterior Additions to Historic Buildings: Preservation Concerns* (Washington, D.C.: National Park Service, U.S. Department of the Interior, 2010), 7.

⁵ Grimmer and Weeks, 2.

⁶ California Historical Building Code 2019, Section 8-201 Definitions.

3.0 HISTORIC ARCHITECTURAL STYLES

Riverside's historic properties and historic districts express a wide variety of architectural styles that represent residential development in the City from the late 19th century to the middle of the 20th century. The most prevalent styles are described below, including summaries of the typical character-defining features of each. *Character-defining features* are those visual aspects and physical elements and materials, constructed or deposited during the property's period of significance, that give the building its historic character and contribute to its historic integrity. The *period of significance* is the period of time when the historic events associated with a historic property occurred.

The prevalent architectural styles and features were ascertained through field observation and review of the City's Historic Sites Inventory. This section is included to assist property owners and City Staff in identifying the architectural style of the historic primary residence and thus the appropriate forms, materials, and features for a proposed ADU on the property. Every historic building is unique, with its own identity and its own distinctive character. Therefore, it is important to identify the specific character-defining features of each particular property; the lists of character-defining features in the style guide below are general to each style. Not every feature may be listed, and not all features listed may be present in every example of the style.

Late 19th- and Early 20th-century Styles

EASTLAKE/STICK

The Eastlake style, sometimes also called Stick, existed only briefly in Southern California before it was subsumed by the Queen Anne style. The namesake of the style, Charles Locke Eastlake, was an English architect and writer. His vision, based on the decorative forms of the Gothic Revival that had been popular in England during the early 19th century, was set forth as a book published in London in 1868 under the title *Hints on Household Taste in Furniture, Upholstery, and Other Details*. He thought the objects in people's homes should be attractive and well made by workers who took pride in their hand or machine work. An American version of the book appeared in 1872 and immediately found a receptive audience. Furniture manufacturers took ideas and designs from the book and made what was called Eastlake Style furniture.

Traditionally, furniture makers imitated architectural forms, but Eastlake reversed this process. Eastlake houses had architectural ornamentation that had copied the furniture inside the house. What became known as the Eastlake house was characterized primarily by wall surfaces divided into rectangular panels outlined by board moldings. Within the panels were pieces of wood jig-sawn into complex patterns. Structural members such as roof beams were carried out in delicate wood spindling, especially under eaves and at corners where they would be particularly visible. Eaves themselves tended to jut out at sharp angles, making the entire composition seem taut. Whereas Queen Anne was curvilinear and angular, Eastlake was perpendicular and boxy.

Character-defining features of the Eastlake/Stick style include:

- One or two stories in height
- Ornamentation often rendered by cut-out patterns, drilled holes, and thin, layered wood with sharp edges
- Rectangular bay windows
- Simple rectangular building forms and asymmetrical massing
- Thin tenuous vertical volumes and details
- Wood shiplap, clapboard, shingle, or a combination of siding
- Frequent use of projecting turned knobs as single or repeating decoration
- Hipped, gabled, or combination of roof forms
- Narrowly proportioned double-hung windows.⁷

QUEEN ANNE

The eclectic and elaborate Queen Anne style was one of the most popular styles for domestic architecture in the United States from the 1880s until about 1900, although it continued in California until about 1910. Misnamed after the early-18th century British sovereign, the style actually originated in 19th-century Britain and combines freely adapted elements of English Gothic, Elizabethan, and classical architecture. Like the Eastlake/Stick style that it quickly replaced, Queen Anne uses exterior wall surfaces as a primary decorative element and was popularized throughout the United States by the rapidly expanding railroad network that made pre-cut architectural features easily available. The style is characterized by irregular compositions with complex multi-gabled and hipped roofs, intricately patterned shingles and masonry, turned spindlework, and classical elements executed in wood.

Character-defining features of the Queen Anne style include:

- Asymmetrical façade
- Steeply-pitched roof of irregular shape, usually with a dominate front-facing gable
- Wooden exterior wall cladding with decorative patterned shingles or patterned masonry
- Projecting partial-, full-width or wrap-around front porch, usually one story in height
- Cut-away bay windows
- Wood double-hung sash windows

⁷ Excerpted and adapted from City of Los Angeles Department of City Planning, Office of Historic Resources, "Los Angeles Citywide Historic Context Statement, Context:

Architecture and Engineering, 1850-1980; Theme: Late 19th and Early 20th Century Residential Architecture, 1885-1910," July 2019, 11-15.

- Towers topped by turrets, domes or cupolas
- Tall decorative brick chimneys
- Ornamentation may include decorative brackets, bargeboards and pendants, as well as Eastlake details, such as spindle work
- Detached carriage house, usually at rear of property

SHINGLE

The Shingle style was a uniquely American adaptation combining the wide porches, shingled surfaces, and asymmetrical forms of the Queen Anne style; the gambrel roofs, rambling lean-to additions, classical columns, and Palladian windows of the Colonial Revival; and the irregular sculpted shapes, Romanesque arches, and rusticated stonework of the contemporaneous Richardsonian Romanesque. The style first appeared in the 1870s and reached its highest expression in the fashionable seaside resorts of the northeast. Although the style spread throughout the United States it never achieved the widespread popularity of the Queen Anne, and therefore Shingle style houses are relatively rare in California.⁸

Character-defining features of the Shingle style include:

- Irregular plan and asymmetrical composition
- Steeply pitched cross gable, hipped, and gambrel roofs
- Shingle wall and roof cladding
- Towers or turrets
- Broad porches, sometimes wrapping two or more sides
- Wood double-hung windows, typically with divided lights in the upper sash and a single light below, frequently grouped in horizontal bands
- Rusticated stone foundations, first stories, porch piers, and towers
- Classical elements including columns and Palladian windows
- May have detached carriage house, usually at rear of property

AMERICAN FOURSQUARE

The American Foursquare style was a late-19th century antidote to the ornate Queen Anne style and was a popular mail-order “kit home” promoted by catalogs such as Radford American Houses and Sears, Roebuck & Company. The American Foursquare is essentially a symmetrical cube with boxy massing and broad proportions. It is generally two stories in height with a

⁸ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2000), 290.

hipped roof, overhanging eaves, a central dormer, and a one-story porch. Exterior siding is usually clapboard or shingle, but sometimes stucco, and could be different on the first and second stories. Because of its simplicity, affordability, and ease of construction, the style was populated urban neighborhoods beginning in the 1890s and by 1900 had gained a foothold in the suburbs. For city builders subdividing residential developments, the style permitted roomier interiors for houses on small lots. Part of a larger movement toward a simplified domestic architecture, American Foursquare houses frequently lack prominent stylistic references, although many examples exhibit features borrowed from other contemporary styles. Creative builders or homeowners ornamented the basic rectilinear form with elements such as bay windows, gingerbread trim, classical columns and pediments, or the exposed rafter tails and knee braces of the Craftsman style.

Character-defining features of the American Foursquare style include:

- Square or rectangular plan and simple, compact massing
- Two-story height
- Low-pitched hipped or pyramidal roof, sometimes with wide boxed eaves and cornice
- Prominent central dormer
- Exterior walls finished in horizontal wood siding; sometimes shingles or stucco
- Projecting one-story porch across front, sometimes extending over driveway as a *porte-cochère*
- Double-hung wood sash windows
- Detached carriage house, usually at rear of property

NEOCLASSICAL COTTAGE

One-story Neoclassical cottages are a common subtype of the late 19th and early 20th century Neoclassical style, comprised of modest one-story houses or cottages with simplified forms and decorative features usually confined to the porch and eave cornice. Neoclassical cottages usually have hipped roofs with prominent central dormers. The portico featured on grander Neoclassical buildings is here reduced to a simple porch that may be either full-or partial-width. The porch may be included under the main roof or have a separate flat or shed roof supported on classical columns.

Character-defining features of the Neoclassical Cottage include:

- One-story height
- Square or rectangular plan and simple massing
- Frequently symmetrical composition

- Hipped roof with prominent central dormer and boxed eaves with cornice; sometimes front gable roof with open eaves
- Horizontal wood siding
- Full-or partial-width front porch with Classical columns
- Double-hung wood-sash windows
- Simple window and door surrounds

FOLK VICTORIAN/RESIDENTIAL VERNACULAR

The term “Folk Victorian,” also frequently referred to as “Residential Vernacular,” is used to describe wood-frame houses or cottages with little or no distinguishing decorative features. They were widely constructed in the late 19th and early 20th centuries by builders without design input from professional architects. Many were built from “plan books” or kits. These buildings are characterized by their simplicity and lack of any characteristics of recognizable styles, but frequently feature prefabricated wood trim such as brackets, porch posts, and spindles. The “Shotgun” building type consists of a linear organization of rooms, front to back, opening one to the other without intervening corridors.

Character-defining features of the Folk Victorian/Residential Vernacular style include:

- One- or two-story height
- Rectangular or L-shaped plan and simple massing
- Wood frame construction
- Gabled or hipped roof with boxed or open eaves
- Horizontal wood siding
- Full- or partial-width porch, sometimes with decorative brackets, posts, or spindles
- Double-hung, wood sash windows
- Simple window and door surrounds

Early 20th-century Styles

MISSION REVIVAL

The Mission Revival style is indigenous to California, which drew upon its own colonial past as a counterpart to the American Colonial Revival of the Northeastern states. The style grew out of the romanticized image of old California fostered by Helen Hunt Jackson’s popular 1884 novel *Ramona*, and through the efforts of writer Charles Fletcher Lummis, who promoted California tourism with his magazine *Land of Sunshine* and founded the Landmarks Club in 1895 to

restore the crumbling Spanish missions. Beginning in about 1890 California architects borrowed and freely adapted features of the California missions, including bare plaster walls, curvilinear bell parapets or *espadañas*, arcades, and tile roofs, often in combination with elements of other styles. Never common beyond the Southwest, its regional popularity was spurred by its adoption by the Santa Fe and Southern Pacific railroads as the preferred style for train stations and resort hotels, where the original scale of the missions could be more successfully replicated. The style was less successful and therefore rarer in residential applications, but continued in decreasing use until at least 1920.

Character-defining features of the Mission Revival style include:

- Red clay tile roofs with overhanging eaves and open rafters
- Shaped parapets
- Cement plaster exterior wall finish
- Arched window and door openings
- Details may include bell towers, arcades, quatrefoil openings or patterned tiles
- Detached carriage house or garage at rear of property

CRAFTSMAN

Craftsman architecture grew out of the late-19th century English Arts and Crafts movement. A reaction against industrialization and the excesses of the Victorian era, the movement stressed simplicity of design, hand-craftsmanship, and the relationship of the building to the climate and landscape. Craftsman architecture developed in the first decade of the 20th century as an indigenous California version of the American Arts and Crafts movement, incorporating Southern California's unique qualities. Constructed primarily of stained wood, with wide overhanging eaves, balconies, and terraces extending the living space outdoors, the style embodied the goals of the Arts and Crafts movement.

The Craftsman bungalow dates from the early 1900s through the 1920s. The bungalow's simplicity of form, informal character, direct response to site, and extensive use of natural materials, particularly wood and stone, was a regional interpretation of the reforms espoused by the Arts and Crafts movement's founder, William Morris. Craftsman bungalows generally have rectangular or irregular plans, and are one to one-and-a-half stories tall. They have wood clapboard or shingle exteriors and a pronounced horizontal emphasis, with broad front porches, often composed with stone, clinker brick, or plastered porch piers. Other character-defining features include low-pitched front-facing gable roofs, and overhanging eaves with exposed rafter tails.

As opposed to smaller developer-built or prefabricated bungalows, two-story Craftsman houses were often commissioned for wealthy residents and designed specifically with the homeowner's needs and the physical site in mind. They generally feature a low-pitched gable roof, wide overhanging eaves with exposed rafter tails, and windows grouped in horizontal

bands. A high-style Craftsman house is distinguished by the quality of the materials and complexity of design and may feature elaborate, custom-designed woodwork, stained glass, and other fixtures.

By World War I, the Craftsman style declined in popularity and was largely replaced by Period Revival styles. The Craftsman bungalow continued to be built into the 1920s, but was often painted in lighter colors, stripped of its dark wood interiors, or blended with characteristics of various revival styles.

Craftsman Airplane bungalows date from the early 1900s and reached their peak of popularity in the late 1910s. The Airplane Bungalow is a variation of the one-story Craftsman bungalow and shares many of its character-defining features, including a usually asymmetrical composition, low-pitched gable roof, wide overhanging eaves with exposed rafter tails, wood shingles or horizontal wood siding, and a wide porch. The distinguishing feature of the Airplane Bungalow is a small second story in the middle of the house, usually of only one or two rooms, that rises above the surrounding roof. The influence of Japanese architecture is common in Airplane bungalows, exhibited in *torii*-inspired post-and-beam joinery, flaring eaves and ridges, and corresponding curved bargeboards.

The Swiss Chalet style –constructed primarily of stained wood, in which wide overhanging eaves and balconies helped integrate the outdoors as part of the living space - was compatible with the goals of the Arts and Crafts movement. The Chalet Style Craftsman house usually consists of a single, rectangular two-story volume covered by a front-facing gable roof. The primary façade is typically symmetrical and frequently features a wide porch topped by a second-story balcony. Porches and balconies usually have plank railings with decorative cutouts. Brackets and bargeboards are usually more decorative than those found in other variations of Craftsman architecture.

The influence of Japanese architecture in the Craftsman style is usually traced to the works of Charles and Henry Greene, who had been deeply impressed by the Japanese pavilion at the 1893 Chicago world's fair. This influence is evident in the complex roof trusses and brackets, lanterns, and especially the beautifully joined wood interiors for which the Greenses were noted. These subtle Japanese-inspired features became staples of many large and small Craftsman-style houses and were sometimes joined with more overt Japanese references, especially multi-gabled, pagoda-like roofs with flared ridges and eaves, battered stone piers supporting porch roofs, and *torii*-style gateways.

Character-defining features of the Craftsman style include:

- Horizontal massing
- Low-pitched gable roof with rolled or composition shingle roofing
- Wide overhanging eaves with exposed rafter tails, outriggers, or knee braces
- Exterior walls clad in wood shingle, shake, or clapboard siding

- Projecting partial- or full-width, or wrap-around front porch
- Heavy porch piers, often of river stone or masonry
- Wood sash casement or double-hung windows, often grouped in multiples
- Wide front doors, often with a beveled light
- Wide, plain window and door surrounds, often with extended lintels
- Extensive use of natural materials (wood, brick or river stone)

PRAIRIE

The Prairie Style is an indigenous American style developed in the late 19th century in Chicago, one of the centers of the American Arts and Crafts movement, by a group of architects known collectively as the Prairie School. The acknowledged master of the Prairie House was Frank Lloyd Wright, whose designs emphasized the horizontal with eaves extending well beyond the face of the exterior wall, bands of casement windows, and open floor plans accentuating the flow of space on the interior.

A West Coast version of the Prairie Style developed later and was slightly different from its Midwestern counterpart. Almost exclusively applied to domestic architecture, the Southern California Prairie Style house is defined by simple rectangular volumes and strong horizontal lines. It usually features exterior walls finished in cement plaster, flat or low-pitched roofs with wide boxed eaves sometimes punctuated by decorative brackets, and horizontal bands of windows. French doors frequently provide a flowing connection from living and dining room to outdoor patios and terraces. Unlike their Craftsman counterparts where porches play a key role in welcoming visitors, porches on many Prairie Style houses are reserved for the homeowner, surrounded by low walls with squat square piers and only accessible from the interior. Informal, inviting interior spaces with a clear view of, or direct connection to the outdoors coupled with a spare use of ornamentation link these houses to the Craftsman idiom as well as the modern styles that would soon follow. The style is rare in Southern California, therefore, representative examples may be considered significant.

Character-defining features of the Prairie style include:

- One- or two-story rectangular volumes, sometimes with projecting wings
- Pronounced horizontal emphasis
- Low-pitched hipped or flat roofs
- Wide boxed eaves, sometimes supported on decorative brackets
- Smooth cement plaster wall finish
- Recessed or projecting entry porches with low walls and square piers

- Wood tripartite windows or casement windows in horizontal groupings, sometimes with continuous sills; double-hung windows found on vernacular examples
- Detached garage at rear of property

Period Revival Styles of the 1920s and 1930s

TUDOR REVIVAL

The Tudor Revival style is loosely based on a variety of late medieval English building traditions including Perpendicular Gothic, Tudor, Elizabethan, and Jacobean. It has its origins in the late 19th-century English Arts and Crafts movement, whose leaders drew inspiration in part from English domestic architecture of the 16th and 17th centuries because of its picturesque qualities and sympathetic relationship to the natural landscape. The earliest examples of the style appeared in the United States in large estates of the 1890s. The Tudor Revival style grew in favor after World War I and reached its peak of popularity in the 1920s and 1930s, as architects and developers adapted it to the country's rapidly growing suburban residential communities and advancements in masonry veneering techniques allowed even the most modest examples to emulate the brick and stone exteriors of English prototypes.

High style Tudor Revival houses are typically two and sometimes three stories in height with steeply-pitched, multi-gable roofs; slate roof shingles are found in the finer examples, but wood shakes and composition shingles are also common. At least one front-facing gable is almost universally present as a dominant façade element. The buildings are usually rambling compositions of multiple volumes in a variety of sizes and shapes. Exterior walls are veneered in brick or stone, or feature decorative half-timbering, sometimes in elaborate patterns, with plaster between, which mimics the appearance of medieval construction techniques. Tall, narrow casement windows, sometimes with leaded diamond-shaped lights, are frequently set in horizontal groupings or projecting bays. Main entrances are frequently set in crenellated turrets or under secondary gables with cat slides, and feature paneled wood doors framed by four-centered pointed arches. Projecting exterior chimneys with multiple flues and elaborate brickwork are sometimes located on the primary façade.

Sub-types of the Tudor Revival style include the English Revival bungalow and the Storybook cottage. The English Revival bungalow, so called because of its simpler features, is usually veneered in plaster, with brick or stone used only at the chimney or around the primary entrance. Half-timbering, if used at all, is usually limited to the primary front-facing gable. The Storybook cottage is a more whimsical version of the Tudor Revival style, derived from the quaint medieval cottages of the Cotswold region of southwestern England. Storybook cottages typically feature exaggerated, steeply-pitched roofs with composition shingles laid in irregular patterns; rolled eaves to suggest thatching; eyebrow dormers; and exterior walls veneered in a rough, irregular plaster finish.

Character-defining features of the Tudor Revival style include:

- Asymmetrical façade and irregular massing
- Steeply-pitched multi-gabled roof with a prominent front-facing gable and slate, wood

shake, or composition roofing

- Brick or plaster exterior wall cladding, typically with half-timbering and decorative details in stone or brick
- Tall, narrow divided-light windows, usually casement, often grouped horizontally or in bays; may have leaded diamond-shaped lights
- Entrance with pointed arch, set in turret or under secondary gable
- Prominent chimney with elaborate brickwork

AMERICAN COLONIAL REVIVAL

American Colonial Revival describes a varied style that combines a number of architectural features found throughout the American Colonies, particularly in New England. The style has neither the strict formality of the Georgian Revival nor the decorative embellishments of the Neo-Classical Revival, although it sometimes incorporates elements of both. It also sometimes adapts elements of Dutch colonial architecture, such as the gambrel roof. American Colonial Revival buildings are typically one or two stories in height, and are sometimes symmetrical but frequently asymmetrical, with rectangular, L-shaped, or irregular plans. They typically feature side gable or cross gable roofs, sometimes with gabled dormers; exterior walls clad in horizontal wood siding and occasionally brick; prominent brick chimneys; double hung, divided light wood sash windows, usually with louvered wood shutters; paneled wood doors, sometimes with sidelights, transom lights, or fanlights; and restrained use of Classical details. Some American Colonial Revival houses have small, pedimented porches, while others have shed-roofed porches supported on wood posts extending the length of the primary façade.

The U.S. Centennial Exposition of 1876 inspired a sense of patriotism in Americans and fostered an interest in the styles of the Colonial era. Early examples of a revival style in the late 19th century were rarely accurate reproductions, but were instead free interpretations with details inspired by colonial precedents, while later examples shifted to more historically correct proportions and details. The American Colonial Revival style was popular for grand homes in the early 20th century, and by the 1920s was being applied to more modest homes. The restoration of Colonial Williamsburg in the 1930s refueled interest in the style, and it remained popular into the post-World War II era.

Character-defining features of the American Colonial Revival style include:

- Side gable or cross gable roof, sometimes with dormers
- Asymmetrical composition (occasionally symmetrical)
- Horizontal wood siding at exterior walls
- Paneled wood entry door, sometimes with sidelights, transom light, or fanlight
- Double hung, divided light wood sash windows, usually with louvered wood shutters

- Projecting front porch
- Prominent brick chimney

GEORGIAN REVIVAL

The Georgian style was the predominant architectural style in Great Britain and her North American colonies throughout the 18th century. It takes its name from the three kings – George I, George II, and George III - whose successive reigns (1714-1820) encompassed the period, but its stylistic elements were probably fixed by the end of the 17th century. The Georgian style combined traditional elements of late medieval English architecture, such as steeply-pitched roofs, towering chimneys, and dormers, with the strict proportions, symmetrical composition and Classical detailing of the Italian Renaissance as well as a recent invention, the vertical sliding sash (double hung) window. Inspired by pattern books and constructed by prosperous merchants and planters, the Georgian houses of the American Colonies were smaller and less ornate, but no less stately, than their British counterparts and projected the same aura of dignity and gentility. In the late 18th century the sober, restrained Georgian style gave way to the lighter, more ornate Adam style.

The U.S. Centennial Exposition of 1876 inspired a sense of patriotism in Americans and fostered an interest in the styles of the Colonial era. Early examples of a revival style in the late 19th century were rarely accurate reproductions, but rather took elements of Georgian architecture and applied them to Victorian buildings. In the early 20th century architects began to produce more accurate interpretations that featured historically correct proportions and details. The Georgian Revival style is characterized by a rectangular plan and a formal, symmetrical, 5-bay composition; exterior walls veneered in brick; restrained use of Classical ornament; hipped or side gable roof with eave cornice, sometimes with dormers; tall chimneys; and double hung, divided light wood sash windows. Georgian Revival buildings of the 1920s and 1930s sometimes also feature Adam (Federal), Palladian, or other Neoclassical elements such as columned, pedimented porticos or Venetian (Palladian) windows.

Character-defining features of the Georgian Revival style include:

- Hipped or side gable roofs with eave cornice; sometimes dormers
- Rectangular plan and regular massing
- Symmetrical façade, typically 5 bays wide
- Exterior walls veneered in brick; occasionally wood siding
- Main entrance centered on front façade, with paneled wood door flanked by Classical pilasters or columns supporting a pediment
- Double hung, divided light wood sash windows, sometimes with louvered or paneled shutters
- Prominent brick chimney(s)

SPANISH COLONIAL REVIVAL

The Spanish Colonial Revival style attained widespread popularity throughout Southern California following the 1915 Panama-California Exposition in San Diego, which was housed in a series of buildings designed by chief architect Bertram Grosvenor Goodhue in the late Baroque *Churrigueresque* style of Spain and Mexico. The *Churrigueresque* style, with areas of intricate ornamentation juxtaposed against plain stucco wall surfaces and accented with towers and domes, lent itself to monumental public edifices, churches and exuberant commercial buildings and theaters, but was less suited to residential or smaller scale commercial architecture. For that, architects drew inspiration from provincial Spain, particularly the arid southern region of Andalusia, where many young American architects were diverted while World War I prevented their traditional post-graduate “grand tour” of Great Britain, France, Italy, and Germany. The resulting style was based on infinitely creative combinations of plaster, tile, wood, and iron, featuring plaster-clad volumes arranged around patios, low-pitched tile roofs, and a spreading, horizontal orientation. It was a deliberate attempt to develop a “native” California architectural style and romanticize the area’s colonial past, though it drew directly from Spanish and other Mediterranean precedents and bore little resemblance to the missions and rustic adobe ranch houses that comprised the state’s actual colonial-era buildings.

The popularity of the Spanish Colonial Revival style extended across nearly all property types, including a range of residential, commercial, and institutional buildings, and coincided with Southern California’s population boom of the 1920s, with the result that large expanses of Santa Monica, Los Angeles, and surrounding cities were developed in the style. Some towns, such as Santa Barbara, even passed ordinances requiring its use in new construction. It shaped the region’s expansion for nearly two decades, reaching a high point in 1929 and tapering off through the 1930s as the Great Depression gradually took hold. Like other revival styles, the Spanish Colonial Revival style was often simplified, reduced to its signature elements, or creatively combined with design features of other Mediterranean regions such as Italy, southern France, and North Africa, resulting in a pan-Mediterranean *mélange* of eclectic variations (see Mediterranean Revival Style). It was also sometimes combined, much less frequently, with the emerging Art Deco and Moderne styles.

Character-defining features of the Spanish Colonial Revival style include:

- Asymmetrical façade
- Irregular plan and horizontal massing
- Varied gable or hipped roofs with clay barrel tiles
- Plaster veneered exterior walls forming wide, uninterrupted expanses
- Wood-sash casement or double-hung windows, typically with divided lights
- Round, pointed, or parabolic arched openings
- Arcades or colonnades

- Decorative grilles of wood, wrought iron, or plaster
- Balconies, patios or towers
- Decorative terra cotta or glazed ceramic tile work

PUEBLO REVIVAL

The Pueblo Revival is essentially an architecture of the desert Southwest, rather than of coastal California. It is based on the Native American pueblos of New Mexico and makes use of its picturesque massing of stark rectangular units combined with characteristic details such as *vigas*, the exposed ends of logs used as roof rafters. Southern California was introduced to the Pueblo Revival at the same 1915 San Diego Exhibition that featured Goodhue and Winslow's Spanish Colonial Revival work. A section of the exhibition consisted of a Painted Desert with a replica of New Mexico's Taos Pueblo. The replica featured the elements of the style, with its rectangular volumes arranged picturesquely and detailed with projecting vigas.

The Pueblo Revival style remained associated with the desert and did not become generally popular in urbanized areas of Southern California. Perhaps the most important impact of the Pueblo as an architectural form was on the modernist architects of the twenties and thirties. Both R. M. Schindler and Richard Neutra were impressed with the original pueblos of New Mexico as examples of abstract sculptural forms and as an architecture well adapted to its setting.

Character-defining features of the Pueblo Revival style include:

- Cubic massing arranged picturesquely with parapeted flat roofs
- Stucco exterior, consisting of/simulating adobe construction, with unornamented surfaces and few opening
- May have rows of projecting vigas
- Desert-inspired landscaping.⁹

MEDITERRANEAN REVIVAL

The Mediterranean Revival style is distinguished by its eclectic mix of architectural elements from several regions around the Mediterranean Sea, including Spain, Italy, southern France, and North Africa. Much of the American architecture of the late 19th and early 20th centuries can be broadly classified as ultimately Mediterranean in origin, including the Beaux Arts, Mission Revival, Spanish Colonial Revival, and Italian Renaissance Revival styles. But by the 1920s the lines between these individual styles were frequently blurred and their distinguishing characteristics blended by architects who drew inspiration from throughout the Mediterranean region. These imaginative combinations of details from varied architectural traditions resulted

⁹ Excerpted and adapted from City of Los Angeles Department of City Planning, Office of Historic Resources, "Los Angeles Citywide Historic Context Statement, Context:

Architecture and Engineering, 1850-1980; Theme: Mediterranean & Indigenous Revival Architecture, 1893-1948," November 2018, 59-62.

in the emergence of a distinct Mediterranean Revival style.

In contrast to the more academic and more literal interpretations such as the Andalusian-influenced Spanish Colonial Revival style or the restrained, dignified Italian Renaissance Revival style, the broader Mediterranean Revival frequently incorporated elements of Italian and Spanish Renaissance, Provençal, Venetian Gothic, and Moorish architecture into otherwise Spanish Colonial Revival designs. The Mediterranean Revival style is sometimes more formal and usually more elaborately composed and ornamented than the simpler, more rustic Spanish Colonial Revival style, and often more flamboyant than the sober Italian Renaissance Revival style. Typical features of the Mediterranean Revival style include arched entrance doorways with richly detailed surrounds; arcades and loggias; stairways and terraces with cast stone balustrades; and Classical decorative elements in cast stone or plaster, including architraves, stringcourses, cornices, pilasters, columns, and quoins.

Character-defining features of the Mediterranean Revival style include:

- Frequently symmetrical façade
- Rectangular plan and two-story height
- Hipped roof with clay barrel tiles and wide boxed or bracketed eaves, or eave cornice
- Exterior walls veneered in smooth plaster
- Wood-sash casement windows, typically with divided lights; sometimes double-hung windows
- Palladian windows or other accent windows
- Arched door or window openings
- Elaborate door surrounds
- Arcades, colonnades, or loggias
- Terraces and stairs with cast stone balustrades
- Cast stone or plaster decorative elements including architraves, stringcourses, cornices, pilasters, columns, and quoins
- Decorative grilles of wood, wrought iron, or plaster
- Balconies, patios or towers
- Decorative terra cotta or glazed ceramic tile work

ITALIAN RENAISSANCE REVIVAL

The Italian Renaissance Revival style was based upon the classically-inspired architecture

developed in Italy during the artistic, architectural, and literary movement of the 14th through 16th centuries that was spurred by the rebirth of interest in the ideals and achievements of imperial Rome. Italian Renaissance architecture was familiar to late 19th-century American architects who were trained at the École des Beaux Arts, and the style was first interpreted for monumental, elaborately decorated public buildings such as the Boston Public Library (McKim, Mead, and White, 1887) and lavish mansions such as the Breakers (Richard Morris Hunt, 1893), the Vanderbilt “summer cottage” in Newport, Rhode Island. By the early 20th century a more restrained, more literal interpretation of the style developed as a larger number of American architects, as well as their clients, visited Italy and thus gained first-hand knowledge of original examples of Italian Renaissance architecture. This knowledge was further disseminated through extensive photographic documentation.

Italian Renaissance Revival buildings of the 1920s and 1930s are usually fairly close copies of the villas and *palazzi* of 15th and 16th century Italy, particularly those of Tuscany, with proportions and details frequently adapted directly from the originals. They are characterized by formal, usually symmetrical façades with recessed entrances, open loggias, and restrained use of classical details including quoins, roofline balustrades, pedimented windows, molded cornices and stringcourses, and rusticated stone work. The style was frequently used for imposing civic buildings, institutional buildings, and banks; and for some of the grandest of private residences. Many of these larger single-family residences in the Italian Renaissance Revival style are surrounded by formal, axial gardens with gravel paths, geometric beds, clipped hedges, monumental stairs and terraces, fountains, cascades, pools, and integrated sculpture.

Character-defining features of the Italian Renaissance Revival style include:

- Symmetrical façade
- Rectangular plan and formal composition
- Low-pitched hipped roof with clay barrel or Roman tile; sometimes flat roof with balustrade or parapet
- Boxed eaves with decorative brackets or cornice
- Exterior walls veneered in smooth plaster or masonry
- Arched window and door openings, especially at the first floor
- Divided-light wood sash casement windows (upper story windows usually smaller and less elaborately detailed than lower)
- Pedimented windows
- Primary entrance framed with classical columns or pilasters
- Decorative cast stone classical details including quoins, entablatures, stringcourses, pediments, architraves, cornices

- Open loggias

MONTEREY COLONIAL REVIVAL

The Monterey Colonial Revival style is based upon the distinctive style of residential architecture that developed in California beginning in the 1830s, as more and more Yankee merchants and settlers arrived in Alta California and adapted the Anglo building traditions of the East Coast to local Hispanic customs. As its name implies, the style developed in and around Monterey and combined vernacular adobe construction with elements of American Federal and Greek Revival architecture, including multi-light sliding sash windows, louvered shutters, paneled doors, and Classical details executed in wood. The style's most distinguishing characteristic is a second-floor covered wood balcony, often cantilevered, extending the length of the primary façade and sometimes wrapping one or two sides as well. The best-known example of the style, and one of the earliest, is the Thomas Larkin adobe, constructed beginning in 1834 and one of the first two-story dwellings in Monterey.¹⁰

The style was revived beginning in the mid-1920s and was favored by architects and homeowners who perhaps found the fantastical Spanish and Mediterranean revivals too exotic and too different from the building traditions familiar to most Americans. The Monterey Colonial Revival style replaced adobe construction with wood framed walls veneered in smooth plaster and devoid of surface ornament, and featured second-story balconies, low-pitched gable or hipped roofs, and double-hung wood windows.

Character-defining features of the Monterey Colonial Revival style include:

- Usually asymmetrical façade
- Two-story height
- Rectangular or L-shaped plan
- Low-pitched hipped or side gable roofs with wood shakes or clay tiles
- Plaster-veneered exterior walls devoid of surface ornament
- Second-floor covered wood balcony, sometimes cantilevered, across primary façade and occasionally wrapping one or more sides, with simple wood posts and wood or metal railing
- Wood-sash double-hung windows, typically with divided lights
- Louvered or paneled wood shutters
- Recessed entrances with paneled wood doors

¹⁰ Monterey County Historical Society, "Monterey's Larkin House Adobe and Garden,"

<http://www.mchsmuseum.com/larkinhouse.html> (accessed September 17, 2013).

FRENCH REVIVAL

French Revival style architecture in Santa Monica consists of two sub-types, Chateausque and French Provincial. The Chateausque style is loosely modeled on the 16th century chateaux of France's Loire Valley and combines features of French Gothic and Renaissance architecture. The style gained popularity in the United States in the late 19th century and is most closely associated with Richard Morris Hunt, the first American architect to study at the École des Beaux-Arts in Paris. The style did not gain popularity in Southern California until the 1920s; it was most frequently used there for luxury apartment buildings and only occasionally for large single-family residences. Chateausque style buildings are typically two or more stories in height and feature multiple, steeply-pitched hipped roofs with towers, turrets, spires, tall chimneys, and highly ornamented dormers. Exterior walls are usually veneered in stone, brick, or scored plaster, and are ornamented with classical pilasters, stringcourses, and cornices. Windows are typically divided light wood casements and are frequently paired or grouped with prominent mullions.

The more modest French Provincial style was popularized after World War I and is based upon country houses of the French provinces, including Normandy. Although it shares several basic features with the more elaborate Chateausque style, the French Provincial style is much simpler in its composition and detailing. It is characterized by a prominent, steeply pitched hipped roof with flared eaves and a classical eave cornice; simple rectangular plan and massing; exterior walls veneered in smooth plaster; and divided light, wood sash casement or double-hung windows, usually with louvered wood shutters. Second floor windows sometimes break the cornice line with shallow dormers. The Norman variation usually features decorative half-timbering and a circular entrance tower with a conical roof.

Character-defining features of the Chateausque style include:

- Multiple, steeply pitched hipped roofs
- Complex massing
- Stone, brick, or scored plaster veneer at exterior walls
- Towers, turrets, and spires
- Highly ornamented dormers
- Tall chimneys
- Divided light wood casement windows, paired or grouped, with prominent mullions
- Classical pilasters, stringcourses, and cornices

Character-defining features of the Norman/French Provincial style include:

- Steeply pitched hipped roofs with flared eaves and eave cornice

- Rectangular plan and simple massing
- Smooth plaster veneer at exterior walls
- Divided light, wood sash casement or double hung windows that sometimes break the cornice line
- Louvered wood shutters
- Decorative half-timbering and circular entrance tower with conical roof (Norman variation)

NEOCLASSICAL

The Neoclassical style includes elements of the late-18th century Classical Revival and Adam (Federal) styles as well as the early 19th-century Greek Revival style, sometimes combining them in the same building. The Classical Revival style was influenced by the work of the 16th century Italian architect Andrea Palladio, who adapted Roman temple forms to residential design. The style is characterized by a dominant entrance portico, usually full height, with classical columns supporting a pediment, and the frequent use of the tripartite Venetian (Palladian) window as a focal point. The Classical Revival style was championed in the United States by Thomas Jefferson, whose designs for the Virginia state capitol, the University of Virginia, and his own home, Monticello, are among the finest American examples of the style.

The related Adam style, a contemporary of the Classical Revival, is based on the work of the Scottish architects and designers Robert, John, and James Adam, who lightened the sober, rectilinear Georgian style by adding round arches, semicircular niches, domes, semicircular or elliptical fanlights, and delicate classical Roman decorative details such as swags, garlands, urns, and grotesques in cast plaster or brightly-colored paint. Both the Classical Revival and the Adam styles were popular in the post-Revolutionary War United States (where the Adam style is known as the Federal style on patriotic principle) from the 1780s until the 1830s, by which time both were supplanted by the Greek Revival style.

The Greek Revival was based on classical Greek, rather than Roman, precedents and was popular in the United States from about 1830 until the outbreak of the Civil War. It is usually characterized by simple forms and bold classical details, including Etruscan or Greek Doric columns and heavy entablatures at the eave and porch.

The Neoclassical Revival styles did not achieve the broader popularity of their related American Colonial Revival contemporary in the 1920s and 1930s. The style is best identified by its symmetrical façade typically dominated by a full-height porch with the roof supported by classical columns. Like the Renaissance Revival, this style was widely used for imposing civic buildings, institutional buildings, and banks.

Character-defining features of the Neoclassical style include:

- Symmetrical façade

- Rectangular plan, sometimes with side wings
- Low-pitched hipped or side gable roof
- Exterior walls clad in masonry veneer or horizontal wood siding
- Paneled wood entrance door with sidelights, transom light, and classical surround
- Double-hung, divided light wood sash windows, sometimes with louvered wood shutters
- Venetian (Palladian) window or round or elliptical accent windows (Classical Revival and Adam/Federal)
- Semicircular or elliptical fanlights over entrance doors (Classical Revival and Adam/Federal)
- Pedimented entrance portico, usually full height, supported on classical columns (Classical Revival and Greek Revival)
- Wide classical entablatures (Greek Revival)
- Roof balustrade (Classical Revival and Adam/Federal)
- Decorative details including swags, garlands, urns, and grotesques (Adam/Federal)

REGENCY REVIVAL

The Regency Revival style, also known as Hollywood Regency, is indigenous to Southern California. It is seen almost exclusively in the design of both single-family and multi-family residential architecture from about the mid-1930s until about 1970, but was also occasionally utilized for smaller commercial buildings. The style references in part the architecture and design that developed in Britain in the early 19th century in the years (1811-1820) when the Prince of Wales, later King George IV, served as Prince Regent during the long, final illness of his incapacitated father King George III. Like that original Regency style, the Regency Revival includes elements of Neoclassical and French Empire design while its attenuated classical ornament and simple surfaces reflect the influence of the modern movement.

The style first appeared in the mid-1930s as a stripped-down version of the Neoclassical style that exhibited both the influence of the Moderne style and the simplified yet exaggerated qualities of Hollywood film sets. Its early development was interrupted by World War II and the resulting halt of construction. It resumed after the war with the work of architects such as John Woolf, whose designs emphasized symmetry, privacy, exaggerated entrances and prominent mansard roofs. Post-war Regency Revival buildings are characterized by theatrical arched entrances with an exaggerated vertical emphasis, usually positioned in projecting pavilions with high, steep roofs; symmetrical, largely blank primary façades; and eccentrically detailed, unconventionally proportioned Classical columns and ornamentation juxtaposed against large expanses of blank wall.

Character-defining features of the Regency Revival style include:

- Symmetrical façade
- Tall, steeply pitched mansard, hipped or gable roofs, especially over entrance; frequently a flat roof over remainder
- Blank wall surfaces veneered in smooth plaster; some examples may have brick veneer or wood
- Vertically exaggerated arched entrance doors, sometimes set in projecting pavilions
- Tall, narrow windows, often with arched tops
- Eccentrically detailed and unconventionally proportioned Neoclassical features including double-height porticoes, thin columns, pediments, fluted pilasters, niches, and balconettes with iron railings
- Exaggerated applied ornament, such as large lanterns or sconces

Early Modernism

INTERNATIONAL STYLE

The International Style – an architectural aesthetic that stressed rationality, logic, and a break with the past – emerged in Europe in the 1920s with the work of Le Corbusier in France, and Walter Gropius and Ludwig Mies van der Rohe in Germany. The United States became a stronghold of Modern architecture after the emigration of Gropius, Mies, and Marcel Breuer. Two Austrian emigrants, Richard Neutra and Rudolph Schindler, helped introduce modern architecture to Southern California in the 1920s. Their buildings were minimalist in concept, stressed functionalism, and were devoid of regional characteristics and nonessential decorative elements. In 1932, the Museum of Modern Art hosted an exhibit, titled simply "Modern Architecture," that featured the work of fifteen architects from around the world whose buildings shared a stark simplicity and vigorous functionalism. The term International Style was coined by Henry Russell Hitchcock and Philip Johnson in their exhibit catalog.

The early impact of the International Style in the United States was primarily in the fields of residential and small-scale commercial design. The economic downturn of the Depression, followed by World War II, resulted in little architectural development during this period. It was not until the postwar period that Americans embraced Modernism, and its full impact on the architectural landscape is observed. Within the International Style, two trends emerged after World War II. The first emphasized the expression of the building's function, following the early work of Walter Gropius, who created innovative designs that borrowed materials and methods of construction from modern technology. He advocated for industrialized building and an acceptance of standardization and prefabrication. Gropius introduced a screen wall system that utilized a structural steel frame to support the floors and which allowed the external glass walls to continue without interruption.

The second postwar trend in the International Style is represented by Mies van der Rohe and his followers. Within the Miesian tradition there are three subtypes: the glass and steel pavilion, modeled on Mies' design for the Barcelona Pavilion (1929); the skyscraper with an all-glass curtain wall like his Seagram Building (1954) in New York; and the modular office building like his design for Crown Hall (1955) at the Illinois Institute of Technology (IIT). While "form follows function" was the mantra of Gropius, "less is more" was the aphorism of Mies. He focused his efforts on the idea of enclosing open and adaptable "universal" spaces with clearly arranged structural frameworks, featuring pre-manufactured steel frames spanned with large sheets of glass.

Character-defining features include:

- Rectangular massing
- Balance and regularity, but not symmetry
- Clear expression of form and function
- Steel frame structure used as an organizing device
- Elevation of buildings on tall piers (piloti)
- Flat roofs
- Frequent use of glass, steel, concrete, and smooth plaster
- Horizontal bands of flush windows, often meeting at corners
- Absence of ornamentation
- Column-free interior spaces

MINIMAL TRADITIONAL

The Minimal Traditional style is defined by a single-story configuration, simple exterior forms, and a restrained use of traditional architectural detailing. The Minimal Traditional house was immensely popular in large suburban residential developments throughout the United States during the 1940s and early 1950s. The style had its origins in the principles of the Modern movement and the requirements of the FHA and other Federal programs of the 1930s. Its open plan reflected the developer's desire for greater efficiency. Modern construction methods addressed the builder's need to reduce costs and keep homes affordable to the middle class. Conventional detailing appealed to conservative home buyers and mortgage companies. In Southern California, the style is closely associated with large-scale residential developments of the World War II and postwar periods. Primarily associated with the detached single family house, Minimal Traditional detailing was also applied to apartment buildings of the same period.

Character-defining features of the Minimal Traditional style include:

- One-story configuration
- Rectangular plan
- Medium or low-pitched hip or side-gable roof with shallow eaves
- Smooth stucco wall cladding, often with wood lap or stone veneer accents
- Wood multi-light windows (picture, double-hung sash, casement)
- Projecting three-sided oriel
- Shallow entry porch with slender wood supports
- Wood shutters
- Lack of decorative exterior detailing

Post-World War II Modernism

LATE MODERNE

The Late Moderne style incorporates elements of both the Streamline Moderne and International styles. While the earliest examples appeared in the late 1930s, the style reached its greatest popularity in large-scale commercial and civic buildings of the late 1950s and 1960s. The Late Moderne style is frequently identified by the use of the bezeled window, where horizontal groupings of windows are outlined in a protruding, bezel-like flange, often in a material and color that contrasts with the surrounding wall surface.

Character-defining features of the Late Moderne style include:

- Horizontal emphasis
- Exposed concrete or cement plaster veneer
- Flat roofs
- Horizontal bands of bezeled windows, sometimes with aluminum louvers
- Operable steel sash windows (casement, awning, or hopper)
- Projecting window frames

MID-CENTURY MODERN

Mid-century Modern is a term used to describe the post-World War II iteration of the International Style in both residential and commercial design. The International Style was characterized by geometric forms, smooth wall surfaces, and an absence of exterior decoration. Mid-century Modern represents the adaptation of these elements to the local climate and topography, as well as to the postwar need for efficiently-built, moderately-priced homes. In

Southern California, this often meant the use of wood post-and-beam construction. Mid-century Modernism is often characterized by a clear expression of structure and materials, large expanses of glass, and open interior plans.

The roots of the style can be traced to early Modernists like Richard Neutra and Rudolph Schindler, whose local work inspired “second generation” Modern architects like Gregory Ain, Craig Ellwood, Harwell Hamilton Harris, Pierre Koenig, Raphael Soriano, and many more. These post-war architects developed an indigenous Modernism that was born from the International Style but matured into a fundamentally regional style, fostered in part by *Art and Architecture* magazine’s pivotal Case Study Program (1945-1966). The style gained popularity because its use of standardized, prefabricated materials permitted quick and economical construction. It became the predominant architectural style in the postwar years and is represented in almost every property type, from single-family residences to commercial buildings to gas stations.

Character-defining features of the Mid-century Modern style include:

- One or two-story configuration
- Horizontal massing (for small-scale buildings)
- Simple geometric forms
- Expressed post-and-beam construction, in wood or steel
- Flat roof or low-pitched gable roof with wide overhanging eaves and cantilevered canopies
- Unadorned wall surfaces
- Wood, plaster, brick or stone used as exterior wall panels or accent materials
- Flush-mounted metal frame fixed windows and sliding doors, and clerestory windows
- Exterior staircases, decks, patios and balconies
- Little or no exterior decorative detailing
- Expressionistic/Organic subtype: sculptural forms and geometric shapes, including butterfly, A-frame, folded plate or barrel vault roofs

RANCH

The Ranch style emerged from the 1930s designs of Southern California architect Cliff May, who merged modernist ideas with traditional notions of the working ranches of the American West and in particular, the rustic adobe houses of California’s Spanish- and Mexican-era *ranchos*. The resulting architectural style – characterized by its low horizontal massing, sprawling interior plan, and wood exterior detailing - embodied the mid-century ideal of “California living.” The Ranch style enjoyed enormous popularity throughout the United States

from the 1940s to 1970s. It epitomized unpretentious architecture and dominated the suburbs of the post-World War II period. It was more conservative than other modern residential architecture of the period, often using decorative elements based on historical forms and capitalizing on the national fascination with the “Old West.” The underlying philosophy of the Ranch house was informality, outdoor living, gracious entertaining, and natural materials.

The most common style of Ranch house is the California Ranch. It is characterized by its one-story height; asymmetrical massing in L- or U-shaped plans; low-pitched hipped or gabled roofs with wide overhanging eaves; a variety of materials for exterior cladding, including plaster and board-and-batten; divided light wood sash windows, sometimes with diamond-shaped panes; and large picture windows. Decorative details commonly seen in California Ranch houses include scalloped bargeboards, false cupolas and dovecotes, shutters, and iron or wood porch supports. The California Ranch house accommodated America’s adoption of the automobile as the primary means of transportation with a two-car garage that was a prominent architectural feature on the front of the house, and a sprawling layout on a large lot. Floor plans for the tracts of Ranch houses were usually designed to meet the FHA standards, so that the developer could receive guaranteed loans.

Another variation on the Ranch house was the Modern Ranch, which was influenced by Mid-century Modernism. Modern Ranches emphasized horizontal planes more than the California Ranch and included modern instead of traditional stylistic details. Character-defining features included low-pitched hipped or flat roofs, prominent rectangular chimneys, recessed entryways, and wood or concrete block privacy screens. Other stylistic elements resulted in Asian variations.

Character-defining features of the Ranch style include:

- One-story height
- Sprawling plan L- or U-shaped plan, often with radiating wings
- Low, horizontal massing with wide street façade
- Low-pitched hipped or gable roof with open overhanging eaves and wood shakes
- Plaster, wood lap, or board-and-batten siding, often with brick or stone accents
- Divided light wood sash windows (picture, double-hung sash, diamond-pane)
- Wide, covered front porch with wood posts
- Attached garage, sometimes linked with open-sided breezeway
- Details such as wood shutters, attic vents in gable ends, dovecotes, extended gables, or scalloped barge boards
- Modern Ranch sub-type may feature flat or low-pitched hipped roof with composition shingle or gravel roofing; metal framed windows; wood or concrete block privacy

screens

4.0 ADU DESIGN GUIDELINES

General Design Principles

This section provides recommendations for the planning and design of ADU and JADU on historic properties in Riverside. While the particulars of each project will vary based on the type of ADU proposed and the specific architectural style and historic character of the property and neighborhood, there are four general design principles that should always be considered and incorporated in any ADU project: **preservation** of existing historic features and materials; **compatibility** of the new ADU with the size, scale, proportions, and design of the existing primary dwelling on the property; **differentiation** of the new work from the old; and **subordination** of the new ADU to the primary dwelling. These four concepts will work in tandem to ensure that the project conforms with the Standards for Rehabilitation and, thus, retains the integrity and significance of the historic property.

PRESERVATION

The primary goal of any project affecting a historic property is to **preserve** the historic forms, features and materials that comprise the property's visual character and convey its historic significance. In planning and designing a new ADU or JADU on a historic property, avoid removing, altering, or obscuring those building and site features that define the resource's historic character, especially those on primary façades or that are otherwise visible from the public right-of-way (street, sidewalk, alley). Damaged or deteriorated features should be repaired rather than replaced. Features that are deteriorated beyond repair should be replaced in kind (matching the original feature in size, shape, design, detail, configuration, material, and finish). This includes features of the primary dwelling itself, such as cladding, doors, windows, and decorative details; features of any historic outbuildings such as carriage houses or garages and their spatial relationships to the primary dwelling; and significant site features such as setbacks and yards, designed landscapes, protected trees, driveways, paths, and fences.

COMPATIBILITY AND DIFFERENTIATION

Design a new ADU to be **compatible** with the primary dwelling on the property and with the character of the surrounding neighborhood. The ADU's forms, proportions, design features, fenestration patterns, and materials should be similar to those of the primary dwelling. At the same time, the new work must be sufficiently **differentiated** from the historic building so that the two are clearly distinguishable. These seemingly opposing goals can be harmoniously achieved in a number of creative ways. For example, the ADU can incorporate simplified versions of architectural features found on the historic primary residence, such as single-light windows instead of divided-light windows or a plain fascia instead of an eave cornice.

SUBORDINATION

Finally, the new ADU must be visually **subordinate** to the primary dwelling on the property. This is generally achieved through a combination of location, size, and design. The ADU should be located where it is minimally visible, if at all, from the public right-of-way and from adjacent properties; in most cases this would be at the rear of the lot, behind the primary dwelling. The ADU should be smaller in square footage and lower in height than the primary dwelling. And

the ADU should be simple and understated in design so that it does not draw attention away from the primary dwelling; avoid using complex forms or decorative details that would make the ADU stand out and visually compete with the primary dwelling.

New Detached ADU

In general, a new detached ADU on a historic property should be located so that it is minimally visible from the adjacent public right-of-way and as visually unobtrusive as possible. The ADU should be designed in an architectural style similar to that of the primary dwelling, using similar materials, but with simplified details to differentiate the two; and should be smaller and shorter than the primary dwelling to ensure subordination and preserve the historic character of the property and neighborhood. The new detached ADU should clearly be an accessory structure that is subordinate to the primary dwelling on the property.

LOCATION AND VISIBILITY

ADU are allowed in the side and rear yards but are not allowed in the front yard setback area, except in rare circumstances, where there is no other space available on the property that could accommodate an ADU of at least 800 square feet and one bedroom. In these cases, the front yard setback must be waived, but only to the extent needed to accommodate this size of ADU.

If an ADU must be located in a front yard, it must be positioned and designed so it does not block the primary entrance or more than 50% of the primary façade of the primary dwelling as viewed from the street.

ADU are allowed in the side and rear yards. ADU located in side and rear yards must be set back at least four feet from all property lines and from other buildings, unless otherwise specified in Section 19.442.030 of the RMC.

Locate a new detached ADU behind the primary dwelling so that it is minimally visible from the street and does not alter or destroy character-defining site features, landscapes, and spatial relationships. If locating the ADU behind the primary dwelling is not feasible, it may be located to the side but still sited so as to be as visually unobtrusive as possible.

On a corner lot, new detached ADU shall be located so that it is as visually unobtrusive as possible when viewed from both streets, giving priority to views from the primary street. To limit visual obtrusiveness, ADUs should be set back from the front wall of the primary residence by at least 10-feet, when possible, and from the street side property line as specified Section 19.442.030 of the RMC, except in rare circumstances where there is no other space available on the property that could accommodate an ADU of at least 800 square feet and one bedroom. In these cases, the front and side yard setback must be waived, but only to the extent needed to accommodate this size of ADU.

SIZE, HEIGHT AND MASSING

ADU should be smaller than the primary dwelling. Detached ADU may be up to 1,200 square feet of livable space. However, on historic properties, the size and scale of a new detached ADU should be limited in proportion to the primary dwelling so that the new construction is

subordinate to the historic building.

ADU shall be equal to or shorter in height than the primary dwelling, but at least 18-feet in height as allowed by State Law. Exception: If the historic property is on a hillside, and the ADU is located downslope from and behind the primary dwelling, the ADU may be taller than the primary dwelling so long as the highest point of the ADU's roof is lower than that of the primary dwelling.

Two-story ADU, greater than 18-feet in height, are allowable only if the primary dwelling is two stories in height, but shall be equal to or shorter in height than the primary dwelling.

ROOF

The roof style and pitch of a detached ADU shall be consistent with those of the primary dwelling. For example, if the primary dwelling has a low-pitched (less than 4:12) hipped roof, the ADU should have a similarly low-pitched hipped roof.

Complex roof forms or highly detailed ornamental features that would draw attention such as shaped or decorative rafter tails, dormers, chimneys, or cupolas are not acceptable, even if these features are found on the primary dwelling.

The roofing material on the ADU shall be consistent with that of the primary dwelling in type, material, and color, and shall be compatible with its architectural style.

EXTERIOR WALLS

Exterior walls of detached ADU shall be finished with materials and textures similar to those of the primary residence and shall be compatible with its architectural style.

The wall material shall be differentiated from that of the primary dwelling. For example, stucco may have a slightly different texture; clapboard siding may have a wider or narrower exposure, or a modified profile; and wood shingles may have a slightly different dimension or edge pattern.

Alternative materials are acceptable if the visual characteristics are similar to those of the historic material. For example, composite clapboard or shingle siding is an acceptable alternative to wood if the composite material has a smooth texture and painted finish.

Decorative wall treatments such as pilasters, quoins, panel moldings, stringcourses, or cornices are not acceptable, even if these are featured on the primary dwelling.

ENTRANCES, PORCHES, AND DOORS

Entrances to new detached ADU may be located on either primary (street-facing) or secondary (side or rear) façades but shall be simple in scale and design to avoid visual competition with the entrance of the primary dwelling.

Entrances may be sheltered under a small, simple porch. Large, prominent porches and highly decorative details such as columns, turned posts and balustrades, or pediments are not

acceptable.

The entrance door of the new detached ADU shall be similar in size, design, and material to that of the primary dwelling, but simpler and less visually prominent. Double doors, elaborate panels or moldings, or highly ornamental features such as metal grilles are not acceptable.

Alternative materials are acceptable if the visual characteristics are similar to those of the historic material. For example, composite doors may be an acceptable alternative to wood if the composite material has a smooth texture and painted finish.

If, in the case of a two-story ADU, exterior stairs are provided to access the second floor, they shall be located on the rear façade or an inconspicuous side façade so as to be minimally visible from the public right-of-way.

WINDOWS

Windows on new detached ADU shall be similar in type (i.e., double-hung, casement, awning, etc.), design, proportion, and configuration (i.e., single, coupled, horizontal grouping, etc.) to those on the primary residence.

New windows on the ADU should be differentiated from historic windows on the primary dwelling. For example, the new windows might have single-light sash instead of divided light, or simpler muntin or casing profiles.

Windows on a new detached ADU may be dual glazed. False muntin grids applied to the windows' exterior are acceptable, but false muntin grids inserted between the glazing are not.

Alternative window materials, except for vinyl, are acceptable if the visual characteristics including color are similar to those of the historic windows of the primary dwelling. For example, composite windows may be an acceptable alternative to wood if the composite material simulates the texture, appearance, and finish of a wood window.

Vinyl windows are not acceptable for ADU on historic properties or in historic districts. Nail-on aluminum windows may be acceptable for an ADU on a Mid-century Modern style property that has historic nail-on aluminum windows.

MEP SYSTEMS

Install new MEP systems to be as visually unobtrusive as possible. HVAC units or other mechanical, electrical, or plumbing equipment or systems shall not be visible on rooftops, primary façades, or from the public right-of-way.

Flat roofs with parapets may be acceptable locations for new HVAC equipment if the parapet is tall enough to screen the equipment from view.

New Attached ADU

As with a detached ADU, a new attached ADU on a historic property should be located so that it is minimally visible from the adjacent public right-of-way and as visually unobtrusive as possible. The ADU should be designed in an architectural style similar to that of the primary dwelling, using similar materials, but with simplified details to differentiate the two; and should be smaller and shorter than the primary dwelling to ensure subordination and preserve the historic character of the property and neighborhood.

LOCATION AND VISIBILITY

ADU are allowed in the side and rear yards but are not allowed in front yards except in rare circumstances where there is no other space available on the property that could accommodate an ADU of at least 800 square feet and one bedroom. In these cases, the front yard setback must be waived, but only to the extent needed to accommodate this size of ADU. In the side and rear yards, ADU must be set back at least four feet from all property lines and from other buildings.

Locate the new attached ADU on the rear façade or an inconspicuous side façade of the primary dwelling, set back from the primary façade, so that character-defining features are not obscured or destroyed, the overall historic appearance of the historic building is maintained, and the ADU will be visually unobtrusive and minimally visible from the public right-of-way.

SIZE, HEIGHT AND MASSING

Under Chapter 19.442 of the RMC, attached ADU may be up to either 1,200 square feet or 50% of the size of the primary dwelling, whichever is less. For example, a 2,000-square-foot house may have an attached ADU of up to 1,000 square feet. (This standard is waived if it would preclude an ADU of at least 800 square feet and one bedroom.)

Limit the size and scale of new attached ADU in proportion to the primary dwelling, so that the addition is subordinate to the historic building and does not alter its overall form and massing.

When possible, design the attached ADU as a purely additive feature that is structurally independent of the primary dwelling. Avoid the demolition or substantial alteration of existing walls, windows, roofs, and other historic features.

Connect the addition to the historic building with a hyphen (a small connecting link between two larger building elements), rather than abutting the addition directly against the historic building; or set back the wall plane of the addition from the wall plane of the historic building. This serves to minimize loss of historic fabric while visually distinguishing the old construction from the new.

Attached ADU should be shorter in height than the primary dwelling, with one exception (see below). However, State law requires the City to allow attached ADU up to 25 feet in height (Gov. Code 66321(b)(4)(D)). If space limitations on a historic property necessitate an attached ADU that is taller than the primary dwelling, locate and design the attached ADU so that it is minimally visible from the public right-of-way and does not visually overwhelm the primary

dwelling:

- Locate the attached ADU at the rear of the primary dwelling and as far back as possible on the lot
- Concentrate as much of the attached ADU's square footage as possible on the first floor to minimize the size and mass of the second floor
- Step the massing so that the upper portions of the ADU are further away from the primary dwelling.

If the historic property is on a hillside, and the attached ADU is located downslope from and behind the primary dwelling, the ADU may be taller than the primary dwelling so long as the highest point of the ADU's roof is lower than that of the primary dwelling.

Do not construct an additional story on a historic primary dwelling.

ROOF

The roof style and pitch of an attached ADU shall be similar to those of the primary dwelling. For example, if the primary dwelling has a low-pitched (less than 4:12) hipped roof, the ADU should have a similarly low-pitched hipped roof.

Complex roof forms or highly detailed ornamental features that would draw attention such as shaped rafter tails, dormers, chimneys, or cupolas are not acceptable, even if these features are found on the primary dwelling.

The roofing material on the attached ADU shall match that of the primary dwelling in type, material, and color, and shall be compatible with its architectural style.

EXTERIOR WALLS

Exterior walls of attached ADU shall be finished with materials and textures similar to those of the primary dwelling and shall be compatible with its architectural style.

The wall material shall be differentiated from that of the primary dwelling. For example, stucco may have a slightly different texture; clapboard siding may have a wider or narrower exposure, or a modified profile; and wood shingles may have a slightly different dimension or edge pattern.

Alternative materials are acceptable if the visual characteristics are similar to those of the historic material. For example, composite clapboard or shingle siding is an acceptable alternative to wood if the composite material has a smooth texture and painted finish.

Decorative wall treatments such as pilasters, quoins, panel moldings, stringcourses, or cornices are not acceptable, even if these are featured on the primary dwelling.

ENTRANCES, PORCHES, AND DOORS

Entrances to new attached ADU shall be located on rear or inconspicuous side façades and shall be simple in scale and design to avoid visual competition with the entrance of the primary dwelling.

Entrances may be sheltered under a small, simple porch with simple posts. Large, prominent porches and highly decorative details such as columns, turned posts and balustrades, or pediments are not acceptable.

The entrance door of the new attached ADU shall be similar in size, design, and material to that of the primary dwelling but simpler and less visually prominent. Double doors, elaborate panels or moldings, or highly ornamental features such as metal grilles are not acceptable.

Alternative materials are acceptable if the visual characteristics are similar to those of the historic material. For example, composite doors may be an acceptable alternative to wood if the composite material has a smooth texture and painted finish.

If, in the case of a two-story ADU, exterior stairs are provided to access the second floor, they shall be located on the rear façade or an inconspicuous side façade so as to be minimally visible from the public right-of-way.

WINDOWS

Windows on new attached ADU shall be similar in type (i.e., double-hung, casement, awning, etc.), design, proportion, and configuration (i.e., single, coupled, horizontal grouping, etc.), to those on the primary residence.

New windows on the ADU should be differentiated from historic windows on the primary dwelling. For example, the new windows might have single-light sash instead of divided light, or simpler sticking or casing profiles.

Windows on a new attached ADU may be dual glazed. False muntin gride applied to the windows' exterior are acceptable, but false muntin grids inserted between the glazing are not.

Alternative window materials may be considered if the visual characteristics are similar to those of the historic window material. For example, composite windows may be an acceptable alternative to wood if the composite material simulates the texture, appearance and finish of a wood window.

Vinyl windows are not acceptable for ADU on historic properties or in historic districts. Nail-on aluminum windows may be acceptable for an ADU on a Mid-century Modern style property that has historic nail-on aluminum windows.

MEP SYSTEMS

Install new MEP systems to be as visually unobtrusive as possible and result in the least possible alteration to historic spaces, features, and materials. HVAC units or other mechanical, electrical, or plumbing equipment or systems shall not be visible on rooftops, primary façades, or from the public right-of-way.

Flat roofs with parapets may be acceptable locations for new HVAC equipment if the parapet is tall enough to screen the equipment from view.

Do not install HVAC units in window openings or through new openings cut into historic walls, especially on primary façades or where visible from the public right-of-way.

ADU Conversions of Historic Accessory Structures

Accessory structures can be contributing features of historic properties and historic districts. Original carriage houses or garages that were constructed at the same time as the historic primary residence on a property and share its architectural features help to convey the property's significance. The pattern of detached garages and the driveways accessing them are frequently important characteristics of historic districts.

Existing detached accessory structures such as garages, workshops, or guest quarters may be converted to a detached ADU. If the existing accessory structure is **not** historic, follow the guidelines for "New Detached ADU" beginning on page 38. If the accessory structure **is** historic, the following guidelines apply.

ROOF

Retain and preserve historic roofs, including their shape (such as hipped, gabled, flat, etc.), pitch (low, moderate, or steep), related features such as parapets, eaves, cornices, etc., and roofing material such as clay barrel tiles.

Repair roofs as needed by limited replacement in kind of damaged or missing roofing materials.

Retain and repair damaged or deteriorated roof features such as exposed rafter tails, brackets, or modillions using compatible consolidants or Dutchman patches as needed. Do not box eaves that were open historically; add fascias or other features that did not exist historically; or cut back or entirely remove damaged rafter tails except when required for fire safety in proximity to a property line.

To replace underlayment of clay tile or slate roofs, make every effort to remove and salvage the tile or slate roofing intact, install the new underlayment, and reinstall the original roofing material.

If complete roof replacement is necessary, the new roofing material shall match the historic material as closely as possible in material, shape, pattern, texture, and color. Where a historic roofing material cannot be replaced in kind (i.e., wood shakes that do not meet current codes) a compatible substitute material such as composition shingles that are similar in pattern and color is acceptable. Replacement of clay tile or slate roofs with composition shingles is not acceptable.

EXTERIOR WALLS

Retain and preserve historic exterior wall surface materials and textures, patterns, proportions, and architectural details.

Paint only those surfaces that were historically painted, using colors consistent with the building's architectural style and historic character.

Repair damaged or deteriorated materials and features by patching or reinforcing with new materials that match the old in strength, composition, texture, design, and color.

If a surface material or architectural detail is deteriorated or damaged beyond repair, replace it with a new feature that matches the old in size, shape, design, color, texture, and if possible, materials. If matching historic materials is not technically or economically feasible, a compatible new material is acceptable if it simulates the texture, appearance, and finish of the original.

Missing historic features and materials may be replaced in kind if sufficient documentation exists to replicate them accurately.

Do not add surface materials, architectural elements or decorative features that did not exist historically.

ENTRANCES, PORCHES, AND DOORS

Typically, one of the most prominent and distinctive features of historic garages and carriage houses is their vehicle door. If converting a historic detached garage or carriage house, retain the historic garage door if it is still intact and in place, especially if it is visible from the public right-of-way. The door may be fixed in the closed position and furred on the interior if operability is not practical or desirable.

If the garage door must be replaced with new doors or windows, retain the existing framed opening and trim so that the historic composition and proportions of the garage façade are preserved.

If a new pedestrian entrance must be added to a historic accessory structure, locate it on an inconspicuous side or rear façade where it will be visually unobtrusive and minimally visible from the public right-of-way.

Entrances may be sheltered under a small, simple porch. Large, prominent porches and highly decorative details such as columns, turned posts and balustrades, or pediments are not acceptable.

Entrance doors shall be similar in size, design, and material to that of the primary dwelling but simpler and less visually prominent. Double doors, elaborate panels or moldings, or highly ornamental features such as metal grilles are not acceptable.

Alternative materials are acceptable if the visual characteristics are similar to those of the historic material. For example, composite doors may be an acceptable alternative to wood if the composite material has a smooth texture and painted finish.

If, in the case of a two-story ADU, exterior stairs are provided to access the second floor, locate them on the rear façade or an inconspicuous side façade so as to be minimally visible from the public right-of-way.

WINDOWS

Retain and repair existing historic windows on the accessory structure to serve the new ADU. If possible, design the new ADU such that removal or replacement of historic windows can be avoided.

Avoid adding new windows on primary (street-facing) façades of the existing structure. If new window openings are required for the ADU, locate them on inconspicuous rear or side façades to be as unobtrusive as possible and minimally visible from the public right-of-way.

Design new windows, when necessary, to be compatible with the overall historic character of the primary dwelling without duplicating the exact patterns and details of the historic windows.

New windows on converted ADU shall be similar in type (i.e., double-hung, casement, awning, etc.), design, proportion, configuration (i.e., single, coupled, horizontal grouping, etc.), and material to historic windows.

New windows on the ADU should be differentiated from historic windows. For example, the new windows might have single-light sash instead of divided light, or simpler sticking or casing profiles.

New windows may be dual glazed. False muntin grids applied to the windows' exterior are acceptable, but false muntin grids inserted between the glazing are not.

Alternative window materials, except vinyl, are acceptable if the visual characteristics are similar to those of the historic window material. For example, composite windows may be an acceptable alternative to wood if the composite material simulates the texture, appearance, and finish of a wood window.

Vinyl windows are not acceptable for ADU on historic properties or in historic districts. Nail-on aluminum windows may be acceptable for an ADU on a Mid-century Modern style property that has historic nail-on aluminum windows.

NEW ADDITIONS

If an existing garage or other accessory structure must be expanded for conversion into an ADU, locate the addition on an inconspicuous side or rear façade where it will be visually unobtrusive and minimally visible from the public right-of-way.

Limit the size and scale of the addition in proportion to the historic accessory structure so that the ADU is subordinate to the historic primary dwelling.

If the historic property is on a hillside, and the addition is located downslope from and behind the historic accessory structure, the addition may be taller overall than the historic accessory structure so long as the highest point of the addition's roof is lower than that of the historic accessory structure.

Do not construct an additional story atop a historic accessory structure.

MEP SYSTEMS

Install new MEP systems to be as visually unobtrusive as possible and result in the least possible alteration to historic spaces, features, and materials. HVAC units or other mechanical, electrical, or plumbing equipment or systems shall not be visible on rooftops, primary façades, or from the public right-of-way.

Flat roofs with parapets may be acceptable locations for new HVAC equipment if the parapet is tall enough to screen the equipment from view.

Do not install HVAC units in window openings or through new openings cut into historic walls, especially on primary façades or where visible from the public right-of-way.

Junior ADU

A JADU is similar to an ADU but is smaller and is usually converted from existing bedrooms or other living space in a primary dwelling. Unlike ADU, JADU may share sanitation facilities with the primary dwelling. JADU may be up to 500 square feet in size and may be configured as efficiency or studio units. An efficiency unit is a small home or apartment of at least 220 square feet that has at least partial kitchen with cooking facilities and appliances, a food preparation counter, and storage cabinets that are of reasonable size in relation to the size of the JADU.

LOCATION AND VISIBILITY

A JADU must be located within the exterior walls of an existing primary dwelling or a primary dwelling that will be built at the same time. Garages and other non-livable spaces that are attached to the main dwelling may be converted to a JADU. JADU are not allowed in freestanding structures that are not the primary dwelling.

Locate the JADU to the rear or inconspicuous side of the existing primary dwelling, where any necessary exterior alterations such as new doors and windows will be visually unobtrusive and minimally visible, if at all, from the public right-of-way.

Do not enclose attached carports or porte-cochères to create a JADU, especially when they are visible from the public right-of-way.

ENTRANCES, PORCHES, AND DOORS

Entrances to new JADU shall be located on rear or inconspicuous side façades and should be simple in scale and design to avoid visual competition with the entrance of the primary dwelling.

Entrances may be sheltered under a small, simple porch. Large, prominent porches and highly decorative details such as columns, turned posts and balustrades, or pediments are not acceptable.

Entrance doors shall be similar in size, design, and material to that of the primary dwelling but simpler and less visually prominent. Double doors, elaborate panels or moldings, or highly ornamental features such as metal grilles are not acceptable.

Alternative materials are acceptable if the visual characteristics are similar to those of the historic material. For example, composite doors may be an acceptable alternative to wood if the composite material has a smooth texture and painted finish.

If, in the case of a second-story JADU, exterior stairs are provided to access the second floor, locate them on the rear façade or an inconspicuous side façade so as to be minimally visible from the public right-of-way.

If converting a historic attached garage, retain the historic garage door if it is still intact and in place, especially if it is visible from the public right-of-way. The door may be fixed in the closed position and furred on the interior if operability is not feasible or desirable.

If the garage door must be replaced with new doors or windows, retain the existing opening so that the historic composition and proportions of the garage façade are preserved.

WINDOWS

Retain and repair existing historic windows to serve the new JADU. If possible, locate and design the new JADU such that removal or replacement of historic windows can be avoided.

Avoid adding new windows on primary façades. If new window openings are required for the JADU, locate them on rear or secondary façades to be as inconspicuous as possible, especially from the public right-of-way.

Design new windows to be compatible with the overall historic character of the primary dwelling without duplicating the exact patterns and details of the historic windows.

New windows shall be similar in type (i.e., double-hung, casement, awning, etc.), design, proportion, and configuration (i.e., single, coupled, horizontal grouping, etc.) to historic windows.

New windows shall be differentiated from historic windows. For example, the new windows might have single-light sash instead of divided light, or simpler sticking or casing profiles.

New windows may be dual glazed. False muntin grids applied to the windows' exterior are acceptable, but false muntin grids inserted between the glazing are not.

Alternative window materials are acceptable if the visual characteristics are similar to those of the historic window material. For example, composite windows may be an acceptable alternative to wood if the composite material simulates the texture, appearance and finish of a wood window.

Vinyl windows are not acceptable for JADU on historic properties or in historic districts. Nail-on aluminum windows may be acceptable for an ADU on a Mid-century Modern style property that has historic nail-on aluminum windows.

MEP SYSTEMS

Install new MEP systems to be as visually unobtrusive as possible and result in the least possible alteration to historic spaces, features, and materials. HVAC units or other mechanical, electrical, or plumbing equipment or systems shall not be visible on rooftops, primary façades, or from the public right-of-way.

Flat roofs with parapets may be acceptable locations for new HVAC equipment if the parapet is tall enough to screen the equipment from view.

Do not install HVAC units in window openings or through new openings cut into historic walls, especially on primary façades or where visible from the public right-of-way.

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APPENDIX A

GLOSSARY

The following Glossary defines historic architectural terms as used in these Design Guidelines, which refer to typical features found on Riverside's historic residential properties. It represents a limited selection and is not intended to be a comprehensive dictionary of historic architectural terms. More complete lists of definitions can be found in publications such as *Illustrated Dictionary of Historic Architecture*, edited by Cyril M. Harris; *A Visual Dictionary of Architecture* by Francis D. K. Ching; or *The Oxford Dictionary of Architecture* by James Stevens Curl and Susan Wilson.

Arcade A series of contiguous arches carried by columns or piers.

Arch A curved structure spanning an opening and usually supporting a vertical load above.

Architrave A horizontal member resting directly atop columns and forming the lowest portion of an entablature; or a decorative molding or frame around a window or door.

Archivolt A decorative molding or frame around the curvature of an arch.

Ashlar Finely dressed stone, usually rectangular.

Awning A projecting structure providing shelter over a door or window; or a window type with the sash hinged at the top and swinging out from the bottom.

Balconet A false balcony.

Baluster One of a series of small posts supporting a handrail or coping.

Balustrade An assembly of balusters with a top rail and sometimes a bottom rail.

Baseboard A molding concealing the junction of a floor and a wall.

Board-formed concrete A method of casting concrete using wood boards that leaves the impression of the boards and grain on the finished face of the concrete.

Bracket A projecting support for a horizontal surface above, such as for a cornice, eave, or balcony.

Brick mold In masonry buildings, the molding around a window or door frame that abuts surrounding wall material.

Buttress A projecting support on a masonry wall.

Canopy An overhead roof structure with open sides.

Carport An open-sided shelter for a car consisting of a roof supported on posts.

Casement A window with the sash hinged at the sides and swinging in or out.

Casework Cabinetry.

Casing The decorative molding covering the junction of a window or door frame with the adjacent wall surface.

Cast stone Molded concrete, sometimes with decorative aggregates or masonry pigments, used to simulate natural stone.

Column A vertical member, typically cylindrical, supporting a beam, arch, or entablature. In Classical architecture, the column shaft of specific proportions is combined with the corresponding base and capital to form one of the five Orders: Tuscan, Doric, Ionic, Corinthian, and Composite.

Cornice The projecting, uppermost portion of an entablature; or the decorative projection at the top of a wall immediately below the eave or ceiling.

Curtain wall A thin, non-structural skin forming the exterior enclosure of a building, mounted to the exterior of the building's structure.

Dome A hemispherical vault with a circular plan.

Dormer A structure that projects through a pitched roof, typically with a window.

Double hung A window with two sashes that slide vertically within the frame, balanced by weights and chains.

Downspout A vertical pipe used to drain water from a roof.

Dutchman patch An inset wood patch used to repair a damaged or missing area of a wood object.

Eave The part of a roof that meets or overhangs the top of a wall.

Façade The exterior face of a building.

Fascia A continuous flat band or molding.

Flashing Sheet metal used to cover and protect joints and prevent water infiltration.

Gable The triangular profile of wall at the end of a double-sloping roof, from eave to ridge.

Grille A screen of metal, wood, or terra cotta used to protect or enclose something, or to allow air circulation.

Gunite A small-aggregate concrete blend applied through a high-pressure hose.

Gutter A trough or channel around the perimeter of the roof to collect and discharge rainwater.

Hip The external angle at the junction of a four-sloped roof.

Hyphen A small connecting link between two larger building elements.

Laminated glass A type of glazing with a thin interlayer between two layers of glass.

Light (window) The separately framed panes of glass in a window sash.

Loggia A covered exterior gallery, sometimes elevated, with one side open to the outside.

Modillion A projecting bracket, usually ornate, under a cornice.

Mullion A vertical support between windows in a horizontal grouping.

Muntin The strips of wood or metal separating and supporting the panes of glass in a window sash.

Norman brick A wide, thin brick, slightly thicker than a Roman brick.

Parapet A portion of a wall that extends above a roof or terrace.

Parastedes The plinth-like blocks flanking a flight of stairs; singular *parastus*.

Patina A green or bronze coating on the surface of copper, bronze, or similar metals, produced by oxidation.

Pier A vertical structural member, usually square or rectangular in plan.

Pilaster A flat, ornamental wall element with the appearance of a Classical column.

Porte-cochère A doorway or passage large enough for a vehicle to pass from street to parking area.

Post A narrow, vertical structural member of wood or steel.

Quoin Articulated cornerstones rising the height of a building; typically decorative.

Rafter tail The exposed exterior extension of a roof rafter beyond the building's exterior wall.

Revetement Exterior wall facing, usually of stone.

Ribbon window A narrow, continuous band of windows separated only by mullions.

Rustication A masonry technique resulting in a rough surface with pronounced, exaggerated joints.

Sash The movable part of the window that holds the glass.

Sidelight A tall, narrow window flanking a door.

Sill The projecting bottom member of a window frame.

Spider leg A frame of extended beams on posts extending beyond the edge of the roof above.

Storm window A window installed over an existing window to provide additional protection and insulation.

Stringcourse A decorative horizontal band on the exterior of a building.

Stucco mold Similar to a brick mold, but with a routed perimeter to receive stucco.

Surround The ornamental trim around a door or window.

Terrace A raised, level area, usually paved.

Terra cotta A glazed or unglazed fired clay used for roof and floor tiles and architectural ornament.

Terrazzo A composite material of marble chips in cement, typically used for flooring and usually poured on site.

Transom A horizontal member between window or door units.

Transom light A window above a transom.

Truss A framework in wood or steel of beams, rafters, and struts that creates a rigid structure.

Veneer A thin protective or ornamental facing.

Wainscot Wood panels or tile veneer over the lower portions of interior walls.

Water table A projecting architectural element at the base of a building, meant to direct water away from the foundation.