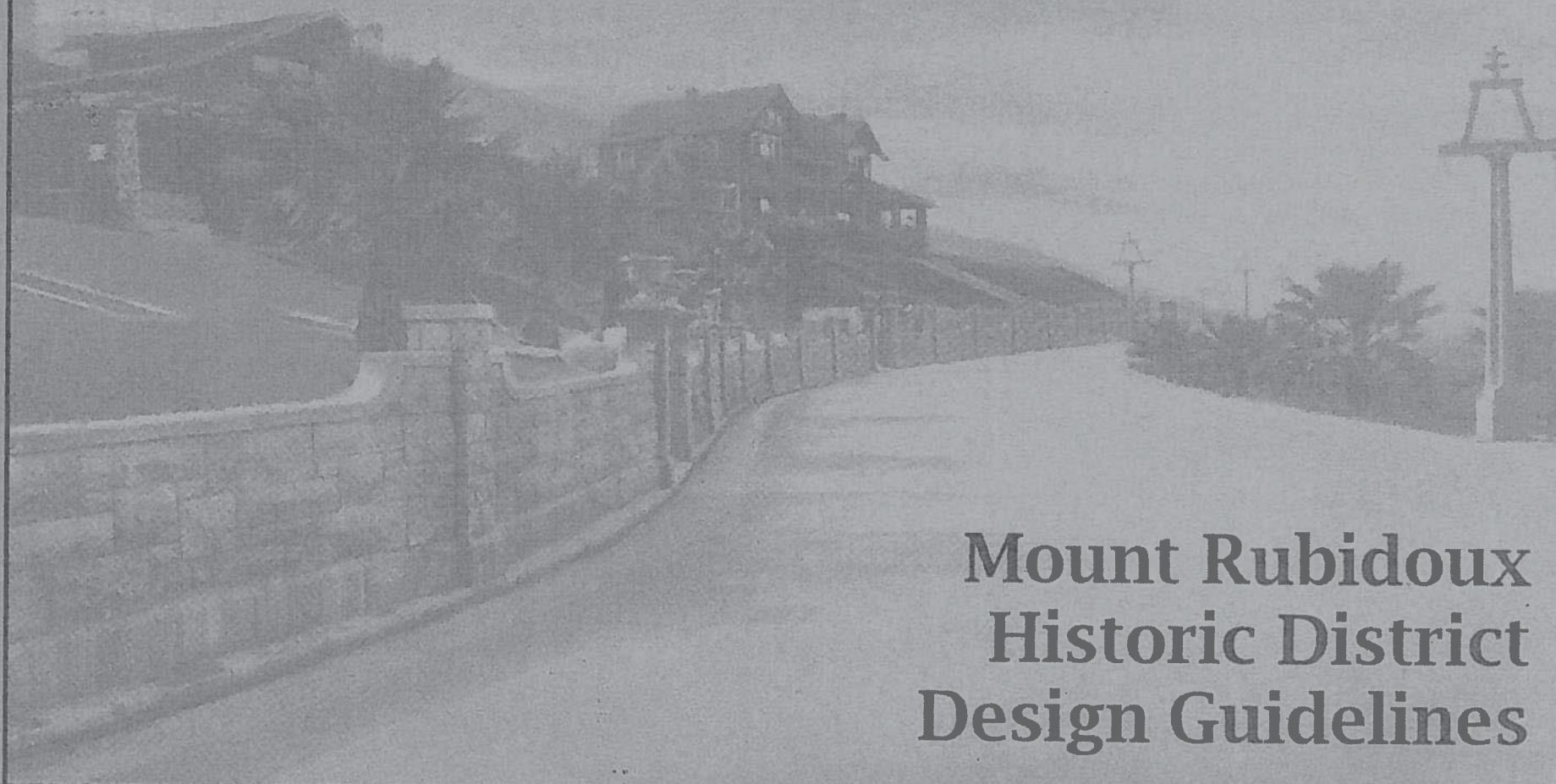


*Aurora Drive, Riverside, Cal.*



**Mount Rubidoux  
Historic District  
Design Guidelines**





*The Mount Rubidoux Historic District Association would like to  
thank all who made this publication possible*

**The Riverside City Council and Mayor**

**The Historic Resources Department of the City of Riverside**

**The City of Riverside, Cultural Heritage Board**

**National Trust for Historic Preservation**

**Historic Photographs provided by the Riverside Municipal Museum**

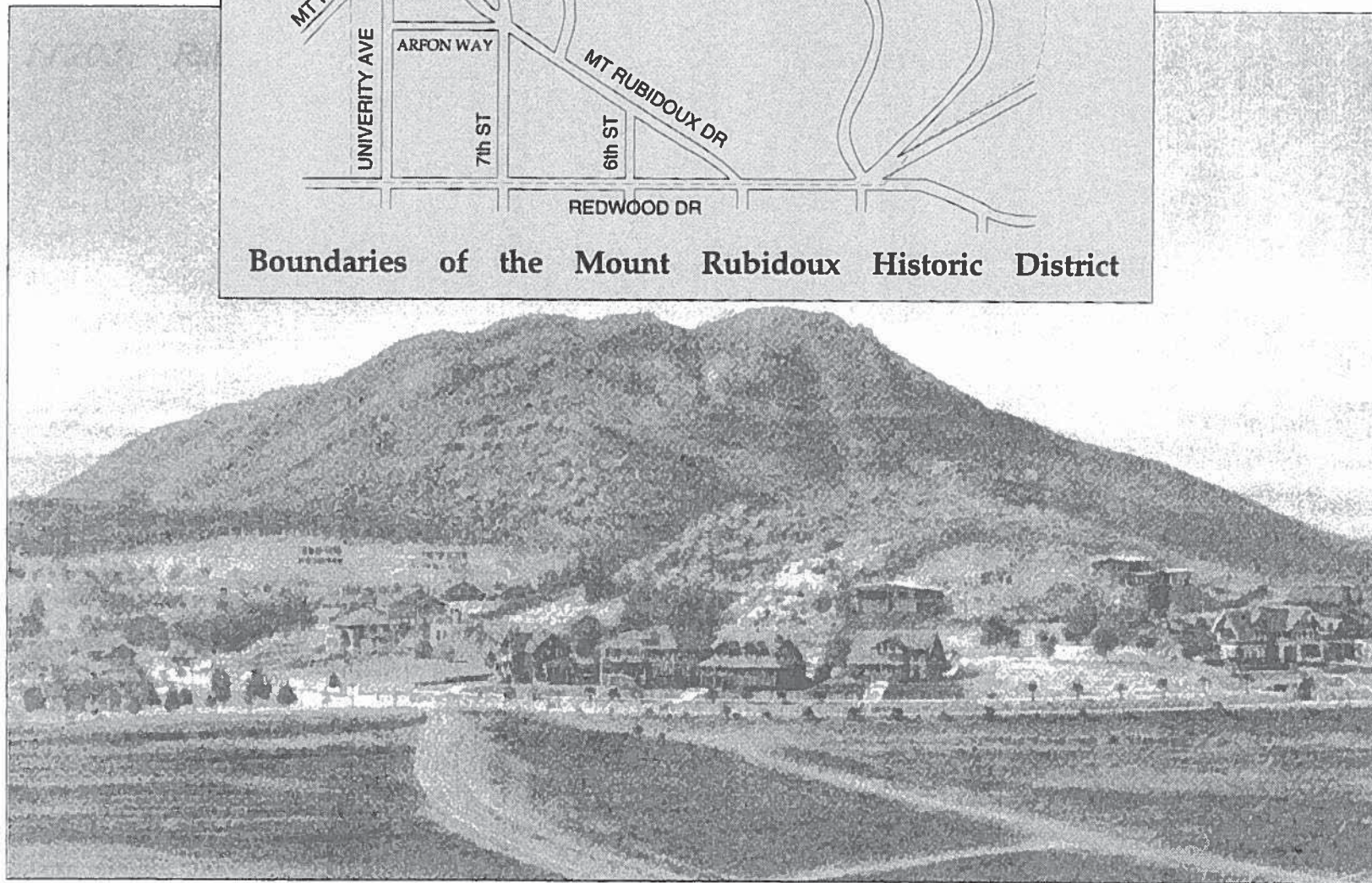
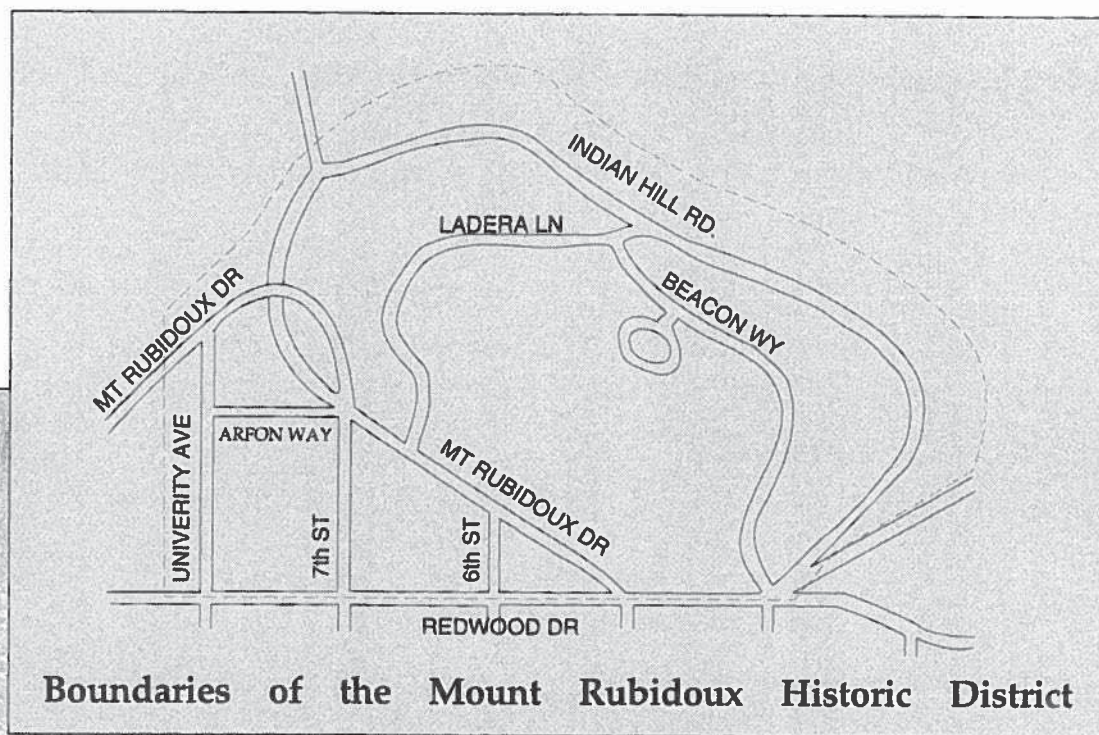




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# MOUNT RUBIDOUX HISTORIC DISTRICT

## DESIGN GUIDELINES

### 1.0 INTRODUCTION

The purpose of these guidelines is to ensure the preservation of the many significant historical architectural features and residential structures located within the Mount Rubidoux Historic District, along with the overall historic character of the neighborhood.

Most properties within the Mount Rubidoux Historic District have been developed in a manner contributory to the overall historic character of the neighborhood. The primary focus of these design guidelines is on new construction which may take place in the Historic District. Opportunities for new construction exist at vacant parcels, as well as at potential alterations to existing structures. The Mount Rubidoux Historic District, the Cultural Heritage Board, and the City of Riverside recognize the positive contributions of many residences not listed as contributing structures to the Mount Rubidoux Historic District, and to the City of Riverside as a whole.

These guidelines provide the City of Riverside with a set of policies and design criteria that will: 1) encourage exterior alterations of existing historically significant residential structures which are carried out in a manner compatible with the original; 2) provide sensitive integration of new infill development within the district; 3) promote residential landscape architectural designs compatible with the historic character of the district; and 4) promote public right-of-way streetscape

improvements compatible with the historic character of the district.

### 1.1 Intent

One of the basic intents of these design guidelines is to encourage quality design that is compatible with other well designed buildings in the district, without severely restricting the building owner's preference or the dictates of economics regarding materials and style.

It should be noted that these guidelines are intended to assist in applying standards to projects generally; consequently, they are not meant to give case-specific advice or address exceptions or rare instances. For example, although examples are provided in each section, they may not tell each owner all features of their own historic residence which are important in defining the historic character and must be preserved, or which features could be altered. This type of careful case-by-case decision making is best accomplished by consulting additional resources suggested in this material or by seeking assistance in the planning stage of the project from qualified historic preservation professionals.

The discretionary statements and guidelines described in the Design Guidelines are to be applied to all properties, both historic and non-historic, in the Mount Rubidoux Historic District. The boundaries of the District can be located on the map at left. Through these guidelines, the City is attempting to enrich and preserve the historical character of the District by discouraging the following potential cases:

### Discouraged Cases:

*new infill dwellings located within the Mount Rubidoux Historic District not reflective of traditional height, scale, bulk or massing.*

*historic residential structures refurbished with inappropriate, non-traditional building materials.*

*additions to existing historic structures not respecting traditional roof forms, building massing, or the architectural style of the original structure.*

*repairs to existing historic structures which are not sensitive to the original building components.*

*front yard landscapes not reflective of traditional planting patterns indicative of Mount Rubidoux Historic District or contemporary front yard landscapes utilizing inappropriate materials.*

*inappropriate or historically insensitive features in the public right-of-way.*



## 2.0 BACKGROUND

### 2.1 General Background

The Mount Rubidoux Historic District was designated by the City of Riverside in 1987 (see Appendix A for text of designating resolution). The boundaries of the District were amended to include the north and west sides of Indian Hill Road (which includes the archaeological site of Spring Rancheria) in 1990. Design Guidelines for the district were requested in 1992 by the City of Riverside and the Mount Rubidoux Historic District Association, an organization of affected property owners.

### 2.2 Physical Setting

Situated at the top, slopes and foot of Little Mount Rubidoux and the northerly slope of Mount Rubidoux, the Mount Rubidoux Historic District is traversed by winding roads, lined by majestic residences and surrounded by verdant landscapes and rocky outcroppings. The top of Little Mount Rubidoux affords a sweeping view of the San Bernardino Mountains, Santa Ana River and Lake Evans.

The natural setting of the Mount Rubidoux Historic District is important to these Guidelines because it supplies the context for all the man-made structures in it, and is a backdrop against which the built environment is seen. Strong slopes in the natural terrain allow the buildings to be seen from above as well as at street level; therefore, their design affects a greater sphere than in a neighborhood with little grade change. The views seen from the public areas have also been traditionally important to the

character of the area and should be preserved. The Cultural Heritage Board, in its review of construction plans for the District, considers the maximum retention of vistas and natural topographic features including ridge lines, slopes, and rock outcroppings.



*Picture Postcard, Huntington Drive, circa 1909*

### 2.3 Pattern of Development and Historical Significance

The Mount Rubidoux area has been prominent since the founding of Riverside in 1870. The town's entrance road from the west came through the gap between Mount Rubidoux and Little Rubidoux. It was seen as having great potential for business or for prestige homes.

The first ambitious effort to develop the two hills and the city entrance started in 1886 during the big Southern California boom. The plan, by the Riverside Improvement Association, included luxury lots on both hills. The land was acquired in exchange for a promise to build a domestic water system to serve the city. The water system was built, but the construction plans faded with the collapse of the great boom of the 1880s.

In 1892, the map of a new and limited Rubidoux Heights was filed for Little Rubidoux only, including the ground along Seventh Street. No building resulted from this subdivision.

The primary period of development in the Mount Rubidoux Historic District occurred from 1903 to 1935. Development began in 1902 when Tom Hays, Robert Bettner, T. H. Dudley, and J. A. Whittier formed a syndicate and bought 24 acres of the 1892 subdivision for a real estate development. In July of that year, work began on a 24 foot wide road around the hill called Little Mount Rubidoux.

The developers subdivided the property into large lots usually 100 by 157 feet in size, placed deed restrictions on future building, and landscaped the area with curbs, trees and shrubs. Restrictions to the property deed were used to ensure that certain common standards of construction would be met by all owners of property in this ambitious new neighborhood.

The first house in the District, at 3611 Mount Rubidoux Drive, was designed by Franklin Burnham and built in 1903 by Tom Hays. Hays and his family never occupied the house, due to his trial for the embezzlement of \$95,000 which caused the failure of the Orange Growers Bank.



Huntington Drive, adjacent to the Historic District, was designed by the famous Army engineer, Col. Hiram M. Chittenden and completed in 1907. Col. Chittenden also designed the road to Pike's Peak. "Whatever planting is done should be carefully studied so as to heighten rather than soften its ruggedness", Col. Chittenden advised; "develop your mountain along natural lines, so that it shall be individual and characteristic, unique and original".

In the ensuing years, Mount Rubidoux Drive around Little Rubidoux became known unofficially as Bankers Row. The first banker there was William B. Clancy, who built the Craftsman style house at 3587 Mount Rubidoux Drive. The deed restrictions required a new house to cost not less than \$5,000 and to have a 75-foot setback from the street.

The Harwood Hall house at 4570 University Avenue was described when built in 1909 as "the first to grace the heights of the Huntington Park subdivision". Huntington Park was the name given to the subdivision (partially located within the current District) created by Frank Miller, Charles Loring and Henry Huntington, from whom Hays and his syndicate originally purchased their 24 acres. Huntington Park was much less successful, selling very few lots; although it did provide roads and public improvements which were the impetus for future development.

The District became the home for much of the elite of Riverside society. In addition to bankers and financiers, the area was home to growers, packers, manufacturers and others made rich by Riverside's

burgeoning citrus industry. Houses were designed by such notable local architects as Franklin Burnham, G. Stanley Wilson, and later, Robert H. Spurgeon and Henry L.A. Jekel.

Building increased due to the proximity of the neighborhood to the Seventh Street streetcar line that provided easy access to downtown where



*Spring Rancheria, 1886*

connections could be made to other lines. The Seventh Street line operated until 1924 when increased use of the automobile made it unprofitable. This coincided with the decline of the building "boom", which declined due to the Great Depression and wound down by 1940.

## *2.4 Archaeological Significance*

The entire Mount Rubidoux Historic District should

be viewed as an archaeologically significant area, according to research done by the University of California, Riverside. The most prominent site, Spring Rancheria, on the northwest slope of Indian Hill (also known as Little Rubidoux), is an archaeological site which provides a great deal of information about the Indians who lived in and around Riverside during its early years, from the

1870s into the 1890s. This site is known as a "post-contact" village — founded by the Indians after contact with cultures of European origin. Rectangular houses were built of poles and covered with thatch, creating the most architecturally impressive among similar Indian villages adjoining Citrus Belt communities of the period. The Cahuilla Indian residents of the rancheria primarily worked in orchards, as adobe brick makers and as basket weavers. The Indians were primarily Catholic, and their graves were located on the slopes and shoulder of the hill above.

Spring Rancheria and other similar villages disappeared as the Riverside community ceased to have need of the services of its people, and as the owners who held title to the land decided to reclaim possession. The entire area, especially on the Santa Ana River side

of the two hills, has also yielded significant pre-contact materials and remains of earlier Indian habitation.

The Spring Rancheria site has been determined eligible for listing in the National Register of Historic Places due to its historical and archaeological significance. It is recommended that any artifacts uncovered during construction in the Historic District be donated to the Riverside Municipal Museum.



## 2.5 Architectural Significance

The Mount Rubidoux Historic District contains prominent examples of three major historic architectural styles:

### **Craftsman Bungalow**

#### **Mediterranean Revival; including substyles:**

Spanish Colonial Revival  
Mission Revival

#### **Period Revival; including substyles:**

Tudor Revival  
Norman Revival

The district can be considered a microcosm of the development of several residential architectural styles in Southern California during this era (1903-

1935). The majority of the historic homes in the District are one of three styles, Mediterranean Revival, Period Revival (non-Mediterranean) and Craftsman, which signify the divergence in philosophy of the regional architecture of the time (see Kevin Starr, *Americans and the California Dream*, pages 410-414).

Mediterranean Revival styles exemplify the historical influence of the Hispanic past on architecture. The houses of this style in the Mount Rubidoux Historic District, by significant architects Robert H. Spurgeon, and Henry L.A. Jekel, typically display an attention to detail, elegant simplicity and harmony with the landscape found in the best examples.

Other Period Revival styles found in the District are based on the precedent of English and French

historical domestic architecture, particularly the Tudor, Norman and French Cottage styles.

On the other hand, Craftsman Bungalow houses signify the spirit of local materials and natural simplicity. This style, considered more “progressive” at the time than the period revivals, is well represented in the Mount Rubidoux Historic District. The houses of G. Stanley Wilson, in particular, are significant examples of the use of wood, stone and textured materials along with respect for view and landscape, which typify the Craftsman thought. Both the Mediterranean Revival and Craftsman styles emphasized the concept of indoor-outdoor living, with porches, patios and integrated landscaping, all of which took advantage of the southern California climate.



*Mediterranean Revival  
3501 Mt. Rubidoux Drive*



*Period Revival  
4579 University Avenue*



*Craftsman Bungalow  
4556 University Avenue*

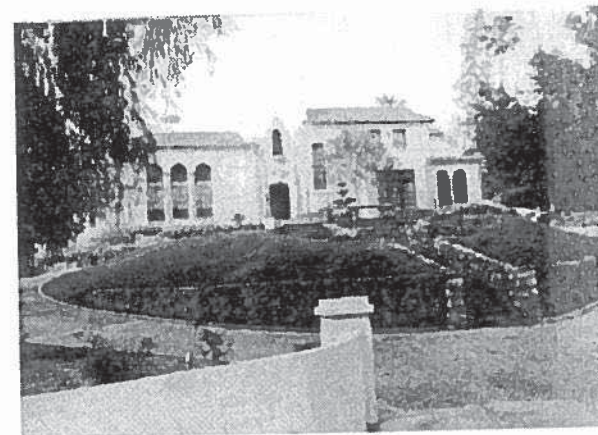




*Mission Revival  
4506 University Drive*



*Spanish Colonial Revival  
4506 University Avenue*



*Mediterranean Revival  
4651 Ladera Lane*

### **3.0 RESIDENTIAL ARCHITECTURAL STYLES OF THE DISTRICT**

#### **3.1 *Mediterranean Styles***

The Mediterranean Styles (Mission, Spanish Colonial and Mediterranean Revivals) certainly differ but many of the materials used and rooflines are similar. Mediterranean styles are usually characterized by low pitched roofs with red tile roof coverings, little or no eave overhang, and the use of one or more prominent arches placed above doors, windows and below porch roof units. While the wall construction might be of any type of masonry (including adobe) or even of wood, exterior wall surfaces usually consist of smooth stucco or exterior plaster; facades are commonly

asymmetrical. Simple solid or elaborately carved doors of heavy wood paired and glazed with multiple panes of rectangular glass are common. Focal windows, typically associated with the front facade, include triple-arched versions and simple casement styles.

The Mission Revival Style is characterized by its basic simplicity — large, unadorned expanses of plain surfaces and bold arched openings. Rooflines frequently end in shaped or parapeted gables, often decorated with quatrefoil windows. This was the earliest Mediterranean Revival style.

Spanish Colonial Revival houses have stucco walls, but these are interrupted more often by windows, columns, balconies, arches, and chimneys. Elaborate decoration and applied ornament are often visible at

major doorways or windows. Irregular, picturesque building outlines play a vital role in enlivening flat walls. Low round or octagonal towers with low-pitched tile roofs are common.

The Mediterranean Revival is an eclectic combination of Spanish, Italian and French elements. These houses suggest no specific place or country, but reinterpret ideas from all of them. For example, the eaves may have shaped brackets that suggest carved rafter ends, sometimes richly polychromed in reds, blues, and yellows. Facades tend to be more symmetrical, often with regularly spaced windows or doors.

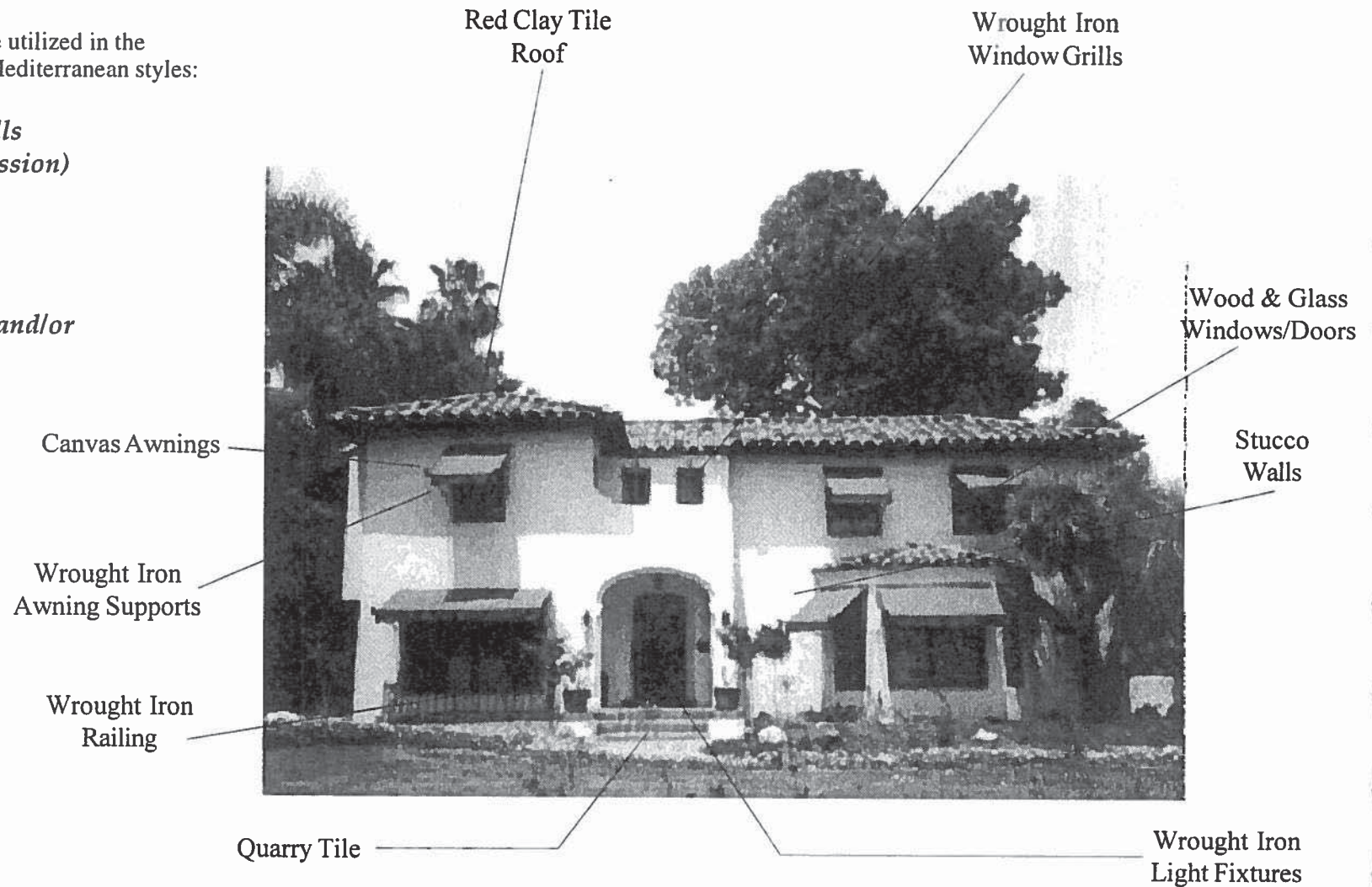


## Materials

### Mediterranean Styles

The following materials were utilized in the original construction of the Mediterranean styles:

*plaster or stucco walls*  
*concrete (often in Mission)*  
*wrought iron*  
*red clay tile roof*  
*unglazed tile*  
*glazed ceramic tile*  
*wood - often carved and/or weathered*  
*natural stone*



*Spanish Colonial Revival*  
*4515 Seventh Street*



## Architectural Features



*Spanish Colonial Revival*  
*4527 Seventh Street*



## Materials

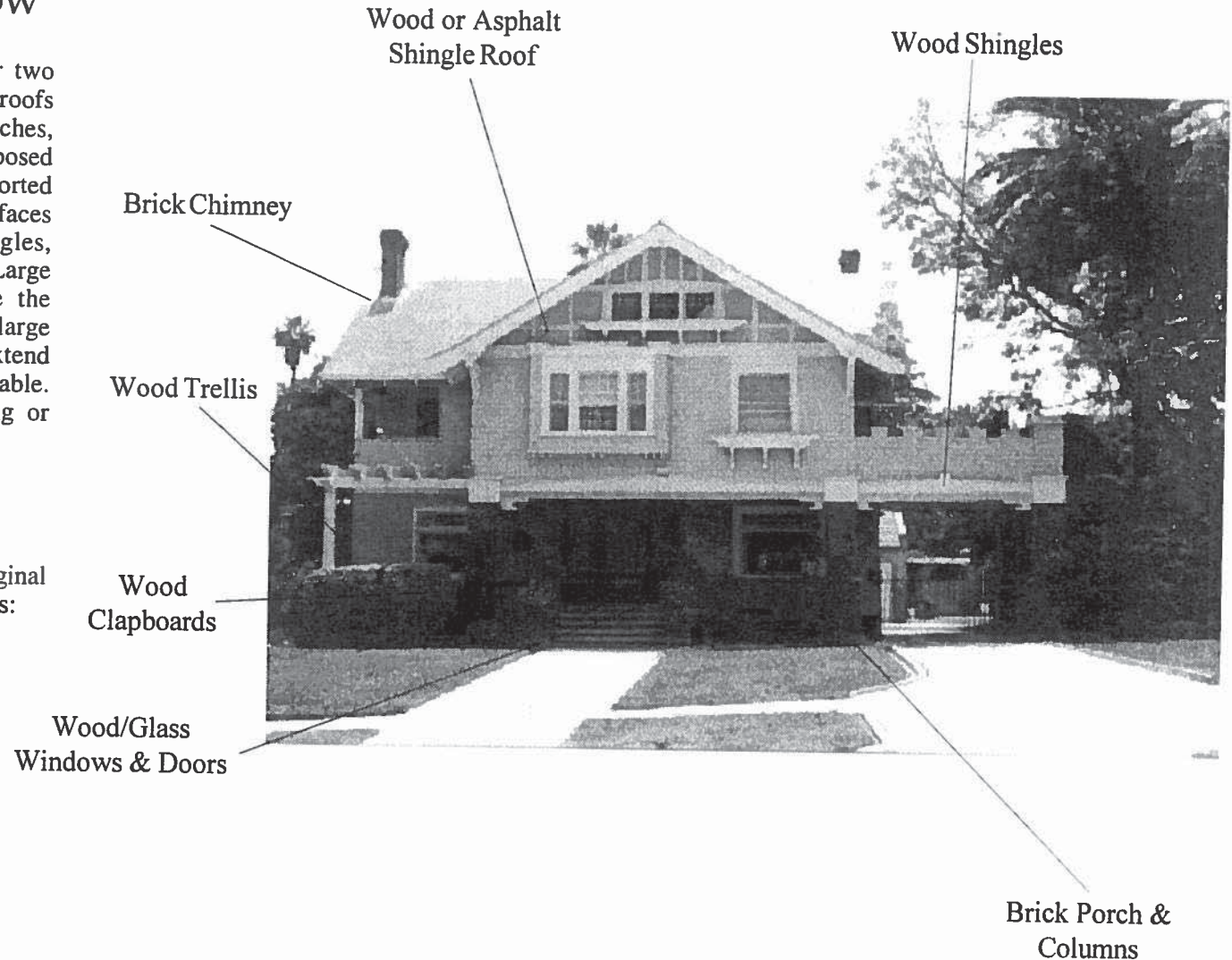
### 3.2 Craftsman Bungalow

Craftsman Bungalows are typically one or two story structures featuring low pitched gable roofs (occasionally hipped at dormers), open porches, and exposed structural elements. The use of exposed beams beneath large overhanging eaves supported by projecting brackets is common. Wall surfaces are typically composed of redwood shingles, clapboard siding, or a combination of both. Large covered front porches typically dominate the streetscape and commonly consist of two large pillars, broad at the base and tapering as they extend upward, supporting the large front porch gable. Windows are commonly wood double-hung or casement, often in clusters of three.

#### Materials

The following materials were utilized in the original construction of the Craftsman Bungalow styles:

wood  
wood shingle  
wood clapboard  
fieldstone  
river rock  
brick  
concrete



*Craftsman Bungalow  
4532 Sixth Street*



## Architectural Features:

Multiple Roof  
Planes

Low-Pitched  
Gable Roofs

Wide  
Eave Overhangs

Open Porch



Band of  
Wood Casement  
Windows

Roof-Wall  
Braces

Extended  
Rafter  
Ends

Square  
Columns

Multi-Paned  
Window  
Over  
Large Fixed  
Window

*Craftsman Bungalow  
4550 Indian Hill Road*



### 3.3 Period Revival

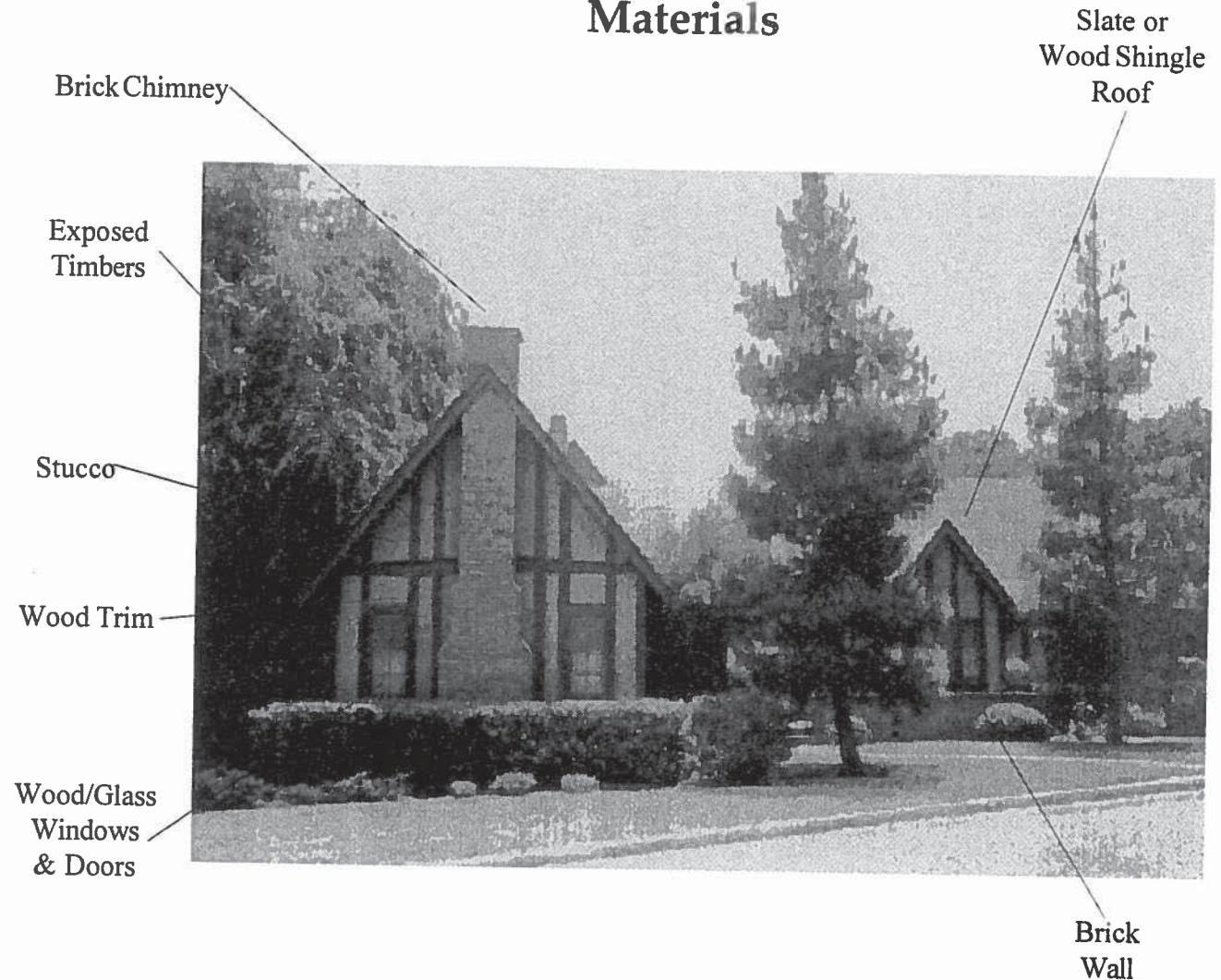
Period Revivals other than the Mediterranean Styles include the Tudor Revival and the Norman Cottage styles. Tudor Revival homes typically have a brick facade (partial stucco, stone or wood are also found) dominated by one or more prominent cross gables, usually steeply pitched. Decorative half-timbering is often present. Massive brick chimneys are often crowned by decorative chimney pots. Tall, narrow wood casement windows are often found in multiple groups and with multi-pane (and sometimes leaded) glazing. Slate, wood shingle or false thatched roofs (using composition materials) are typical. Doorways are favorite places for adding Renaissance detailing.

The Norman Cottage style, based on French domestic architecture, shares many characteristics with the Tudor Revival. The use of half-timbering with a variety of different wall materials, as well as roof materials, is common to both. French examples, however, normally lack the dominant front-facing cross gables which are characteristic of the Tudor. The French Eclectic houses usually are found with Mansard, hipped or steep gabled roofs, with added dormers or turrets.

#### Materials

*brick*  
*stucco*  
*stone*  
*cast stone*  
*wood*  
*wood shingle*  
*wood clapboard*  
*board and batten*  
*slate*  
*composition roofing*  
*leaded glass*

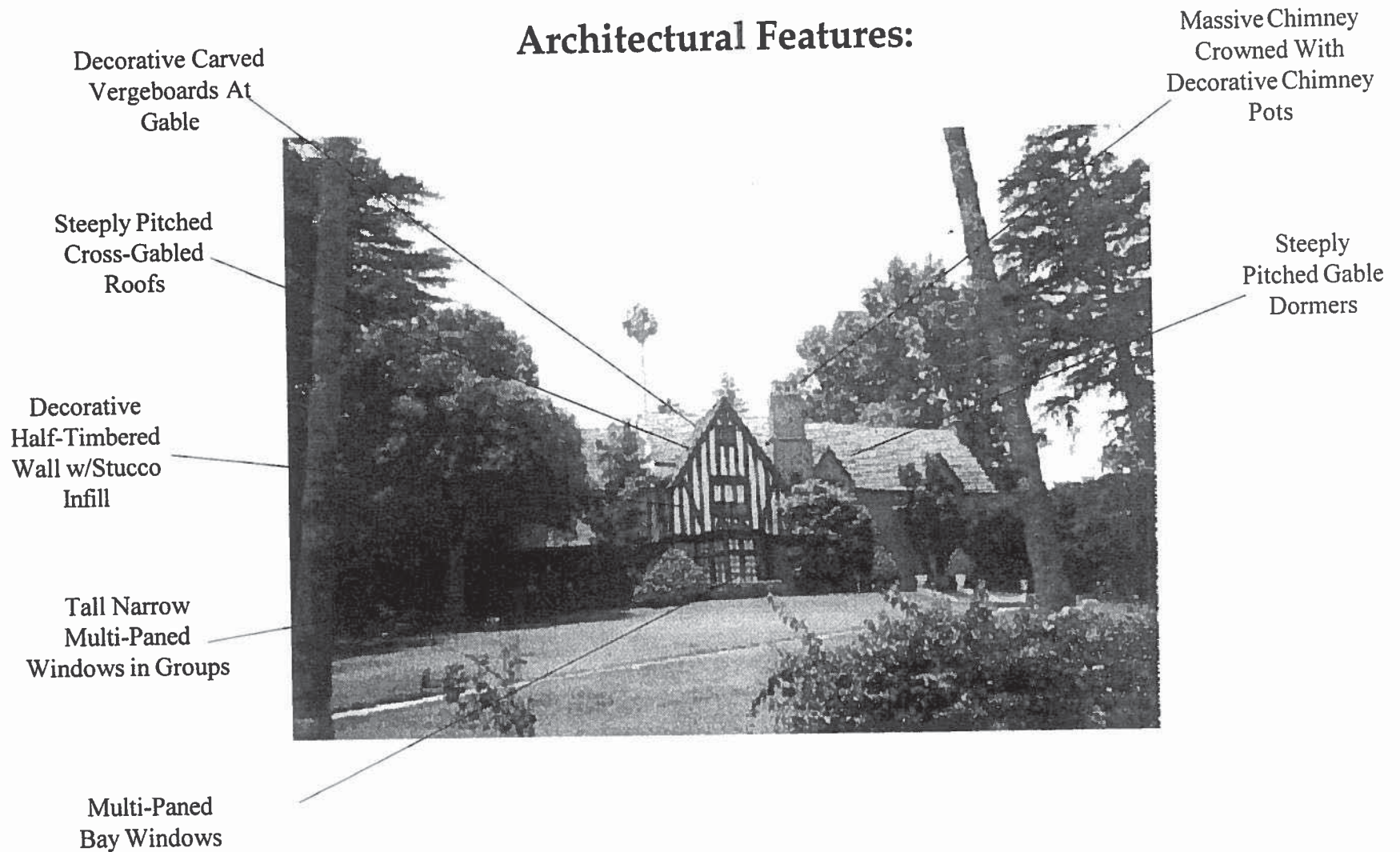
#### Materials



*Tudor Revival*  
*3620 Mt. Rubidoux Drive*



## Architectural Features:



*Tudor Revival*  
*4570 Indian Hill Road*



#### 4.0 LIST OF CONTRIBUTING STRUCTURES

The following is a list of structures, built during the primary period of development (1903-1935), which contribute to the historic character of the District. It should be noted that additional houses exist which are non-historic but contribute to the general character of the District.

ADDRESS	DATE	ARCHITECT	STYLE	ADDRESS	DATE	ARCHITECT	STYLE
4510 Seventh Street	1903		Classical Revival (moved)	3811 Mount Rubidoux Drive	1912	Lester S. Moore	Prairie
4515 Seventh Street	1925	Lince & Stevenson (contractor)	Spanish Colonial Revival	4515 Sixth Street	1911	Seeley Pillar	Craftsman
4527 Seventh Street	1927	G.C. Berner (contractor)	Spanish Colonial Revival	4532 Sixth Street	1911	H.L. Evas	Craftsman (Chalet)
4541 Seventh Street	1917	Lester S. Moore	Mediterranean Revival	4550 Sixth Street	1919	Cresmer Mfg. Company (contractor)	Mediterranean Revival
4555 Seventh Street	1910	Lester S. Moore	Craftsman	4586 Sixth Street	1907		Craftsman
4567 Seventh Street	1907	R.M. Fripp	Craftsman (Chalet)	3411 Redwood Drive	1926	P.J. Jensen (contractor)	Spanish Colonial Revival
4587 Seventh Street	1914	C.A. Todd (contractor)	Mediterranean Revival	3431 Redwood Drive	1928	E.M. Stark (contractor)	Spanish Colonial Revival
4506 University Avenue	1910	Hunt & Egan	Mediterranean Revival	3451 Redwood Drive	1910	Lester S. Moore	Period Revival
4509 University Avenue	1912	Vermillion & Nethery (contractor)	Craftsman	3471 Redwood Drive	1925	C.D. Coon (contractor)	Craftsman
4526 University Avenue	1910	Lester S. Moore	Craftsman	4508 Indian Hill Road	1912	Laport Haigut & Co. (contractor)	Craftsman
4540 University Avenue	1909	Lester S. Moore	Craftsman	4522 Indian Hill Road	1909	Lester S. Moore	Craftsman
4556 University Avenue	1913	G. Stanley Wilson	Craftsman	4536 Indian Hill Road	1907	Stanley & Adams (contractor)	Craftsman
4570 University Avenue	1909	Colton Hardware Co. (contractor)	Craftsman	4550 Indian Hill Road	1908	Seeley L. Pillar	Craftsman
4579 University Avenue	1925	Robert H. Spurgeon, Jr.	Period Revival	4570 Indian Hill Road	1927	Garrett Van Pelt	Tudor Revival
4583 University Avenue	1923	W.J. Netherly (contractor)	Period Revival	4592 Indian Hill Road	1907	F.W. Osborn (contractor)	Craftsman
4590 University Avenue	1915	D.J. McLeod	Craftsman	4600 Indian Hill Road	1907	Y.E. Plany	Craftsman
4595 University Avenue	1913	L.J. Scranton (owner-builder)	Mission Revival/Craftsman	4622 Indian Hill Road	1908	G. Stanley Wilson	Craftsman (Chalet)
3501 Mount Rubidoux Drive	1912	Seeley L. Pillar	Mediterranean Revival	4630 Indian Hill Road	1926	Henry L.A. Jekel	Mediterranean Revival
3511 Mount Rubidoux Drive	1910	Lester S. Moore	Craftsman	4664 Indian Hill Road	1930	Riverside Realty Co. (owner-builder)	Mediterranean Revival
3535 Mount Rubidoux Drive	1932	Cresmer Mfg. Company (contractor)	Period Revival	4736 Indian Hill Road	1928	Robert H. Spurgeon, Jr.	Spanish Colonial Revival
3563 Mount Rubidoux Drive	1909	Lester S. Moore	Mediterranean Revival	4631 Ladera Lane	1927	Robert H. Spurgeon, Jr.	Spanish Colonial Revival
3587 Mount Rubidoux Drive	1908	Lester S. Moore	Craftsman	4648 Ladera Lane	1927	Robert H. Spurgeon, Jr.	Spanish Colonial Revival
3601 Mount Rubidoux Drive	1909	Lester S. Moore	Mission Revival/Craftsman	4651 Ladera Lane	1923	Robert H. Spurgeon, Jr.	Spanish Colonial Revival
3611 Mount Rubidoux Drive	1903	Franklin P. Burnham	Craftsman/Mission Revival	4670 Ladera Lane	1930	Robert H. Spurgeon, Jr.	Spanish Colonial Revival
3620 Mount Rubidoux Drive	1922	J.T. Nicholson (contractor)	Tudor Revival	4524 Beacon Way	1911	Seeley L. Pillar	Craftsman
3637 Mount Rubidoux Drive	1921	W.C. Tanner	Spanish Colonial Revival	4536 Beacon Way	1920	Pacific Portable Const. Co. (contractor)	Craftsman
3663 Mount Rubidoux Drive	1925	Henry L.A. Jekel	Spanish Colonial Revival	4542 Beacon Way	1912	Laport Hights Co. (contractor)	Craftsman
3783 Mount Rubidoux Drive	1912	Lester S. Moore	Prairie	4668 Beacon Way	1946	A. Gabrielson (owner-builder)	Spanish Colonial Revival



## 5.0 RESIDENTIAL PRESERVATION / REHABILITATION DESIGN GUIDELINES

The preservation or rehabilitation of historic houses in the Mount Rubidoux Historic District should protect the important features of the houses, which in turn will preserve the unique character of the neighborhood. The highest standard for preservation and rehabilitation is *The Secretary of the Interior's Standards for Rehabilitation* (listed in Appendix D) which states that "preservation" measures sustain the existing form, integrity and material of a building; while "rehabilitation" allows for an efficient contemporary use through repair or alteration, while preserving features that are architecturally significant.

The following principles of design are the basis for the preservation and rehabilitation of houses in the Mount Rubidoux Historic District:

**Conduct Research** - The houses in the Mount Rubidoux Historic District should be researched before designs for alterations, additions, or rehabilitation are prepared. Research should include investigating the appearance of the house at the time of the District's primary period of development (1903-1935) and a physical examination to determine if the significant historic fabric has been altered and is recoverable or restorable. Proposed changes to the building should be based on a clear understanding of the importance of the building and the feasibility of retaining or restoring its significant architectural features.

Information can be found in old photographs and other documentation, in books about the style that describe typical features, and by closely inspecting similar houses in the neighborhood.



*Public improvements along Indian Hill Road installed in 1906. Improvements include faux-granite retaining walls, cement plant urns, sidewalks, raincross street-light fixtures, concrete bollards and iron chain.*

**Accept Evolution** - Buildings which have been altered as a part of a natural evolution are evidence of the history of an area. We do not recommend recreation of the original facade of buildings that have attained historical importance with altered facades. Often these changes have a significance of their own, especially where the changes were made over 50 years ago.

Historic homes should be recognized for their own time and style. Rehabilitation should not try to create a preconceived concept of history, but should reuse the existing or appropriate features.

**Retain and Restore Significant Elements** - Distinctive stylistic features that exemplify the style should be retained, uncovered and restored. If restoration is not possible or feasible, due to extensive damage or deterioration, original elements of design that define the style should be recreated. The elements of design to be retained or restored include such items as original wooden double hung or casement windows, ceramic tile decoration, decorative railings, and moldings or trims.

**Replace Lost Features** - Damaged architectural features should be repaired rather than replaced whenever possible. The repair of historic materials begins with the concept of minimally affecting remaining original historic materials. Patching, piecing-in, and splicing should be performed when possible rather than replacement. If replacement is necessary, the new materials should match the material being replaced in terms of color, texture, and other important design features. Replacement of historic elements should be made with the original material when possible, but when necessary, substitution may be made in form, design, and material when the substitute materials convey the visual appearance of the original feature. When an entire feature is missing, it should be replaced by researching historic plans or photographs. If accurate



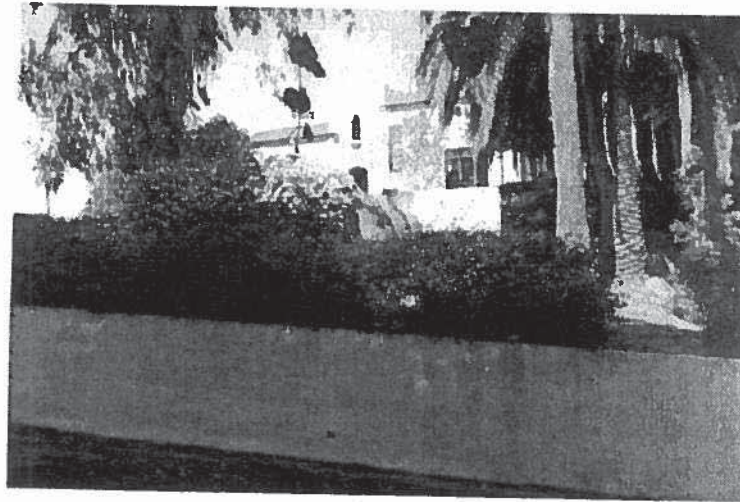
data are not available, a new design that is compatible with the remaining features of the building may be used. This newly created element should be designed to work with the size, scale and material of the entire building.

**Cleaning Exteriors** - The cleaning of historic facades should always be approached by employing the most gentle method possible first, and then increasing the severity of treatment as necessary. Brick masonry, wood, stonework, and ceramic tile should NEVER be sandblasted to clean or remove paint. Sandblasting destroys the protective fired face of bricks leading to water damage, while sandblasting of wood alters its texture. Exterior facades of historic buildings generally only need cleaning to halt deterioration or to remove heavy soiling. However, many owners wish to create a new clean look after investing in the rehabilitation of their building. Often simple water, mild detergent, and bristle brushes will provide adequate cleaning of brick, stone or tile. If these methods are inadequate, pressurized steam and (if necessary) a mild solution of muriatic acid with the steam cleaning may be used.

Paint can be removed from wood by sanding, scraping, chemical solutions, or with a heat gun. Metals on historic buildings should be carefully cleaned using gentle methods if possible, but hard metal may be lightly sandblasted if necessary to remove accumulated paint. All methods of paint removal should meet Federal, State and Local codes.

**Conceal Mechanical Equipment** - When possible, during rehabilitation, existing swamp coolers should be moved to less visible facades or areas of the roof. Additions and infill construction should follow a similar policy; condensers and other mechanical equipment as well as utilities, meters and backflow devices should be hidden from public view to the

fullest extent possible. The use of interior attic fans is strongly encouraged in place of exterior swamp coolers whenever possible.



*4631 Ladera Lane*

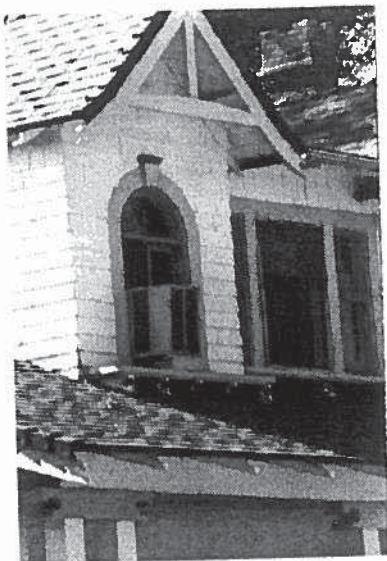


*3637 Mount Rubidoux Drive*

*Good examples of mechanical equipment screening. The top photograph shows the use of landscaping to hide mechanical equipment and above ground utility devices. Lower photograph shows the use of appropriate screening walls for air conditioning and swimming pool equipment.*

*Photos to the right show poor examples of mechanical screening. The use of exterior swamp cooler as well as other exposed mechanical devices is always discouraged whenever possible*





## 5.1 Historic House Colors

Exterior colors for residential buildings were a very important part of their style. The following section identifies major color selections used on residential buildings during the different periods.

### CRAFTSMAN (about 1903 to 1920)

The Craftsman Bungalow theory of exterior color is described in an excerpt from "The House Outside and Inside: How to Make Your Home Attractive" by the Lowe Brothers Company, published in 1914:

"The bungalow is distinctively a suburban house, needing grass, shrubbery and trees to make it 'at home'. To make it attractive the colors as well as the architecture must harmonize with the surroundings. White, grays, soft greens and browns will harmonize with nature and give the comfortable, restful feeling that belongs to the bungalow. Either paint or stain may be used in finishing, the latter retaining the weathered idea of the old bungalow which gained its beauty largely by leaving the unprotected lumber to be exposed to the weather."

A typical color scheme for a bungalow with a covered porch may use five colors (body, trim, window, ceiling and floor). Some houses use both shingles and clapboards on exterior walls. On these, it is an option to use a double body color scheme, with the lighter color down and the slightly darker value at top preferred.

An authentic body color would be a light to medium, semi-neutral, soft shade of a color such as yellow, brown, red, green, or gray. Also, as stated above, the shingles or clapboards may be finished with a natural stain.

The trim was often painted off-white, ivory or cream, or a darker version of the body color. The window sashes were painted either white, yellowish white, black, or sometimes the same color as the trim. The wood shingle roofs were stained natural, red, green, or black.

Wood porch columns may be painted white, or a stone color to add a monumental character to the entrances. Porch floors may be painted the same color.

### MEDITERRANEAN REVIVAL (about 1908 to 1935)

The theory of color in Mediterranean Revival houses can be found in the following excerpt from "The Spanish House for America", published in 1927 :

"There is a wide tendency now to use a great deal of color in stucco and of this the builder should be especially careful. Deep salmon pink, vivid green, and lavender stuccos are distinctly out of taste and mar many otherwise happy designs. Tinted stuccos of warm tones, especially those that closely simulate the natural colors of stone, are in nowise objectionable, but great caution should be exercised even here. It is much better to stick to warm whites or creams and rely for color upon other features of the design ... supplied by colorful tiles, polychromed cornices, illumined metal grilles, and the natural colors of potted geraniums, oleanders, and other plants."

The passage goes on to elaborate on the theories of detail, ornament and color in the Mediterranean style:



"Ornament upon exterior walls should be confined to the areas immediately around the openings. Here projecting balconies, with the play of light and shade which they occasion, wooden grilles, wrought-iron, and even colorful canopies may add their quota of interest. The crowning glories of many a Spanish house are its colorful wooden cornice and the wealth of red tiles with which the roof is covered. These then are the chief details which, in addition to wide areas of stucco texture, lend charm and beauty to the house, and of these a brilliant sunshine will make the most."

White or ivory stucco is the primary colored material of these residences. Certain houses of the Mediterranean Revival style have streaked layers of different colored paint for an aged effect. Dark colors, particularly dark blue or green, are used for trim.

## 6.0 GENERAL DESIGN GUIDELINE TERMS

The following terms are used in discussing additions and new infill construction.

### Mass

Mass describes three dimensional forms, the simplest of which are cubes, cylinders, pyramids, cones, etc. Buildings are rarely one of these simple forms, but generally compositions of varying types of masses. This composition is generally described as the "massing" of forms in a building.

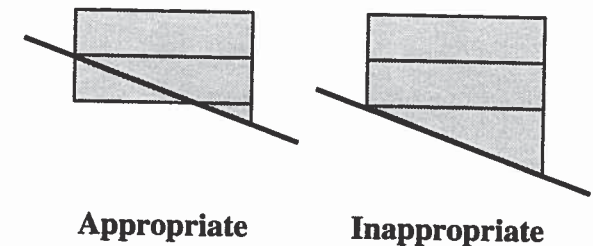
Massing during the design process is one of many aspects of form considered, and can be the result of both interior and exterior design concepts. Exterior massing can identify an entry, denote a stairway, or simply create a desirable form. Interior spaces (or lack of mass) can be designed to create an intimate nook, a monumental entry, or perhaps a second floor bedroom. Interior spaces create and affect exterior mass, and exterior mass can affect the interior space.

Mass and massing are inevitably affected by their opposite, open space. The lack of mass, or creation of open space, can significantly affect the character of a building. Designers often call attention to the lack of mass, by defining the open space with walls or guardrails, which would identify a porch or balcony.

The massing of a building is an important part of its style. Mass and the absence of mass also play an important role in the character of a historic district. The massing in a district includes not only buildings, but landscaping and streetscaping.

The open spaces in a district include front yards, side yards, rear yards, street widths, as well as driveways, public parks, etc. All of these items should be reviewed and considered when contemplating work in a historic district.

The combination of the structure massing and the site massing is also an important component of design when considering either an addition to a residence or a new residence. The character of the Mount Rubidoux Historic District calls for the residence to work with the sloping site by being placed partially into the site (as shown at left below) rather than having the back portion placed at grade, resulting in the front portion being out of grade (as shown at right below). However, if setback requirements, topographical site requirements, rock conditions, or other conditions require that the back portion be placed at-grade, then mitigating elements may be utilized to achieve the desired design



Attention should be paid to the structure and site massing at the rear of the house, particularly at sites where the rear of the house is visible from the street (for example, Beacon Way or Ladera Lane). Flat graded pads are inappropriate and strongly discouraged.



## Scale

Scale is the measurement of the relationship of an object to another object. The components of a building have a relationship to each other and to the building as a whole, which defines the scale of the building. The same building has a relationship to a human being, which also defines the scale of the building. In a historic district, many factors influence the scale of the district, including the buildings, landscape and streetscape. These components have a relationship with each other which sets scale, and they have a relationship with human beings which is perceived as scale.

Scale is another important consideration in the design of a building. The designer has to coordinate the many aspects of scale to implement a desired design, such as the overall relationship of the building to a human being, and how the different components, such as doors, windows, porches, etc., support the overall scale. These individual components have measurable scale in feet and inches, while overall scale is usually described in more general terms. The height, width, and spacing of a window can determine the scale of the window to other components of a building. (Scale can also help describe rhythm — as defined below.) The height, width, and length of a singular mass can be used as a measurement of that mass to another in the building.

The relationship of a building, or portions of a building, to a human being is called its relationship to “human scale”. The spectrum of relationships to human scale ranges from intimate to monumental. Intimate usually refers to small spaces or detail that is very much in keeping with the human scale.

Intimate spaces usually relate to areas around eight to ten feet in size. These spaces feel intimate because of the relationship of a human being to the

space, as well as the relationship of a human being to another. The distance of eight to ten feet is approximately the limit of sensory perception of communication including voice inclination and facial expression. The distance is also about the limit of up-stretched arm reach for human beings, which is another measure of its human scale.

At the other end of the spectrum, monumental scale is used to present a feeling of grandeur, security, or spiritual well-being. Common building types implementing this monumental scale are banks, churches, and civic buildings. The components of this scale also reflect this grandness, with perhaps oversized double door entries, immense porticos, or large domes to project the desired scale.

Buildings, landscaping, and streetscaping are usually closer to the human scale in residential historic districts than in commercial historic districts. The height and mass of the buildings, street lights, signs, and other elements are usually shorter than in commercial districts. Landscaping tends to have more intimate walks, planters, and canopy trees in residential districts. All of these smaller scale components reinforce the human use of a home and the need to have objects in a comprehensible scale.

## Rhythm

Rhythm, like scale, also describes the relationship of buildings to buildings or the components of a building to each other. Rhythm relates to the spacing of elements and can be described in terms of proportion, balance, and emphasis.

Proportion deals with the ratio of dimension between elements. Proportion can describe height to height ratios, width to width ratios, width to height ratios, as well as ratios of massing.

On a larger level, proportion can be perceived in the historic district by the relationship of elements to each other. The location and types of buildings on a street have a proportion which should be retained. These proportions are usually seen as front, side, and rear setbacks, or as relative heights of buildings along a street.

Balance is another important item considered during the design process. Balance can be described in terms of symmetrical and asymmetrical elements. An important feature of balance is that it is very often achieved by matching differing elements which, when perceived in whole, display balance.

Emphasis describes the use of elements which call attention to themselves. Emphasis is an important feature in creating balance when using dissimilar elements.

Porches, canopies, balconies, and dormer windows are examples of elements that, when emphasized properly, can assist in presenting a balanced look. Care should be taken not to create unnecessary emphasis in historic buildings, such as adding inappropriate porches or highlighting windows with bold colors.

Emphasis can also relate to the overall feel of a historic building, such as the horizontal feel of the Mission Revival style. The emphasis of the style should be realized and elements should not be modified which might change or affect it. Emphasis can be found in districts by the location of streetscape or landscape elements that create a point of reference for the inhabitants of the district.

The rhythm for contributing buildings in a historic district should be analyzed with respect to proportion, balance, and emphasis. Rhythm should not be significantly altered by forms, color, etc. New buildings, landscaping, and streetscaping in



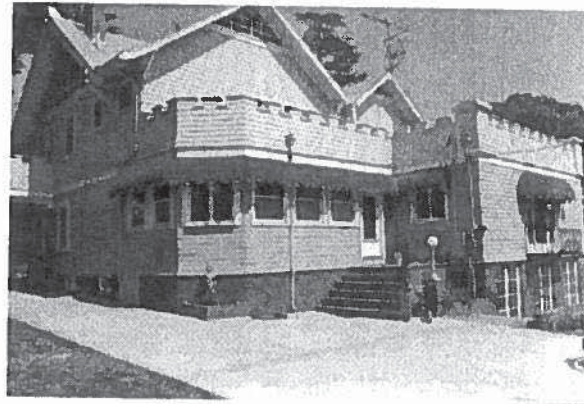
historic districts should be analyzed in terms of how they affect the rhythm of the district. Study should be made of relationships contained in adjacent areas; the rhythm found there should not necessarily be copied, but the new rhythm should not distract from the original. Should setback requirements, topographical site requirements, rock conditions and/or other considerations produce a house design that seems out of proportion or rhythm, then mitigating elements may be utilized to achieve the desired proportion or rhythm.

## 7.0 RESIDENTIAL ADDITIONS DESIGN GUIDELINES

The overall integrity of the Mount Rubidoux Historic District is the sum of the important contributions of each house in the neighborhood. Inappropriate alterations, even to a non-historic building, can detract from the integrity of the neighborhood.

Alterations or additions to a historically significant house may be necessary to ensure its continued use. Modifications such as additions, seismic strengthening, new entrances and exits, and parking should not destroy historically significant features, materials or finishes. Facade changes should be considered only after closely evaluating alternate means of achieving the same end. For example, skylights can be used to bring natural light inside rather than cutting new windows which would disrupt the facade.

The use of an architect or design professional, preferably with experience in historic preservation, is highly encouraged in the design of alterations or additions to homes in the Mount Rubidoux Historic District. Additions or alterations to non-historic structures within the District should incorporate the architectural characteristics of surrounding development as well as the established site development patterns of the neighborhood.



*The above photograph illustrates a sensitive addition to an historic home. Below the historic photograph shows the crenulation over the porte-cochere which is repeated in the detailing of the later rear addition shown above.*



**4532 Sixth Street**

## 7.1 Site Plan Considerations

The "site plan" is a map of the structures, landscaping, driveways, etc. on a property. Modifications should be carefully planned to minimize changes in the historic appearance of the house from the street. Parking and additions should be placed to the side or rear of the property, wherever possible, and should not obliterate the appearance of the house from the street. These criteria should be followed by non-historic structures in the Mount Rubidoux Historic District as well.

Grading and construction methods must be considered to avoid destructive impacts to the character defining natural features of the District. The following objectives were adopted by the Cultural Heritage Board for use in its review of construction plans for the Mount Rubidoux Historic District (refer to Appendix B for the complete text of the resolution).

Excessive building padding, terracing, and cut and fill slopes should be avoided to reduce the scarring effects of grading. Sensitive grading is encouraged to ensure optimum treatment of natural hillside features. The development of imaginative grading plans is encouraged to soften the impact of grading on hillsides including rolled, sloping, or split pads; rounded cut and fill slopes; and post and beam construction techniques. Unique site design is encouraged to ensure optimum treatment of natural hillside features and to avoid inharmonious, incongruent, conspicuous, and obtrusive development. The use of appropriate slope planting, irrigation, and maintenance will strongly reduce the scarring effects of grading and ensure the protection of slopes subject to erosion, deterioration, slippage, or the threat of fire.



## 7.2 Architectural Compatibility

Any new additions, or changes to the original structure, should preserve the historic character of the original by maintaining the overall shape, materials, colors, setting, craftsmanship, and window arrangement. A new addition will always change the building's size or bulk, but can be designed to reflect the proportions, rhythm, and scope of the original. Design of a separate new addition should also reflect the significant architectural elements of the original house, including proportions and materials.

There are two recommended approaches to building an addition to a historic structure. The first, **Approach "A"**, is that the addition should complement the original design in mass and scale, but should not try to replicate the exact historical appearance. This is one approach which is appropriate for residential additions in the Mount Rubidoux Historic District, and which allows easy differentiation between the historical part of the house and the new addition. The addition would incorporate the significant architectural elements of the original, yet be identifiable as an addition.

A second approach to additions, **Approach "B"**, is to try to match the existing as closely as possible to blend in with the original house. While this approach of replicating style, materials and historical detail may not be as appropriate for a large historic commercial or public building, it is an acceptable approach for a small-scale residential addition.

Using either approach, additions to non-contributing buildings within the Mount Rubidoux Historic District should strive to incorporate the distinctive architectural character of the original structure such as:

**window size and shape**

**exterior materials**  
**roof style, pitch, material**  
**finished floor height**  
**color**

## 7.3 House Material Compatibility

Additions to historic and non-historic houses should generally match the original material in texture and color. The following guidelines, keyed to the two approaches discussed in the previous section, should be followed when adding to a house in the Mount Rubidoux Historic District:

### Materials Stucco

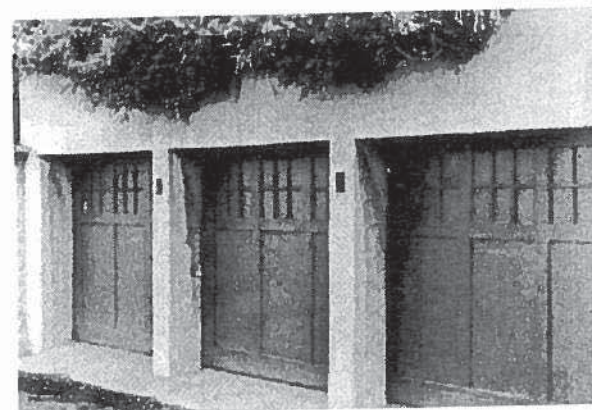
#### **Approach "A"**

A slightly different troweling, texture or color may help differentiate between the original and the addition.

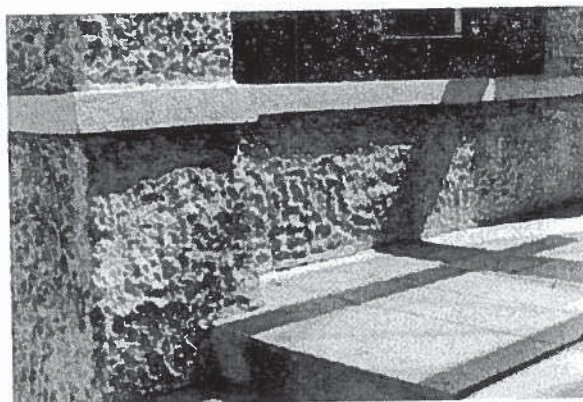
#### **Approach "B"**

Stucco should match in texture and color. Samples of the finish showing the troweling, amount of sand exposed and color should be reviewed prior to the execution of the job.

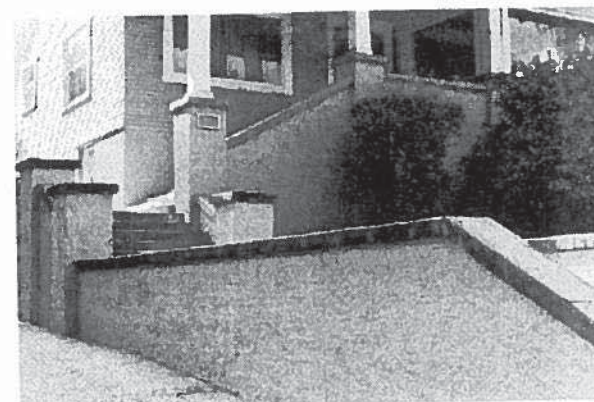
*The photographs below illustrate three of the many different stucco textures to be found in the Mount Rubidoux Historic District*



*4630 Indian Hill Road*



*4600 Indian Hill Road*



*4590 University Avenue*

## Wood Siding

### *Approach "A"*

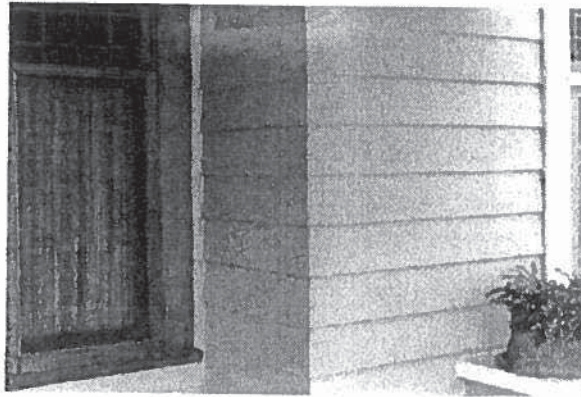
A current standard size of siding may be used to show the difference between the addition and the original house. When different sizes of siding are used, care should be taken at the intersections of the new and old to avoid awkward connections of the horizontal lines of the siding.

### *Approach "B"*

Wood siding is often difficult to create an exact match for, because the milled sizes of the siding changes over the years. When an exact match is desired the siding may have to be a special milling from a lumber supplier or in the field by a qualified carpenter.



*4590 University Avenue*



*Detail of typical historic siding.*

*Examples above and left of historic wood siding to be found in the Mount Rubidoux Historic District.*

## **7.4 Materials Strongly Discouraged**

*The following is a partial list of materials strongly discouraged in exterior additions, alterations, or new infill construction due to their incompatibility with the historic and architectural character of the Mount Rubidoux Historic District.*

### **Body**

*Plywood  
Diagonal wood siding  
"Pecky" cedar siding  
Aluminum siding*

### **Doors and Windows**

*Raw aluminum doors  
Aluminum sliding windows  
(allowable for replacement or addition only if already existing in a non-historic residence)*

### **Detail or Accent**

*Imitation stone or brick  
Aluminum awnings*

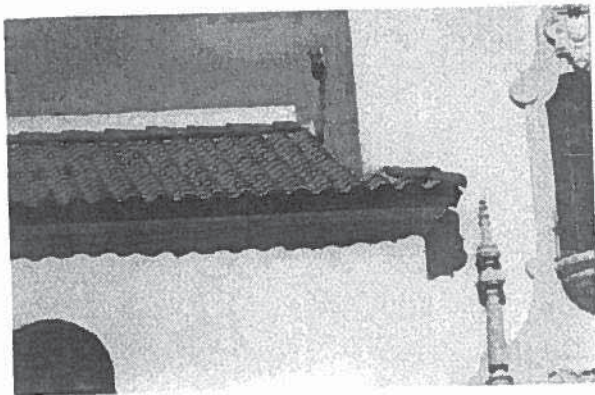
### **Roof**

*Plastic simulated Spanish tile  
Concrete "S"-type Spanish tile*





***Photograph above shows Two-Piece Red-Clay Barrel Mission Tile at 4648 Ladera Lane. Below is historic one-piece "S" Mission Tile located at 4651 Ladera Lane.***



## **7.5 Roofs**

**Wood shake and shingle roofing** - Although these are the roofing materials typically found in the Craftsman and Period Revival styles, heavy textured asphalt or concrete shingles are allowable in the case of replacement of the entire roof or building addition. This is due to the improved fire rating of the replacement materials. Manufacturers of asphalt shingles which have a wood shingle appearance include GAF Timberline Series and G. S. Roofing Products Architect 80 Series or High Sierra Series. Wood shakes or shingles are not an acceptable substitute for a historic clay tile roof.

**Clay Tile Roofing** - Two Piece Barrel Mission Tile and One Piece "S" Mission Tile are both found in the district. When adding to an existing residence, new tile should match the existing in form and color.

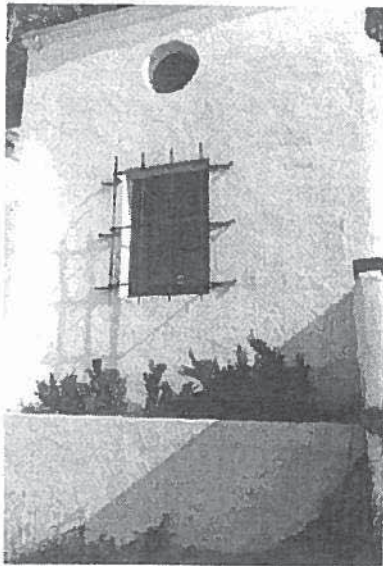


***Photograph above shows Wooden Shingles at 3535 Mount Rubidoux Drive. Below is Composition Shingles located at 4592 Indian Hill Road.***





*3501 Mount Rubidoux Drive*



*4664 Indian Hill Road*

## 7.6 Windows

Windows in historic houses were generally wood sash; the original historical window type, style, and material should be retained when creating a matching addition.

When awnings are appropriate, the use of canvas awnings is encouraged. Wood frame screens are encouraged as opposed to aluminum.

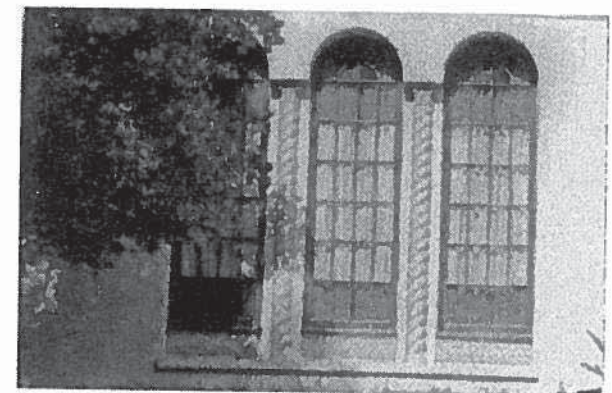
Windows in non-historic houses vary between wood and metal sash. The window materials should be retained when creating a matching addition.

An addition using Approach "A" and differentiating between the new and old, may have windows that are slightly different in appearance or of a different material. One exception is that aluminum windows should not be used in an addition to a historic house with original wood windows. The general rhythm of window placement (pattern of solid to void) and the size of the windows should complement the style of the house.

*Historic homes in the district contain a wide variety of window treatments, each one individually suited to the architectural style of the house.*



*4540 Sixth Street*



*4651 Ladera Lane*



## 7.7 Doors

The exterior doors of a historic house are indicative of its style as previously described. Additions that are to be differentiated using Approach "A" should have doors that incorporate similar size and proportion, but may be different in detail. Approach "B" would call for exact replication of door detail, craftsmanship and materials as found in the original historic house.

The doors on a non-historic house addition should attempt to match the size and material of the doors on the original structure.



4532 Sixth Street



4750 University Avenue



4570 Indian Hill Road



4515 Seventh Street



4736 Indian Hill Road



## 7.8 Roof Form Compatibility

The roof form in a historic house is important to maintain, whether the addition is an exact match or is to be slightly different. The roof forms are a dominant element of the style, and these strong visual qualities should be reinforced in the addition. The same holds true for non-historic additions.

## 7.9 Second Story Additions

Adding additional stories to an existing house (historic or not) will always change the building's proportions and should be carefully designed to follow similar two story examples of the style. Most styles in the Mount Rubidoux Historic District have a step back from the first story in a two story version of the style. However, certain examples of some styles include two story vertical walls as a part of their two story appearance.



*The photographs above and below display the front and rear elevations of a sensitive, second story addition to the historic residence located at 3611 Mt. Rubidoux Drive.*

## 8.0 INFILL DEVELOPMENT DESIGN GUIDELINES

### 8.1 Introduction

The guidelines in this section are intended to ensure that patterns of new infill development do not destroy the character of the Mount Rubidoux Historic District. The major intent of infill in the District is to be a good neighbor. It is not the intent to create history through the inappropriate use of historical details, while ignoring the more important design concepts. This could result in a "Disneyland" type paste-up with little respect for the inherent character of the style, or for the neighboring houses.

It is not merely accumulation of borrowed features

that achieves a successful relationship between old and new; the greatest chance of success comes from a combination of efforts - a healthy respect for the site careful analysis of the houses in the neighborhood accurate determination of their essential characteristics and the weaving of these into a respectful design concept.

The single most important issue of infill development is one of compatibility, especially when considering larger homes. When such projects are developed adjacent to older single family residences, measures need to be taken to ensure that the height and bulk of these infill projects do not negatively impact neighboring historic structures. Building height, mass and site setbacks should be compatible.

New construction should suggest the design principles of the historic district. Size, scale, proportion, color and materials are all important factors to consider in new building design. New design should allow for an awareness of modern technology and material usage, but in a manner sensitive to surrounding historic structures.

In taking all of the above factors into account, it is possible that a compatible design scheme will be thoroughly contemporary, without any overt historical references. Quality contemporary designs and materials are permitted, granted they pass the above tests for compatibility. They would serve to prove that compatibility goes beyond superficial visual similarities.

The use of an architect or design professional is highly encouraged in the design of new infill construction for the District. It is possible to approach this design challenge of compatibility while remaining within desired economic parameters. Good design need not mean extra expense.

Infill construction of new residential structures can



be divided into four categories: new construction on currently vacant, buildable lots; teardown of existing houses; replacement of houses destroyed by natural causes (fire or earthquake); and the moving to the District of an existing historic house.

## 8.2 *The Neighborhood Zone*

The intent of the Neighborhood Zone is to encourage new buildings to be compatible and complementary with their immediate neighbors and the entire Mount Rubidoux Historic District. The concept of a Neighborhood Zone encourages compatibility rather than blatant individuality.



4532 and 4550 Sixth Street within the district.

The Neighborhood Zone defines the area within which a new residence must consider adjacent homes. This Zone should include two houses on each side of the proposed residence on the same side of the street, and the four houses directly on the opposite side of the street.

## 8.3 *List of Vacant Lots*

4581 Indian Hill Road  
 4599 Indian Hill Road  
 4675 Indian Hill Road  
 4685 Indian Hill Road  
 4686 Indian Hill Road  
 4715 Indian Hill Road  
 4723 Indian Hill Road  
 4737 Indian Hill Road  
 4750 Indian Hill Road  
 4751 Indian Hill Road  
 4765 Indian Hill Road  
 4785 Indian Hill Road  
 4696 Ladera Lane  
 4645 Beacon Way  
 4530 Beacon Way  
 4653 Beacon Way  
 4658 Beacon Way  
 4664 Beacon Way  
 4680 Beacon Way  
 3273 Lakehill Place  
 3291 Lakehill Place  
 Parcel 43 (Located behind 4715 Indian Hill Road,  
 with no access to the street).

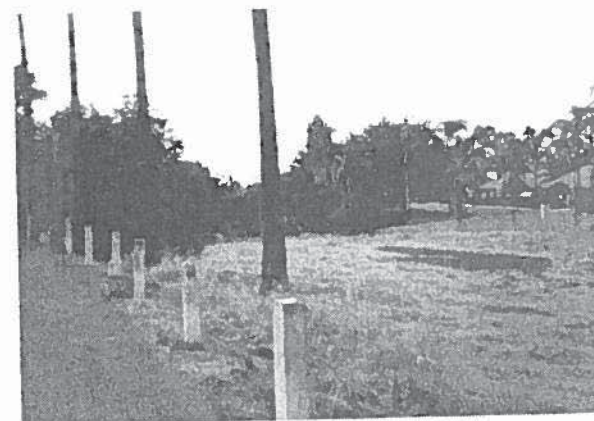


4785 Indian Hill Road



4715 Indian Hill Road

## *Examples of vacant lots within the Mount Rubidoux Historic District*



3273 & 3291 Lake Hill Place

## 8.4 Site Design Considerations

New development should continue the functional, on-site relationships of the surrounding neighborhood. Common patterns that need to be continued are entries facing the street, front porches, and locating garages and/or parking at the rear when possible.



4515 Seventh Street

*Front yard setbacks are an important element within the district*

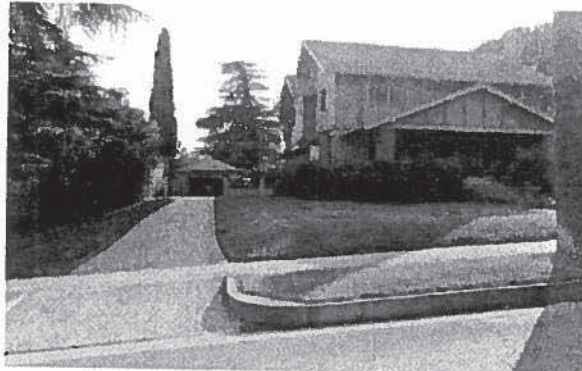
Front yard setbacks for new residences and accessory buildings such as garages shall be 20 feet unless the average setback within the block is greater.

The maximum height shall be 35 feet. Building height means the vertical distance measured from the highest point of the roof or parapet wall of the uppermost story, to the average elevation of the highest and lowest point of the ground covered by the foundation of the building. New residences should step down slopes as described in Section 6.0, General Design Guideline Terms (Mass).

Side yard setbacks in the neighborhood create a certain rhythm along the street. New residential projects should be respectful of the open space

patterns created by these setbacks and should provide side yards which repeat the existing pattern. Infill projects will be required to demonstrate how they meet these criteria.

When possible, garages should be placed at the rear of the property and garage doors should be non-visible from the street.



4526 University Avenue

*Example of house in the district with garage at rear of property*

## 8.5 General Guidelines for Contemporary Buildings

For contemporary buildings, the over-riding principle of design is to be compatible with appropriate buildings within the Neighborhood Zone. The Neighborhood Zone is an important tool to help meld the existing and potential variations in design into a consistent, unified District. The Neighborhood Zone, and the historic buildings within, should be used to define mass, scale, rhythm, texture, and other components of building design as described below.

**1. Articulate Large Masses** - Buildings of large mass should be designed to avoid a box-like appearance by horizontal or vertical articulation of the form itself or by use of varied materials, textures or colors. The massing of buildings should remain generally consistent with buildings within the Neighborhood Zone. Radically different massing — such as the A-frame — is discouraged. On buildings with wide facades, courtyards, arcades and varied roof lines also help to provide architectural interest and reduce large massing elements.

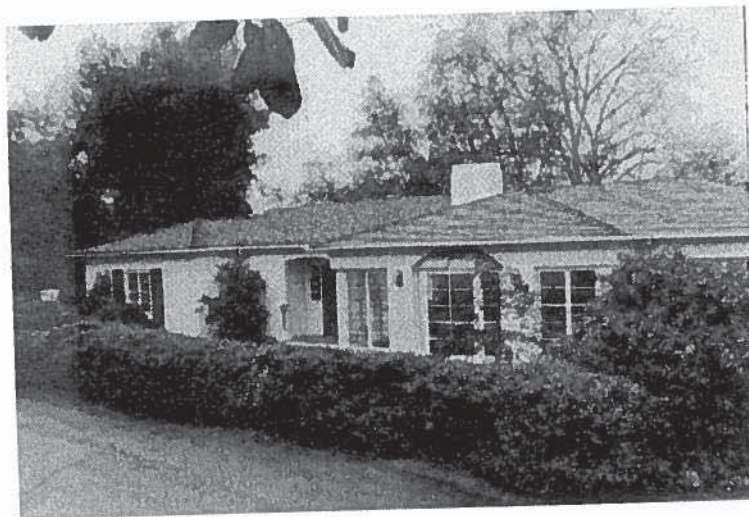
**2. Avoid Blank Walls** - Building design elements should be extended across all facades open to view from public areas. Contrasting textures, trims and details from the main facade can be used to add interest to visible side or rear walls.

**3. Retain Scale of Components** - The scale of proposed building components should remain consistent with the existing buildings in the Neighborhood Zone that comply with these Guidelines. Building components such as windows and doors should be considered in respect to 1) each other; 2) the entire new facade; and 3) the scale of these elements found in other buildings within the Neighborhood Zone.





4648 Ladera Lane



4658 Ladera Lane

*Example of compatible roof lines of similar scale on adjacent houses of different eras*

**4. Maintain Similar Proportions** - The proportion of the major elements of a building should be complementary to the proportion found between similar elements in buildings in the Neighborhood Zone. These elements include windows and doors.

**5. Limit New Emphasis** - In new projects, emphasis should be used with restraint in order to not detract from the overall character of the Neighborhood Zone. A major element of emphasis, such as at an entry, should not overshadow design elements of adjacent buildings.

**6. Use Compatible Textures** - The texture of new facades should be compatible with the buildings within the Neighborhood Zone. Variations in texture are permitted where these emphasize intimate scale such as bricks, shingles, or tile.

**7. Use Related Colors** - Buildings within the Neighborhood Zone should be reviewed in terms of colors used. The use of bold, primary, or garish colors is strongly discouraged. Contemporary buildings which interpret a historic building style should follow traditional historic building colors.

**8. Screen Mechanical Equipment** - All rooftop mechanical equipment and utility equipment should be hidden. Generally, such equipment should be located at a distance from the edge of the building so as not to be visible from the pedestrian level. If such units must be placed in a visible location for functional reasons, they should be screened in a manner consistent with the building facade. Wooden screens are not acceptable.

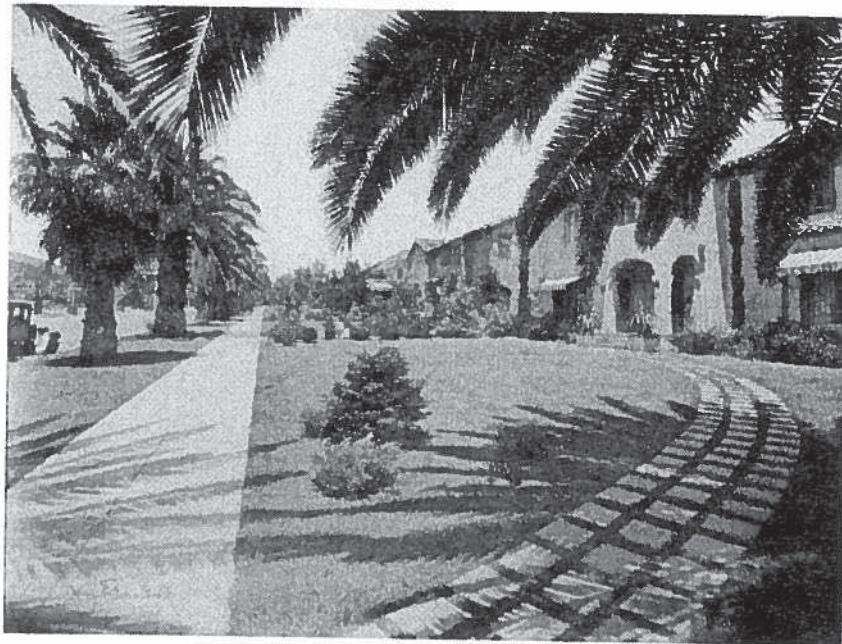
**9. Provide Compatible Roof Lines** - Roof treatments of new or remodeled buildings should be compatible with appropriate buildings in the Neighborhood Zone.



## 9.0 LANDSCAPE DESIGN GUIDELINES

### 9.1 Introduction

The intent of these Landscape Design Guidelines is to offer guidance to property owners within the Mount Rubidoux Historic District regarding landscape improvements and major replacement of existing landscape features. These guidelines serve to recognize the positive landscape features that exist within the District and encourage property owners to preserve and complement these features through both new construction and historic rehabilitation efforts.

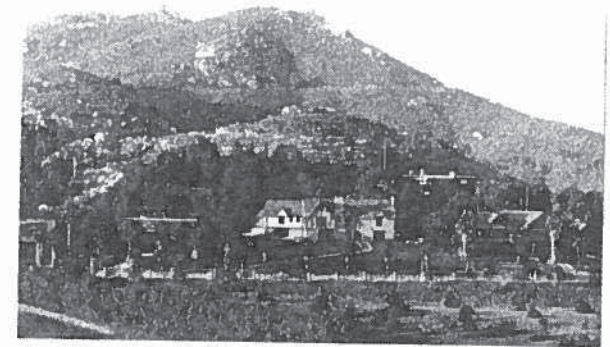


*Historic vista of Seventh Street front yards, circa 1929.*

One of the major influences on the landscape philosophy of the Mount Rubidoux area, Frederick Law Olmstead, envisioned the landscape as a key component of the community, bringing the strength of nature to urbanized industrial city life.

This landscape expresses Olmstead's idea of an "urban village" or "middle landscape", neither a

manicured, formal landscape nor a wild, native landscape, but a landscape with strong ornamental qualities complementary to the planned community. The landscape has become the cornerstone of a community physically planned with generous spaces between homes, generous spaces between streets and homes, graceful curving streets and a graceful undulating land form.



*Landscape character photograph of Little Mount Rubidoux, 1942.*

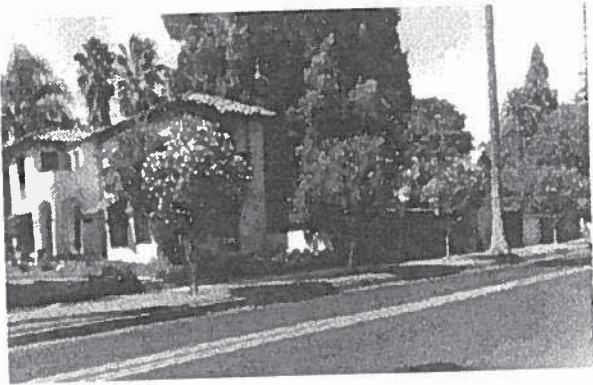
Careful consideration of existing conditions and features along with a thoughtful design approach will ensure positive and appropriate improvements to the existing landscape quality of the Mount Rubidoux Historic District.

These guidelines address landscape improvements which are most likely to occur within those areas that are visible from the street, namely the Streetscape/Public Right-of-Way; the Front Yard; and any Side Yard areas which are openly exposed to the street. Back Yard and enclosed Side Yard areas should also receive careful consideration and planning with regard to any proposed landscape improvement, but are not a focus of these Landscape Design Guidelines. A singular exception is as follows: mature trees in all areas of the District, whether public or privately owned, are considered character-defining features of the District and should be preserved.

Property owners are also encouraged to comply with any and all applicable codes, requirements, and ordinances and should contact the Planning Department and Building Division of the City of Riverside prior to beginning any landscape improvement.



## 9.2 *Front Yard Design Guidelines*



*4515 Seventh Street*



*4515 Seventh Street*

Prior to considering any landscape improvements, the property owner should have a firm understanding of where his or her responsibility begins on the lot. These Design Guidelines recognize the Front Yard Area as any Front or Side Yard visually exposed to any public thoroughfare, beginning at the Public Right-of-Way line and ending at the exterior surface of the house, including any wall/fence that is visible from any public thoroughfare, excluding alleys.

The Public Streetscape Area is recognized as any area between the Public Right-of-Way line and the edge of pavement or face of street curb.

Design, construction, and maintenance of landscape improvements within the Front Yard Area is the responsibility of the property owner. Design, construction, and maintenance of improvements within the Public Streetscape Area are the responsibility of the City of Riverside, except for maintenance of landscape within planted parkways (such as the watering of trees, maintenance of lawn and groundcover areas, etc.), which are the responsibility of the property owner. The location of the Public Streetscape Area may vary from street to street within the Mount Rubidoux Historic District, so property owners are encouraged to contact the City of Riverside to verify its location prior to considering any landscape improvements.

Graffiti can occasionally become an undesirable element within the Front Yard Area. Property owners are encouraged to maintain the Front Yard Area in a graffiti-free condition.



*4515 Sixth Street*



*Sixth Street Vista*

## 9.3

### Analysis

*Careful consideration of existing conditions and features are essential to the design and planning of any landscape improvements within the Front Yard Area.*

*The property owner must first consider specific "on-site" information.  
This may include:*

**The relationship of the front of the house to the street.**

**The architectural style of the home**  
(refer to Section 3.0 - Residential Architectural Styles of the District).

**Location of any existing grading conditions, berms, terraces, or depressions**  
(e.g. rolled edges of front lawns in the District).

**Location of lot boundaries.**

**Identification of any significant existing structures, features, trees, fences, walls, or special paved areas.**

**Note any specific soil, sun exposures, or view conditions.**

*Next, the property owner must step back and consider broader, contextual, "off-site" information.*

*This may include:*  
**Observation of any prevailing architectural or landscape styles in the neighborhood or along the street.**

**Identification of the designated street tree for the street.**

**Location of any consistent hardscape features in the neighborhood or along the street; walls, fences, or paving materials.**

## 9.4 Basic Design Principals

After the property owner gains an understanding of existing conditions and features of the site, specifically and contextually, he or she will want to implement a thoughtful design approach. Through the observance and application of a few basic design principles, property owners can contribute positively and appropriately to the existing landscape quality of the Mount Rubidoux Historic District.

Property owners shall comply with the Cultural Heritage Board design review process (refer to Appendix B of these Design Guidelines.) When considering landscape improvements to their Front Yard Area, property owners are strongly encouraged to review and completely understand all aspects of this design review process prior to beginning any design or planning work. Property owners are encouraged to seek the assistance of a landscape architect or other qualified landscape professional when considering the design and planning of any landscape improvements to their Front Yard Area.

**Scale.** It is apparent in well-designed landscapes that scale is carefully considered. Scale involves the organization of elements in the landscape so that they are in good proportion with one another, the house, the lot, and the neighborhood. Anticipating the mature sizes of both individual plants and plant groupings in relation to their location in the Front Yard Area is also an important consideration involving the application of scale.

**Unity.** A unified landscape expresses common, shared, and thematic qualities. It involves the thoughtful blending of similar landscape features. A unified landscape is often simple, strong, and highly organized as opposed to complex and disjointed. Hardscape material types and plant varieties are often limited in quantity, exercising



strong consistent forms and patterns in the landscape. Rhythm is often an important component of the unified landscape and is applied through the reoccurrence of lines, colors, material types, and functional uses.

**Balance.** A balanced landscape is achieved through the establishment of either equal (symmetrical) or unequal (asymmetrical) visual weight within the landscape. The formal landscape will often have balanced symmetrical qualities to it, matching forms, colors, materials, and locations within the landscape area. These may include matching pilasters, hedges, color plantings, low walls, or the central axial location of a front walkway. The informal landscape will often have balanced asymmetrical qualities to it. It still achieves balance, but forms, colors, materials, and locations are often offset from one another. These may include a curvilinear front walkway with a low wall to one side and a single pilaster to the other or a single specimen tree set off to one side of the Front Yard Area. When balance is carefully considered, a visually appealing landscape becomes the result.

**Hierarchy.** Hierarchy in the landscape involves the organization of landscape forms, colors, patterns, and materials into primary, secondary, and sometimes tertiary orders. The size of a landscape element, its shape, its texture and finish, or its thoughtful location in the landscape will establish its level of importance. Focal features such as water fountains, sculpture, or flowering specimen trees often play important roles in the ordered landscape. The sense of arrival on the property and the circulation sequence through the landscape are also important aspects of the successful landscape where hierarchy has been applied.

## 9.5 *Historic Landscape Features*

The Mount Rubidoux Historic District has been designated by the Cultural Heritage Board of the City of Riverside as a historically significant area (refer to appendix A of these guidelines). Historic features within the District include landscape elements as well as architectural and archaeological elements. Property owners are encouraged to preserve these unique historic landscape resources and ensure that any new construction or rehabilitation efforts comply with and complement these resources.

Any proposed changes to properties which will affect any of these designated historic features shall be discussed with City staff and approved by the Cultural Heritage Board of the City of Riverside prior to beginning any work.

Generally, these historic features include:

*Individual Heritage Trees*

*Plant Groupings and Patterns*

*All Designated Street Trees*

*Walls, Fences, and Pavement*

Specifically, the following historic features must be preserved, as stated in the Cultural Heritage designating resolution (refer to Appendix A for the entire text of the resolution):

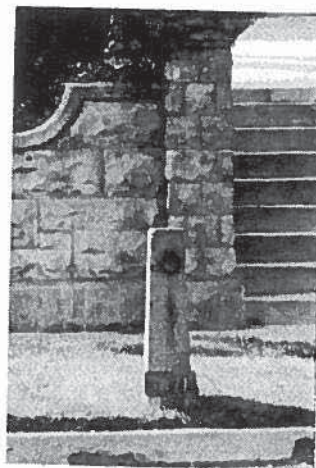
————— **The landscape pattern of the University Avenue street median.** —————



*University Avenue median, circa 1928*



**Streetside hitching posts at 4570 University Avenue,  
3471 Redwood Drive, 3563, 3587, and 3601 Mount  
Rubidoux Drive.**



*Various examples of street side  
hitching posts in the district.*

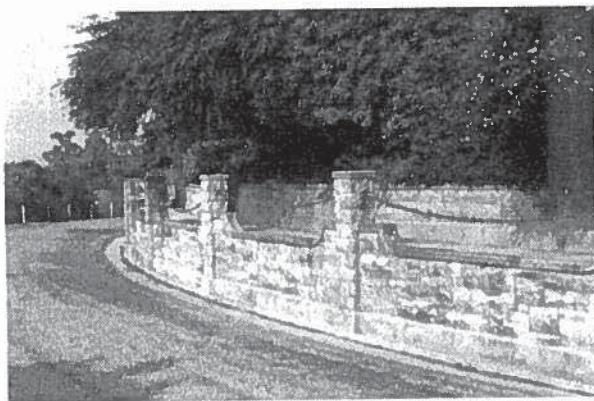


**All “Raincross” or early acorn head street  
light fixtures within the District.**

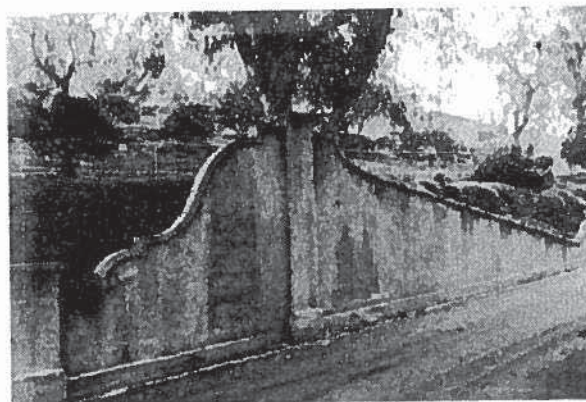
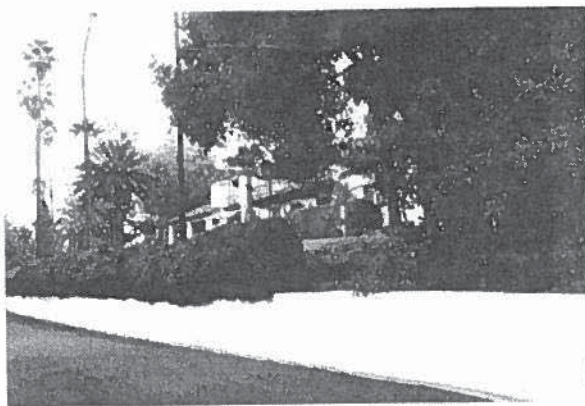


All stone and simulated stone retaining walls along Mount Rubidoux Drive, Redwood Drive, Indian Hill Road, Beacon Way, and Arfon Way.

The removal of portions of these retaining walls in order to provide a driveway for automobile access is specifically prohibited along Indian Hill Road and strongly discouraged along all other roadways. Automobile access should be provided from the back alleys.

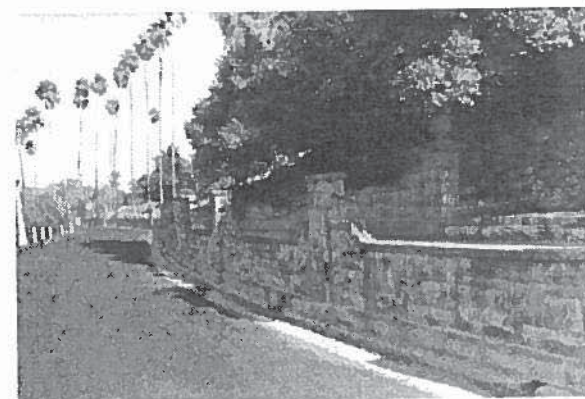


**All concrete retaining walls along Ladera Lane and Beacon Way.**



***All enriched concrete paving on Arfon Way between Seventh Avenue and University Avenue and on University Avenue between Arfon Way and Redwood Drive.***

Materials used in the replacement and repair of this paving should match the existing as closely as possible in material, texture and scoring. In particular, the concrete sidewalks leading to the Buena Vista Bridge should not be patched or repaired with asphalt.



The shrubbery along Buena Vista Drive should be maintained in a manner complementary to the historic character of the District. Topiary of the shrubs presents a formal, manicured image not consistent with the “middle landscape” philosophy of the Mount Rubidoux Historic District discussed earlier, and should be discouraged.

## 9.6 Appropriate Plant Materials

Many significant individual plants and groupings of plants exist throughout the Mount Rubidoux Historic District. These plantings occur both in the Public/Streetscape Areas and the Front Yard Areas of the District and are both visually attractive and functionally efficient. Careful attention should be paid to the functional role plantings can have on the property as well as the aesthetic role.

For example, “foundation plantings” at the base of garden walls, property line fences, and house walls become appropriate planting accents which soften hard edges. Plantings can also assist in the screening of unsightly electrical and mechanical equipment, and provide for privacy along property edges. Following are lists of plants determined to be appropriate for the Mount Rubidoux Historic District. The following lists of plants are organized into two categories: the Designated Street Tree List and the Front Yard Area Plant Material List.

The Designated Street Tree List (Figure 9.6.1) indicates trees designated by the City of Riverside as approved street trees on a street by street basis within the District.

The Front Yard Area Plant Material List (Figure 9.6.2) indicates trees, shrubs, groundcovers, and vines that were available and commonly planted in the Riverside area between 1903 and 1935, the primary period of development for the Mount Rubidoux Historic District. Many of these plants currently exist within the District, and property owners are encouraged to consider them as suitable and appropriate plants to use when designing and planning landscape improvements within the District.

### 9.6.1 Designated Street Tree List

Street Name	Botanical Name	Common Name
Mount Rubidoux Drive	Magnolia grandiflora	Majestic Beauty
	‘Majestic Beauty’	Magnolia
	Trachycarpus fortunei	Windmill Palm
Redwood Drive	Sequoia sempervirens	Coast Redwood
Indian Hill Road	Washingtonia robusta	Mexican Fan Palm
Ladera Lane	Washingtonia robusta	Mexican Fan Palm
Arfon Way	None Designated	
Beacon Way	Magnolia grandiflora	Southern Magnolia
Seventh Street	Cinnamomum camphora	Camphor Tree
Sixth Street	Liquidambar styraciflua	American Sweet Gum
University Avenue	Washingtonia robusta	Mexican Fan Palm



## 9.6.2. Front Yard Area Plant Material List

Botanical Name	Common Name	Botanical Name	Common Name	Botanical Name	Common Name
<b>TREES:</b>					
Acacia melanoxylon	Blackwood Acacia	Schinus molle	California Pepper Tree	Nandina domestica	Heavenly Bamboo
Albizia julibrissin	Silk Tree	Sequoia sempervirens	Coast Redwood	Nerium oleander	Oleander
Araucaria araucana	Monkey Puzzle Tree	Strelitzia nicolai	Giant Bird of Paradise	Ochna serrulata	Mickey Mouse Plant
Araucaria bidwilli	Bunya-Bunya	Trachycarpus fortunei	Windmill Palm	Phyllostachys aurea	Golden Bamboo
Brahea edulis	Guadalupe Palm	Washingtonia filifera	California Fan Palm	Phyllostachys oldhamii	Oldham Bamboo
Bauhinia purpurea	Purple Orchid Tree	Washingtonia robusta	Mexican Fan Palm	Phyllostachys bambusoides	Giant Bamboo
Callistemon viminalis	Weeping Bottlebrush			Pittosporum tobira	Tobira
Cedrus deodara	Deodar Cedar	<b>SHRUBS:</b>		Plumbago capensis	Blue Cape Plumbago
Cedrus atlantica 'Glaucua'	Atlas Cedar	Agapanthus africanus	Lily of the Nile	Prunus ilicifolia	Hollyleaf Cherry
Ceratonia siliqua	Carob	Agave attenuata	Agave	Prunus lyonii	Catalina Cherry
Chamaerops humili	Mediterranean Fan Palm	Aloe arborescens	Tree Aloe	Rhapiolepis indica	India Hawthorne
Cinnamomum camphora	Camphor Tree	Arbutus unedo	Strawberry Tree	Sollya heterophylla	Australian Bluebell
Citrus (Varieties)	Citrus	Asparagus plumosus	Fern Asparagus	Creeping	
Cordyline australis	Dracaena	Azalea (Varieties)	Azalea	Thuja occidentalis	American Arborvitae
Cupressus sempervirens	Italian Cypress	Bergenia crassifolia	Heartleaf Bergenia	Viburnum (Varieties)	Viburnum
Cycas revoluta	Sago Palm	Buxus microphylla japonica	Japanese Boxwood	Xylosma congestum	Xylosma
Dracaena draco	Dragon Tree	Buxus microphylla japonica 'Compacta'	Dwarf Japanese Boxwood		
Eriobotrya japonica	Loquat	Calliandra eriophylla	Fairy Duster; False Mesquite	<b>VINES:</b>	
Erythrina crista-galli	Cockspur Coral Tree	Callistemon citrinus	Lemon Bottlebrush	Bignonia (Varieties)	Bignonia
Eucalyptus viminalis	Manna Gum	Camellia (Varieties)	Camellia	Bougainvillea (Varieties)	Bougainvillea
Ficus macrophylla	Moreton Bay Fig	Carissa grandiflora	Natal Plum	Ficus repens	Creeping Fig
Fraxinus velutina	Arizona Ash	Ceanothus (Varieties)	Wild Lilac	Parthenocissus tricuspidata	Boston Ivy
Ginkgo biloba	Maiden Hair Tree	Coprosma baueri	Mirror Plant	Pyracantha (Varieties)	Firethorn
Gleditsia triacanthos	Honey Locust	Cotoneaster microphylla	Rockspray Cotoneaster	Solandra maxima	Cup-of-Gold Vine
Hymenosporum flavum	Sweetshade	Cotoneaster pannosa	Parney's Cotoneaster	Wisteria sinensis	Chinese Wisteria
Jacaranda acutifolia	Jacaranda	Daphne odora	Winter Daphne	Gelsemium sempervirens	Carolina Jessamine
Leptospermum laevigatum	Australian Tea Tree	Eleagnus pungens	Silverberry	Doxantha unguis-cati	Yellow Trumpet Vine
Magnolia grandiflora	Southern Magnolia	Escallonia (Varieties)	Escallonia		
Olea europea	Olive	Gardenia (varieties)	Gardenia	<b>GROUND COVER:</b>	
Phoenix canariensis	Canary Island Date Palm	Grewia caffra	Lavender Star Flower	Campnula poscharskyana	Serbian Bellflower
Pinus canariensis	Canary Island Pine	Hemerocallis (Varieties)	Day Lily	Hedera canariensis	Algerian Ivy
Pinus halepensis	Aleppo Pine	Heteromeles arbutifolia	Toyon	Hedera helix	English Ivy
Pinus pinea	Italian Stone Pine	Hibiscus rosa-sinensis	Hibiscus	Isotoma fluvialis	Blue Star Creeper
Pittosporum phillyraeoides	Willow Pittosporum	Hydrangea macrophylla	Garden Hydrangea	Lonicera japonica	Japanese Honeysuckle
Pittosporum rhombifolium	Queensland	Ilex aquifolium	English Holly	Rosmarinus officinalis	Rosemary
Pittosporum		Ilex cornuta	Chinese Holly	Sarcococca ruscifolia	Sarcococca
Pittosporum undulatum	Victorian Box	Lantana sellowiana	Lantana	Sedum (Varieties)	Stonecrop
Platanus racemosa	California Sycamore	Laurus nobilis	Sweet Bay	Turfgrass (Drought tolerant Varieties, i.e.: Medallion, Marathon, Bermuda, St. Augustine)	
Podocarpus gracilior	Fern Pine	Leptospermum laevigatum	Australian Tea Tree	Vinca minor	Dwarf Periwinkle
Punica granatum	Pomegranate	Ligustrum japonicum	Waxleaf Privet	Vinca major	Periwinkle
Quercus agrifolia	Coast Live Oak	Myrsine africana	African Boxwood		
Quercus suber	Cork Oak	Myrtus communis	True Myrtle		
Salix babylonica	Weeping Willow				

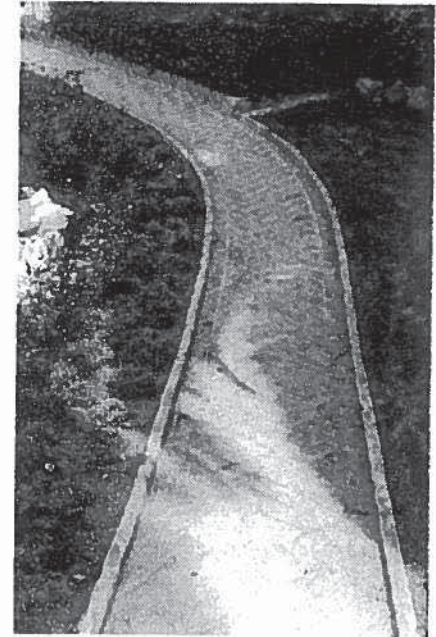
### 9.7 *Appropriate Hardscape Materials*

Throughout the Mount Rubidoux Historic District, there exists a rich palette of hardscape materials and conditions. Visually, this palette is strong, simple, and possesses a “hand-crafted” scale. Fences, walls, paving, light fixtures, and other site features are composed of units, textures, and finishes that look and feel as if they were built piece by piece and by hand. Functionally, these hardscape features have a honest, “problem-solving” integrity to them. Throughout the District, we find grading, drainage, circulation, and enclosure issues successfully and simply dealt with from a hardscape design point of view.

When considering landscape improvements within the Front Yard Area, property owners are encouraged to pay careful attention to the hardscape details existing in their neighborhood or along their street. Hardscape design should complement both the

architectural style of the house and the patterns which exist throughout the District. Newly constructed or rehabilitated hardscape features should be accurately replicated with respect to forms, sizes, materials, patterns, textures, colors, and finishes. The introduction of new materials, textures, colors, and patterns which are inconsistent with the existing hardscape qualities are discouraged.

The following lists identify appropriate and inappropriate hardscape materials and conditions. In addition to items indicated on the following lists, property owners are encouraged to contact the Planning Department and Building Division of the City of Riverside in order to inquire about and ultimately comply with any and all applicable codes, ordinances, restrictions, and requirements.





## Paving Materials

### Appropriate

#### Brick

#### Natural gray concrete -

*Textured to expose only the fine aggregates  
(i.e. acid wash finish, light sandblast  
finish, light retardant finish)*

#### Stone

*Random or cut patterns, flagstone,  
fieldstone, granite, or sandstone.*

#### Cobble - Gray granite river rock

#### Decomposed granite

*Poured in place or pre-cast natural gray  
concrete stepping stones*

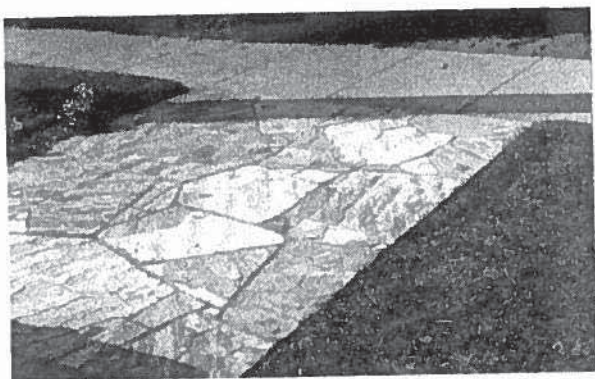
*Poured in place natural gray driveway*

*Concrete wheel wells with grass or turf block  
at driveway*

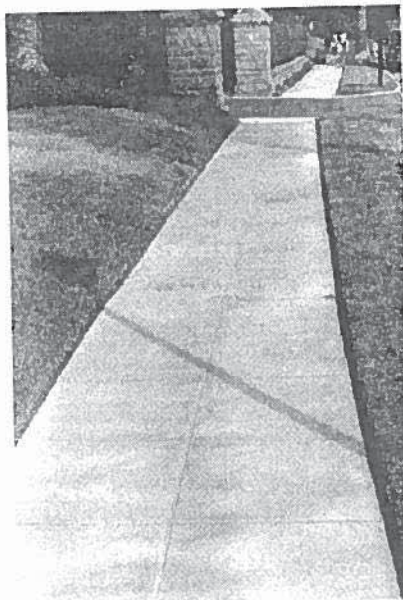
*Glazed ceramic tiles (accents only)*

*Terra cotta tiles and pavers*

*Painted concrete*



*Various appropriate paving materials  
found in the district*



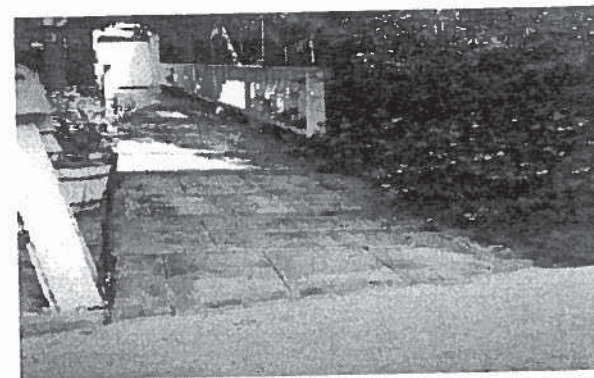
## Paving Materials Inappropriate

**Synthetic composite tiles and pavers**  
*(i.e. synthetic stone, cultured stone).*

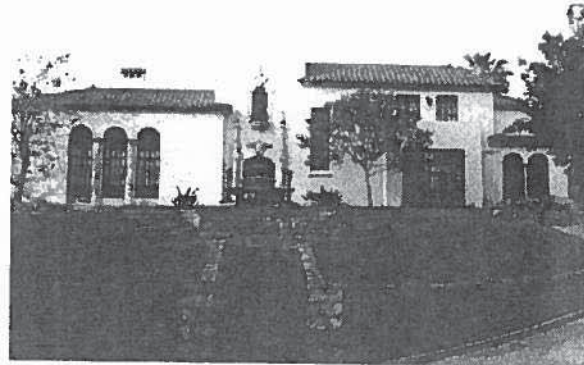
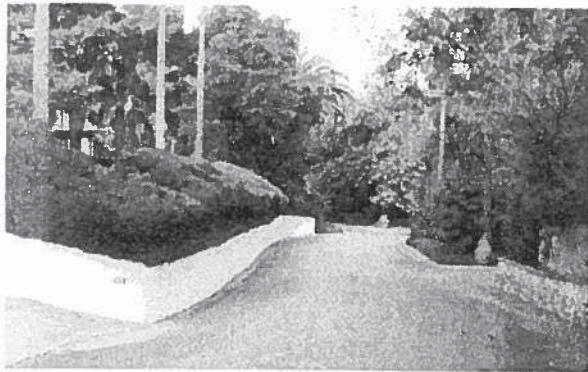
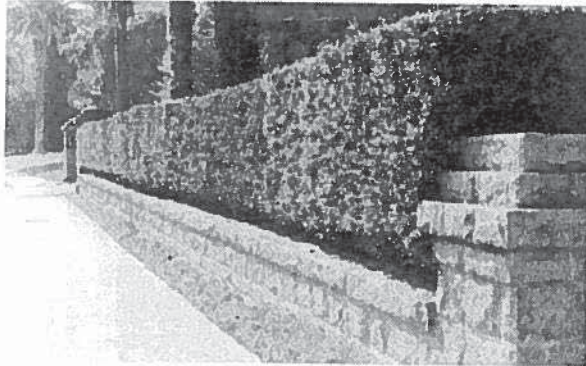
**Wood decking -**

*with the exception of porches, terraces,  
verandas, and other architectural  
extensions.*

**Railroad ties**







## Wall Materials

(note: both sides of walls are to be finished.)

### Appropriate

#### Stone

Dry laid or mortared flagstone, fieldstone, granite, or sandstone

#### Cobble

*Gray granite river rock*

#### Brick

#### Masonry block

*With stucco or plaster finish, color and texture to be consistent with architecture*

#### Wood frame

*With stucco or plaster finish. Color and texture to be consistent with architecture*

### Inappropriate

Unfinished or painted masonry block

Unfinished or painted poured in place concrete

Terra cotta tile veneer

Glazed ceramic tile veneer

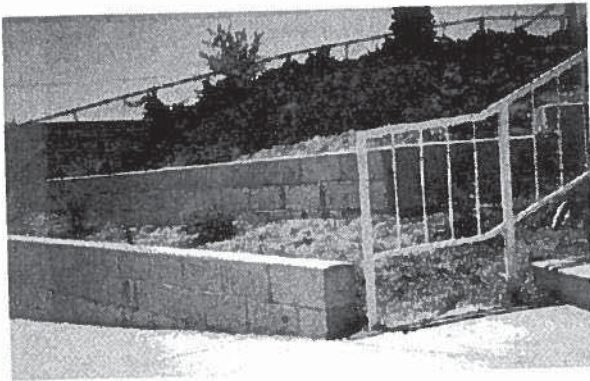
Broken concrete rip-rap

Railroad ties - vertically or horizontally placed

Telephone poles







### ***Fence Materials*** *(note: both sides of fences are to be finished)*

#### **Appropriate**

##### **Finished wood picket**

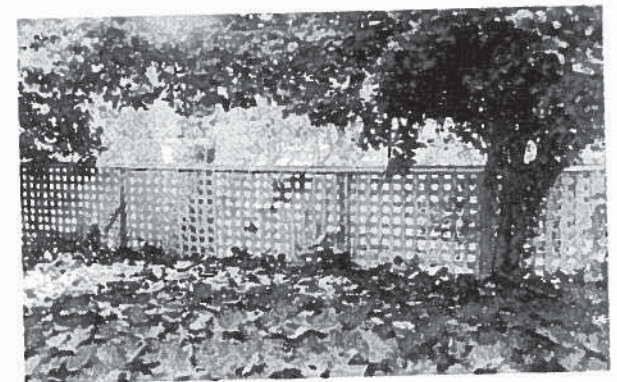
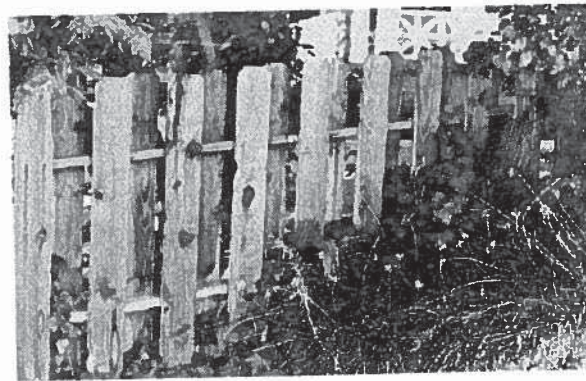
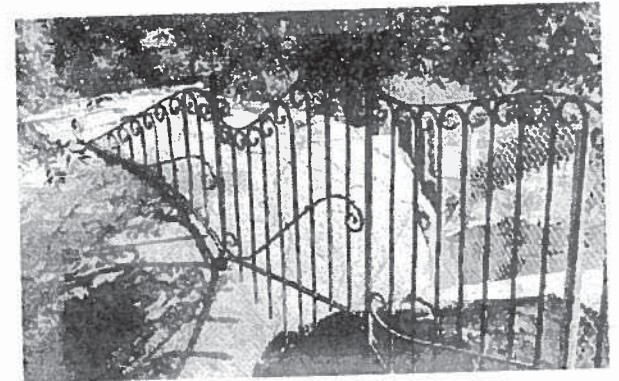
*Color or texture to be consistent with architecture.*

##### **Finished solid wood**

*Color and texture to be consistent with architecture (i.e. board and bat, ship-lap, shingle, etc.).*

##### **Wrought iron/ornamental**

*With ornate "period" patterns.*





***Fence Materials (cont).  
Inappropriate***

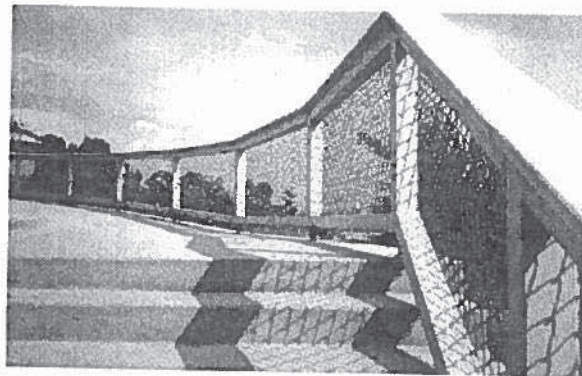
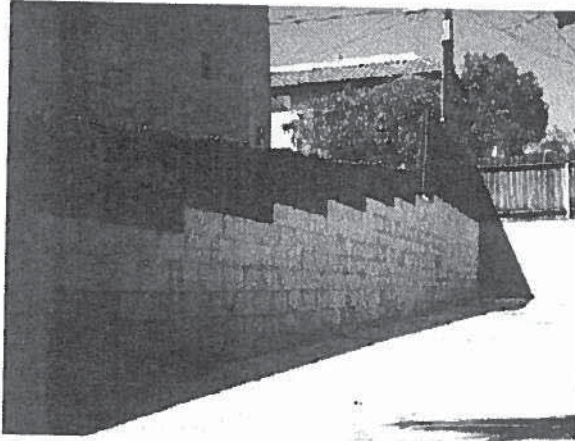
Unfinished solid wood

*Those lacking consistency with architecture in color, texture, and pattern (i.e. grapestake, lodgepole, pecky cedar siding, etc.)*

Chain link

Tubular steel

*With contemporary "non-period" patterns.*



Inappropriate fencing types for the district.

**Fixtures, features and furnishings**

(complementary to District materials, patterns, colors, sizes, forms, textures, finishes, and primary period of development 1903-1935):

**Appropriate**

**Water fountains**

**Furniture (i.e. benches, chairs, etc.)**

**Light fixtures**

**Pottery**

**Mailboxes**

**Gates**

**Garden art and statuary**

**Pergolas, trellises, lattices**



4550 Indian Hill Road

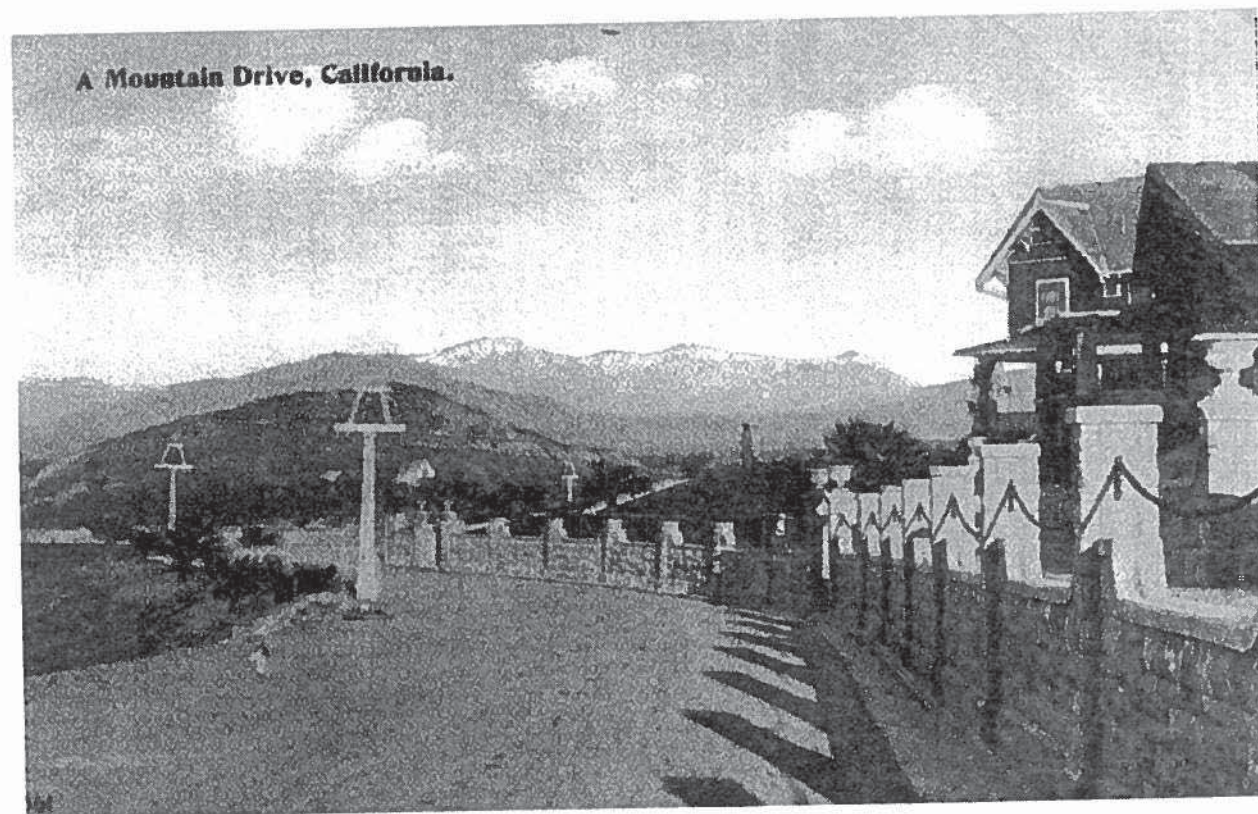


4648 Ladera Lane



Television antennas are a part of the evolution of the residences in the Mount Rubidoux Historic District, but should be located with sensitivity to the district. To limit the visual impact on the neighborhood, antennas are discouraged. If necessary, it is recommended that antennas be located inside attics or on roofs not immediately adjacent to fronting streets.

Satellite dishes are a newer evolutionary component of residences in the district and should be located to be as unobtrusive as possible. If possible, satellite dishes should be screened from view in order to limit their visibility from any public thoroughfares. By locating them in rear yards or in side yards that are screened from the street by appropriate fencing or planting, satellite dishes will not be visible from the street the residence fronts on.



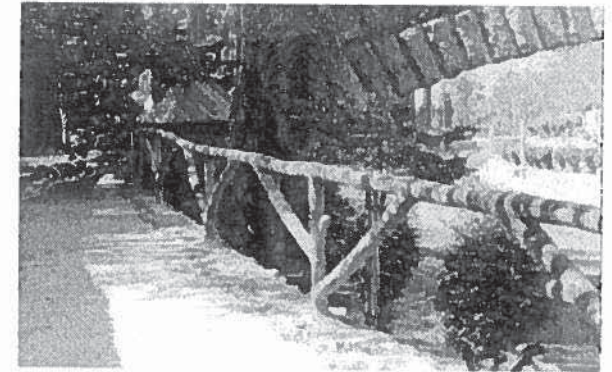
*Picture postcard of Aurora Drive (now named Indian Hill Road) circa 1910.*



## 10.0 PUBLIC FEATURES/ STREETSCAPE DESIGN GUIDELINES

These design guidelines recognize the Public Streetscape Area as any area between the Public Right-of-Way line and the edge of pavement or face of curb. Design, construction, and maintenance of any improvements within area is the responsibility of the City of Riverside, except for landscape within planted parkways, which remain the responsibility of the property owner. It is here where both the City and the property owner are encouraged to work together as the “best” of neighbors. Landscape Improvements within the Public Streetscape Area should have more contextual qualities to them. Planting and hardscape elements should be consistent and uniform along each street throughout the District. Landscape features within the Public Streetscape Area include:

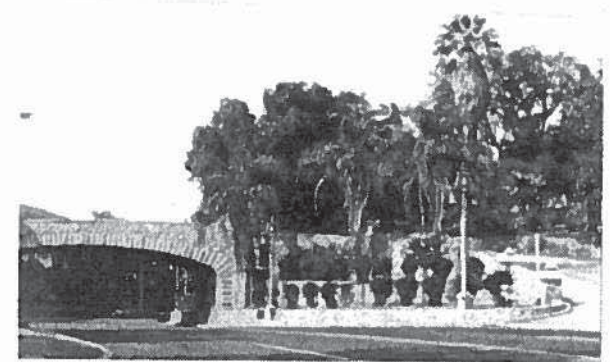
- Street trees
- Groundplane planting
- Light fixtures
- Paving
- Low walls
- Pilasters
- Bollards



*Historic Buena Vista Bridge - City Landmark # 74, constructed 1931*



*University Avenue streetscape, west of Redwood Drive*





Another public feature within the Mount Rubidoux Historic District is Loring Park, located at the corner of Seventh Street and Indian Hill Road. Landscape improvements proposed for this area are the responsibility of the City of Riverside. Planting and hardscape improvements should be consistent with the forms, materials, patterns, textures, colors, and finishes established for the District.

Refer to the Designated Street Tree List (Figure 9.6.1) for appropriate street tree plantings and refer to Appropriate Hardscape Materials (Section 9.7) for lists of appropriate hardscape materials, colors, patterns, textures, and finishes.

Graffiti can occasionally become an undesirable element within the Public Streetscape Area. Property owners and the city are encouraged to maintain the public streetscape area in a graffiti-free condition, working together when possible.



*Seventh Street and Redwood Drive (formerly Pepper) looking north, circa 1928.*

## 11.0 GLOSSARY OF TERMS

### 11.1. *Glossary of Architectural and Planning Terms*

**Arcade** - An arched roof or covered passageway.

**Arch** - A curved structure supporting its weight over an open space such as a door or window.

**Awning** - A fixed cover, typically comprised of cloth over a metal armature, that is placed over windows or building openings as protection from the sun and rain.

**Baluster** - The upright portion of the row of supports for a porch railing.

**Balustrade** - A series of balusters surmounted by a rail.

**Bay** - A regularly repeated spatial element in a building defined by beams or ribs and their supports.

**Bay Window** - A window projecting outward from the main wall of a building.

**Beveled Glass** - Glass with a decorative edge cut on a slope to give the pane a faceted appearance.

**Board and Batten** - Vertical siding composed of wide boards that do not overlap and narrow strips, or battens, nailed over the spaces between the boards.

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

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

**Cantilever** - A projecting overhang or beam supported only at one end.

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

**Casement Window** - Window with hinges to the side and a vertical opening either on the side or in the center.

**Clapboard** - A board that is thin on one edge and thicker on the other, to facilitate overlapping horizontally to form a weatherproof, exterior wall surface.

**Clerestory** - An upward extension of a single storied space used to provide windows for lighting and ventilation.

**Column** - A vertical support, usually cylindrical, consisting of a base, shaft and capital, either monolithic or built up of drums the full diameter of the shaft.

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

**Course** - In a masonry wall, a single line of bricks or stones.

**Dormer** - A vertically framed window which projects from a sloping roof and has a roof of its own.

**Double Hung Window** - A window with an upper and a lower sash arranged so that each slides vertically past the other.

**Eaves** - The overhang at the lower edge of the roof which usually projects out over the walls.

**Elevation** - A two-dimensional drawing of an exterior face of a building in its entirety.

**Facade** - The whole exterior side of a building that can be seen at one view; strictly speaking, the principal front.

**Fascia** - a flat strip or band with a small projection, often found near the roof line in a single story building.

**Fenestration** - The arrangement and design of windows in a building.

**Flashing** - Sheet metal, copper, lead or tin used to cover open joints of exterior construction such as roof-valley joints or roof-parapet joints to make them waterproof.

**Hip Roof** - A roof with four uniformly pitched sides.

**Infill** - A newly constructed building within an existing development area.

**Lintel** - The horizontal member above a door or window which supports the wall above the opening.

**Lot** - A platted parcel of land intended to be separately owned, developed, and otherwise used as a unit.

**Masonry** - Wall construction of such material as stone, brick, and adobe.

**Mullions** - The divisional pieces in a multi-paned window.

**Newel Post** - The major upright support at the end of a stair railing or a guardrail at a landing.

**Parapet** - The part of a wall which rises above the edge of the roof.

**Pitch** - The slope of a roof expressed in terms of a ratio of height to span.

**Rafter** - A sloping structural member of the roof that extends from the ridge to the eaves and is used to support the roof deck, shingles, or other roof coverings.

**Ridge** - The highest line of a roof when sloping planes intersect.

**Sash** - The part of the window frame in which the glass is set.

**Setback** - The minimum horizontal distance between the lot or property line and the nearest front, side or rear line of the building (as the case may be), including terraces or any covered projection thereof, excluding steps.

**Shakes** - Split wood shingles.

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

**Shiplap Siding** - Early siding consisting of wide horizontal boards with "U" or "V" shaped grooves.

**Transom** - The horizontal division or cross-bar in a window; a window opening above a door.

**Vergeboard** - A board, often ornately curved, attached to the projecting edges of a gabled roof, sometimes referred to as Bargeboard.



## 11.2 Glossary of Historic Preservation Terms

**Alteration** - Any permanent exterior change in a historic resource.

**Cultural Heritage Board** - A nine member citizen board of the City of Riverside appointed by the Council to assist in administering the City's historic preservation.

**Historic, or Preservation District** - A significant neighborhood containing a collection of historical buildings, the majority of which are 50 years old or older, that may have been part of one settlement, architectural period, or era of development.

**Historic Resource** - A general term that refers to buildings, areas, districts, streets, places, structures, outdoor works of art, natural or agricultural features and other objects having a special historical, cultural, archaeological, architectural, community or aesthetic value, and are usually 50 years old or older.

**Intrusion** - A building, structure or addition that does not fit into and detracts from a historic area because of inappropriate scale, materials, landscaping or other such characteristics.

**National Register of Historic Places** - The nation's official inventory of districts, sites, buildings, structures and objects significant in national, regional or local American history, architecture, archaeology and culture, maintained by the U.S. Secretary of the Interior.

**Preservation** - The act of saving from destruction or deterioration old and historic buildings, sites, structures and objects without changing or adversely affecting their fabric or appearance.

**Reconstruction** - The process of reproducing by new construction the exact form and detail of a vanished building as it appeared at a specific period of time, based upon archaeological, historical, documentary and physical evidence.

**Rehabilitation** - 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 or features of the property which are significant to its historical, architectural and cultural values.

**Remodeling** - Any change or alteration to a building which substantially alters its original state.

**Renovation** - Modernization of an old or historic building that may produce inappropriate alterations or elimination of important features and details.

**Restoration** - The careful and meticulous return of a building to its appearance at a particular time period, usually on its original site, by removal of later work and/or replacement of missing earlier work.

**Style** - A type of architecture distinguished by special characteristics of structure and ornament and often related in time.

**APPENDIX A**  
Text of City of Riverside Resolution  
Designating Mount Rubidoux Historic District

**Resolution #43**

A resolution of the Cultural Heritage Board of the City of Riverside, California, designating Historic District #4.

Whereas the Cultural Heritage Board has considered the evidence concerning a Historic District designation for the Mount Rubidoux neighborhood; and

Whereas the Cultural Heritage Board has considered the overall historical and architectural contribution of this neighborhood to the City of Riverside; Therefore be it resolved by the Cultural Heritage Board of the City of Riverside, California, that the Mount Rubidoux neighborhood as depicted on the attached map including all properties both developed and undeveloped, be designated as Historic District #4 of the City of Riverside, California.

Be it further resolved that this designation includes the exterior surfaces of all structures as visible from any public thoroughfare as well as overall landscape patterns, with walls or fences, as visible from any public thoroughfare excluding alleyways.

Be it further resolved that this designation includes the exterior surfaces of all structures as visible from any public thoroughfare, exclusive of paint color and of any minor maintenance projects not requiring a City building permit.

Be it further resolved that this designation explicitly includes the landscape pattern of the University Avenue median and all street trees and essential landscape patterns (meaning the continued emphasis upon grass, trees, shrubs, and flowers) as visible from any public thoroughfare.

Be it further resolved that this designation explicitly includes the streetside hitching posts at 4570 University Avenue, 3471 Redwood Drive, 3563 Mount Rubidoux Drive, 3587 Mount Rubidoux Drive, and 3601 Mount Rubidoux Drive;

Be it further resolved that this designation explicitly includes all street lighting throughout the district; and

Be it further resolved that this designation includes all stone and simulated stone retaining walls on Mount Rubidoux Drive, Redwood Drive, Indian Hill Road, Beacon Way, and Arfon Way as well as all concrete retaining walls on Ladera Lane and Beacon Way.

Be it further resolved that this designation includes the special street paving - a large pebble in a concrete matrix - on Arfon Way between Seventh Street and University Avenue and on University Avenue between Redwood Drive and Arfon Way.

Adopted by the Cultural Heritage Board of the City of Riverside, California, and signed by its Chairman and attested by its Secretary this 15th day of April, 1987.



## APPENDIX B

### Cultural Heritage Board Resolution 4 B (1)

A Resolution of the Cultural Heritage Board of the City of Riverside, California, Amending the Boundaries of the Mount Rubidoux Historic District, City Preservation District #4.

Whereas, on April 15, 1987, the Cultural Heritage Board of the City of Riverside designated that residential neighborhood essentially bounded by Redwood Drive, University Avenue, Mount Rubidoux Drive, and Indian Hill Road as the Mount Rubidoux Historic District, City Preservation District #4; and

Whereas the intention of this designation is to protect existing historic resources as well as to ensure that new construction within the District architecturally complement these resources; and

Whereas the original boundaries of the Mount Rubidoux Historic District do not include those properties on the northerly and westerly sides of Indian Hill Road; and

Whereas some of said properties are known to have archaeological significance as the site of that native American encampment known as the Spring Rancheria; and

Whereas the Cultural Heritage Board desires to protect said archaeological resources; and

Whereas all but one of said properties is undeveloped with construction; and

Whereas it is within the interests of the Cultural Heritage Board and of property owners within the Mount Rubidoux Historic District that any future construction on said undeveloped properties be architecturally complementary toward the historic resources within the adjacent district;

Therefore be it resolved by the Cultural Heritage Board of the City of Riverside that it amends the boundaries of the Mount Rubidoux Historic District to include those properties depicted on the attached map and as identified by the following addresses (where applicable) and parenthetically noted Riverside County Assessor's numbers: 4581 Indian Hill Road or 3291 Lakehill Place or Circle (207-040-007), 3273 Lakehill Circle (207-040-004), 4599 Indian Hill Road (207-040-001), (207-050-003), 4675 and 4685 Indian Hill Road (207-021-007), 4715 and 4723 Indian Hill Road (207-021-006), 4737 Indian Hill Road (207-021-004), 4751 Indian Hill Road (207-021-004), 4765 Indian Hill Road (207-021-003), 4750 Indian Hill Road (207-021-002), and 4785 Indian Hill Road (207-021-001).

Be it further resolved that, in addition to ensuring that new buildings on the previously cited properties are architecturally complementary to historic resources elsewhere in the Mount Rubidoux Historic

District, the Cultural Heritage Board shall also consider the following objectives in its review of construction plans: 1) The maximum retention of vistas and natural topographic features including ridgelines, slopes, and rock outcroppings; 2) The avoidance of excessive building padding or terracing and of cut and fill slopes to reduce the scarring effects of grading; 3) The encouragement of sensitive grading to ensure optimum treatment of natural hillside features; 4) The encouragement of imaginative grading plans to soften the impact of grading on hillsides including rolled, sloping, or split pads; rounded cut and fill slopes; and post and beam construction techniques; 5) The encouragement of unique site design to ensure optimum treatment of natural hillside features and to avoid inharmonious, incongruent, conspicuous, and obtrusive development; 6) The reduction of the scarring effects of grading and the protection of slopes subject to erosion, deterioration or slippage, and fire by the use of appropriate slope planting, irrigation, and maintenance; and, 7) The encouragement of structures which will relate spatially and architecturally with the environment and complement the natural land forms.

Adopted by the Cultural Heritage Board of the City of Riverside, California, and signed by its Chairman and attested by its Secretary this 17th day of October, 1990.

## APPENDIX C

### Cultural Heritage Board Design Review Process

#### **Cultural Heritage Board General Policies**

The Cultural Heritage Board (CHB) of the City of Riverside exercises design review over the alteration of City Landmarks or for structures within Riverside historic districts. What the CHB pays special attention to is whether the design, alterations or new construction affecting City landmarks and historic districts will complement the historical nature of the landmarked structure or neighborhood.

The following is a listing of those Cultural Heritage Board policies pertaining to residential construction in historic districts, which guide residents in preparing submittals for Board consideration. While the following policies are normally required by the Board, unusual circumstances are recognized and policy items may be varied upon occasion.

1. Projects coming to the Cultural Heritage Board for design review should complement their historically and/or architecturally significant surroundings, particularly regarding the following:

- a. Materials
- b. Colors
- c. Window treatment
- d. Roof line
- e. Scale
- f. Set-back
- g. Landscaping

2. Building elevations should include the following items:

- a. Full visual screening of exterior-mounted mechanical equipment.

- b. Consistency of architectural design on all sides of structure.
- c. Use of quality building materials.
- d. Adequate provisions for trash storage and visual screening.

3. Landscape plans should include the following items:

- a. When appropriate, minimum tree sizes: 15 gallons; minimum shrub sizes: 5 gallons.
- b. Emphasis on attractive landscaped areas with plant material suitable to Riverside's hot inland climate.

4. Final preliminary plans shall be submitted. Any changes shall be presented to staff, not at the Board hearing, in accordance with the published filing schedule.

#### **Work subject to CHB design review process**

No building permit for a new building in a Historic District; or for the alteration of any Landmark structure or contributing building within a Historic District; or for any sign exceeding 25 feet on a Landmark or in a Historic District will be issued until the required plans have been approved by the Cultural Heritage Board.

#### **Cultural Heritage Board Schedule**

The Cultural Heritage Board meets on the third Wednesday of each month at 3:30 p.m. in City Council Chambers, 3900 Main Street, Riverside, California.

#### **Plans Required**

Plans for the Cultural Heritage Board shall be filed at the Riverside Municipal Museum, 3720 Orange Street, not later than 4:00 p.m. on the first Wednesday preceding the Board meeting date. There is no filing fee but plans must be complete and conform to the requirements of the Cultural Heritage Board Ordinance. Two sets of plans are required which shall include the following drawings (note: only those requirements which apply to structures within the Mount Rubidoux Historic District are listed here):

1. A plot plan, drawn to scale, showing a unified and organized arrangement of buildings, driveways, pedestrian ways, off-street parking, landscaped areas, fences and walks.

2. A landscape plan, drawn to scale, showing the locations of existing trees proposed to be removed and proposed to be retained; schematic drawings indicating the amount, type and location of landscaped areas, planting beds and plant materials, and plant size with adequate provisions for automatic irrigation system.

3. Grading plans to ensure development properly related to the site and to surrounding properties and structures.

4. Architectural drawings, renderings or sketches, drawn to scale, showing all elevations of the proposed buildings and structures including placement of mechanical equipment as they will appear upon completion. All exterior surfacing materials and colors shall be specified.

5. Any other drawings or additional information necessary such as material and color



samples to adequately illustrate and explain the proposed project.

### **Cultural Heritage Board Standards**

The Cultural Heritage Board will review the plans:

1. To ensure that sites subject to design review are graded and developed with due regard for the aesthetic qualities of the natural terrain and landscape, and that the trees and shrubs are not indiscriminately destroyed.

2. To ensure that buildings and structures are properly related to their sites and are in keeping with the architectural character of the neighborhood and surrounding sites and are not detrimental to the orderly and harmonious development of their surroundings and of the City.

3. To ensure that open spaces, parking areas, pedestrian walks, signs, illumination and landscaping (including sufficient irrigation facilities) are adequately related to the site and are arranged to achieve a safe, efficient and harmonious development.

4. To ensure that sites are developed to achieve a harmonious relationship with existing and proposed adjoining developments, avoiding both excessive variety and monotonous repetition, but allowing, when feasible, similarity of style or originality of design.

5. To ensure, when feasible, effective concealment of electrical and similar mechanical equipment and trash and storage areas, and to encourage the use of harmonious or related colors and materials.

6. The design review process shall endeavor to eliminate the ugly, the garish, the inharmonious, the monotonous, and the hazardous, and shall endeavor to ensure that proposed improvements will not impair the desirability of investment or occupancy nearby; but originality in site planning, architecture, landscaping and graphic design shall not be suppressed.

7. Review shall include exterior design, materials, textures, colors, and means of illumination, as well as any interior features Landmarked by resolution of the Cultural Heritage Board.

### **Action by the Cultural Heritage Board**

If all the applicable standards are met, the Cultural Heritage Board shall approve the drawings. Conditions may be applied when the proposed building or structure does not comply with applicable standards and shall be such as to bring said building or structure into conformity. If the drawings are disapproved, the Board shall specify the standard or standards that are not met. Failure of the Board to act within 45 days from the date the drawings are submitted shall be deemed approval of the drawings unless applicant shall consent to an extension of time.

A design review decision of the Cultural Heritage Board shall be subject to review by the City Council either by appeal, or upon its own motion, or upon the request of the Board. The action of the Board on any design review shall be final and effective

immediately following the Board action thereon unless, within the fifteen-day appeal period, an appeal in writing has been filed by the applicant. If the City Council considers an appeal of a Board action, it may affirm, reverse or modify the decision. Such action by the City Council shall be final.

### **Appeal to the City Council**

Any design review decision of the Board may be appealed to the City Council by the applicant at any time within 15 days after the date of the Board decision. An appeal to the City Council shall be taken by filing a letter of appeal, in duplicate, with the Historic Resources Department. Such letter shall set forth the grounds upon which the appeal is based.

An appeal shall be heard and acted on by the City Council within 30 days after the Board action, unless the applicant consents to an extension of time. The City Council may affirm, reverse or modify the decision of the Board. such action by the City Council shall be final.

### **Lapse of Design Review Approval**

Design review approval shall lapse and shall be void one year following the date upon which the drawings were approved, unless prior to the expiration of said one-year period a building permit is issued and subsequently construction is diligently pursued until completion, or unless an extension of time is granted by either the Cultural Heritage Board or City Council, whichever took the final action.

## APPENDIX D

### *The Secretary of the Interior's Standards for Rehabilitation*

Initially, the Secretary of the Interior's Standards for Rehabilitation were developed for use in review of all federal projects which would affect historic properties listed or eligible for listing on the National Register. A now frequent application of the Standards is in determining if a rehabilitation project qualifies as a "certified rehabilitation". For this, the Secretary is required to verify that the rehabilitation is "consistent with the historic character of the structure or the district in which it is located". Certified projects which are income-producing are eligible for rehabilitation tax credits.

The list of ten Rehabilitation Standards is aimed at retaining and preserving those architectural features and materials which are important in defining the historic character of a building or site. The Standards have gained even wider usage as many cities and counties around the country have adopted the Secretary's Standards as their own review standards for historic rehabilitation. All historic rehabilitation projects in the Mount Rubidoux Historic District should follow these guidelines:

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



## APPENDIX E

### *Sources and Suggested Readings*

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#9: The Repair of Historic Wooden Windows, 1981.

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#18: Rehabilitating Interiors in Historic Buildings-Identifying Character-Defining Elements, 1988.

#19: The Repair and Replacement of

Historic Wooden Shingle Roofs, 1989.

#21: Repairing Historic Flat Plaster-Walls and Ceilings, 1989.

#22: The Preservation and Repair of Historic Stucco, 1990.

#23: Preserving Historic Ornamental Plaster, 1990.

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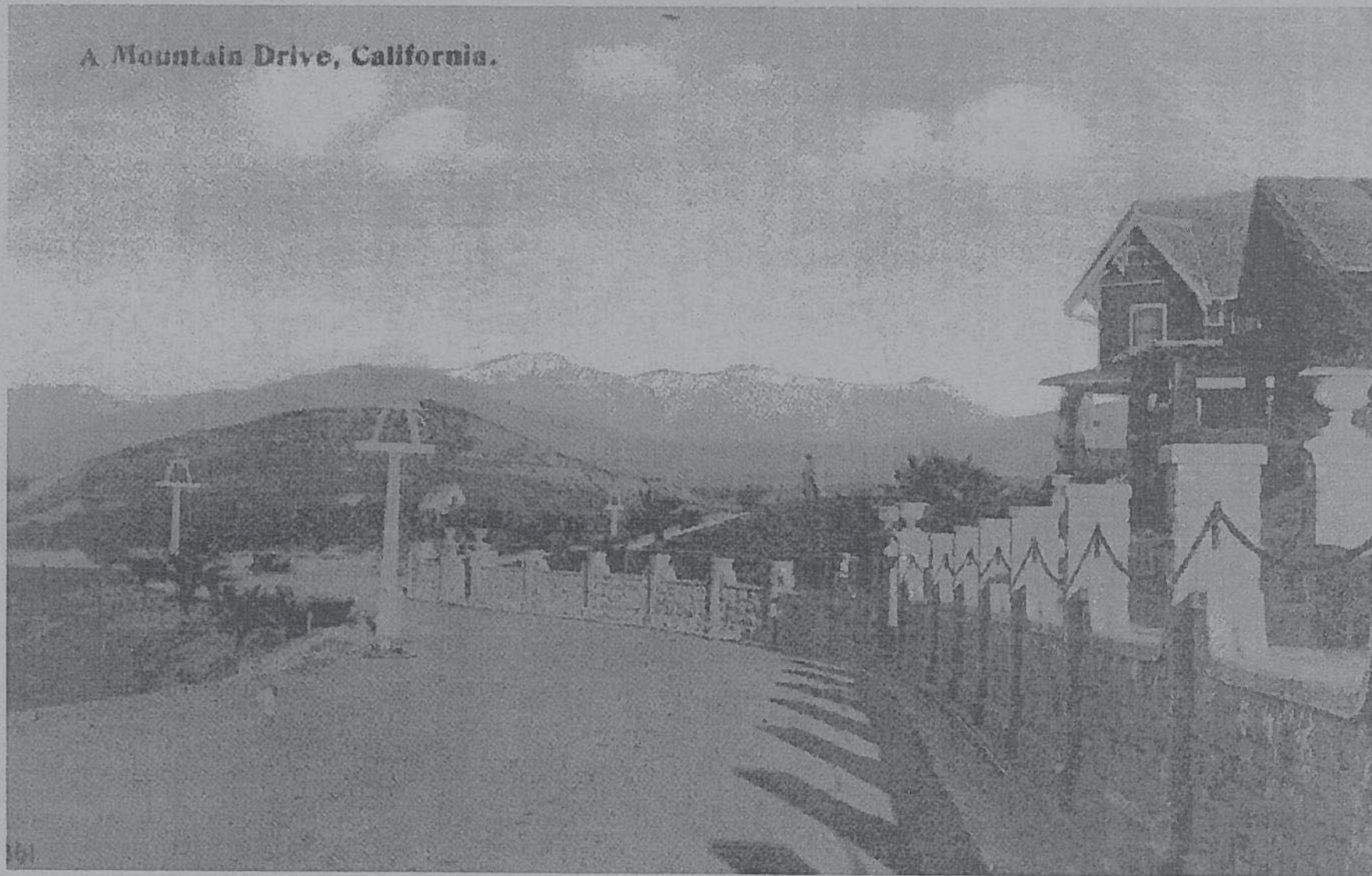
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A. Mountain Drive, California.



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## AFTER-THE-FACT DEMOLITION AND NEW CONSTRUCTION AT 4674 BEACON WAY

P19-0487 (COA)

### Community & Economic Development

Utility Services / Land Use/Energy Development Committee  
January 13, 2020

RiversideCA.gov

## BACKGROUND - LOCATION



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## BACKGROUND – UNPERMITTED DEMOLITION



3

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## BACKGROUND – SITE AND AREA PHOTOS



4

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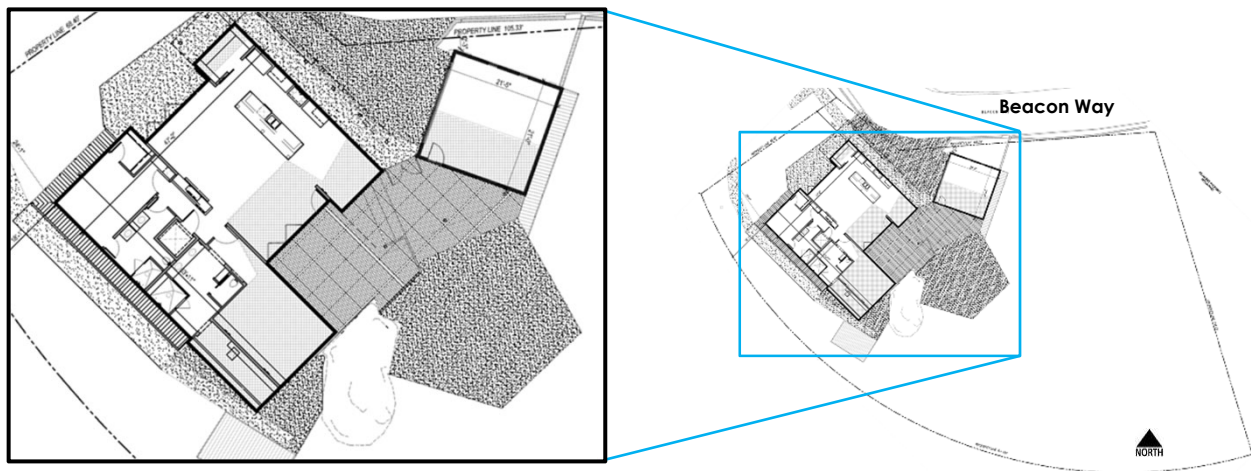
## BACKGROUND – MOUNT RUBIDOUX HISTORIC DISTRICT



5

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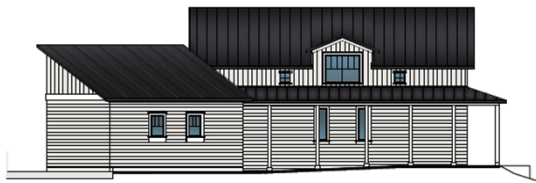
## BACKGROUND - SITE PLAN



6

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## BACKGROUND - ELEVATIONS



North Elevation  
(Facing Beacon Way)



West Elevation



South Elevation



East Elevation

7



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## DISCUSSION – Cultural Heritage Board Decision

### 1. October 16, 2019:

- a) Cultural Heritage Board (CHB) formed a subcommittee;
- b) Continued the item.

### 2. November 20, 2019 – CHB acted as follows:

- a) Withdrew offer of a subcommittee;
- b) Rejected Staff's recommend Facts for Finding;
- c) Introduced and accepted substitute Facts for Findings; and
- d) Denied the Certificate of Appropriateness (COA).

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## DISCUSSION - APPEAL

1. Applicant filed an appeal on November 27, 2019.
2. Appeal Basis:
  - a) The former residence was not considered a Cultural Resource as defined by Title 20 of the RMC; and
  - b) The proposed project is consistent with the Chapter 8 for the Mount Rubidoux Historic District Design Guidelines.
3. Applicant agrees with staff's recommended facts for findings.



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## RECOMMENDATIONS

That the Utility Services/Land Use/Energy Development Committee refer the case to City Council and recommend that the City Council:

1. Determine that that the project is exempt from the California Environmental Quality Act (CEQA) pursuant to Sections 15302 (Replacement or Reconstruction), 15331 (Historic Resource Restoration/Rehabilitation), and 15303 (New Construction or Conversion of Small Structures), as this project is consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties and will not have a significant effect on the environment; and
2. Uphold the appeal and approve Planning Case P19-0487 Certificate of Appropriateness, based on the findings outlined in the Cultural Heritage Board Staff report and subject to the recommended conditions of approval.



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