A view of the monumental mosaic mural in Byzantine and Venetian glass by Millard Sheets. It is located on the former Home Savings & Loan branch built in 1970 by H. F. Ahmanson & Co. at the southwest corner of Lincoln Ave. and Harbor Blvd. Sheets was a well-known California artist noted for his watercolors and, later, his mosaic murals and other architectural arts.

The scene illustrates Anaheim history from 1857 to 1900, showing, from left to right: workers harvesting oranges; George Hansen, the surveyor who founded Anaheim; a couple tending sheep; Anaheim's first fire marshal, Frederick Rimpau; Edward and Caroline Atherton at their wedding; an unidentified couple; Madame Helena Modjeska, the internationally renowned Polish actress whose ranch was a fixture of late nineteenth century Orange County; and Chinese workers and a vintner transforming grapes into wine. Early buildings including the First Presbyterian Church and the Planters Hotel are depicted in the background.
City of Anaheim
COMMUNITY DEVELOPMENT DEPARTMENT

CITYWIDE HISTORIC PRESERVATION PLAN

Approved by the Anaheim City Council
Anaheim, California
May 18, 2010
Map of Anaheim in 1950, prior to the start of major annexations.
ACKNOWLEDGEMENTS

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This hand-colored map (detail shown) was updated through 1957 and then buried in a time capsule at the Mother Colony House for fifty years. The original Anaheim Colony is shown in white in the upper center; each numbered and colored field represents an annexation that enlarged the City’s land area.
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Remnant of a historic sidewalk with the street name stamped into it; set into a contemporary sidewalk.
This Craftsman bungalow had lost much of its historic character through misguided modernizations, as seen in the above photo. A few reversals of its major alterations allowed it to regain its historic integrity of design and materials. The house retained a few key character-defining features: original windows, original siding beneath the stucco, brick and wood-post piers on the porch, extended purlins (the three wood members projecting from the gable end), and lattice venting in the gable end.

Stucco was removed to reveal the original wood siding; the patterned concrete block across the porch was replaced with a wood stick railing, the security door was removed, a nonoriginal flagstone planter was removed from the front of the porch, the window at left was replaced with a replica of the remaining original front window, nonoriginal shutters were removed from the front windows, and an appropriate color scheme and front porch light were selected to enhance the restored features.
INTRODUCTION

Historic preservation in Anaheim has been rising in profile and in its importance as a community planning tool since the 1970s. The Anaheim Citywide Historic Preservation Plan (referred to as the “Plan” or “Preservation Plan”) represents the next steps in the continuing process of documenting and preserving Anaheim’s historic resources. The Plan is intended to supplement the 1999 Anaheim Colony Historic District Preservation Plan, and applies to the four existing historic districts. It also provides for the identification and protection of those historic resources, both individual properties and districts, that are dispersed throughout the City and those that are turning fifty years old. The Anaheim Colony Historic District represents the original agricultural colony and town of Anaheim (and for this reason contains the greatest concentration of historic resources) but it is only the beginning of the story for Anaheim’s history. Anaheim is among the oldest and largest cities in Orange County, containing many historic resources that may seem hidden in plain sight.

The Plan is intended to assist the City and its residents in recognizing the importance of historic resources that are located throughout Anaheim, and to provide a framework for the identification, and potentially the formal designation, of those resources. Increased awareness of historic resources is the best protection from inappropriate alteration or demolition.

This Plan is the result of a collaborative effort among City staff, the Historic Preservation Committee, and expert consultants. The following goals for the City’s Historic Preservation Program have been identified:

**Historic Preservation Goals:**

1. Increase the public recognition and awareness of Anaheim’s historic resources.

2. Provide the means to identify historic resources throughout the City.

3. Provide basic design guidelines and technical assistance to property owners to avoid alterations and additions that compromise the characteristic features of a historic structure.

4. Promote the importance of preserving and protecting historic structures as a significant component of the City’s physical environment and identity, and as a model for environmental sustainability.

5. Provide information for new design and planning that is compatible with its surroundings on a neighborhood level, and that reflects Anaheim’s diverse building types and urban patterns.

6. Promote the economic health of the City and protect property values by encouraging new construction and investment that is compatible with the scale, style, and character of the City’s historic neighborhoods.

7. Increase property owners' awareness of the economic benefits of designation and preservation, including enhanced property values, financial resources and incentives, and strategic marketing advantages.

8. Avoid demolition, inappropriate alteration, and neglect of Anaheim’s historic resources.

9. Retain the historic characteristics of streetscapes, street patterns, and landscape features.

10. Provide an opportunity for property owners within historic districts to propose more specific or rigorous standards and guidelines for the preservation of their historic neighborhoods.
**Definition of Historic Character**

Throughout the more than fifty square miles that comprise the City of Anaheim, a great variety of urban landscapes have developed. Most of them, however, share common roots since they were once a part of the agricultural landscape of late-nineteenth and early-twentieth century Orange County. This landscape, particularly orange groves, persisted into the 1950s. The transformations of farms into subdivisions and lengthy rural routes into commercial corridors had an impact on the density, height, and character of the City’s development.

Although downtown Anaheim has lost nearly all of its early commercial buildings and streets to new development, the residential neighborhoods of the central city are highly intact and have been designated as historic districts. These districts generally consist of long, straight, tree-lined blocks running north to south and populated with small, mostly one-story single family residences in Craftsman and later revival styles, including Spanish Colonial Revival and Tudor Revival.

Anaheim grew four-fold in area between 1953 and 1955 alone. Only 2.2% of Anaheim’s housing stock (2,169 units) was built before 1939; about 72% (over 70,000 units) was built in the thirty years between 1950 and 1979. The annexed portions of the City, which now make up most of its land area, are developed on an entirely different pattern from the original Colony, with wider arterial streets, self-contained neighborhoods developed as tracts with curving streets and cul-de-sacs, and multiple centers of commercial activity.

**Historic Preservation in Anaheim**

Residents of Anaheim took steps to preserve the town’s history as early as the 1920s when the Mother Colony House (1857), Anaheim’s earliest known building, was removed from the path of new development on North Los Angeles Street (today Anaheim Blvd.). Local residents donated a new site and covered the cost of moving the house. In its new location at 414 N. West Street, the house is still maintained as a museum and monument to the founding era of Anaheim’s history. When the City celebrated its centennial thirty years later, programs and parties were held, and *Anaheim: The Mother Colony*, the City’s first book-length history (by Mildred Yorba MacArthur) was published.
Through the many cultural shifts in Southern California during the mid-century period, and dramatic changes to Orange County in particular, the value and status of Anaheim’s older buildings dropped considerably. In the 1950s, Anaheim was becoming nearly unrecognizable due to the amount of development and the amount of land annexed. The City’s boundaries expanded through the 1970s and beyond. People’s mobility increased when the Santa Ana freeway (Interstate 5) arrived in Anaheim in 1954. With these factors, among others, the historic downtown was no longer the most obvious choice for local shoppers and businesses, and its attraction – and therefore new investment and upkeep – decreased. At the same time, economic activity and development increased dramatically elsewhere in the City.

As the attraction of the old downtown seemed to be fading away, there was a movement afoot to save Anaheim’s historic neighborhoods and familiar landmarks. Like many cities throughout Southern California, Anaheim saw a surge of interest in local history in the 1970s. Several popular publications in this period documented and interpreted the history of the City, supporting the grass-roots preservation movement that led to the establishment of the Anaheim Historical Society in 1976.

The City’s formal involvement in historic preservation began with a historic resources survey conducted in 1978-1979 by community volunteers under the leadership of a professional historian. The survey boundaries were those of the original Anaheim Colony, which was established in 1857: North, South, East, and West Streets. The survey occurred as a part of downtown redevelopment efforts that came to fruition in the early 1970s after many years of planning. The survey report is a lively document that gives a picture of a city in transition, as it notes that “early in the survey many of the structures in the immediate downtown area were demolished.”

Once the survey was completed, an ad hoc committee was established by the City Council, and another consultant was retained to guide the committee with professional technical support in historic preservation. The review process was finalized in March of 1982. The resulting report noted that several clusters of significant residences were found within the Colony boundaries that would be potential historic districts; in the end, however, when the next round of activity occurred in 1996, it was decided to include all under the umbrella of the Anaheim Colony Historic District.

During this era, from 1978 to 1985, two historic districts (Melrose-Backs Neighborhood Houses and Kroeger-Melrose District) and several individual structures in Anaheim were placed on the National Register of Historic Places. The effort to list buildings on the National Register was a response to the findings of the survey, but it was also an attempt to preserve some of the more significant and more threatened of Anaheim’s buildings. In addition to turn-of-the-century houses, non-residential structures such as the Carnegie Library, Samuel Kraemer Building, and Pickwick Hotel (demolished in 1988) were also listed.
Once the dust of land clearance settled, the old commercial center of the City had vanished, with the exception of the six-story Samuel Kraemer Building (1924). A handful of churches survived, but the old City Hall, Oddfellows and Masonic Lodges, and industrial buildings were also lost. Downtown Anaheim was replaced with new street patterns bordering superblocks meant to accommodate new, modern development. A model for this type of development was found nearby on Harbor Blvd. and Broadway, where a recently-built bank tower was seen as a sign that a more progressive downtown would follow.

Beginning in the late 1970s, the cleared land of the old downtown was slowly rebuilt with new commercial, office, and civic center buildings. Some new towers were built, such as the new City Hall (1980) and annex across Anaheim Blvd. (1992) and other office buildings. The new downtown was mostly automobile-oriented, with over one thousand feet of Lincoln Avenue street frontage now dedicated to parking lots. The new width of the street transformed it from the center of a shopping district to a cross-town arterial, and the scale and setbacks of the buildings along it conformed to the street’s new character. Adjacent blocks of the redeveloped downtown, however, have since evolved into a mixed-use, pedestrian-oriented area.

In 1996, planning for the creation of the Anaheim Colony Historic District began with the work of the Community Development Department and establishment of an ad hoc Historic Preservation Committee. Based on the boundaries of the original settlement of Anaheim, the Anaheim Colony Historic District utilized the surveys from the 1970s and 1980s and recognized the entire central section of the City as a zone filled with historic neighborhoods. Large-scale monuments now stand at major entrances to the District to mark the Colony’s boundaries and draw attention to the historic aspects of the City’s core as people enter the District. The Anaheim Colony Historic District Preservation Plan was adopted by the City in 1999 and was widely distributed to the community.

The establishment of the City’s Mills Act program in late 2000 began another fruitful chapter for Anaheim’s historic resources. The program was established at the State level in 1972 and is enacted locally by each municipality or county that chooses to participate. Property owners enter into a contract with the City to rehabilitate and maintain their properties in exchange for property tax reductions. The program has been used as an incentive and a reward to encourage homeowners to make repairs and improvements consistent with widely recognized preservation standards. These improvements have had a clear impact on historic integrity and
pride of ownership within neighborhoods. In the first decade of 2000, a total of 239 Mills Act contracts were recorded, making Anaheim the third highest in number of Mills Act contracts in the State, behind the cities of San Diego and Los Angeles.

Historic preservation in Anaheim today is a dramatically improved picture due to the partnering efforts of neighborhood residents and the City. Some sectors of the business community, particularly in residential real estate, have also embraced preservation as a way to improve neighborhoods, protect housing resources, and draw attention to the City’s historic identity and appeal. Residents of Anaheim, as in other towns throughout north Orange County, have conducted home tours and workshops and provided for other events (such as monthly potlucks) and services that have increased community participation and education in historic preservation. These efforts have attracted the attention of new residents interested in living in and among historic housing stock, and encouraged long-time residents to look at their homes in a new light and maintain them in a way that adds to the historic character of these neighborhoods.

Fifty years is the standard measure of time for evaluating a building’s potential historic significance. This period of time is set by the National Register of Historic Places guidelines and widely applied in other such programs at the State and local level. It is worth noting that at the time of the greatest challenges for historic preservation in Anaheim, the 1970s, many of the commercial buildings that were threatened with demolition were from the 1920s and only fifty years old. Today, building stock from

Anaheim residents awarded Mills Act contracts in 2008, some displaying the plaques that will be mounted on their houses to identify them as participants.

These houses were moved by the Anaheim Redevelopment Agency to save them from demolition. They have been restored to resemble a typical early twentieth century streetscape within the Anaheim Colony Historic District in the 600 block of S. Lemon St.
the late 1950s has reached that same age and is often accorded the same lower priority when evaluated for its historical significance.

The City faces new challenges, in large part due to the continued and accelerating success of its preservation program to date. This Preservation Plan provides the means to expand the program by considering resources from geographical areas outside of the central district of Anaheim and from later time periods. Interest has grown in resources from the recent past that represent the post-World War II character of the City and of Orange County. The evaluation of the postwar period in Anaheim will provide the necessary background to understand these resources and for their potential formal recognition through historic designation.

**HISTORIC RESOURCES SURVEY EFFORTS**

The completion of a Historic Resources Survey is normally a part of the groundwork for a preservation plan, and it was an important part of the process that led to the Anaheim Colony Historic District Preservation Plan of 1999. In 1979, when many cities in California were undertaking similar efforts, the first survey was undertaken of what were then considered the historic areas of Anaheim. The boundaries of the survey were North, South, East, and West Streets; these streets, marking the historic boundaries of the original town, became the boundaries of the first designated historic district twenty years later. This survey area was the most likely place to locate historic resources; it was also the area where those resources might be most threatened by land development pressures.

Comprehensive surveys of limited areas, leading to the establishment of other historic districts, have been conducted since that time. The Five Points Historic District was established in 2004 and the Historic Palm District in 2006, both adjacent to the Anaheim Colony Historic District.

Residents conducting historic property research at the Anaheim Heritage Center.
and containing similar resources. In 2008, the Hoskins Historic District was established; located within the Anaheim Colony Historic District boundaries, it contains resources built during a later period. The Anaheim Colony Historic District Preservation Plan, which grew out of the City’s original surveys, is also useful in the evaluation of resources outside the established districts, since many buildings of the same types, eras, sizes, and styles are found elsewhere in the City.

While the City of Anaheim covers over fifty square miles, the original survey covered only the 1.8 square miles of the original Colony. Since most areas of the City were developed in more recent decades, the recognition of historic resources that characterize the period following World War II will be critical to the future understanding of the City’s history.

In addition to surveying buildings from later time periods, the City also faces the challenge of discovering what historic resources are found in the outlying areas of Anaheim and expanding the scope beyond the historic core of the Colony and adjacent neighborhoods. The City’s Historic Preservation Committee began a process in 2007 of surveying all pre-1949 buildings within City boundaries and identifying those that retained historic integrity. Properties were identified by date of construction using County tax records, and a windshield survey was conducted by the Historic Preservation Committee and Historic Preservation Program staff. The present Plan will help the City determine which of those potential resources may be historically significant and lay the groundwork for further study of particular properties.
CITYWIDE HISTORIC CONTEXT STATEMENT

A historic context statement organizes the City’s history into historical themes and time periods, and identifies property types that may be encountered that are associated with each theme. The intent of the context statement is to provide a basic understanding of the built environment of Anaheim to assist with the determination of which buildings, structures, districts, etc., may be significant in local history. The historical background provided is based on earlier books, pamphlets, and planning reports synthesized to provide contextual information for the evaluation of older buildings, structures, objects, and districts as potential historic resources.

This section is provided as a framework in which surveyors, City staff, interested citizens, developers, and others may place the resources that they are likely to encounter within the City of Anaheim. It serves as a guide for those nominating potential resources for designation as they write significance statements in the application process, and it provides a starting point for future survey efforts.

The historic resources that are likely to be encountered in Anaheim are discussed below and grouped by historical theme, such as agriculture, residential development and architecture, commercial development, etc. Each of these themes in Anaheim’s history has certain building types associated with it, which are discussed in each section.

A SKETCH OF ANAHEIM HISTORY IN THE NINETEENTH AND TWENTIETH CENTURIES

The City’s history has been divided into three eras, throughout which Anaheim developed into a self-contained City with a balance of residential, commercial, industrial, institutional, and recreational resources.

• 1857 to 1905
  Founding and early agriculture, beginning with the establishment of the Anaheim Colony.

• 1906 to 1949
  Early suburbanization and the ebb of agriculture, as the farmlands within the Colony were redeveloped as residential neighborhoods.

• 1950 to 1970
  The period following World War II, in which the City’s expanded boundaries became filled with new neighborhoods, keeping pace with its development as a regional hub for recreation and tourism. In the middle of this period, Anaheim’s industrial base expanded significantly.

An orange crate label for Anaheim Valencias.
FOUNDING AND EARLY AGRICULTURE, 1857 TO 1905

The founding of Anaheim as an agricultural colony for the production of grapes and wine has been well documented. The industry survived until blight appeared in 1885, causing the death of the grape vines and bringing down one of Los Angeles County’s principal industries. By 1888, the vineyards were eliminated and other crops took over as the City’s agricultural engine, including walnuts, lemons, and the City’s namesake Anaheim Chile. Valencia oranges, however, became the City’s new dominant crop. Orange County was established in 1889 with only three incorporated cities: Anaheim, the largest city; Santa Ana, the new county seat; and Orange.

EARLY SUBURBANIZATION AND THE EBB OF AGRICULTURE, 1906 TO 1949

Anaheim was a flourishing community by the early twentieth century, with four theaters, an opera house, a Carnegie public library, and a hospital. The thriving commercial district was aided by stops on the Southern Pacific and Santa Fe railroad lines. A streetcar line linked the town to the railroad stations. Greater access had come with the connection by railroad from Anaheim to Los Angeles in 1875, which brought improved means for shipping goods and reliable and regular mail service. The main streets were paved in 1912 and electric streetlights were installed in 1915.

In the early decades of the twentieth century, Anaheim matured from an agricultural colony into a town of diverse building types, but agriculture remained its economic base. From 1920 to the end of this period in 1949, the area of the City grew from 2.6 to 4.4 square miles; this modest growth mostly consisted of industrial land north of La Palma Avenue that was annexed in the 1920s and other small annexations in the 1940s. The land in Anaheim’s “sphere of influence,” which would later become a part of the City, remained mostly agricultural during this period.
Most of Anaheim's recognized historic housing stock belongs to the period after the turn of the century when farmers in the central area of the town began to subdivide their land for residential development. The residential architecture that resulted from this development is a good catalog of popular middle-class styles in Southern California from the early decades of the twentieth century, including the Craftsman, California Bungalow, Tudor Revival, Spanish Colonial Revival, Colonial Revival, and others that were common here as throughout Southern California towns.

Key events during this period are the ongoing residential subdivision of the original Colony lands, land and housing booms of the 1920s, and the Great Depression. All had an effect on the amount and type of housing and commercial building activity in the City. Throughout its development,

Anaheim maintained its character as a modest town populated by middle-class people.

By the 1950s, Anaheim was a well-developed commercial and residential town with the largest population in Orange County. Although citrus was still widely farmed in the City during this period, even within the original Colony, the groves were remnants of a much stronger industry that had started to fade with the rise of alternative demands on the land.

**Tourism, Suburbanization, and Industrial Growth, 1950 to 1970**

Anaheim grew tremendously in both land area and population in the decades after World War II. The annexation process gained momentum in the 1950s, and eventually, by the 1990s, brought the City of Anaheim to its present size of over 50 square miles, making it among the largest cities in Orange County in terms of area. Much of the area incorporated was former ranch and farming lands that were miles from the City center, including Anaheim Hills and Santa Ana Canyon.
This type of expansive development brought about the creation of a city with multiple centers of activity, with commercial, retail, and recreational uses pulling away from the historic downtown. New commercial development tended to cluster around the central-southern part of the City, where new freeways (State Route 57, Interstate 5, and Route 22) intersected, providing easy access from other parts of Los Angeles and Orange Counties.

While this expansion of City boundaries was occurring, the population made similar strides. Anaheim began the 1950s with a modest population of 14,556. A mere ten years later, in 1960, the population had made a seven-fold increase to 104,184. The amount of building activity necessary to accommodate that level of growth clearly changed the face of nearly every corner of the City’s new land area. In the following decade, the population gained 60,000 people, bringing the 1970 total to 166,701; by 1980 another roughly 60,000 residents were living in Anaheim. The population in 2009 was nearing 344,000, making it the tenth largest city in California.

A 1956 aerial view looking north from Katella Ave. shows the convergence of orange groves, freeways, housing tracts, and Disneyland.

A Vernacular Modern house on a prominent corner in a tract designed by Cliff May retains its original glazing within the gable ends, board and batten siding, and fencing set back from the sidewalk (1184 W. Vermont Ave., 1954).

A custom-built residence with Modernist overtones at 729 N. Westwood Pl. (1964).
Historic Context Statement

The historical themes in Anaheim’s history that are discussed below cover most of the building types that have the potential to reveal historical information. At the beginning of each theme section, the types of “representative resources” that may be associated with that theme are noted.

Residential Development and Architecture

Representative Resources:
Adobes, ranch and farm houses; workers’ housing; early town, and later suburban, single family residences; courtyard and apartment housing; representative housing tracts.

Single family residences have been the focus of historic preservation activity in Anaheim. Since most of the City’s area is residential, the emphasis on the residential building stock is expected to continue as historic resources are discovered and recognized throughout the City.

• Housing Through the Turn of the Twentieth Century
A limited number of residences from Anaheim’s earliest period are standouts in the City today including very old and rare examples such as the 1857 Mother Colony House (Anaheim’s oldest structure, and the first house built in the Anaheim Colony) and the 1859 Grimshaw Cottage. Queen Anne style residences from later in the nineteenth century range include the Woelke-Stoffel house (418 N. West St., 1894; moved from 524 W. Center St.), Cahen-Clendenen House (900 E. Cypress St.,1882; moved from 211 S. Claudina St.), and Rea House (129 W. Stueckle Ave., 1897; moved from 224 E. Broadway to 125 W. Elm St. in 1922; moved to current location in 2009) as well as smaller examples such as the Rardon House (312 E. Broadway, 1893). Some houses from this era have been moved to new locations, but this does not lessen their historical significance for local evaluation purposes (assuming the new setting is appropriate) since relocation has been a common response to the threat of demolition.

Outside of the Anaheim Colony Historic District, many of the surviving houses from this period are associated with the agricultural lands that were, at the time, outside of the town itself. These houses are mostly found surrounded by later development and are often not related to the street in the same way as houses in subdivisions. One example from 1890 is the Cole-Martens House, located at 808 S. Ramblewood Drive (formerly 811 S. Western Ave.).

A few examples of workers’ housing for the railroad or agriculture may still be found in the City. These small cottages are simple examples of the builders’ vernacular of the turn of the twentieth century, and they help to complete the social picture of the City’s history.
Early Suburban Housing

From the turn of the twentieth century until the period immediately following World War II, the town of Anaheim and the surrounding area (now incorporated into the City) saw a transformation of agricultural lands to suburban housing. Laid out along straight streets, single family houses were designed in the Craftsman style and later in the popular revival styles of the period, including Tudor Revival and Spanish Colonial Revival; catalogue houses are found as well (such as Pacific Ready-Cut). By the 1930s, Colonial Revival and a mode known as Minimal Traditional (a further simplified version of the Colonial Revival) were the dominant choices. The Ranch style was beginning to develop in Anaheim by the end of the 1940s, with houses of a more horizontal profile, broader eaves, prominent wide chimneys on the main facade, and larger picture windows toward the street. Housing tracts tended to be developed over time by multiple builders or by families building for themselves; a variety of these styles are usually present on the same block, giving the neighborhoods an eclectic diversity of architecture.
During this period, multifamily housing consisted of bungalow courts and, later, a few small apartment buildings. Bungalow courts comprise multiple, small houses (attached and/or detached) located on a single or double lot, usually laid out in a U-shape with a central courtyard. Beyond this less dense form of multifamily housing, very few apartment buildings were built in Anaheim in the period before 1950; most of these are located in the Anaheim Colony Historic District and listed as contributors to the district. These are usually symmetrical, two-story buildings in styles similar to those of single family residences of the time, with units along a central corridor.

A bungalow court at 116-118 S. Olive St. (1922).

number of multifamily buildings during this period. The documentation and interpretation of these kinds of neighborhoods represents new territory in historic preservation.

Most housing during this period was constructed in large tracts of sometimes hundreds of houses by a single developer, using repeating plans that were cycled throughout the development with cosmetic variations. While this type of development spread through the expanding territory of Los Angeles in the 1920s, it was revived on an even greater scale after World War II over an expanded territory, including northern Orange County. Tract housing is a significant (and perhaps the most characteristic) aspect of 1950s residential development. A housing tract should be evaluated as a historic district, and a majority of the individual houses should be largely unaltered on the exterior for the tract to communicate its significance as a good example of the new, mass housing of the 1950s or 1960s. For example, a single Craftsman bungalow may be significant on its own because such

A two-story apartment building at 218-220 1/2 W. Broadway (1921).

• LARGE-SCALE SUBURBAN HOUSING AND THE SPREADING CITYSCAPE

The great increases in population and land area after World War II precipitated a trend toward mass housing solutions. This is evident in Anaheim with the construction of tract housing and an increase in the
houses were usually developed individually. A single surviving tract house, on the other hand, will rarely be able to convey enough information about planning and development in the period to be significant. An exception might be the only or last few intact houses in a tract by an architecturally significant designer or builder.

The styles one would expect to find in this context are Ranch style or Vernacular Modern style residences, both with horizontal massing. Street patterns characteristic of this type of development should also be considered, usually consisting of local-traffic streets with cul-de-sacs and a curving street pattern that promotes picturesque streetscapes and slower traffic flow. Not all intact tracts will be good candidates for historic districts. The City will give priority consideration to the best examples of postwar tracts; a comparative study (even an informal one) would be necessary to establish the relative importance of any tract considered. Preference would be given to the most intact and the oldest tracts, and those possessing the “historic feeling” described in the National Register literature.

Tracts developed by noted local developers may be significant if they retain enough houses with the original design intact. Though more research is necessary, tracts (known as “Frematic” tracts) that are found in Anaheim are associated with the notable developer Ross W. Cortese, who was known for Rossmoor and other ventures. Other tracts associated with the well-known designer Cliff May are also known to exist in Anaheim.

There were only limited examples of multifamily housing in Anaheim before the 1950s, given the low density of the population. In the northeast part of the Colony and the areas immediately south of the center of town, U-shaped multifamily buildings on double lots were a very common development pattern. Later in the period, two-story buildings with circulation on balconies along one side of the building became more common since land pressures had increased. Like housing tracts, in order for an apartment building to be considered significant, it should have a high degree of intact character-defining features and be an important or early example of the type.

Newspaper advertisement for a Cliff May-designed development in Anaheim, 1955.
AGRICULTURE AND RELATED INDUSTRY

Representative Resources:
- Packing houses, warehouses, wineries, railroad buildings, water delivery and storage facilities; remnants of orange groves.

Structures related to wine culture, citrus, and other agricultural enterprises are very rare in Anaheim today. Pump houses, barns, warehouses, and packing houses are just a few of the representative building types that once existed for agricultural use. Many nineteenth century agricultural buildings were large and shed-like, and were generally wood-frame vernacular buildings. They began to exhibit more self-conscious architectural styling in later years, with the Mission Revival style citrus packing house on S. Anaheim Blvd. (1919) being the most important remaining example.

A citrus crate label from the Anaheim Citrus Fruit Association.

The Mission Revival style Anaheim Orange and Lemon Association Packing House at 454 S. Anaheim Blvd. (1919), the City’s last remaining citrus packing house. Possibilities for its rehabilitation and new uses are now being considered.
Institutional and Civic Buildings

Representative Resources:
Churches, schools, and related facilities; meeting places; civic buildings

Anaheim’s Carnegie Library, now the Muzeo, was built in 1906. Located in the Civic Center and listed on the National Register, it is one of the City’s most prominent historic buildings.

Carnegie Library, now the Muzeo, at 241 S. Anaheim Blvd. (1906, architect John C. Austin).

Anaheim’s earliest churches – simple wood sided, wood frame buildings with vertical proportions -- were located in the Colony, where the population was concentrated. Some nineteenth century survivors (both dating to 1876) are St. Michael’s Episcopal Church (moved to 311 W. South St. from 225 E. Adele St. in 1955; listed on the National Register) and the original First Presbyterian Church, the first Protestant church in Orange County (129 E. Cypress St.).

Above: Orange County’s first Protestant church at 129 E. Cypress St. (1876).
Right: St. Michael’s Episcopal Church (1876) on its original site at the northeast corner of Emily and Adele Sts. (moved in 1955 to 311 W. South St.).

The school buildings of the early town no longer exist, but there are rural school buildings to be discovered within the neighborhoods that were constructed around them in later decades.

As Anaheim entered a new era following World War II, churches, including those within the Colony, reflected the changing architectural styles and patterns of their era. Many older congregations built new and larger facilities that reflected optimism for the level of participation and activity in their future congregations and parishes. Church buildings from this period are found throughout Anaheim where new congregations were established as the City grew.

Anaheim’s growth in the 1950s and 1960s brought on the construction of an entirely new crop of schools. Such schools from neighborhood elementary through high schools are intact examples of the public architecture of the period. Their generous setbacks and sprawling campuses are the legacy of the low density in the newly-annexed areas of the City. In addition to schools, the City’s new main library (1963), first branch library, main fire station, and police station (1964; later replaced) were built to provide expanded services for the growing population in the early 1960s.
The modernistic style of all of these buildings, occasionally using new materials and decorative treatments (such as the mosaic panels on the library and the north side of St. Catherine's Military Academy), made for streamlined buildings that were easily distinguished from Anaheim's older building stock when they appeared in the historic center of town. They represented the changing city and the forward-looking aesthetic sensibility of Orange County during that period of intense growth and change. In newly developed areas, such buildings fit the informal architectural mode of the rest of the City, with low-density, usually one-story development that responded to the needs of the large numbers of new residents who arrived throughout the late 1950s and 1960s.
Recreation and Tourism

Representative Resources:
- Recreation, sports, or convention venues; hotels/motels related to a strip or an arterial route; distinctive or familiar signage associated with these resources.

Recreation in Anaheim before the 1950s was mostly small-scale due in part to the distances between towns in the days before the arrival of the freeways. Facilities such as the Opera House and Tivoli Gardens (1876) in the early period and theaters like the Fox Theater in the 20th century represented the context of local entertainment, but no longer exist. Recreation facilities were also an important component of City Park (now Pearson Park), which included, in part, a bathhouse and plunge (swimming pool), wading pool, croquet and lawn bowling, four tennis courts, and the still-existing outdoor amphitheater. La Palma Park was an important site for twentieth century sports facilities as well, with Dee Fee Field, a poured concrete baseball stadium in the WPA Moderne style, that was used for professional baseball for a few seasons in the early 1940s.

Beginning in the mid-1950s, Anaheim was transformed into a regional center for recreation and tourism. The large tracts of land necessary for this type of development were still held by large landowners, usually still in agricultural use, and interfaced well with the expanding freeway system so that they could easily serve greater Orange County and beyond. The landmark event of this period was the premiere of Disneyland in July of 1955. In the following decade, the opening of Anaheim Stadium (1966) and the Anaheim Convention Center (1967) also made an impact on the cityscape and the culture of Anaheim. These were among the first of such large-scale venues in Orange County.

Many of these potential resources have been significantly altered due to the constant change to which they are subjected because of their intense use, and many are not yet fifty years old. The integrity of buildings of this type should be evaluated based on their adherence to the original architectural idea and what the building is still able to communicate about Anaheim’s rise as a regional center for recreation, entertainment, sports, and conventions in its time.
Commercial Buildings

Representative Resources:
Office, retail, restaurant and bank buildings; distinctive related signage.

The central business district of Anaheim was largely redeveloped in the 1980s, leaving few commercial buildings from the early twentieth century standing. Road widening, particularly on Anaheim Blvd. (formerly Los Angeles Street) claimed most of the early- to mid-twentieth century storefronts. However, the largest building from that period, the Samuel Kraemer Building, remains as a Center Street landmark and is listed on the National Register of Historic Places. Located just outside of this redevelopment area, a limited number of older gas and service stations and neighborhood commercial buildings may still be found.

In the period after 1950, as Anaheim grew, residents travelled greater distances on wider streets to get around the City. Lincoln Avenue (formerly State Highway 18) was the major east-west thoroughfare before construction of the 91 freeway, with many restaurants and motels located along its length. Harbor Blvd. and Beach Blvd. have served as the City’s major north-south arterials. Many other north-south boulevards were developed in a similar way. As the area became more populous, landowners often sold the frontage of their farmland bordering the major arterial streets for commercial development. Buildings in such commercial “strips” often had automobile-oriented signage separate from the building, and some of these signs may have become neighborhood landmarks in themselves. The Resort Area in the southern part of Anaheim anchored by Disneyland and the Anaheim Convention Center was once fertile ground for such architecture and signage, but major changes have come to the area through recent initiatives to update its appearance.

Small commercial and professional buildings are scattered throughout Anaheim, built to serve more of a neighborhood clientele once the areas outside of the Colony were developed. Some of these may be of historic architectural or social note.
INDUSTRIAL RESOURCES

Representative Resources:
Manufacturing and storage buildings.

When Anaheim was not much larger than the original Colony boundaries, the annexation that would later become the instrument by which the City grew began. Rather than adding to the residential center of the town, an effort was made to promote industrial land development. The City’s first major industrial enterprise, organized in 1910, was based on local agricultural production: beets were refined into sugar at the Anaheim Sugar Company factory, located north of the Colony beyond La Palma Avenue. The Community Industrial Land Co. was created the same year by members of the Anaheim Chamber of Commerce to develop the North Anaheim Industrial Tract around the sugar factory. The sugar factory’s land was later sold to encourage more industries to locate in what is still an industrial zone today.

Though Anaheim had a slow start at establishing an industrial base, after World War II it became a significant factor in the City’s economy. In 1947, twenty-seven industrial firms were employing 1,400 workers. When Kwikset opened shop in 1948, another 800 employees found work within Anaheim’s expanding borders. Over the next twenty-one years, the number of workers employed in Anaheim’s industries increased thirty-four-fold from 1,400 in 1947 to 48,500 in 1968. By 1970, 20% of the City’s land had been zoned for industrial use.

Anaheim’s industrial development in the 1950s was dominated by defense-related and electronics manufacturing, evidence that the City was competing successfully on a regional scale for the most sought-after industries.
LANDSCAPE AND PARKS

Representative Resources:
- Parks, cemeteries, significant trees.

Anaheim’s early history coincides with the Victorian-era interest in park design. Parks were usually laid out with curving paths, alternating flower beds and lawn areas, exotic specimen plants, and features for community use such as bandstands. These features are seen in Anaheim’s first municipal park, now called Pearson Park.

Later parks located throughout the City may also be significant in design. The incorporation of play structures expressly for children became more widespread in the 1950s and 1960s; Boysen Park is a good example of this new style of postwar park, with play structures reflecting the fascinations of children and adults of the era. It was named for Rudy Boysen, another Anaheim agricultural pioneer, who developed the boysenberry and was instrumental in the development of Anaheim parks.

The Anaheim Cemetery, established in 1867, reveals valuable information about Anaheim’s history. It is Orange County’s oldest public cemetery and was the first not connected with a church or mission; it contains what appears to be the first mausoleum built on the west coast. The historic Melrose Abbey (2303 S. Manchester Ave.) and Holy Cross Cemetery (619 S. Euclid Ave.) are other similar resources.

The City has adopted a tree ordinance that recognizes trees on City property that merit protection. Very large or old trees, whether on City or private property, are sometimes a clue to older patterns in the landscape. Among the most significant are Anaheim’s Moreton Bay Fig trees, which were planted to mark the location of the Evergreen Nursery, a major nursery in the nineteenth century, and now are its only remains. One of these trees, located in the 400 block of N. West St., now sits protected within Founders Park.
PRESERVATION POLICIES AND PROCEDURES

Procedures and Criteria for Designating Historical Resources

Building on the achievements of the Anaheim Colony Historic District (1997) and its Preservation Plan (1999), additional historic districts have been established in Anaheim since then using informal procedures and criteria. This model has been successful in establishing the districts that currently exist. New, formalized procedures and criteria based on the existing practices will provide a more objective framework in the future, as the type and location of buildings and districts to be recognized evolves.

The criteria below provide for the designation of individual structures as well as historic districts. Although the main approach to historic designation thus far has been to concentrate on districts, the identification of individual buildings worthy of designation will increase as the farther reaches of Anaheim's boundaries are explored in search of buildings, structures, and objects that tell the story of the whole City's development. Many of these areas outlying from the City center were built before being annexed into Anaheim.

The criteria are provided for selecting special properties that merit historic designation. Official designation does not occur until the Community Development Department or the City Council (as described below) certifies at the end of the application process that a building, structure, object, or district meets the criteria for designation.

The City of Anaheim has three levels of recognition:
   I.   Historic Districts
   II.  Historically Significant Structures
   III. List of Structures of Historical Interest

Historic Districts are usually contiguous groups of buildings that are best evaluated together due to their common history and physical characteristics that contribute to the significance of the district. Historically Significant Structures are single properties located outside of historic districts, where they act as visually identifiable reminders of the City’s history and the development of its built environment. These categories are explained in greater detail below. The City maintains a List of Structures of Historical Interest to track properties outside of existing districts that have been identified by City staff or the public. These properties are simply a part of the City’s record for planning purposes. With further research, many of the properties on the list may be considered eventually for the higher designation of Historically Significant Structure.

I. Historic Districts

Historic districts have been the backbone of the historic designation program in Anaheim since the Anaheim Colony Historic District was established by the City Council in 1997. Since that time, three additional districts have been documented: the Five Points, Historic Palm, and Hoskins Districts. This section outlines the procedures for establishing new historic districts.

A historic district is a single historic resource comprised of individual properties (e.g., single family residences) in geographical proximity that tell a compelling story when considered together in a group. The individual properties within the district “may lack individual distinction” (in the words of the National Register guidelines) and therefore may not be significant enough to warrant designation by themselves. Properties that are contributors to the significance of Anaheim's historic districts (as determined by a district survey report) may apply to become Qualified Historic Structures.

For a historic district to be considered for listing, a significant number of the properties within the proposed boundaries must be contributors to the significance of the district. The end of the period of significance must be close to fifty (50) years or more before the present.
A historic district is eligible for listing if it meets the following criteria:

1. It is associated with broad patterns of local, regional, or national history.
2. It cohesively illustrates the characteristics of a significant architectural style, property type, period, or method of construction; or it represents the work of architects, designers, engineers, or builders who are locally, regionally, or nationally significant.

Buildings located within a historic district must meet all of the following conditions to be considered contributors to the significance of the district:

1. Constructed within the period of significance documented for the district.
2. Associated with the significant historic themes identified for the district.
3. Retaining historic integrity from the period of significance.

It is possible that with the restoration of certain features (for example, the removal of stucco to uncover original wood siding) a non-contributor may become a contributor. Not every contributor within a historic district is eligible for the City’s Mills Act program, which has additional guidelines beyond the criteria for historic designation. Please refer to City Preservation Programs at the end of this section for further information.

• **APPLICATION PROCESS FOR HISTORIC DISTRICTS:**

  The application process for Historic Districts begins with a discussion with City staff about the overall potential for the district’s designation in terms of historic significance, integrity, and other factors. Once the process moves forward, the applicant and/or the City will prepare a report noting the following about the proposed district:

1. Proposed boundaries and reasons for their selection.
2. Discussion of the history of the district and why it is significant in the context of Anaheim’s history.
3. Discussion of the building types and architectural character of the buildings or other features of the district.
4. A list by address of the proposed contributing and non-contributing buildings and features of the district.

All property owners will be notified of their property’s inclusion in a proposed district. A district may not be listed if more than fifty percent of the property owners object in writing to the proposed designation before its review by City Council. Upon recommendation by City staff, a proposed designation will be forwarded to the City Council for final review and determination of the historic district.

For a contributing property to become a Qualified Historic Structure in a district, the owner must complete the California Department of Parks and Recreation (DPR) Form 523, including a Primary Record and a
Building, Structure and Object Record, available from the Community Development Department or online through the State Office of Historic Preservation. These pages of the form include an architectural description and a historical narrative about the potential resource. The narrative should justify the claim of significance by explaining how the potential resource contributes to the significance of the district. This form is submitted to the Community Development Department and reviewed by City staff. Upon its acceptance, the property becomes a Qualified Historic Structure.

II. HISTORICALLY SIGNIFICANT STRUCTURES

Historically Significant Structures are individually eligible properties outside of the City’s historic districts. Some of Anaheim’s historic resources are located in areas that were impacted by later development; others were constructed in earlier periods of the City’s history in areas where few other structures of the same era were built or survive today. These resources are isolated from others of similar vintage (and therefore cannot be included in historic districts), but they are a characteristic part of the historic built environment throughout the City and are often threatened by remodeling, demolition, or development.

A building, structure, or object that is over fifty (50) years old and possesses sufficient historic integrity (please see Design Guidelines for definition) may be considered for listing as a Historically Significant Structure if it meets one or more of the following criteria:

1. It strongly represents a significant event or broad patterns of local, regional, or national history.
2. It is associated with the life of a significant person in local, regional, or national history.
3. It is a very good example of a significant architectural style, property type, period, or method of construction; or it represents the work of an architect, designer, engineer, or builder who is locally, regionally, or nationally significant; or it is a significant visual feature of the City.

Potential Historically Significant Structures may be required to complete a certain amount of exterior rehabilitation before they can be designated. The threshold for rehabilitation is similar to what is required for participation in the Mills Act program, i.e., substantial rehabilitation of the exterior that follows the Secretary of the Interior’s Standards for Rehabilitation (see Design Guidelines). A rehabilitation plan may be developed in consultation with City staff.

• APPLICATION PROCESS FOR HISTORICALLY SIGNIFICANT STRUCTURES:

Any interested person or group, including the owner, an interested citizen, or City staff, may submit a building, structure, or object for consideration as a Historically Significant Structure. The applicant (or another person with some level of training acting on his or her behalf) must complete the California Department of Parks and Recreation Form 523, including a Primary Record and a Building, Structure and Object Record, available from the Community Development Department or online through the
State Office of Historic Preservation. These pages include an architectural description and a historical narrative about the potential resource. The narrative should justify the claim of significance by explaining how the potential resource meets the criteria above. This form is submitted to the Community Development Department and reviewed by City staff, who will report to the Historic Preservation Committee. Photographs and a site visit by City staff will confirm that the exterior has been maintained and/or rehabilitated to an acceptable level. Upon recommendation by City staff, the proposed designation will be forwarded to the City Council for final review and determination. The property owner of a potential Historically Significant Structure must consent to the designation for it to take effect.

Once designated, a Historically Significant Structure also becomes a Qualified Historic Structure (QHS), making it eligible for participation in the City’s Mills Act program. See Mills Act Program in the next section for further information. Historically Significant Structures may also be eligible for other incentive programs; please refer to City Preservation Programs for further information.

### III. List of Structures of Historical Interest

The Community Development Department maintains a list of Structures of Historical Interest. This list includes properties outside of established historic districts that have been identified by interested individuals or groups, by City staff, through windshield survey, or through any other process that identifies groups of buildings or individual buildings for further study based on their age, building type, style, etc. The list is a tool for identifying potential historic districts and Historically Significant Structures, but it may also encourage preservation as it identifies any properties that are resources for understanding the City’s historic built environment.

A building, structure, or object that is over fifty (50) years old and possesses sufficient historic integrity (please see Design Guidelines) may be added to the list of Structures of Historical Interest with the approval of the Executive Director of the Community Development Department. The list consists of buildings that are a good example of an identifiable architectural style and buildings that are associated with the residential, institutional, industrial or commercial development of Anaheim or the region. At the department’s discretion, structures of less than fifty (50) years old may be added as well if they are exceptionally interesting or significant and merit tracking. Updates to the list will be approved by the Executive Director of the Community Development Department.

Structures on this list may be eligible for certain City incentive programs to assist with their rehabilitation if they have the potential to become Historically Significant Structures. Please consult with City staff for further information. These structures are not eligible for the Mills Act unless they are later included in a historic district or attain Historically Significant Structure status.

807 S. Nutwood St. (1937) is an example of a property that merits inclusion on the list of Structures of Historical Interest.
City Preservation Programs

An official local listing of historic resources promotes general awareness of the City’s cultural history and its importance in the built environment. Residents tend to notice historic buildings in their neighborhoods, often informing City staff of unpermitted work before significant damage can be done to a historic structure’s important features and characteristics.

To assist and encourage property owners in the preservation of historic structures, the City of Anaheim makes every effort to provide financial resources and technical assistance for eligible preservation projects. Programs currently in use include design consultation and technical assistance from City staff, a demolition review process, and property tax reductions through participation in the Mills Act program.

Design Consultation and Technical Assistance

When the owner of a designated historic property or a potentially historic property (i.e., one included on the Structures of Historical Interest list) applies to the Building Division for a building permit, the property is flagged for consultation with Historic Preservation program staff. Staff will have the opportunity to comment and advise the owner on the best preservation practices and inform them of what assistance programs may be available to them.

Any owner of a historic property is highly encouraged to take advantage of this service at any point in the process before they begin rehabilitation work or building additions. This technical assistance is provided at no cost to owners of historic properties and can provide valuable direction for property owners as they plan and follow through with their projects.

Demolition Review Process

The demolition review process has been established to preserve Anaheim’s cultural and architectural history. This section applies to all buildings identified as contributors to historic districts, Qualified Historic Structures in districts, Historically Significant Structures, and buildings on the citywide Structures of Historical Interest list that have been surveyed using a California Department of Parks and Recreation Form 523a.

Prior to issuance of a demolition permit by the City’s Building Division, the property owner shall perform the following tasks:

1. File a sixty (60)-day “Notice of Intent to Demolish” application with the Anaheim Building Division. Once the application is received, it will be forwarded to the Historic Preservation program staff as well as appropriate organizations and interested individuals.

2. Post a “Notice of Intent to Demolish” on the property (the City may assist with this action).

3. Offer the building to any individual or organization that would relocate and preserve it.

Interested parties have sixty (60) days from the posting date of the “Notice of Intent to Demolish” to develop a plan to preserve the structure either on site or at an appropriate new location. It will be incumbent on the interested party to propose an acceptable alternative to the property owner which may include purchasing the property and/or structure or moving the structure to another property. If no alternative is identified as being acceptable to the

Consultation with City staff can guide appropriate rehabilitation choices. The home pictured has been updated in its appearance but its historic integrity has been reduced by the addition of contemporary features that are not compatible with its historic character.
property owner after the sixty (60)-day notice period expires, a demolition permit may be issued.

Exception: This process is not intended to apply to demolitions ordered by the Building Division Official or Fire Chief of the City of Anaheim to remedy conditions determined to be dangerous to life, health, safety, or property.

**Mills Act Program**

The Mills Act is a California State law enacted in 1972 to encourage historic preservation. It grants local governments the authority to enter into contracts with owners of historic properties who agree to maintain and preserve their property in exchange for a reduction in local property taxes, based on a State formula. The premise of the program is that the City recognizes the extra costs involved in maintaining historic properties and offers an incentive to encourage the purchase and appropriate rehabilitation of historic structures. The program maintains the integrity of historic homes and increases the values of both the property and the surrounding neighborhood. Participation in the Mills Act Program is voluntary, but each contract is automatically passed on to subsequent owners and remains binding on the property.

Eligible properties are those listed on the National Register of Historic Places, California Register, and/or Anaheim’s list of Qualified Historic Structures. The last category includes Qualified Historic Structures within designated historic districts and officially listed Historically Significant Structures outside the districts. Properties with these listings have already been determined (through an accepted designation or DPR 523 Survey Form) to be historically significant and to possess the level of historic integrity needed to convey their significance in Anaheim’s history.

• **Historic Property Valuation for the Mills Act**

The County Assessor does not consider sales data to set value, but rather utilizes the capitalization of income approach in assessing Mills Act properties. The property tax is set by using estimated market rent of the property, minus expenses, divided by a capitalization rate set by State regulations.

The County Tax Assessor is directed by State law to reassess the value of the property. In most cases, this results in a reduction of property tax for the owner. The tax will vary depending on a number of factors, and may result in a savings of between 0 to 60% per year. The assessed value of the property is recalculated each year based on changes in the factors used in the calculation.

• **Mills Act Contract Procedures**

The City Council establishes a maximum number of Mills Act Agreements per calendar year, subject to change. A property is first reviewed by City staff to determine whether it has sufficient historic integrity or the potential for proper rehabilitation. Properties in Anaheim that are granted Mills Act contracts are considered the best examples of historic preservation in the City, and as such must have been properly rehabilitated prior to entering...
into the contract. A property owner interested in participating should, therefore, consult with City staff early in the process in order to ensure that the rehabilitation they undertake will meet the Secretary of the Interior’s Standards and the Design Guidelines outlined in this document. Applicants are required to formulate a ten-year plan to address the property’s ongoing maintenance and rehabilitation. The plan is reviewed by (and should be developed with the assistance of) City staff for consistency with the Secretary of the Interior’s Standards for Rehabilitation. Applications will be processed and reviewed by Historic Preservation staff on an ongoing basis, with the City’s historic preservation consultant providing specialized third-party review when needed.

Once the application is submitted, City staff will notify the applicant that an inspection will be made of the exterior of the structure to identify any maintenance or rehabilitation issues outstanding that must be remedied before the contract is signed. Some minor work items may be added to the first year of the maintenance plan. If the structure is in compliance, the Historical Property Preservation Agreement is executed by the property owner and the City. The agreement is recorded with the County Recorder and forwarded to the Orange County Tax Assessor’s Office for calculation of the tax savings. A plaque displaying the Mills Act status, historic name, and date of original construction may be purchased jointly by the City and homeowner.

• **REQUIRED CONTRACT PROVISIONS FOR PARTICIPATION IN THE MILLS ACT PROGRAM**

If at any point during the term of the contract the structure is in non-compliance, the property owner will be given a reasonable deadline to make the improvements, with an extension granted if the applicant has shown good-faith efforts to make the improvements.

A Mills Act contract extends for an initial term of ten years; however, at the end of each year, the term is automatically extended by one year, thereby maintaining the ten-year term. If a property owner wishes to terminate the agreement, the contract would conclude at the end of the current ten-year term. If the contract is cancelled prior to the end of the ten-year period, the property owner is assessed a penalty fee (12% of the full value of the property).

Properties eligible to participate in the Mills Act Program must be maintained, and, where necessary, restored and rehabilitated in accordance with the United States Secretary of the Interior’s Standards and City Housing Code. In special cases, as determined by City staff, the California Historical Building Code may be applied to qualified historic buildings in lieu of the California State Building Code. The property shall be available for periodic exterior site visits by the City, County Assessor and/or State officials.

![A typical Anaheim Mills Act plaque.](image-url)
Anaheim on the National Register of Historic Places

The map below shows the location of the two historic districts in Anaheim that are listed on the National Register of Historic Places. In addition, the list at right notes individual properties in Anaheim that are listed on the National Register of Historic Places.

National Register Districts:
Yellow: Melrose-Backs Neighborhood Houses
Pink: Kroeger-Melrose District

National Register-listed Buildings:
1) Carnegie Library (1908)
   241 S. Anaheim Blvd.
2) Ferdinand Backs House (1902)
   188 Vintage Lane
   (moved from 223 N. Claudina St.)
3) St. Michaels Episcopal Church (1876)
   311 W. South St.
   (moved from 225 E. Adele St.)
4) Truxaw-Gervais House (1909)
   887 S. Anaheim Blvd.
5) Samuel Kraemer Building (1924)
   201 E. Center St. (also 76 N. Claudina St.)
   (previously addressed as 222 E. Lincoln Ave.)
6) Phillip Ackley Stanton Home (1928)
   220 W. Sequoia Ave.

National Register-listed Buildings No Longer Existing:
7) Pickwick Hotel (1926)
   225 S. Anaheim Blvd.
8) Old Backs House (1873; altered 1885)
   215 N. Claudina St.
LOCAL HISTORIC DISTRICTS DESIGNATED BY THE CITY OF ANAHEIM AS OF 2010
DESIGN GUIDELINES FOR HISTORIC PROPERTIES

These guidelines, adapted and modified from the 1999 Anaheim Colony Historic District Preservation Plan, are intended to assist property owners in the maintenance, preservation, and restoration of their historic properties. These guidelines also address new construction, encouraging its compatibility with surrounding properties and preventing the intrusion of inappropriate architectural designs within neighborhoods. The guidelines address the following types of activities: rehabilitation, new construction, additions, landscaping, fencing, and public improvements.

REHABILITATION STANDARDS FOR HISTORIC PROPERTIES

The guidelines for rehabilitation projects are the U.S. Secretary of the Interior’s Standards for Rehabilitation. City staff members routinely employ the Standards in reviewing and approving work to be performed on the exterior of historic buildings in Anaheim. Property owners are also advised to refer to the Standards as they plan work involving historic features of their interiors. The Standards emphasize the protection and repair of original architectural features and materials and the use of compatible new ones where necessary.

The Secretary of the Interior’s Standards for Rehabilitation are designed to protect the historic integrity of a property; they measure whether a proposed project will preserve that integrity. Historic integrity is defined as the authenticity of a historic resource’s physical identity based on the survival of features and characteristics that existed during the resource’s historical period. To be considered a historic resource, a property must have a substantial majority of these characteristics intact: location, design, setting, materials, workmanship, feeling, and association. A proposed project generally must meet the Standards in order to preserve a historic resource’s integrity.
THE SECRETARY OF THE INTERIOR’S STANDARDS FOR REHABILITATION

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

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken. (Note that this Standard generally does not apply in the context of this plan.)

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

For a complete copy of the U.S. Secretary of the Interior’s Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings, contact City staff. The full illustrated text can also be accessed online at the National Park Service web site: http://www.nps.gov/history/hps/tps/standguide/rehab/rehab_index.htm

703 N. Lemon St. (1908) has been maintained according to the U. S. Secretary of the Interior’s Standards, resulting in a high level of historic integrity.
GENERAL REHABILITATION PRINCIPLES

In addition to the Secretary of the Interior’s Standards, the following principles will serve as a guide to property owners in developing a rehabilitation plan compatible with the character of their historic structures.

1. **MAKE A PLAN.**
Take into consideration the principles outlined in the Secretary of the Interior’s Standards above. The goal of the rehabilitation effort should be to retain and repair the original elements of the structure, using the same materials if and when replacement is necessary. If damage or deterioration is severe enough to necessitate replacement and original materials are not available, substitutes should incorporate the design, color, and form of the original material to convey a similar appearance.

The reconstruction of missing elements such as windows, porches, and other architectural details is encouraged, however it should be based upon documentary evidence such as historic photographs, drawings, maps, etc.

2. **CONDUCT RESEARCH.**
Owners are encouraged to conduct research on their property before plans or designs for alterations are prepared. Information on the structure may be obtained through the City staff and the Anaheim Heritage Center, Disney Resort Reading Room, at the Muzeo (“Anaheim Heritage Center”). This research should include gaining an understanding of the original appearance of the structure and conducting a physical inspection to determine if the historic fabric has been altered and is recoverable or repairable. The feasibility of retaining or repairing significant architectural features should be assessed.

3. **CONSULT TRusted SOURCES.**
The staff of the City’s Historic Preservation program is the best local resource for property owners seeking guidance on historic preservation practices. Any owner of a historic property is highly encouraged to take advantage of the technical assistance provided free of charge by City staff before beginning rehabilitation work.

Attending historic house tours and old house resource events in Anaheim and neighboring communities can also furnish many ideas and connect property owners with the resources they need. A wealth of books and magazines dedicated to design and resources for any period and style of building is also available (many at the Anaheim Heritage Center at the Muzeo). Consultation with resources like these is a critical step in becoming attuned to the details that make for a high quality rehabilitation.

4. **CONSIDER THE BUILDING’S LONG-TERM VALUE.**
Rather than “updating” the structure for the short term, consider the fact that in many cases the materials and features of the building have served its occupants well for decades. Select high quality, long-lasting materials that will prolong the integrity of the structure by preserving the qualities that make the building historic. Although these design guidelines do not address interiors, the same principles should be applied when preserving a historic bathroom or kitchen, or replacing an inappropriate update with a more compatible design.

902 W. Broadway (1913) moved from 1001 S. Los Angeles St. in 1955. The roof parapets had been removed and were reconstructed according to historic photographs.
ENERGY AND MATERIALS CONSERVATION

Historic preservation is an important aspect of any plan to promote sustainable development. It is often mistakenly assumed that older or historic buildings waste energy and that their demolition and replacement with new energy-efficient buildings is environmentally responsible. However, further investigation indicates that the preservation and re-use of historic buildings is an inherently sustainable strategy. It preserves the embodied energy captured in the already manufactured materials of older buildings; keeps material out of landfills; and, with proper insulation, maintenance and repair, can make older buildings as energy efficient as new structures.

WINDOW RECOMMENDATIONS:
Older windows are frequently sacrificed in the name of energy efficiency rather than maintained and repaired. In addition to eroding the character and authenticity of a historic building, replacing older windows is often not an environmentally responsible choice. Replacement windows may contain non-biodegradable vinyl or PVC, are toxic to produce, and create toxic by-products. Many are vinyl, aluminum or composite and have a lifespan of only 25 years. Frequently they cannot be repaired and must be replaced wholesale. Energy savings are often less than expected; it can take 240 years to recoup enough money in energy saving to pay back the cost of installing replacement windows.

In contrast, wood windows manufactured in the 1950s or earlier are likely to be old growth, more dense and durable than wood available today. Repairing these windows keeps this valuable material out of the landfills. Older wood windows can usually be repaired rather than replaced and can easily last more than 100 years. Finally, through maintenance and repair, older windows can be made as energy efficient as new windows.

Weather-stripping, caulking and repair of cracked glazing will increase the energy performance of old windows. Keeping the windows in operable condition also allows for the kind of cross-ventilation that houses were often designed for in the era before air conditioning.

INSULATION RECOMMENDATIONS:
Proper insulation in the roof and walls of a house can make a significant difference in heating and cooling costs, particularly with the lightweight construction of most local housing. Wall insulation can be inserted with only minimal damage to interior historic plaster.

EXTERIOR COLOR RECOMMENDATIONS:
While they are not always appropriate for certain styles of houses, light colored roofs and exterior colors reflect more light than darker ones, which may reduce cooling costs.

SALVAGE RECOMMENDATIONS:
A major tenet of sustainable practice is the reuse of already-manufactured materials. Salvaged items for historic houses are widely available, and can often reduce costs; when used properly, they can also contribute more authenticity to a rehabilitation project than new materials. Salvaged materials are particularly useful for patching deteriorated areas and replacing non-historic materials or features that have reduced a house’s historic integrity. Materials such as windows, wood siding, light fixtures, doors, and bricks are all appropriate for reuse, but only if they match the style and period and approximate the original materials found on very similar houses.

LANDSCAPING RECOMMENDATIONS:
Planting leafy, deciduous trees on the west and south sides of a house shades it from the sun in summer, keeping it cooler, and allows more sunlight to strike the house in the winter, when warmer conditions are desired.
WOOD FEATURES

RECOMMENDED:

1. Evaluate the overall condition of the wood to determine the extent of protection and maintenance required. To ensure the soundness of a wood structure, all cracks and joints in the siding trim should be sealed to prevent water from penetrating the wood. Further, all connections between the siding and various trim pieces should be inspected regularly and caulked as necessary with a high-quality compound.

2. Repair wood features by patching, piecing in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Minor damage to existing wood siding can often be repaired with a wood consolidant or epoxy (such as Bondo).

3. Repairs may also include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, moldings, or sections of siding. If replacement is necessary, new boards or shingles should match the originals in dimension, profile, and spacing.

4. When removing deteriorated boards or shingles, care should be taken not to damage adjacent materials.

5. Design and install new wood features such as bargeboards or shingles when the historic feature is completely missing. This should be an accurate restoration using historical, pictorial, and physical documentation. Where documentation does not exist, a new design that is compatible with the size, scale, material, and color of the historic structure may be used.

6. All new surfaces should be treated with a wood preservative and primer before installation.

7. Apply compatible paint coating systems following proper surface preparation. Sandblasting should not be used to prepare or clean historic wood exterior elements. Paint should match existing surface thickness.

8. Repaint with colors that are historically appropriate to the structure. See Colors, below.

9. Locate new vents and mechanical connections through side or rear walls where they will not be visible from the public right-of-way and do not damage or obscure character-defining features.

The original wood shingles and oak front door of the Craftsman style house (built for Richard Melrose and later occupied by his daughter and son-in-law, Mr. and Mrs. Fred Backs Jr.) at 317 N. Philadelphia St. are still unpainted (1907-08).
**Not Recommended:**

1. Replacing or covering wood siding or trim with wood of a different size and shape and replacing wood siding with aluminum siding, asphalt shingles, or heavy spray-on coatings (texture coat) or stucco.

2. Applying paint to features such as wood shingles that were originally stained.

Proper preparation including the safe removal of nearly 100 years of old paint and repair of the siding is critical to the longevity of a new paint job, as shown here in progress at 327 N. Philadelphia St. (1921).


Proper upkeep of painted or stained wood surfaces allows them to last much longer. The neglected materials on the exterior of this house leave it vulnerable to damage from the elements.

Sawcut trim on the Rea House (1897), which was moved from its original location at 224 E. Broadway to 125 W. Elm St. in 1922. In 2007 it was moved once more to 129 W. Stueckle Ave. and rehabilitated in 2009.

Most of the wood siding has been covered with stucco and brick cladding, leaving the house’s Queen Anne character greatly diminished.

For another example, see p. 45, left illustration.
ROOFS

RECOMMENDED:

1. Protect and maintain a roof by cleaning and refinishing coping, cleaning the gutters and downspouts, and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration and to insure that materials are free from insect infestation.

2. Provide adequate fastening for roofing material to guard against wind damage and moisture penetration.

3. Retain and preserve historic roofing material whenever possible. If replacement is necessary, use new material that matches the historic material in composition, size, shape, color, pattern, profile, and texture. Consider substitute material only if the original material is not technically feasible, is prohibitively expensive, or is no longer available.

4. Retain and preserve the original shape, line, pitch, overhang and architectural features of historic roofs.

5. Repair a roof by reinforcing the historic materials and features, including cornice lines, exposed rafter tails, brackets, and soffits. Replacement or repairs should use replacement in kind or with compatible substitute material. When replacing the roof, remove existing membrane down to wood decking. Inspect exposed decking and replace deteriorated wood members.

6. Repair and replace broken or missing gutters and downspouts to match existing pieces. Solder broken joints.

7. Install mechanical and service equipment (including satellite dishes and solar panels) on the ground, or place on the roof so that it is inconspicuous from the public right-of-way and does not damage or obscure character-defining features.

8. When new gutters and downspouts are added, they should relate to the style and lines of the house. They should be painted to match the trim or body of the structure and be placed in the least conspicuous locations (on the sides or the rear of the building).

Maintaining a well-kept roof with appropriate cladding material is especially important when it is a major feature of the structure, as in this Mission Revival residence at 501 N. Lemon St. (1924).

A rolled-edge roof, as seen at 519 S. Indiana St. (1935), is often an important feature of the Tudor Revival style.
Some Spanish Colonial Revival residences have lost their original roof tiles, as seen above. Below is a photo of the same house after restoration of the original roofing material, as well as replacement of the later, rough stucco with a softer, more historically appropriate finish (411 S. Citron St., 1929).

**NOT RECOMMENDED:**
Replacing historic roofing material with a new material that is incompatible with the architectural style of the building.

Concrete roof tiles (above) often have a heavy appearance and lack natural variations in texture; for these reasons, they are often not an appropriate replacement for wood shake. City staff can assist homeowners with selection of a material that better approximates the original shake seen in the example below.

An original wood shake roof at 400 W. Leonora St. (1953). While the building code encourages replacement of wood shake roofs for fire safety reasons, products are available that approximate wood shake in shape, size, color, texture, and other characteristics.
PORCHES

RECOMMENDED:

1. Identify, retain, and preserve porches that are important in defining the overall architectural or historic character of the building as well as their related features such as configuration, materials, floor, columns, balustrades, railings, walls, and steps.

2. Remove inappropriate alterations, such as enclosures, that have been made to porches. Inappropriate coatings such as paint on brick should be removed using the gentlest means possible to protect the surface integrity of the material.

3. Protect and maintain the brick, stone, wood, and metal used in the construction of porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.

4. Repair porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind or with compatible substitute material of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, columns, walls, floor boards, and stairs.

5. Design and construct a new porch when original porch is completely missing. It may be a reconstruction based on historical, pictorial, and physical documentation; if documentation is absent, the new design should be compatible with the historic character of the house.

A Craftsman style stickwork front porch at 506 N. Lemon St. (1918).

Sawcut decoration on the Queen Anne style porch of 115 S. Olive St. (1893).
**NOT RECOMMENDED:**

1. Enclosing historic porches in a manner that is irreversible and so damages the original historic fabric or character of the building. Example: using solid walls, darkened glass, or permanent screens.

2. Adding ornamental details that never existed on the building or within its style language, such as metal ironwork, canopies, incongruous balustrades, or hand rails not required by the building code.

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*The wooden porch steps and floor have been preserved at 216 S. Claudina St. (1904-06).*

*This Craftsman style residence at 521 N. Lemon St. (1922) is located on a corner site; its exaggerated, broad porch wraps around the corner of the house to face both streets.*

*The 1950s-era stone cladding on the porch of this 1916 bungalow is inappropriate for the era and style of the house; such alterations should be removed and the underlying material restored when possible. The oval-light front door is also inappropriate to the style of the house; the Craftsman style favors more rectilinear (straight-lined) design.*
DOORS AND ENTRANCES

RECOMMENDED:

1. Identify, retain, and preserve the design and location of entrances that are important in defining the overall historic character of the building as well as their related features such as doors, transoms, sidelights, pilasters, entablatures, columns, and pediments.

2. New screen doors should be similar in appearance to the original screen doors: constructed of wood, sized to match the original door opening, and containing large panels of screen so that the view of the main door is not obscured.

3. Protect and maintain the masonry, wood, and architectural metal that comprise entrances through appropriate surface treatments such as cleaning, rust removal, limited paint removal, reapplication of protective coating systems, replacement of broken glass, and replacement of deteriorated sealants or glazing compounds.

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

5. Design and construct a new entrance if the historic entrance is completely missing. It may be a reconstruction based on historical, pictorial, and physical documentation; or, if documentation is absent, be a new design that is compatible with the historic character of the house.

6. Design and install additional entrances when required for new uses in a manner that preserves the historic character of the structure, limiting such alteration to secondary elevations.
NOT RECOMMENDED:

1. The use of hollow core doors on the exterior.

2. Installing screen doors over main entrances if they did not occur historically.

3. Painting front doors that were historically stained unless substantial patching has occurred.

4. The use of mismatched hardware or materials that are inappropriate to the style of the building.

5. Installing new doors that are not historically compatible, i.e. a different style, material, or configuration. The Colonial style fan light door, for example, is not appropriate for a Craftsman style house.

Garage doors are often highly visible from the street and can be an important factor in a property’s appearance. This example shows recreated wood doors of appropriate scale, design, and level of detail for a 1920s garage at 620 N. Clementine St.

Security screen doors with wrought iron details are not an appropriate choice for the front door.

The slab door at right detracted from this duplex’s historic integrity of design. The replacement door at left restored the character of the duplex. Both doors at 1124-26 W. Center St. (1921) now match; see top photo on p. 66.
WINDOWS

RECOMMENDED:

1. Identify, retain, and preserve original windows that are important in defining the overall historic character of the building. Window features include: frames, sash muntins, glazing, mullions, sills, heads, hood molds, and exterior shutters.

2. Design and install new windows when the original windows (frame, sash and glazing) are completely missing, have been replaced with non-original materials, or are too deteriorated to repair. The replacement windows should be an accurate reconstruction using historical, pictorial, and physical documentation. This may require custom milling, but this extra effort will be worth it in the long run because the original style and character of the building will be retained. An often less-expensive alternative is to locate salvaged windows of the same period and style, if the opening is of a standard size. Salvage can save money and materials.

3. If awnings are desired, install them so that architectural features are not concealed and historic materials are not damaged. Consider the shape of the window and use the same shape awning. Try not to cover too many windows with a single large awning, and avoid materials other than canvas.
NOT RECOMMENDED:

1. Removing or covering original ornamentation that results in a loss of visual interest.

2. Using snap-in muntins in place of true divided light window panes.

3. Replacing windows with stock items that do not fill the original openings or duplicate the unit in size, material, and design or are incompatible with the overall style of the building.

4. Using screens with metal frames where wood screens would have been used historically.

5. Covering windows with metal grille work or wrought iron bars (including security bars) where none existed historically.

This residence was listed in a National Register historic district but is now completely altered. Windows and doors were replaced (rather than repaired) with new models of inappropriate style, size, materials, and design. The siding and other wood details that once made the house unique were removed or covered with stucco.

Awnings that do not reflect the shape of the underlying window are not recommended.

From the three arches above the window, it is clear that this was once a three-part window grouping. The replacement window does not reflect the original rhythm and is also inappropriate in design and materials. Removal of the original frame and sill rendered the window flush with the surrounding wall and removed the visual depth of period windows.
COLORS

Since painting a building does not require discretionary review or a permit from the City, the color guidelines in this chapter are provided simply to assist those who may want guidance on an appropriate color scheme for a historic building. The selection of a color scheme is an important decision, and one that creates an immediate and positive impact on the property and surrounding neighborhood. City staff has samples of colors traditionally used on historic structures as well as other resources. Books on old house colors are available for reference at the Anaheim Heritage Center at the Muzeo as well. These resources can provide assistance to homeowners in selecting a color which will be both aesthetically appealing and authentic in appearance.

RECOMMENDED:

1. Color applied to wood trim or molding should be used to emphasize the separation of wall materials and give added scale to the building.

2. Colors used on wood trim and detail elements may be contrasting if they are harmonious with the main wall color.

A boldly color combined with neutral trim colors on a Craftsman style bungalow has a warm, earthy appearance at 513 W. Broadway (1921).

A carefully chosen accent color adds richness to a driveway gate at 707 N. Clementine St. (1928).

A neutral color scheme with lighter trim is appropriate for a Colonial Revival style bungalow at 308 S. Clementine St. (1920). See "before" photo of this house on the next page (47) at lower right.
NOT RECOMMENDED:

1. More than one strong, vivid color for the body and trim.

2. A combination of warm and cold colors such as red and blue.

3. Painting stained shingles, brick, and stone work, chimneys, roofing or any decorative trim that was not originally painted as part of the building’s style.

4. Use of one strong color only with no contrasting color on trim to define architectural details.

An earlier all-white paint scheme on the Rea house did not highlight the Queen Anne style details that embellish this otherwise simple residence, which has since been repainted (below).

A previous paint color scheme on 308 S. Clementine, also seen on the previous page (46) at lower right. The green chosen was too bright and provided too much contrast with the body color.

Left: Color emphasizes historic architectural detail at 115 S. Olive St. (1893).

Below: Green is often favored for Craftsman style houses (below); green and red (seen in the brick of the porch and chimney) are complementary colors and work well together in muted tones, as at 1007 W. Broadway (1921).
ADDITIONS AND NEW ACCESSORY BUILDINGS

Modern additions to historically significant buildings, may be necessary to ensure their continued use. These guidelines should be utilized when additions, including a second story or accessory structures are contemplated such as garages, carports, patios and covers. These alterations can fit within the overall scale of the existing building and be compatible with its architectural style if simple principles are followed.

1. Preserve significant historic and architectural features, details and materials of the existing building.

**RECOMMENDED:**
- Stairs to second floor at less visible side or rear.
- Original front porch retained.
- New air conditioning unit behind shrub or at rear.

**NOT RECOMMENDED:**
- Visible new air conditioning units.
- Porch enclosed.
- Front door changed.
- New window types and shapes not appropriate.

2. Preserve the character and scale by maintaining existing proportions for the new addition.

**RECOMMENDED:**
- Roofline addition is integrated into the design of the existing building.

**NOT RECOMMENDED:**
- Flat or Shed roofline addition contrasts with the existing roofline.
NEW CONSTRUCTION

Those considering new residential construction within any historic district or adjacent to historic buildings should refer to the City of Anaheim Residential Design Guidelines. The basic elements of the guidelines state that new houses within a historic district must assert their identity in harmony with that of their street and neighborhood. Site planning for new construction in the context of infill projects requires special attention to four primary issues:

1. The design of infill architecture should be compatible in such elements as style, height, proportion, and materials of surrounding neighborhoods.

2. The relationship of houses to each other, to the surrounding open spaces, and to the street.

3. The functional and aesthetic design of open space.

4. The distribution, layout, and character of parking. Included among these are variables such as circulation, access, security, convenience, and recreation which provide for full enjoyment of a dwelling.

Craftsman-inspired street features help a new development to blend with adjacent historic neighborhoods; monument for Heritage Place development, corner of S. Melrose and E. Center Sts.

Infill housing can increase neighborhood density while drawing on the forms of older housing for detail, scale, and visual rhythm in the streetscape. This example is located on E. Center St., east of Olive St.
LANDSCAPING

The landscape guidelines in this chapter are provided simply to assist property owners who may want guidance on an appropriate landscape design for a historic structure. The intent is to provide an outline for property owners of general elements to be considered when designing and planting the front yard of a property and to encourage the preservation of mature landscape elements, especially large trees.

Property owners can contribute to the overall appearance of the neighborhood and of a historic district by carefully planning front yard landscaping. Rear yard landscaping is also important, but the purpose of these standards is to address front yard landscape areas visible from the street. Site specific information that will need to be considered includes sun exposure, drainage, soil, and views of the surrounding area. Other issues to consider before beginning landscape plans:

1. What are the visual characteristics of the neighborhood?
2. What are the prevailing landscape styles and plant materials in the neighborhood?
3. What is the relationship of the building to the street and adjacent properties?
4. Are fences used on the street? What style are they?

Answers to these questions will help determine whether to use a formal or informal style of landscape design.

Different architectural styles lend themselves to a formal or informal style of landscaping. Formal design emphasizes a uniform balance of landscape features with an almost mirror-like symmetry. Landscape areas are plotted in geometric shapes. Plants can be trimmed in stylized forms, altering their natural shapes. Formal landscape design is best suited for Victorian styles such as Queen Anne and for various Period Revival styles. Informal landscape design utilizes free-flowing, asymmetrical plans and a more natural style. The informal design approach works well with the Craftsman style, which was intended to highlight the relationship between the building and the site.

Replacement or additional hardscape materials should be consistent with the type used historically. For example, brick was often used in the porch of a Craftsman bungalow, but rarely for the steps; a Minimal Traditional or Colonial Revival style house, on the other hand, might well have had brick steps; the choice of brick would be appropriate in that case. Further care must be taken in selecting a style of brick or a concrete finish that approximates the historic material and the way it was used. Driveways, for example, were usually narrow and ran straight along the side of the property before the 1940s. Driveways often consisted of two concrete strips for car tires and a strip of lawn down the center. Houses in the 1950s and later devoted more surface area to driveways, particularly once two-car garages moved to the front of the lot attached to the house.
In a residential setting, trees may be placed in pairs to frame an entry or drive. This treatment provides scale to the house and brings to the property a sense of formality. Trees may also be used as single accents in front yards to create balance with the architecture and provide shade to a south or west facing facade.

Trees or hedges may mark a property line or screen an adjacent property from view. This treatment may also provide a sense of enclosure to the garden and, in some instances, take the place of a fence or wall.

**SHRUBS**

Shrubs are generally located at the foundation of a building to provide scale as it meets the ground. The shrub palette may vary from evergreen to flowering deciduous material but often is layered by height with the dark, rich green hedge or shrub mass in the background contrasting with any flowering shrub, hedge, or ground cover in the foreground. The tall hedge may be clipped or shaped to follow the lines and edges of the foundation.

**LANDSCAPE COLORS**

Color is of primary importance in establishing the period landscape garden. Used in abundance, typically oriented on warm southern and western walls, color will accent the garden and contrast not only with the evergreen materials but with the lawn as well. Roses in particular may be used as focal points as they were often used in combination with vineyard plantings in earlier gardens.

**VINE PLANTINGS**

Vines are used to cover facades, fences, and walls or grow from pergolas, trellises, lattice armatures, or even other trees and shrubs.

**LAWNS**

Lawns may be used to accent front yards and provide a carpet effect along the wide setbacks of the neighborhood streets. The use of lawn provides consistency with other properties along the street, reinforcing the sense of cohesiveness and continuity commonly found in older, historic neighborhoods. With the current concern for limiting water and pesticide usage, areas of lawn may be limited in size and combined with beds of drought-tolerant plantings. Artificial turf visible from the public right-of-way is not recommended and will disqualify a property from participating in the Mills Act program.
FENCING

Perimeter walls and fences should continue the functional on-site relationships of the surrounding neighborhoods. Chain link and block wall structures should not be used within the front landscaped setback areas. The following are the guidelines for fencing:

FRONT YARD FENCES

Front fences along the public street are generally discouraged because they interrupt a continuous green belt and detract from the neighborhood character of the street. However, in cases where they may be appropriate, the following recommendations apply:

1. Height: fences should be no more than three feet high so as not to obscure the structure.

2. Materials and Detailing: fences along the public street should incorporate distinctive architectural elements of the surrounding neighborhood fences. Examples that give an open-air feeling include picket fences, alternating vertical style fences, and latticework panels. Vines covering lattice fencing, “living” fences, or hedges are also encouraged.

SIDE YARD AND REAR YARD FENCES (VISIBLE FROM THE STREET)

1. Height: side and rear yard fences should be no more than six to eight feet high, according to citywide code.

2. Materials and Detailing: side and rear fences may be of a more solid construction for increased privacy. Materials, detail and finish should be high quality and similar to others in the neighborhood, such as continuous vertical or horizontal wood plank fences.
NOT RECOMMENDED:

1. Chain link fencing in side or front yards visible from the street.

2. Wrought iron fencing (except with Victorian-era houses in a period-appropriate style).

3. Solid masonry construction is not recommended, except where rock walls are a part of landscaping, such as in the Craftsman style.

A side fence with decoratively saw-cut wood pickets enhances the landscaped areas between 317 and 321 N. Philadelphia St. (1907-08 and 1903).

A fence of inappropriate size and design for the historic streetscape.

This fence is at odds with the house it surrounds in its design and materials. The contemporary stucco and metal fence is not compatible with the wood and brick of the bungalow, and the scale of the piers overwhelms the smaller-scale details on the house.
RESOURCES

This section contains resources for further study of Anaheim’s historic built environment and a greater understanding of historic preservation practices. The architectural style guide is followed by a bibliography of Anaheim history and historic preservation references, and a glossary of relevant architectural and historic preservation terms.

GUIDE TO ARCHITECTURAL STYLES

Architectural styles in Anaheim range from the Victorian era styles of the late nineteenth century to the full range of Craftsman and Period Revival styles of the early twentieth century. While these are the styles associated with the City’s earlier historic housing stock, the later phases of the City’s growth produced a number of styles that have been only recently recognized and categorized. After a brief discussion of the more familiar styles, this section concentrates on housing styles of the period following World War II. A discussion of Modernist styles employed in commercial and institutional buildings is also included. The definitions of residential styles are based on A Field Guide to American Houses by Virginia and Lee McAlester, a book widely used to define, categorize, and understand historic residences. The definitions are refined according to the particular characteristics of Anaheim’s historic housing stock.

Understanding the patterns along which housing was constructed is an important key to interpreting the significance of particular houses or groupings of houses. In the 1950s and 1960s, the patterns of housing production underwent great changes. The example of Levittown, Pennsylvania, demonstrated in the late 1940s that houses could be produced quickly in nearly the same manner as other objects of mass production. Anaheim’s development exemplified this pattern in California, where large numbers of people with the means to buy their own homes migrated to the area, including returning World War II veterans and aerospace and defense workers. So-called “tract houses” were built by the dozens or by the hundreds, often with a stock series of plans from which prospective buyers could choose which model to build.

STYLES POPULAR PRIOR TO WORLD WAR II

- QUEEN ANNE (C. 1880 TO C. 1905)
  While other Victorian-era styles existed in Anaheim, those remaining today are primarily Queen Anne. The Queen Anne style is based on English precedents with patterned brickwork; the Southern California version achieves similar richness of texture through the use of varied siding styles. Houses in this style have vertical proportions, medium- to high-pitched roofs with a hipped or cross-gable form, decorative wood spindlework or fretwork and other trim produced through machine cutting (not hand work), and small front porches. Larger examples will often feature a corner turret and a more extensive front porch wrapping around to the side of the structure. They are accented with multiple colors to highlight the details in the woodwork.

- CRAFTSMAN (C. 1905 TO C. 1920)
  Between the Queen Anne and the Craftsman periods, the typical placement of a front-facing gable moved from capping the main window to sheltering the front porch. The low-pitched roof and deeper eaves of a Craftsman style home relate it more closely to the ground. The decorative details were still machine-made on most modest houses, but they were much simpler and often imitated the hand-finished wood details of the more costly examples. The soft, often dark, color palettes derived from nature matched
the exposed wood surfaces (such as stained, not painted, front doors) and natural materials such as cobblestone or brick in the foundations and porches.

**Spanish Colonial Revival (c. 1920 to c. 1942)**
Spanish Colonial Revival residences reflect the early twentieth century interest in California’s Spanish past. They are identified by their plain wall surfaces of smooth, hand-worked stucco; low-pitched gabled roofs clad in red barrel tile, multilight wood-frame windows, decoration concentrated at entrances, arched openings, and irregular massing with small turrets or walled entrance porches.

**English and French Revival Styles (c. 1920 to c. 1950)**
Although their popularity lasted much longer, these styles usually date to the late 1920s and 1930s. These houses often have prominent higher-pitched hipped or multi-gabled roofs, entrance incorporated into a turret, stucco walls, a prominent front window sometimes with a shaped header (the top of the window), and low-walled entrance patios. One of the more popular styles in this category is the Tudor Revival, which includes brick chimneys with special details, leaded diamond-light windows, and false half-timbering in the gable ends.

**Colonial Revival (c. 1880 to c. 1955)**
The Colonial Revival, with its many variations, was a style imported from the Eastern seaboard yet still popular in California towns. Based loosely on houses of the American Colonial period, such houses are usually symmetrical with a central entrance flanked by columns and wood siding. More elaborate, earlier examples (such as the National Register-listed Truxaw-Gervais house, 1901) have Classical ornamentation. The style was also popular for more modest one- and two-story houses as well.
Minimal Traditional (c. 1935 to c. 1950)

McAlester defines Minimal Traditional as “a compromise style which reflects the form of traditional eclectic houses, but lacks their decorative detailing.” The simplicity of this style is a reflection of the time of its popularity, the post-Depression mid-1930s through the immediate postwar years of the late 1940s. Unlike the Period Revival houses of the 1920s, Minimal Traditional houses do not have features that are easily identified with the imagery of a particular place or time. Rather, they are a smaller, pared down version of traditional forms of suburban housing with enough recognizable massing, form, and detail to convey the idea of more elaborate styles.

Character-defining features:

- Medium-pitched roof with little overhang.
- Hipped or gabled roof forms, usually with a front-facing gable off-set to the side of main façade.
- Vertical proportions in the windows, entrances, massing, etc.
- Small accent window on main façade, e.g., a round Colonial-style window near the front door.
- Stucco wall surfaces, sometimes with horizontal wood siding accents on a gable end.
- Small front porch sometimes carried on a slim post at the corner.
- Wood sash, double-hung windows, sometimes grouped toward the corners.
- Usually one-story, but these features are sometimes found in later two-story examples.
This Minimal Traditional style residence at 411 S. Indiana St. (1938) has extra details like brick skirting, paired columns with metalwork, and gable vents.

A similar house on the same street at 501 S. Indiana St. (1939) varies slightly with a broader porch, wood lattice porch supports, and wood siding within the porch.

Typical features of a Minimal Traditional house, including a hipped roof, shutters, combination of siding types (less expensive stucco accented with wood board siding in the porch area), and wood frame double-hung windows; 505 S. Indiana St. (1940).
RANCH (C. 1945 TO C. 1975)

Lots with wider street frontage and less depth became common in the postwar period, and the proportions of Ranch style houses reflect the new shape of the lots that were laid out for them. Such houses present a wide primary façade to the street, sometimes including an attached two-car garage at one end. As a result, the back yards are more broad than deep, with more of the rooms accessible to this private outdoor space in a way that represented a marked break from earlier relationships of house to yard. This quality may have been an outgrowth of the style’s origins in California (the designer Cliff May, who was enamored of the California rancho era, was the first to articulate the style as a modern suburban house form). McAlester also notes that the development of less-dense housing patterns contributed to the increase in lot sizes: with residents no longer bound by the need for proximity to street car lines for their transportation, more land in farther-out suburbs was subdivided for housing and accessed by automobile.

Many neighborhoods of Anaheim were under development at the same time as the Ranch style itself. The wider street frontage in newer subdivisions allowed the houses to span broader lots, some up to 150 feet wide. The wider street frontage also allowed garages (now built to accommodate two cars) to be an attached extension of the house rather than being a secondary structure located in a rear corner of the lot.

In addition to the dominant single family homes, there are many multifamily examples of the Ranch style. Courtyard housing from the 1940s and 1950s was commonly a U-shaped building that spanned two lots, one half on each side of the common property line, which ran down the center of a wide courtyard simply furnished with grass, a few trees, and concrete walks with foundation plantings along the buildings. These courts were sometimes in a simple vernacular modern style, but more commonly echoed the Ranch style of single family houses with many of the same features.
Character-defining features:

- Horizontal massing parallel to the street.
- Broad, low-pitched hipped or gabled roofs with moderate to deep overhang; sometimes clad in wood shingles.
- Horizontally-oriented windows, in wood or metal sash.
- Living room picture windows (a very large, fixed, single light) facing the street.
- Windows grouped at the corners.
- Stacked stone or brick facing as a skirt along the lower portion of a front façade; on long, low planters; on walls near entrance doors; and on prominent, street-facing chimneys.
- Decorative dovecotes in gable ends or roof vents.
- Attached two-car garages (typical of the period).
- Curving front yard walkways leading to the entrance, sometimes commencing with a post light at the street.
- “Fairy tale” features such as exaggerated porch gable with scalloped barge boards, accompanied by features such as window boxes and diamond-light windows.
Residential Vernacular Modern (c. 1950 to c. 1970)

The tract housing described above sometimes struck a more modern chord than the average Ranch style house. While the two styles share characteristics such as a simple overall profile and the horizontal orientation on the lot, this simplified and popularized form of Modernism was further pared down and demonstrated how housing styles developed by architects could be co-opted by the designers working with developers. Some tracts even combine vernacular modern houses with more traditionally styled houses on the same block.

With some notable exceptions, these buildings were not designed by architects. Some notable architects, designers and builders, however, created tracts that are the benchmark for the period, including developer Joseph Eichler and designer Cliff May. There is still much research to be done into the most prolific and leading local builders who contributed to the residential development of Anaheim in the 1950s and 1960s. While many were producing Ranch style residences, others chose a vernacular version of the Modernist housing that was becoming popularized through the media as an idealized response to the climate, economy, and way of life in Southern California. The majority of these houses would have been marketed to newcomers to the region, since Southern California grew largely through migration from other parts of the United States in this period.
Character-defining features:

- Very low-pitched or nearly flat roofs.
- Exaggerated gables, sometimes filled with glass ends, marking entrances.
- Clerestory windows.
- Limited street-facing windows, with primary orientation to the back yard or a courtyard.
- Entrance atriums or the suggestion of such a feature through the use of screen walls approaching the entrance.
- Exterior vertical board and batten or vertical wood paneled siding, usually in combination with stucco.
- Sliding glass rear doors.
- Large metal-sash (possibly wood-frame in earlier examples) casement or sliding sash windows.
- Lack of or very minimal ornament or details of the sort that would otherwise suggest the Ranch style.
- Attached two-car garages (typical of the period).
Industrial and Institutional Modernism; Commercial Vernacular Modernism (c. 1950 to c. 1970)

Anaheim’s churches are among its strongest examples of modernist architecture. A pared-down version with much larger volumes can be found in industrial buildings, sometimes with the more recognizable (though simplified) style features concentrated on an entrance or office area.

A popular, or vernacular, form of modernism was prevalent in commercial buildings including restaurants, freestanding stores, small strip malls, and small professional buildings (doctor’s or veterinary offices, etc.). One of the hallmarks of this mode is the exaggerated shapes and profiles that are suited to wide streets and automobile traffic. These forms are often associated with the style of commercial architecture known as “Googie.”

Character-defining features:

- Building set back from the street, sometimes behind parking or landscaping.
- Freestanding signage separated from the building; often a pole sign near the street.
- Large street-facing glass walls.
- Horizontal ribbon windows.
- Brick or stone cladding around planters or base of main façade of building.
- Roof very low pitched, flat, or sloping upward toward street.
- Exaggerated shapes on primary façade or roofline, such as folded plate roof or canopy, parabolic arches, canted two-story gables forming entrance portals, etc.
- Decorative surfaces such as mosaics, stacked bond brick, flagstone, etc. providing texture.

The Cornelia Connelly High School at 2323 W. Broadway has large banks of windows shaded by louvers, a practical feature that articulates the facade (1961).
Monumental signage at the Linbrook Bowl (201 S. Brookhurst St.) is scaled to the broad arterial street (1958).

This restaurant’s repeated “fins” between the windows, flat roof, integrated signage, and flagstone cladding mark it as an example of Vernacular Modernism (928 N. Euclid St., 1955).

This freestanding pole sign marks a restaurant at 1418 E. Lincoln Ave. (c. 1955).
ANAHEIM HISTORY RESOURCES


Fris, Leo J. Orange County through Four Centuries. Santa Ana: Pioneer Press, 1965.


Residential Design Guidelines, City of Anaheim. 1992 (Available at Anaheim Community Development Department).


OTHER REFERENCES


Powell, Jane.  *Bungalow: The Ultimate Arts and Crafts Home*.  Salt Lake City: Gibbs Smith, 2004.  (see also many other books by Jane Powell)


**NATIONAL PARK SERVICE PUBLICATIONS**


**PRESERVATION BRIEFS**

The National Park Service Technical Preservation Services also publishes a series of technical leaflets, books, and briefs on appropriate preservation treatments.  Below is a selection of *Preservation Briefs* that may be useful for Anaheim property owners.  The text of each is available online at this address:  [http://www.nps.gov/history/hps/tps/briefs/presbhom.htm](http://www.nps.gov/history/hps/tps/briefs/presbhom.htm)

Respectful Rehabilitation: Answers to Your Questions on Historic Houses.

The Secretary of the Interior’s Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings.


Preservation Brief No.4, Roofing for Historic Buildings.

Preservation Brief No.6, Dangers of Abrasive Cleaning to Historic Buildings.

Preservation Brief No.9, The Repair of Historic Wooden Windows.


Preservation Brief No. 15, Preservation of Historic Concrete: Problems and General Approaches.

Preservation Brief No. 17, Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.

Preservation Brief No. 22, The Preservation and Repair of Historic Stucco.

Preservation Brief No. 24, Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches.

Preservation Brief No. 25, The Preservation of Historic Signs.


Preservation Brief No. 37, Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing.


Preservation Brief No. 45, Preserving Historic Wood Porches.

Preservation Brief No. 46, The Preservation and Reuse of Historic Gas Stations.

Preservation Brief No. 47, Maintaining the Exterior of Small and Medium Size Historic Buildings.

Claudina Court, a modest bungalow court at 412-416 N. Claudina St. (1920). Note how the porch gables and columns are flush with the facade of the building and the entrances are recessed rather than extending into the limited space of the courtyard, while still preserving the feeling of an entrance porch.
Historic Preservation Information and Contacts

City of Anaheim Historic Preservation
Community Development Department
201 S. Anaheim Blvd., Suite 1001
Anaheim, CA 92805
(714) 765-4340
E-mail: preservation@anaheim.net

Anaheim Heritage Center, Disney Resort Reading Room, at the Muzeo
241 S. Anaheim Blvd.
Anaheim, CA 92805
(714) 765-6453
http://www.anaheim.net/article.asp?id=113

Anaheim Historical Society
P.O. Box 927
Anaheim, CA 92815
(714) 292-0042
http://www.anaheimhistoricalsociety.com

Anaheim Neighborhood Association
http://www.anaheimneighborhoodassociation.com

Orange County Historical Society
P.O. Box 5484
Orange, CA 92863-5484
http://www.historicorange.org

Orange Neighborhood Association
http://www.anaheimneighborhoodassociation.com

Orange County Archives
Old Orange County Courthouse
211 W. Santa Ana Blvd., Room 101
Santa Ana, CA 92701
(714) 834-2536
E-mail: archives@rec.ocgov.com

Los Angeles County Historic Landmarks and Records Commission
County of Los Angeles
Hall of Administration, Room 383
500 West Temple Street
Los Angeles, CA 90012
(213) 974-1431

Los Angeles Conservancy
523 W. 6th Street, Suite 826
Los Angeles, CA 90014
(213) 623-2489
http://www.laconservancy.org
E-mail: info@laconservancy.org
Streetscape of early twentieth century houses on N. Emily St., looking south.

Street trees on N. Lemon St., looking north.
Glossary of Terms

Adapted from the Anaheim Colony Historic District Preservation Plan of 1999, this list of architectural and historic preservation terms is provided to assist property owners with architectural descriptions, formulation of a maintenance plan for a Mills Act application, and the general understanding of the elements of a building.

Adaptive Reuse  The process of converting a building to a use other than that for which it was designed. Such a conversion may be accomplished with varying alterations to the building.

Arcade  A passageway attached to a house defined on one side by a series of arched openings.

Arch  An opening which is curved at the top.

Asbestos Siding  Large, wide shingles comprised of a rigid asbestos material used in a horizontal siding pattern as cladding for exteriors in the 1930s through the 1950s. Sometimes affixed over an earlier wood cladding.

Asymmetrical  A dissimilarity or imbalance among features on a building or a facade.

Awning  A fixed cover, typically comprised of canvas over a metal armature, that is placed over windows or doors.

Ball and Spindle Trim  A row of thin sticks sporting balls in an alternating pattern typical in Victorian era architecture.

Baluster  An upright, often vase-shaped, support for a rail.

Balustrade  A series of balusters supporting a porch or balcony railing.

Bargeboards  A board which finishes the edge of the roof and runs parallel to the gable face. Sometimes known as verge boards.

Barrel-Shaped  A vault in the shape of an extended arch, parallel to the axis of a cylinder.

Battens  Narrow strips of wood applied to cover the gaps between boards. Also used decoratively as a repeating vertical element.

Battlement  A parapet built with indentations for defense or decoration. Often seen on turrets, as on a medieval castle.

Bay  A projected or recessed portion of a house. Sometimes used as a means of organizing facades and adding depth to walls.

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

Beveled Glass  Glass with a decorative edge cut at an angle to give the pane a faceted appearance. Typically used in patterns with lead muntins.

Beveled Siding  A type of wood cladding characterized by beveled overlapping boards with rabbeted edges.

Board and Batten  Wood vertical siding composed of wide boards and narrow strips of wood (battens) that cover the seams between the boards.

Bracket  A supporting element under eaves, shelves, or other overhangs; sometimes only decorative.

Bulls Eye  An opening or ornament formed by concentric circles or ovals; often found in Queen Anne and Colonial Revival style window and door surrounds ornamenting the corners.

Capital  The top, decorated part of a column crowning the shaft and supporting the entablature.

Cartouche  A decorative oval or scroll shape.

Casement Window  A window with sash that open inward or outward from side hinges.

Chimney Cap  The top part of a chimney, usually a slab or cornice, that protects the chimney opening.

Chimney Pot  A pipe placed on top of a chimney, usually of earthenware, that functions as a continuation of the flue and improves the draft.

Cladding  The covering of a wall surface.

Clapboard  Overlapping horizontal boards used as siding on wood-framed houses.

Clerestory  An upward extension of a single storied space used to provide windows for lighting and ventilation; usually located along a horizontal break in the roof plane.

Clinker Brick  Bricks that are irregular in size and shape, dark in color, and typically used during the Craftsman era.

Clipped Gable  The end of a roof in a shape intermediate between a gable and a hip.
COLUMN  A vertical wood or masonry member used in supporting a roof or entablature.

COMMUNITY DEVELOPMENT BLOCK GRANT (CDBG) PROGRAM  Historic Preservation is an “eligible activity” under this federal grant, and funds can be used to rehabilitate, preserve, and restore historic properties. The CDBG program can also be used for special planning studies, projects, and publications which address the preservation of historic buildings.

CONJECTURAL  Features not substantiated by original photographs or original documents.

COPING  The uppermost course of a wall, parapet, or chimney that projects beyond the wall plane and is often beveled or sloped to shed rain; a masonry cap along the top of a wall or parapet.

CORBEL  A bracket or block projecting from the face of a wall that generally supports a cornice, beam or arch.

CORNICE  In classical architecture, the uppermost, projecting part of an entablature; a projecting ornamental molding along the top of a house or wall.

CUPOLA  A small dome capping a turret or other portion of a roof.

DECORATIVE SHINGLES  Wood shingles cut in various shapes, such as diamond, fish scale, cut-corner and sawtooth.

DENTIL  A small, square, toothlike block found in a series on cornices, moldings, etc.

DESIGN GUIDELINES  Criteria, locally developed, which identify local design concerns, drawn up in an effort to assist property owners to identify and maintain the character of the designated district or buildings in the process of rehabilitation and new construction.

DORIC COLUMN  Simplest of the classical Greek columns with heavy fluting, no bases, and plain, saucer-shaped capitals.

DORMER  A windowed projection from the slope of a roof.

DOUBLE-HUNG WINDOW  A pair of superimposed wood window sash that are offset so as to slide up and down within the same frame.

DOWNSPOUT  Metal or tile tubing extending from a roof gutter to ground level as a means of directing rain water away from the building. The ELBOW, or GOOSENECK, segments direct the pipe toward or away from the building; the STRAP attaches the downsput to the wall; the SHOE directs water away from the foundation at the base of the conduit.

EAVES  The projecting portion at the lower edge of a roof that overhangs the exterior wall.

EGG AND DART  A classical decorative molding used to trim fireplaces, doors, chimneys, and cornices.

ELEVATION  A two-dimensional representation or drawing of an exterior face of a building.

ENDBOARD  A wood board used to define the corners of clapboarded houses.

ENTABLATURE  In classical architecture, the part of a structure between the roof and the column capital, including the cornice, frieze, and architrave.

EYEBROW DORMER  A low dormer in which the arched roof line forms a reverse curve at each end giving it the general outline of an eyebrow. May contain a window or vent.

FAÇADE  An exterior face of a house; a drawing of a façade is referred to as an elevation.

FANLIGHT  A semicircular or fan shaped window used over a door or window with muntins that create rays.

FASCIA  A flat horizontal member with minimal projections such as an architrave in classical architecture.

FENESTRATION  Placement and type of window and door openings on a facade.

FINIAL  An ornament at the top of a spire, gable or pinnacle, made either of wood or metal.

FLASHED GLASS  Brilliantly colored glass cemented to plain glass and used in windows in the Victorian era.

FLAT HEAD  Flat top, or header, of a window.

FOUNDATION  The lowest part of a structure that is in direct contact with the ground and serves to transmit the load of a structure to the earth underneath.

FRIEZE  Flat middle portion of an entablature, between the cornice and architrave.

GABLE  Triangular wall segment at the end of a gabled roof.

GABLED ROOF  A pitched roof that terminates at one or both ends in a gable.

GAMBREL ROOF  A ridged roof with two slopes on each side, the lower slope having the steeper pitch. Found often on barns.
Glazing  The use of glass in a window or door.
Gutter  A channel at the edge of a roof line for catching and carrying off rainwater.
Half-Timbering  The application of wood boards to house facades to simulate the appearance of a method of construction used in 16th and 17th century England in which the spaces between the vertical structural members were filled with plaster or brickwork.
Hand-Troweled  Applied, spread, and shaped by a flat hand tool, which has a broad steel blade, in the final stages of finishing operations.
Hipped Roof  A roof comprised of four or more sloping planes that all start at the same level.
Historic District  A geographically definable area possessing a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.
Historic Resource  Any improvement, building, structure, landscape, sign, features, site, place or area of scientific, aesthetic, educational, cultural, architectural, or historic significance to the citizens of Anaheim.
Historic Resources Inventory  The organized compilation of information on those properties evaluated as significant according to a historic resource survey.
Historic Resources Survey  A process of identifying and gathering data on a community’s historic resources (including buildings, sites, structures, and districts) deserving recognition in order to provide a basis for possible official designation and help establish preservation goals and objectives. A survey includes field work; the physical search for, and recording of, historic resources on the ground as well as research, organization, and presentation of the survey data.
Hood Molding  A large molding over a window, originally designed to direct water away from the wall; also called a drip molding.
Infill  Buildings or trees that have been designed or sized to replace missing buildings or otherwise fill gaps in the streetscape.
Ionic Capital and Column  A style of classical column designed in ancient Greece which features a capital with volutes (large scrolled forms) at each corner.
Joinery  The craft of connecting members together through the use of various types of joints.
Joint  The place where two or more structural members meet.
Keystone  The center block at the top of an arch that locks the other blocks of the arch in place. Sometimes distinguished from the other blocks (or “voussoirs”) in a decorative manner.
Lath  Thin strips of wood often used as a base to support the application of plaster to a wall. Not to be confused with lathe.
Lathe  A machine that rapidly turns a piece of wood or metal to aid in shaping it, such as that used to create decorative spindlework.
Lattice  A network of crossed lath or thin strips of iron or wood, often used to create screening or ornamental construction.
Leaded Glass  Small panes of clear or colored glass held in place by lead strips used to create design.
Light  A single, framed pane of glass within a window.
Lintel  A horizontal structural member over an opening that supports the structural load above it; usually made of wood, stone, or steel.
Los Angeles Street  The original name of Anaheim’s major north–south commercial street. In the earliest years of the settlement the main north and south city entrance gates were located on each end of this street. The street was renamed Anaheim Boulevard in February 1964.
Mansard Roof  A roof with two slopes on all four sides; the lower slope is much steeper and can have a straight, convex or concave shape; may be punctuated by small dormers.
Masonry  Brick or stone set together, with or without mortar.
Massing  The placement and relative size of three-dimensional shapes that comprise a building.
Mills Act  Created by California state legislation in 1972, the Mills Act allows cities to enter into contract with owners of historic buildings to provide the incentive of reduced property taxes in exchange for the continued preservation of the property.
Molding (Moulding)  A continuous decorative band that is either carved into or applied to a surface.
Mullions  The vertical dividing pieces between a group of windows or sash.
**MULTILIGHT** A window glazed with multiple pieces of glass usually arranged in a grid-like pattern and divided by thin, wood members called muntins.

**MUNTIN** A small, slender wood or metal member which separates the panes of glass in a window.

**NATIONAL REGISTER OF HISTORIC PLACES** The official Federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, engineering, and culture. National Register properties have significance to the prehistory and history of their community, State, or the Nation. The register is administered by the National Park Service. Properties listed in the National Register must possess significance and integrity. Significance is assessed according to the National Register Criteria for Evaluation (see above). Generally, properties must be 50 years of age or more to be considered for the National Register.

**OPEN EAVES** The lower edge of an overhanging roof where the rafters are exposed and can be seen from below.

**ORIEL WINDOW** A bay window that projects from the main wall of the building but does not reach the ground; usually supported by brackets or corbels.

**OVERHANG** The extension of a roof beyond the edge of a supporting wall or column.

**PALLADIAN WINDOW** A three-part window with a top arched center window and long, narrow rectangular windows on either side.

**PARAPET WALL** A low, solid protective wall along the edge of a roof or balcony.

**PEDIMENT** A triangular gable end defined by any molding or trim at the edge of a gabled roof and the horizontal line at the eaves.

**PERGOLA** A structure consisting of posts supporting an open roof in the form of a trellis.

**PIER** A stout column or pillar.

**PILASTER** A flat rectangular column attached to the face of a building.

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

**PORCH** A covered entrance or semi-enclosed space projecting from the facade of a building, most often open sided.

**PORTAL** The principal entry of a structure.

**PORTE COCHERE** A covered porch over a driveway, large enough to let a vehicle pass through.

**PORTICO** A large porch, usually with a pediment roof supported by columns.

**PRESERVATION** The retention of valuable existing elements of a building.

**PUEBLO** Distinctive style of flat-roofed stucco structures taken from the Pueblo Indians of the Southwest.

**PURLIN** A horizontal structural member parallel to the ridge, supporting the rafters. Can extend out from the gable end.

**QUATREFOIL** An ornamental shape, usually recessed or cut out, of four equal lobes with a petal-like appearance; often seen in Gothic architecture.

**QUOIN** Heavy blocks of stone or brick forming a unique design to accentuate the corners of a building.

**RAFTER** Part of a wood roof frame, extending from the ridge to the eaves.

**REHABILITATION** 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** The redesign of a building such that the basic characteristics may be severely altered in order to create a “modern” look or a change in style.

**RENOVATION** The introduction of new elements such as modern plumbing and mechanical systems in the context of rehabilitation.

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

**REUSE** The use of a building for a purpose other than that for which it was originally designed.

**REVEAL** The vertical side of a doorway or window frame where it meets the adjacent wall surface.

**REVIVAL STYLES** Any of a number of architectural styles that adapt recognizable decorative features and forms of earlier historical styles for simplified use in contemporary buildings. This mode was popular in twentieth century American architecture particularly in the 1920s through
the 1940s, and includes styles such as Italian Renaissance Revival, Spanish Colonial Revival, Colonial Revival, Gothic Revival, Tudor Revival, etc.

**RIDGE** The horizontal line formed where the tops of two roof surfaces meet.

**RIDGE BOARD** The topmost horizontal member of a roof frame into which the upper ends of the rafters are fastened.

**RIVER STONE** Distinctive large rounded and multi colored stones taken from river beds used extensively on foundations, porches and piers during the Craftsman era.

**SALTBOX** A house form, one-and-a-half or two-stories in height, characterized by a roof with a shorter slope in front and a longer slope in back, extending close to the ground.

**SASH** A separate moving or fixed part of the window in which the glass is set.

**SAWNWORK** Decorative embellishments appearing in the 1880s (in the Queen Anne style) cut with a saw and applied to the exterior face.

**SECRETARY OF THE INTERIOR’S STANDARDS FOR REHABILITATION** Standards developed by the Secretary of the Interior to assist the longterm preservation of a property’s significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings as well as related landscape features and the environment of the building site. Many state and local municipalities use the Standards for reviewing preservation projects. The Standards are also used by the State Office of Historic Preservation in determining whether a rehabilitation qualifies as a “certified rehabilitation” for federal tax purposes. See p. 33.

**SHAKE** Any thick hand-split shingle or clapboard formed by splitting a short log into tapered radial sections along the grain.

**SHEATHING** The covering of a wall surface or roof base material.

**SHED ROOF** A single-slope roof as seen on a lean-to.

**SHINGLE** A roofing unit of wood, asphalt material, slate, tile, concrete, asbestos cement, or other material cut to stock lengths, widths, and thickness.

**SHIPLAP SIDING** Early siding consisting of wide horizontal boards with “u” or “v” shaped grooves between them.

**SHUTTER** A wood or metal window covering on the exterior of a building that closes to protect a window behind it; usually in pairs flanking a window opening, and often used as a decorative and/or non-functional feature.

**SIDELIGHTS** Long narrow windows on each side of a door or larger window. Often contain decorative glass.

**SIDING** The covering of an exterior wall surface.

**SILL** The exterior horizontal member on which a window frame rests.

**SOFFIT** The finished underside of an eave.

**STAIR RISER** The vertical member of a step under the tread, i.e., the front of a step.

**STAIR STRINGER** The long, sloping side boards of a staircase that support the ends of the risers and treads.

**STAIR TREAD** The horizontal member of a stair step, i.e., the top of a step.

**STATE HISTORICAL BUILDING CODE (SHBC)** Designed to protect the state’s architectural heritage by recognizing the unique construction problems inherent in historic buildings, and provide alternative building regulations for the rehabilitation, preservation, restoration, or relocation of designated historic buildings. SHBC regulations are intended to facilitate restoration or accommodate change of occupancy while preserving a historic building's original architectural elements and features. The code also addresses occupant safety, encourages energy conservation, provides a cost-effective approach to preservation, and facilitates accessibility issues.

**STATE OFFICE OF HISTORIC PRESERVATION (SHPO)** Responsible for administering preservation programs set up by federal and state law. Each state has such an office, established by the National Historic Preservation Act of 1966, headed by the State Historic Preservation Officer (SHPO) who is appointed by the governor. California is also served by the State Historical Resources Commission (SHRC), a group of qualified citizens which is also appointed by the governor.

**STUCCO** An exterior finish of varying texture, composed of Portland cement, lime, and sand mixed with water.

**SWAG** A draping ornamental garland depicting some combination of leaves, fruit, or flowers, often in plaster or carved wood, featured in relief on a flat surface such as a fireplace mantel or entablature.
**Symmetrical**  An arrangement of forms or features in which both sides are the same, or very well-balanced, on either side of a central dividing line.

**Terra Cotta**  A fine grained, brown-red fired clay used for roof tiles and decorations; literally, cooked earth.

**Transom**  A fixed or operable window above a door or window.

**Trefoil**  A design of three lobes, similar to a cloverleaf.

**Turned**  The procedure by which a wood baluster or porch support is given a decorative shape by a carpenter.

**Turrett**  A small, slender tower usually at the corner of a building, often containing a circular staircase.

**Veranda**  A roofed open gallery or porch, sometimes extending around two sides of a building.

**Vernacular**  A common or generic mode of building that relies on local materials and forms, created without the aid of architects or other design professionals.

**Vestibule**  A small foyer leading into a larger space.

**Viga**  Spaced wooden beams used to support the roof of a pueblo structure, usually project through the outer walls. Modern use on Territorial style designs (which resemble the Mediterranean Revival) is usually ornamental.

**Wing Wall**  A small wall extending from the main portion of a building, often with a gate or small archway set into it.

**Witch’s Cap**  A cone-shaped tower roof.