

Design Guidelines for Homeowners of Historic Resources



C i t y o f E s c o n d i d o

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PREFACE

A QUICK OVERVIEW OF THE DESIGN GUIDELINES FOR HOMEOWNERS OF HISTORICAL RESOURCES IN THE CITY OF ESCONDIDO

ARE YOU A HOMEOWNER?

1. These guidelines apply to you if:

- *You live in Old Escondido Neighborhood or*
- *You live in a significant historic structure in Escondido or*
- *You own a vacant lot in the Old Escondido Neighborhood or*
- *You are considering to use a residential structure in Old Escondido for business purposes.*

2. These guidelines do not apply to you if:

- *You live in a non-historic structure outside the Old Escondido Neighborhood.*

WHERE IS THE OLD ESCONDIDO NEIGHBORHOOD?

In Section I, page 5, you will find a vicinity map illustrating the boundaries of the Old Escondido Neighborhood.

HOW DO YOU FIND OUT WHETHER OR NOT YOUR STRUCTURE IS A SIGNIFICANT HISTORIC STRUCTURE?

You can call the Planning Department located in the City Hall at 201 North Broadway. Be prepared to give your address.

If you have answered yes to whether these guidelines apply to you, pick what type of work you are proposing on your house. The type of work includes:

- *Fixing or repairing the exterior of your house*
- *Building an addition to your house*
- *Building a new house*
- *Re-landscaping your front yard*
- *Turning your home into an office or commercial use*

Now that you have picked your activity, see what section to look at next.

Fixing (see Section II.A) – This section is written for homeowners of a significant historic structure, although, any homeowner in the Old Escondido Neighborhood may wish to use this.

Additions (see Section II.D) – For both historic and non-historic homes in Old Escondido Neighborhood.

New home (see Section II.E) – For new homes in Old Escondido Neighborhood.

Landscape (see Section II.F) – For historic or non-historic homes in Old Escondido Neighborhood.

Change use (see Section II.B) – For homeowners who would like to change their residence to a business.

DO YOU KNOW WHAT TYPE OF STYLE OF YOUR HISTORIC STRUCTURE THAT YOU LIVE IN?

Is it: Italianate (1880-1890)
Queen Anne (1890-1900)
Colonial Revival (1900-1910)
Craftsman or California Bungalow
Mediterranean (1918-1940)
Period Revival/Provincial (1918-1940)

If you do not know the style, see Section I.G on residential architectural styles for a description and photo or call Escondido Planning Department with your address. They may be able to tell you what architectural style your house is.

**CITY OF ESCONDIDO
DESIGN GUIDELINES
FOR HOMEOWNERS OF HISTORIC RESOURCES
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A. How to Use this Design Guidelines Manual

This Design Guidelines Manual is organized so that property owners, design professionals, and City Boards and Commissions will not have to review the entire document in order to derive the salient guidelines applicable to the subject property and project. This manual was conceived as an easy-to-use guide for design decisions for four types of construction activity.

The first type of design and construction activity discussed in the manual is **PRESERVATION/REHABILITATION**. If you are planning to make repairs or improvements to your historic house, this section will prepare you and acquaint you with the various acceptable materials and construction practices to complete the job in the best way possible.

The second type of design and construction activity discussed in the manual is **ADDITIONS**. If you are planning an addition, whether it be additional square footage to the basic first floor plan or a second story addition, this section will acquaint you with the applicable site plan, architectural, and setback guidelines. Following these guidelines will almost certainly assure City approval of a compatible addition, especially for significant and notable buildings.

The third type of design and construction activity discussed in the manual is **INFILL DEVELOPMENT**. If you are planning new construction on a vacant lot in the Old Escondido Neighborhood with adjacent historically significant resources, the guidelines in this section are a must reading for you. To

determine the significance of neighborhood structures, you will need to review the Historic Sites Survey for the City of Escondido. For further information about the City's Historic Preservation Program, you may contact the Planning Department, located in City Hall at 201 North Broadway.

The last type of design and construction activity discussed in the manual is **LANDSCAPE**. This section deals with the landscaping of your front yard; its design and some appropriate plant materials to be utilized. In addition to landscape materials, this section provides guidelines for appropriate fence/wall types, height, and design. With the loss of the "front yard" from inclusion of so many new, planned communities, Escondido's maintenance of this once rather mundane asset in its historic neighborhoods will portray the City's dedication to traditional neighborhood values.

While relatively minor in comparison, Section III, **INDUSTRIAL/PACKING HOUSE DESIGN GUIDELINES** is meant for individuals considering rehabilitation or additions to Escondido's historic industrial structures.

Section IV, **GLOSSARY OF TERMS**, contains a glossary of architectural and preservation terms regularly used in the architectural rehabilitation of residential structures.

Section V, **APPENDIX**, contains information on procedures for getting work approved, what types of construction activity is subject to the review process, and other helpful material for the homeowner, including a description of the Residential Rehabilitation Program.

B. Purpose and Focus of the Historical Resources Guidelines

The purpose and focus of these guidelines is to ensure the preservation of the many significant historical architectural features and residential structures located within the Old Escondido Neighborhood. The guidelines also address modifications to non-historic structures in the neighborhood. In addition, the guidelines are also crafted to apply to individual historic structures listed on the Local Register.

When adopted by the City of Escondido, through legislative action, these design guidelines will serve as a regulatory tool, policy guide, and design resource. It is also the purpose of these design guidelines to ensure responsiveness to the unique conditions, opportunities, constraints and architectural styles found within the City of Escondido. Some of these conditions, opportunities, and constraints could be addressed by typical, standard regulatory tools such as the zoning code and design/development reviews. However, the result would fall far short of doing justice to the rich residential architectural tapestry found within the City, nor would they fully achieve public policy goals or the wishes of the citizen to preserve the architectural heritage of the Old Escondido Neighborhood.

These guidelines are a conscious approach to balance the "pure" preservation ideals with "budgetary realities" of repair and restoration of historic residential structures. While true preservation is encouraged in every project, it is realized that many property owners cannot afford this sometimes cost

prohibitive approach. On the other hand, attempts to repair recognized historical residential structures utilizing the cheapest, least historically sensitive methods are strongly discouraged. The opportunity to safeguard the unique architectural assets in the City would be lost or greatly diminished.

These Design Guidelines provide the City of Escondido with a comprehensive set of policies and design criteria that will: 1) guide the refurbishment of existing historically significant residential structures; 2) provide sensitive integration of new infill development within the Old Escondido Neighborhood; 3) promote residential front yard landscape architectural designs compatible with the existing heritage of Old Escondido; and 4) provide preservation/rehabilitation standards and guidelines designed to assure that new residential development and refurbishment of historic dwellings is in the spirit of traditional Old Escondido.

The design guidelines are intended to insure quality design through the adherence to design criteria which promotes preservation of a building's original appearance and provides landscape architectural suggestions for homeowners interested in refurbishing their front yard.

It should be stressed that in using these guidelines to review a proposed modification, addition, etc. staff and the Design Review Board can only apply the standards to the project proposal. For example, a request to build an addition will not required the entire house to be retrofitted to conform with these guidelines. Only the addition will be required to conform.

The purpose of these design guidelines is to promote the City's goals to preserve and enhance the existing character and heritage of the Old Escondido Neighborhood and to extend this traditional design philosophy to those structures and sites outside of the Neighborhood. The guidelines in this plan are intended to aid applicants and the City as they design and review future historic projects within the Old Escondido Neighborhood and the City-at-large.

The scope of these design guidelines does not address non-"recognized" historic resources (contemporary residences) outside the Old Escondido Neighborhood nor do they cover commercial structures. The Additions section addresses building additions to existing non historic residences within the Old Escondido Neighborhood. Contact the City Planning Department for guidelines on non historical resources and commercial structures.



One of the many "recognized" historic resources in the Old Escondido neighborhood

C. Intent

These Design Guidelines intend to encourage quality design that is compatible with other well designed buildings. They do not intend to severely restrict a building owner's preference or economic reasons for choosing materials and style.

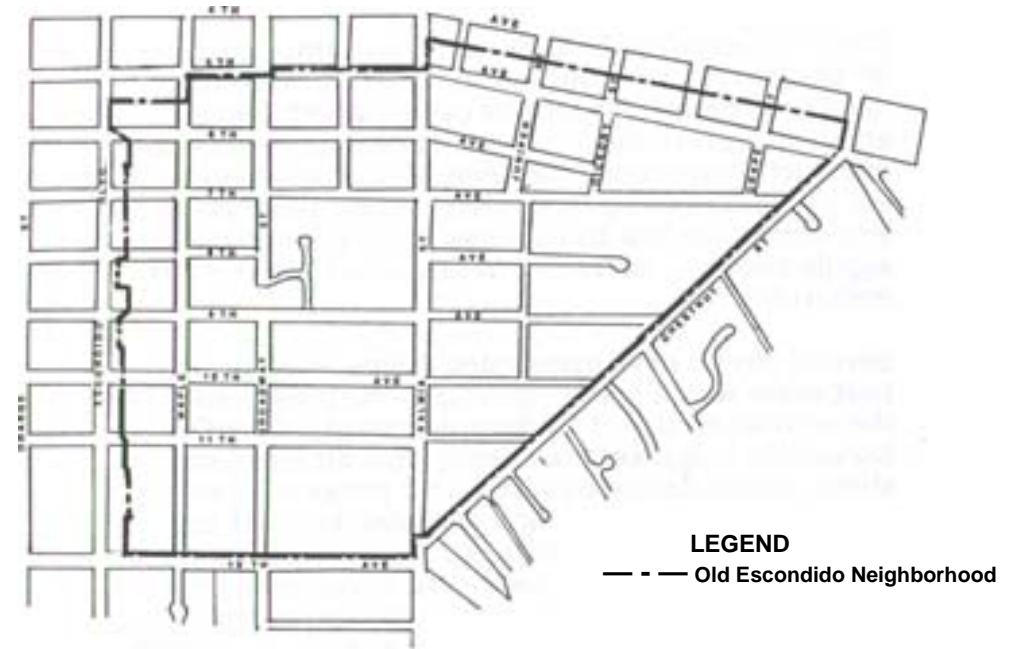
These guidelines also provide the property owner, developer, architect, or designer with discretionary statements and guidelines that will often shorten City approval time. It is the intent of the guidelines, however, to encourage innovative design and individual expressions. The building owner that wants to create an innovative project should do so, but should understand that the proposed project may be subject to higher levels of discretionary or subjective reviews.

Development applicants should understand that these guidelines are not absolute, but are discretionary. If inconsistencies between these guidelines and the Zoning Code occur, the Zoning regulations will take precedence.

D. Applicability

The discretionary statements and guidelines described in the Design Guidelines Manual are to be applied to 1) all properties on the Local Historic Register, 2) all properties, both historic and non-historic, in the Old Escondido Neighborhood, and 3) serve as the General Design Guidelines for the Old Escondido Neighborhood/Historic District. While these guidelines might be applied in other conditions as appropriate, the intent is not to address infill development on a city-wide basis.

To determine a residential structure's historic significance, you will need to review the City of Escondido Historic Sites Survey. For further information about the City's Historic Preservation Program, you may contact the Planning Department located in City Hall at 201 North Broadway.



E. Current Conditions

The Old Escondido Neighborhood is approximately a 30 block area in central Escondido. The Neighborhood's residential structures exhibit a wide range of architectural styles, each with its own particular significance. Some styles, because of their relative age, are recognized as historic. Other styles, more prevalent during the last thirty years, have their own rich significance but are not currently considered historic resources.

Several trends have manifested themselves over the past years which are of concern to the preservation of the architectural and landscape heritage of the Old Escondido Neighborhood.

Traditional architectural styles, urban design patterns, and physical amenities are being challenged by new infill development and additions to existing historic structures which are not sympathetic to existing traditional development patterns, architectural styles and landscape images. The purpose of this historical resource guidelines package is to reverse the current trend towards ad-hoc architectural styles, planning/development patterns, and landscape design which detract from the existing historic image which defines the Old Escondido Neighborhood. The City is trying to enrich and preserve the historical resources of the City through reversal of various trends which include:

- *Historic residential structures refurbished with inappropriate, non-traditional building materials.*
- *New infill developments not reflecting traditional building setbacks which are indicative of the Old Escondido Neighborhood.*

- *New infill dwellings located within the Old Escondido Neighborhood not reflective of traditional height, scale, bulk, or massing.*
- *Repairs to existing recognized historic structures which are not sensitive to the original building components.*
- *Additions to existing historic structures not respecting traditional roof forms, building massing, or architectural style of the original structure.*

F. Goals, Objectives, and Policies

New infill development, repairs or additions to historic dwellings or landscapes can have a substantial impact on the character of the Old Escondido Neighborhood. Some harmful effects of one land use upon another can be prevented through traditional zoning, subdivision controls, and housing and building codes. However, other aspects of development are more subtle and less amenable to existing "rules" specifically related to an historic architectural and landscape "image". These relate to the general form of the land before and after infill development, the spatial relationships of the proposed structures to existing dwellings, proximity to existing, potentially incompatible land uses, and the appearance of structures and open spaces as they contribute to the overall image of the Old Escondido Neighborhood. Thus, in order to reverse current trends towards ad-hoc building and poorly conceived landscape designs and to promote a harmonious neighborhood steeped in the heritage of Escondido, the following goals and objectives have been generated:

Goal

Preserve and enhance the existing character of the Old Escondido Neighborhood and other historical resources city-wide.

Objective

Develop guidelines that encourage regular maintenance, accurate restoration, appropriate additions to or alterations of historic buildings and infill development that are compatible with the original character of the Old Escondido Neighborhood.

Identify techniques for new construction and repair that promote a high quality of design that is compatible with adjacent structures and contribute to the overall harmony of the Old Escondido planning area.

Citywide Historic Preservation Ordinance (Article 1078-A) Policies

- *Protect, enhance, and perpetuate Historic/Cultural Resources, sites, and districts that represent or reflect elements of the City's cultural, social, economic, political, and architectural history for the public health, safety, and welfare of the people of the City.*
- *Safeguard the City's history as embodied and reflected in its Historic/Cultural Resources, sites, Historic Districts.*
- *Stabilize and improve property values.*
- *Strengthen the City's economy by protecting and enhancing the City's attractions to residents, tourists, and visitors and serve as a support and stimulus to business and industry.*
- *Enhance the visual character of the City by encouraging the preservation of unique and established architectural traditions.*
- *Promote Historic Landmarks and Districts for the use, education, pleasure, and welfare of the people of the City.*
- *Permit historic sites to be identified, documented, and recorded by written and photographic means and allow an opportunity for voluntary preservation of historic sites, all without infringing on the ability and right of a property owner to control the use of property and structures.*

Old Escondido Neighborhood Area Policies

- *Promote quality new infill architectural styles which harmonize with existing surrounding structures.*
- *Promote quality additions to existing dwellings which are sympathetic to the original design of the structure.*
- *Provide a mechanism designed to aid applicants and the City as they design and review future projects located within the Old Escondido planning area.*
- *Provide reliable and accurate preservation/rehabilitation criteria designed to promote existing traditional architectural images, landscape patterns, and building orientation.*
- *Provide fence and wall criteria designed to promote the use of traditional building materials designed to harmonize with the architecture of the main house and relate to the scale of the neighborhood.*
- *Provide architectural design criteria for new and existing structures related to the proper orchestration of major building components including exterior form, porches, doors, windows, ornamentation, stairs, roofs, building mass, adaptive re-use, and renovation.*
- *Provide site planning criteria related to infill development which promotes traditional building setbacks, development patterns, building orientation, and landscape patterns.*
- *Promote the use of traditional building materials related to new and existing structures designed to: 1) harmonize with the existing structure as related to preservation and rehabilitation efforts or 2) by sympathetic to existing, traditional building materials found within the Old Escondido Neighborhood.*

G. Residential Architectural Styles Summary

1. Italianate (1880-1890)

General Description

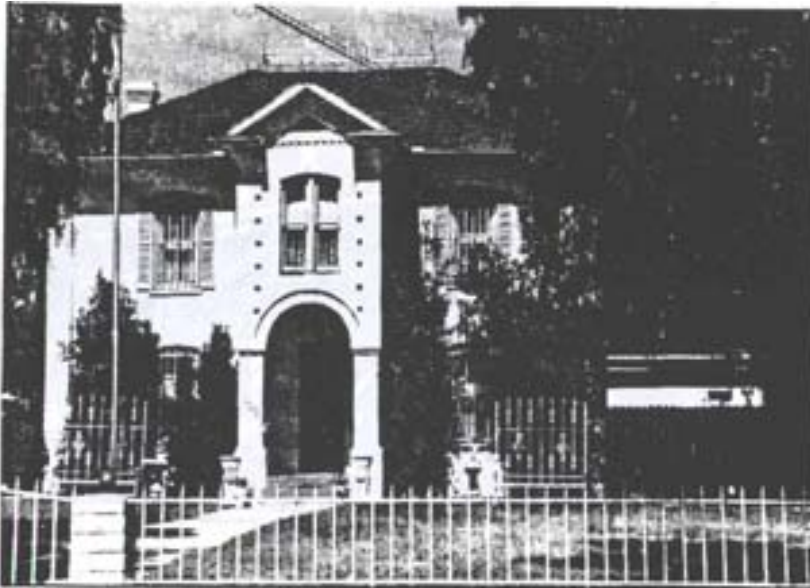
Italianate architectural styles are characterized by tall vertical lines often punctuated by raised porches with associated porticos, prominent bay windows, and projecting cornices often ornamented with curved brackets. Italianate dwellings typically range from one and two story designs, typically characterized by simple hipped or gabled roofs. Many Italianate dwellings are characterized by front bay windows, bracketed cornice, pedimented window, simplified portico and raised first floor. Multi-story Italianate dwellings are characterized by tall vertical lines, projecting bay windows on each floor, vertical sash windows, vertical siding, and raised foundations.

Typically, the Italianate house is a square or rectangular-shaped house with hipped or center gabled roofs. Front centered gables typically project from a low pitched hipped or side gabled roof. Frequently, the front wall beneath the gable extension forms a prominent central extension with covered portico below (see Hooper House for this element).



Variations of Italianate Architecture

In Escondido, there are a number of structures that incorporate elements of the Italianate style on a more modest scale. The following photographs illustrate the variations on the Italianate style that occur in the community.



Hooper House located at Juniper Street and Tenth Avenue

2. Queen Anne (1890-1900)

General Description

The Queen Anne house is characterized by a variety of building components and facade features which include steeply pitched gabled roofs, front porches trimmed with elaborate lattice work and turned balustrades. Walls are treated as decorative elements and often include bay windows, overhangs, and a variety of building material used for siding such as wood shingle designs and clapboard siding. For more information on this style the reader can refer to Appendix I.



The Bandy-Conley home on Juniper and Seventh Street

Variations of Queen Anne Architecture

In Escondido, there are a number of structures that incorporate elements of the Queen Anne style on a more modest scale. The following photographs illustrate the variations on the Queen Anne style that occur in the community.



Example Structure

Shown below is a Queen Anne cottage, located at 208 E. Fifth Avenue.

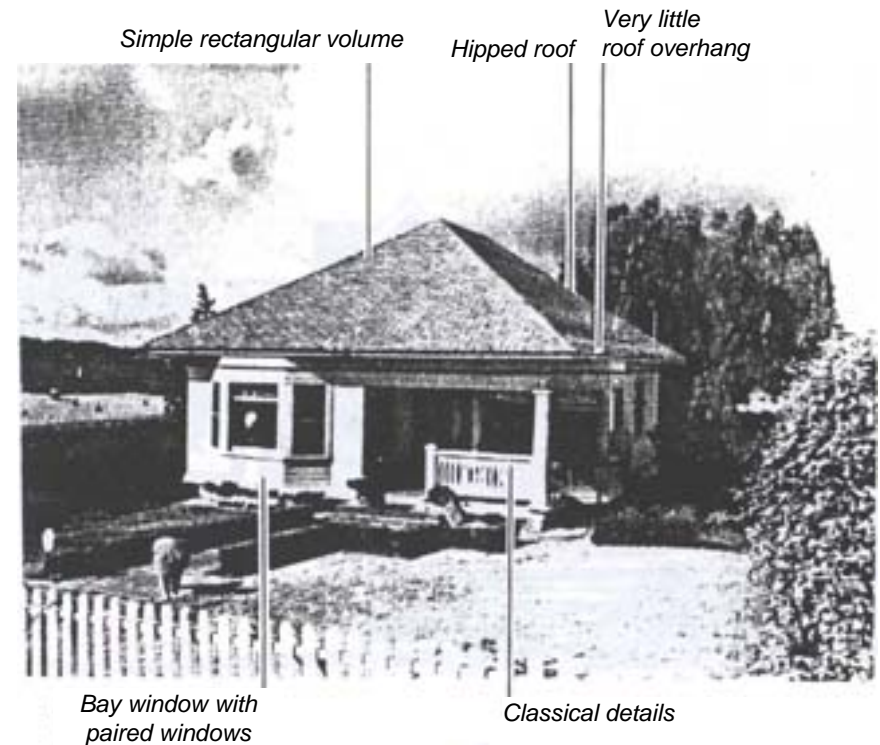


Queen Anne Cottage

3. Colonial Revival (1900-1910)

General Description

The Colonial Revival design incorporates simple rectangular volumes and classical Georgian and Federal details. The front door is accentuated with decorated pediment, supported by pilasters or extended forward to form an entry porch. The facade usually forms symmetrically balanced windows and with a center door. The roof elements are typically hipped and side gabled. Windows are rectangular in shape with double hung sashes, broken into six, eight, nine, or twelve individual panes. Bay windows, paired windows, and triple clustered windows are also prevalent. Facade walls are typically wood or masonry materials. Decorative cornices are often an important identifying feature. For more information on this style the reader can refer to Appendix I.



An example of a Colonial Revival home located at 128 W. Eighth Avenue

Variations of Colonial Revival Architecture

In Escondido, there are a number of structures that incorporate elements of Colonial Revival style on a more modest scale. The following photographs illustrate the variations on the Colonial Revival style that occur in the community.



Example Structure

An example of Colonial Revival architecture is located at 429 E. Sixth Avenue. See photo.



4. Craftsman and California Bungalow

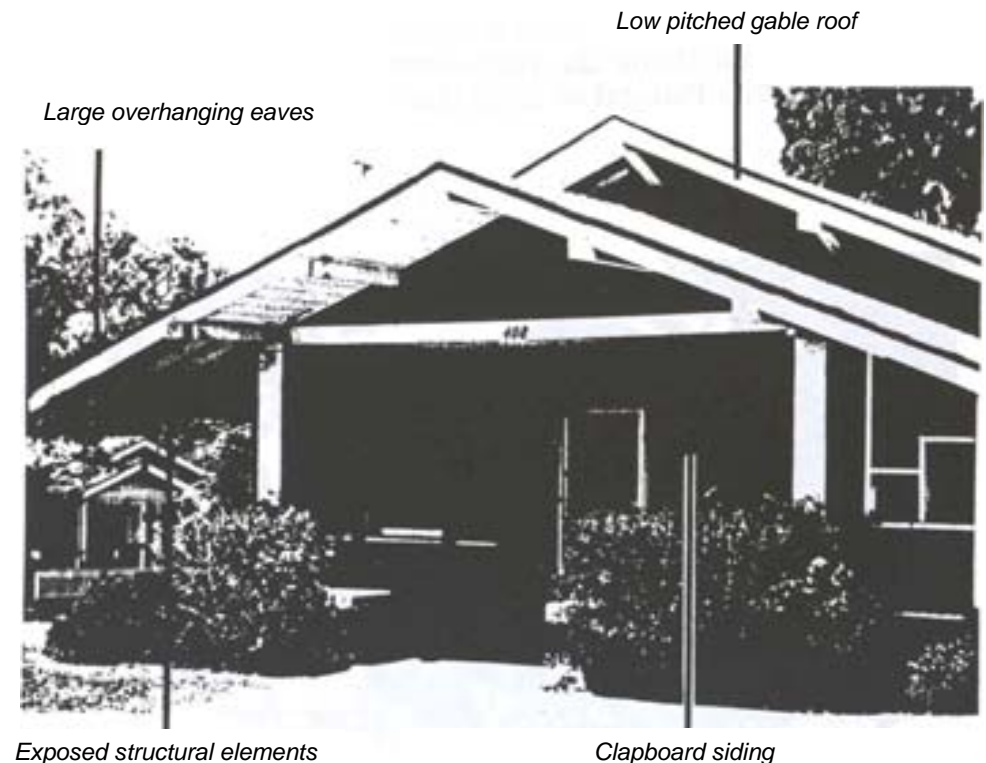
General Description

Craftsman Bungalow

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

California Bungalow

California Bungalows are similar to the Craftsman Bungalow in terms of scale, size, low-pitched roof, front porch, and exposed building elements. In general, the California Bungalow represents a streamlined version often utilizing stucco surface materials as opposed to shingles. For more information on these styles the reader can refer to Appendix.



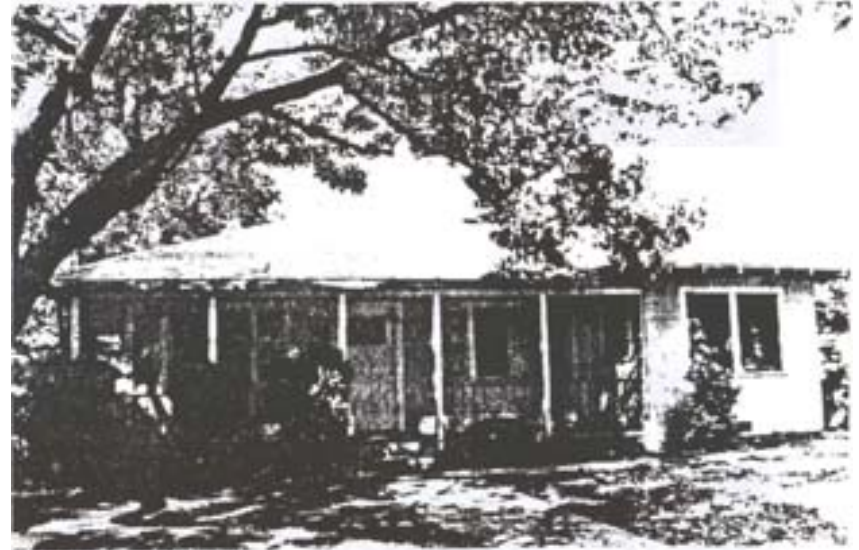
Variations of Craftsman and California Bungalows

In Escondido, there are a number of structures that incorporate elements of the Craftsman/California Bungalow style on a more modest scale. The following photographs illustrate the variations on the Craftsman/California Bungalow style that occur in the community.



Example Structures

The following photographs are a few examples of the California Bungalows to be found in the Old Escondido Neighborhood.





Various styles of California Bungalow

5. Mediterranean (1918-1940)

General Description

Mediterranean, particularly Spanish styles which are most prevalent in Escondido, are usually characterized by low-pitched roofs with little or no eave overhand, red tile roof coverings, the use of one or more prominent arches placed above doors, windows and below porch roof units. Wall surfaces usually consist of smooth stucco or exterior plaster; facades are commonly asymmetrical. Simple solid and elaborately carved doors of heavy wood paired and glazed with multiple panes of rectangular glass are common. Focal windows, typically associated with the front facade, include triple-arched versions and simple casement styles. For more information on this style the reader can refer to Appendix I.



Variations of Mediterranean Style

In Escondido, the Mediterranean style encompasses a variety of styles including Mission, Spanish, and Monterey images on a more modest scale. The following photographs illustrate the variations on the Mediterranean style that occur in the community.



Example Structure

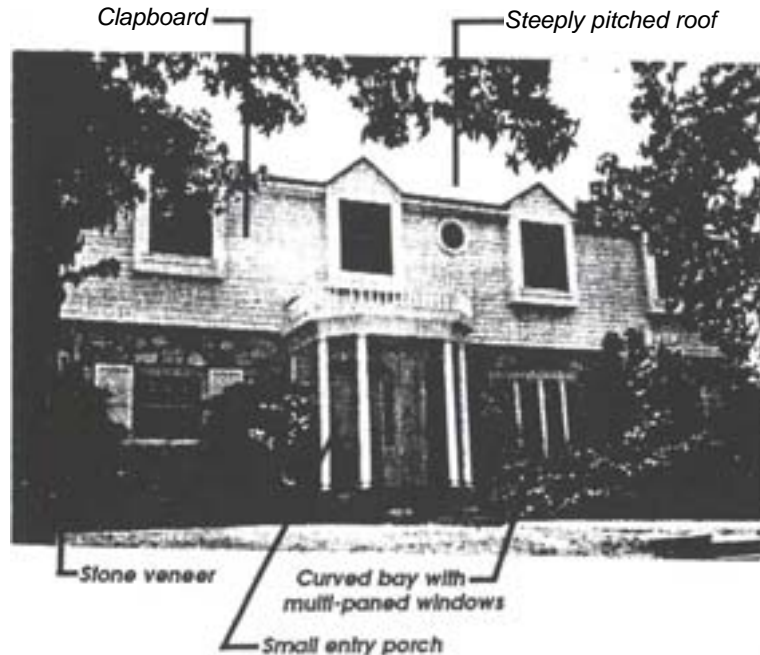
An example of Mediterranean (Spanish) architecture is located in the Old Escondido Neighborhood on the top of the hill on E. Fifth Avenue. See photo.



6. Period Revival/Provincial (1918-1940)

General Description

Period Revival/Provincial architectural styles are characterized by cottages exhibiting steeply pitched roofs and gothic arches (small in scale). The structures are typically covered with shingles or composition roofing designed to look like thatching. Exterior walls are usually covered with stucco, stone, brick, and/or wood. Windows are tall and narrow and "broken" by wood or lead mullions into multiple panes. Chimney elements also appear on facades. Front facade porches are generally either small entry oriented or absent entirely. For more information on this style the reader can refer to Appendix I.



Variations of Period Revival/Provincial Architecture

In Escondido, there are a number of structures that incorporate elements of this style on a more modest scale. The following photograph illustrates the variations of this style that occur in the community.



Example Structure

An example of Period Revival/Provincial Architecture is located in the Old Escondido Neighborhood at 801 South Juniper Street.



H. Secretary of the Interior Guidelines

In the past several years, the most frequent use of the Secretary's Standards for Rehabilitation has been to determine if a rehabilitation project qualifies as a "certified rehabilitation" pursuant to the Tax Reform Act of 1976, the Revenue Act of 1978, and the Economic Recovery Tax Act of 1978, as amended. The secretary is required by law to verify rehabilitations that are "consistent with the historic character of the structure of the district in which it is located." The standards are used to evaluate whether the historic character is preserved in the process of rehabilitation. Any structure to undergo substantial rehabilitation may want to review the State Historic Building Code which can offer some relief from contemporary building code requirements. All historic restorations in Escondido should follow these guidelines.

- *Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.*
- *The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material of distinctive architectural features should be avoided when possible.*
- *All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.*
- *Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.*

- *Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.*
- *Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new materials should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.*
- *The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.*
- *Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, any project.*
- *Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and character of the property, neighborhood or environment.*
- *Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.*

I. Relationship to Downtown Design Guidelines

It should be noted that this Design Guidelines Manual for Historical Resources relates predominantly to Escondido's historic residential architectural inventory. The City of Escondido also has a significant amount of historic resources contained in a large stock of commercial structures located in the traditional downtown area. While these commercial structures are not addressed in this manual, they are addressed in the Downtown Design Guidelines Manual. For further information on the Downtown Design Guidelines Manual, you may contact the Planning Department located in City Hall at 201 North Broadway.

II-A. Preservation/Rehabilitation

II. Residential Design Guidelines

A. Preservation/Rehabilitation

The preservation or rehabilitation of houses in the historic neighborhoods of Escondido should protect the important features of the houses to preserve the unique character of the neighborhoods. The highest standard for preservation and rehabilitation is The Secretary of the Interior's Standards for Rehabilitation (see preceding Section I-H), which states that 'preservation' measures sustain the existing form, integrity, and material of a building; while 'rehabilitation' allows for an efficient contemporary use through repair or alteration, while preserving features which are architecturally significant. It is the intention of these guidelines to encourage the protection of historic homes and neighborhoods by suggesting alternative means of preservation and rehabilitation which can be applied to the varying types of house in the Old Escondido Neighborhood area. The suggested approach to rehabilitation of specific features starts with the highly recommended means which will best preserve historic features. Alternative methods (if available) are then discussed which may be appropriate due to significance of the house or budgetary concerns.

Appendix F contains a checklist which can be used to identify needs on a house.

Although specific elements of houses are discussed in these design guidelines, there are overriding principles of design that are the basis for all the suggestions:

- *Historic homes should be recognized for their own time and style. Rehabilitation should not try to create a preconceived concept of history, but should reuse the existing or appropriate feature.*
- *Rehabilitation of historic homes should try to retain and restore original elements first. If damage or deterioration is too severe, the element should be recreated using original materials to match the design, color, texture and any other important design feature.*
- *When replacement is necessary and original material cannot be used, substitution material should incorporate the design, color and form which conveys the visual appearance of the original material.*
- *When an entire piece of a house is missing, research should be conducted to understand the functional and aesthetic ideas behind the original stylistic forms of a particular historic home. Information can be found in old photographs and other documentation, books about the style that describe typical features (available at the library or by contacting the Escondido Historical Society), and by closely inspecting similar houses in the neighborhood.*

II. Residential Design Guidelines

1. Exterior Materials

It is recommended that before beginning any exterior rehabilitation, check the brick or concrete foundation on the exterior of the building and on the inside of the crawl space or basement for the following symptoms:

Cracks: Cracks can result from settling soil, water undermining, or earthquakes. Both masonry and concrete will likely have minor hairline cracks which are not serious, but any cracking wider than a hair should be watched to determine if the cracking is continuing. One simple way to see movement is to draw a horizontal line across the crack with a straightedge and observe it for two to three weeks. If the lines across the crack have split, it means that movement has occurred, and a professional contractor, engineer, or architect should be consulted. If cracking is seen and self testing is not desirable, call a professional for further investigation. If the crack is determined not to be hazardous to the structure, aesthetics should guide the decision whether to patch the crack. Masonry patching and repointing is discussed below, but concrete can be patched with readily available concrete patch mixtures.

Water Damage: Water seeping through walls and in basements is a sign of poor drainage and/or improper waterproofing of walls. Deteriorated roof drainage systems, such as broken downspouts, can allow water to flow over walls or be dumped directly onto the foundation of the building. Improper site drainage can cause surface water to run towards the building. These water-related problems can cause undermining and improper settlement of the footings. Constant dampness can cause deterioration of both

brick and mortar. Simple remedies such as repairing downspouts or fixing the grade to drain water away from the structure can alleviate many of these problems. However, a leaking exterior wall may need to be investigated by a professional to determine the proper remedy.

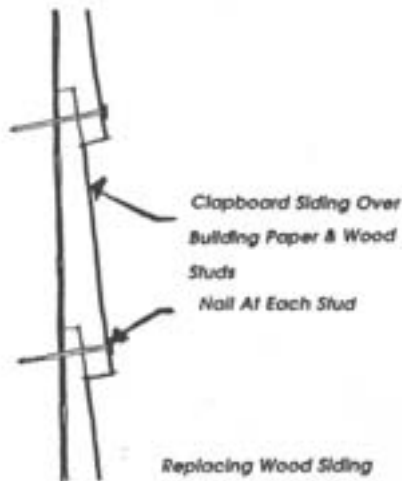
Deteriorating Bricks and Mortar: Bricks and/or soft mortar can be damaged by the water problems described above. Bad mortar can be tested by scraping the joint with a key or screwdriver. If the joint is easily scarred, the mortar may need repair, and a professional should be consulted. Crumbly brick where the hard, fired surface has deteriorated should also be evaluated by a professional.

II. Residential Design Guidelines

Wood Siding

Wood siding is an important feature of historic houses because its texture is an important feature of its style. Wood siding should be retained rather than removed and plastered. Generally simple patching is all that is necessary and complete replacement of all siding is not required.

Cracked, split or missing wood siding can cause severe water problems by allowing water to deteriorate the wood stud wall or the interior finish. While small cracks can be filled with caulking, larger cracks or missing pieces should be replaced. To replace a piece of wood siding, gently pry up the piece immediately above the piece to be replaced, and cut the nails holding the unwanted wood with a hacksaw blade (removed from the hacksaw and held with a pair of gloves). Using a chisel, remove the unwanted wood and replace with new, matching siding. Renail the new area and apply caulk where the new piece touches its neighbors to the sides.



The most important element of protecting wood siding in historic houses is the paint which protects the wood from weathering. The key to painting a wood exterior is preparation. The best paint job in the world will deteriorate rapidly if the surfaces are not properly prepared prior to the first coat of paint. First, inspect the entire exterior and determine the general state of the existing paint. All crumbly, flaking, blistering, and peeling paint must be removed. Evaluate the amount of work necessary to do the job correctly, and decide whether or not to call a painting contractor to help.

The following steps should be taken prior to starting surface preparation:

- *All wood siding should be repaired as described above.*
- *All door, window, and trim should be inspected for water tightness and caulked if necessary.*
- *Windows should be inspected for damage, such as bad putty, and repaired.*
- *All gutters and downspouts should be inspected and repaired as necessary.*

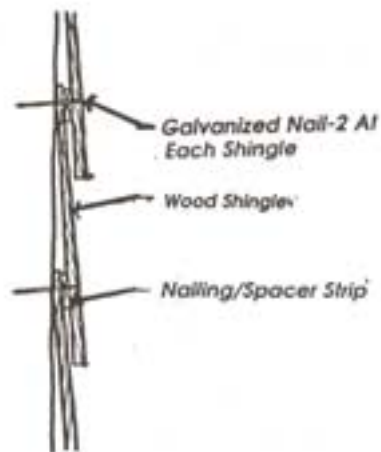
Surface preparation should include the use of a wire brush to remove dirt, plant growth, and flaking paint. A scraper should be used to remove areas of blistering paint, followed by sandpapering to smooth down the transition between the scraped area and the adjacent painted area. Where damaged areas are large, heat paint removers may be the best solution, but should be used strictly according to supplier recommendations.

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After the working area has been properly scraped and sanded, all exposed wood must be primed, and then the whole area can be painted. A paint dealer will assist in determining the type of paint, brushes, and quantities that will be needed.

Methods Which Are Not Acceptable in the Repair of Wood Siding

- *Do not replace siding with wood of a different size or shape.*
- *Do not apply paint without proper surface preparation and priming of surfaces.*
- *Do not sandblast wood to remove existing paint*
- *Never use chemical or heat paint removers improperly or carelessly.*



Replacing Wood Shingles

Wood Shingles and Shakes

'Shingles' are cut by machine, and 'shakes' are split by hand. If a wall contains minor damage such as a few split or warped shingles, they may be easily repaired by nailing them down with galvanized nails (to avoid rusting that may occur with common nails). If there is more severe damage, it is probably best to replace all of the shingles in that area.

Most shingles on historic structures are made of redwood, and a similar type should be used for replacement. Scalloped edges or other specialty shapes are available by ordering at most large lumber yards. In all cases, a sample of the existing shingle should be shown to the supplier to insure a proper match of shape and material.

Splitting, cracking or missing shakes can be replaced by forcing a wedge under the shake directly above the one to be replaced (only about one-eighth of an inch), then using a hacksaw blade to cut away old nails. Use a chisel to split the unwanted shake vertically, and remove. Insert the new shake, align the bottom with the adjacent shakes, and nail at the top.

Most shingles and shakes are not painted or stained, but colored by natural weathering. This can cause a problem when attempting to match the existing material, but can be solved by applying a light stain. Examples of the new and old shingles should be presented to a paint dealer to assist in the proper selection of a stain. If the replacement is made over a period of time, it will help to leave the unused shingles outside to start the aging process before installation.

Methods Which Are Not Acceptable in the Repair of Wood Shingles or Shakes

- *Do not use mismatched shingles and shakes or other materials for patching.*
- *Do not try to piece in a shingle without inserting it under the shingle above.*
- *Do not use nails which may rust.*

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Brick Masonry

Brick masonry is often found in foundation walls or chimneys in the historic house in Escondido and requires attention because of cracking, deteriorating mortar joints, or painting. Wall cracking and deteriorating mortar joints should be addressed by a professional. These could be signs of structural problems (basically, a building's 'structural' components make it stand up). Some historic houses may have unreinforced masonry (brick and mortar that has no steel 'skeleton' holding it together) and may need structural strengthening for earthquake safety. If a masonry wall must be structurally improved, the design and construction should be undertaken only by professionals experienced in addressing historic houses and the protection of historic fabric.

Repointing (or 'patching') the mortar in an historic house is a specialized operation and should be performed only by experienced professionals. All old, crumbly material must be removed to a uniform depth (avoid the use of mechanical grinders, which can damage the brick surrounding the joint). The new mortar must be composed of materials which match the original color and strength, and applied in the same manner as adjacent joints. The best method of repair is described in Preservation Briefs #2, "Repairing Mortar Joints in Historic Brick Buildings" by Robert C. Mack, AIA, which is included in the Appendix.

Most brick masonry in historic houses was left natural, but if it can be determined by investigation that the original was painted, or that in the course of the house's history an alteration was made which made painting aesthetically desirable, then the masonry may be properly prepared and repainted. However, most brick masonry walls were and should be left natural. Paint removal is generally recommended to return brick to its original appearance. Generally, the gentlest method of paint removal should be tried first, and only after unsatisfactory results, proceed to more vigorous means such as pressure water spray with mild detergent and bristle brushes, chemical cleaning with a mild solution, and chemical cleaning with a stronger solution. All work should be thoroughly tested in inconspicuous places on the house, and preparations should be made for the safe disposal of cleaning chemicals. All methods and materials used should meet City standards regarding use of chemicals. The best methods of masonry cleaning are described in Preservation Briefs #1, "The Cleaning and Waterproof Coating of Masonry Houses" by Robert C. Mack, AIA, in the Appendix.

Methods Which Are Not Acceptable in the Repair of Brick Masonry

- *DO NOT SANDBLAST. Sandblasting will damage the natural fired surface of the brick, and cause it to lose its water repellent qualities. If water is allowed to invade the inner brick, its structural integrity may be ruined.*
- *Do not use mechanical grinders to remove mortar, which can damage the brick surrounding a joint.*

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Stucco

Stucco has a natural tendency to crack and is generally easy to repair. Before starting the patching process, inspect the cracks thoroughly to determine if additional water damage occurred to other portions of the wall. Slightly bulging areas adjacent to the crack indicate that one or more coats of stucco have become separated from the previous coat.

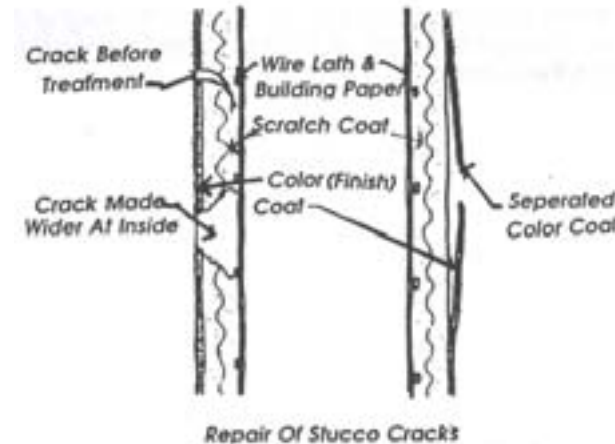
Lightly tap the bulging areas with a hammer to remove all of the separated stucco and extend the repair area to include these areas. Use a putty knife to open a crack and remove loose debris. Use a hammer and a small 'cold chisel' to make the crack wider at the inside than at the outside; this will allow a 'locked' joint to form between the new and old materials. Thoroughly clean and then wet the area to receive the patch so that the old material will not rob the new stucco of its moisture. Stucco patch is readily available at most hardware stores and is easily mixed with water. Follow all manufacturer's instructions. Apply the patching material using a trowel and be sure to pack it tightly into the space. After about 10 to 20 minutes of drying time, use the trowel to make the patch level with the adjacent surfaces. Consult the manufacturer's suggestions regarding any necessary curing.

Large areas of patching or sections which have to be replaced down to the stud wall should be handled by an experienced plaster contractor.

Color pigment should be added when patching integral colored stucco. Pigments should be used with the patching compound per the manufacturer's instructions. Carefully match the color and make a note of the amount of pigment that was used, for future reference.

Methods Which Are Not Acceptable in the Repair of Stucco

- Do not patch stucco without removing all loose pieces and thoroughly cleaning the patch area.
- Do not patch stucco without creating a 'locked joint' as described above.



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2. Porches

Porches often contain very important features which are the focal point of a historic house. A porch adds interest to the overall appearance, as well as creating a pleasant, welcoming passage into the house. Porch roofs, balustrades and columns should be repaired or replaced to match the original style, materials and colors. In historic restoration, it is best to remove screened or glassed-in walls from porches to restore the integrity of the original design.

Methods Which Are Not Acceptable in the Repair of Porches

- *Do not use aluminum canopies, or incongruous balustrades or handrails.*
- *Generally, porch roofs have the same angle as the roof of the house. Do not change the angle of the porch roof unless it is part of the original design.*

Screening Porches: Screening a porch is discouraged because it disrupts the original beauty and style of an historic house, which these guidelines are meant to protect. If screens must be installed, they should be treated as temporary modifications.



Metal handrails are not appropriate replacements and look out of scale.

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Generally, a wood stop should be applied on the side toward the house of the column, post, or overhead beam, so that the screen can be attached to it. Care should be taken in attaching the stop to protect the existing material (it is recommended that an experienced architect or contractor be consulted). A 2 x 4" redwood nailer can be attached to the floor of the existing porch if necessary for attachment. It should be carefully aligned to receive the screen. The screen should then be applied to the nailers, and a 1 x 2" wood stop should be applied to cover the edge of the screen.

An alternative to above which has less impact on an historical house, but is less effective, is to place a roll up screen over each opening which can be pulled down when screening is desired and left up, out of sight, when not in use. The screen should be attached at the inside of the porch above the opening to hide it from the exterior.

Methods Which Are Not Acceptable in the Screening of Porches

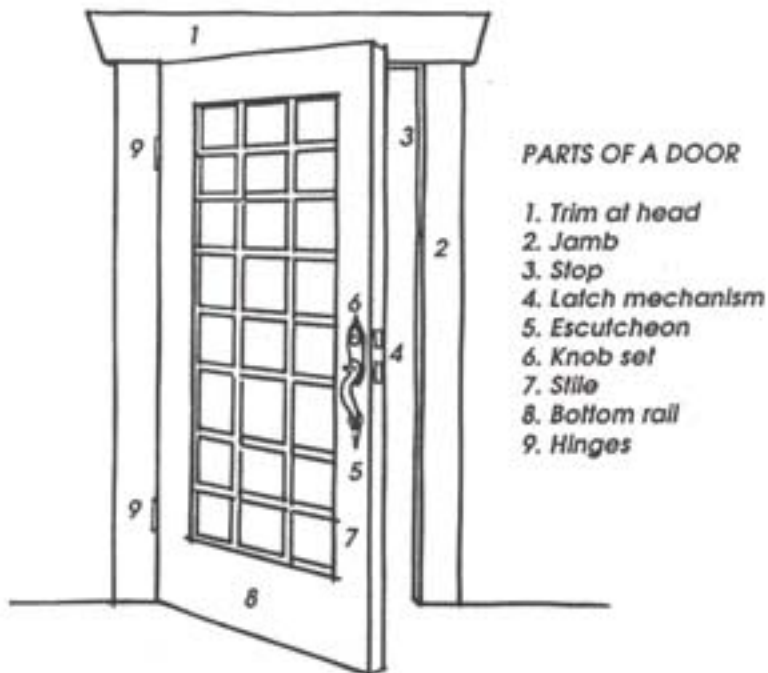
- *Do not permanently enclose porches with darkened glass, solid walls, or permanent screens.*

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3. Doors

Historic houses have wood doors that are particular to their style. The front door of the house was usually the most ornate with secondary doors usually more utilitarian. Problems can occur with old doors at the frame, in the door panels or with the hardware. The size, shape, and style of doors are an important feature of an architectural style and the original type should be used again.

Original doors should be repaired in-place when possible, but when replacement is necessary it should be replaced to match the original forms and materials.



Doors need to be secure and weathertight. Most historic houses in Escondido have solid wood doors (solid core) at the exterior and sometimes at the interior. Typical problems with doors include sticking, not closing properly, or having gaps around the door when it is closed.

The first thing to check is the hardware—the hinges and strike plates of the door. These can often become loosened over time and the remedy is as simple as tightening a few screws. If any of these hardware items need replacement, they should be replaced to match the original as closely as possible.

Doors that "stick" may be swollen or over painted. If the door needs stripping, the removal of the paint layers may solve the problem. If stripping is not necessary or is ineffective, planing the edges of the door may alleviate the problem. Avoid planing the hinge side of a door if possible.

Lock and latch mechanisms may need simple tightening of screws also, but more major repairs should be conducted by a qualified contractor or locksmith.

Replacement doors should always be solid core and match the style of the original. If the original is missing, select a proper door by studying the doors of similar houses in the neighborhood or consulting style books. Many types of panel doors or "plank" doors are available directly from material suppliers which may match original doors. Some doors, such as a Craftsman era door, will have to be milled or created by modifying a simple solid core door.

Replacement door hardware should closely match original. The following information will be necessary to secure properly matching hardware:

- *Diameter of the lock*
- *Size and location of the latchbolt holes*
- *Dimensions of the latch face plate*
- *Door thickness*
- *Back set measurement from the door's edge to lock hole center*
- *Type of lock being replaced*
- *Brand name of existing lock*

Weatherstripping is an important part of an exterior door and is generally available as described in the next section.

Methods Which Are Not Acceptable in the Repair of Doors

- *Do not use hollow core doors for exterior doors.*
- *Do not use doors which are not compatible with the original style of the building in locations which are visible from the street.*
- *Do not use mismatched hardware or materials which are inappropriate to the style of the house.*

II. Residential Design Guidelines

4. Windows

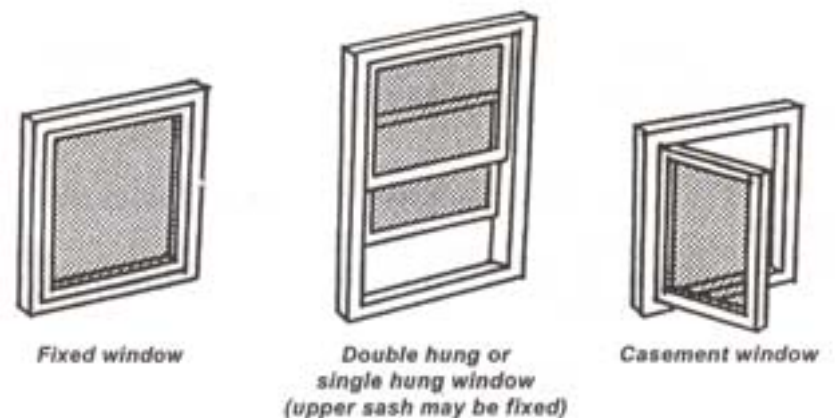
Most historic houses had wood windows that were either fixed, double hung, or casement. Problems can occur with all three types, ranging from the need for simple painting, to completely rotten wood members. The size, shape, and style of windows are an important feature of an architectural style, and the original size, shape and style should be used again. Original styles of hardware are easily available at antique, building material recycle shops and numerous reproduction companies.

One of the first steps in assessing any problem related to your windows is to prepare an in-depth survey of the condition of existing windows early in preservation planning so that repair and upgrading methods and possible replacement options can be fully explored. It is recommended that the following process be followed:

- *Stabilize deteriorated or damaged windows when necessary.*
- *Protect and maintain the wood and architectural materials of the window frame, sash, muntins and surrounds through appropriate surface treatments.*
- *Repair window frames and sash by patching, piecing-in, consolidating or otherwise reinforcing them.*
- *Replace when necessary.*

Original windows should be repaired in-place when at all possible as described below. When replacement is necessary, the best choice to preserve a significant house is to replace it with a window that is an exact match, which may need to be specially

milled. An alternative is to buy a "pre-made" standard wood window that closely matches the original. Structures constructed between the 1930's and the 1950's typically used steel and aluminum windows, both casement and fixed styles. When window replacement is necessary on such houses, the use of aluminum window is encouraged to maintain the original appearance. In addition, aluminum canopies that are original to the period of the house are acceptable. In all other cases where original windows are wood, aluminum or vinyl window replacement is highly discouraged, as such replacements can seriously affect the appearance of the house. Generally, the original wood windows can and should be repaired. Individually significant historic houses, including those listed on the local register and/or with Mills Act contracts, should not use aluminum windows. When aluminum or vinyl windows are the only alternative, consideration should be given to placing them only at house facades that are not visible from the street. The design of the aluminum window should closely match the appearance of the original.



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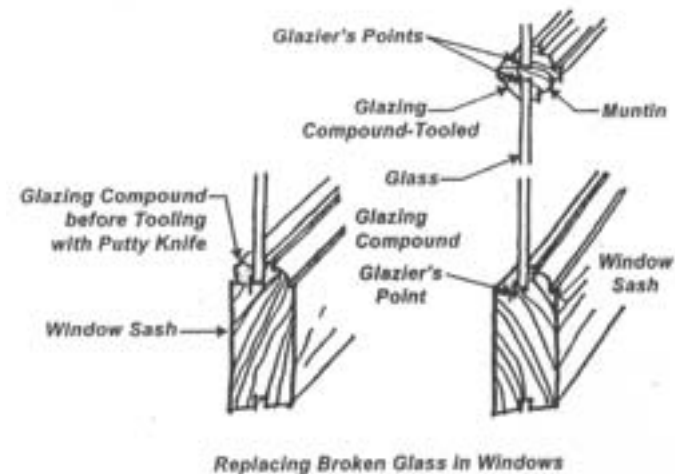
Repair Guidelines

The following sections discuss general aspects of repairing the different types of historic windows. For additional direction on techniques and 'do-it-yourself' rehabilitation projects refer to Appendix I "Sash Window Workshop" and Appendix J "Do-It-Yourself Manual-Windows."

Many wood windows can be repaired by simple methods or replacement of wood pieces or glass. A broken pane of glass is replaced by first removing the existing putty from the window. Sometimes, a soldering iron or torch is necessary to heat the old putty to make it easier to remove. After removing the old putty, remove the glazing points (small pins). The wood should then be sanded smooth and painted with a primer to seal it. The new pane of glass should be cut about one-eighth inch smaller than the opening (all sides of the pane should be measured because the opening is usually not shaped, or "plumb"). Apply new glazing compound, place the glass firmly, and secure with glazing points located about six inches apart. Use first-quality putty compound, shaped into lengths about three-eighths inch in diameter, and press it along the edge of the glass. Use a putty knife to form a smooth, angled finish. Follow the manufacturer's recommendation regarding drying time for the putty before painting.

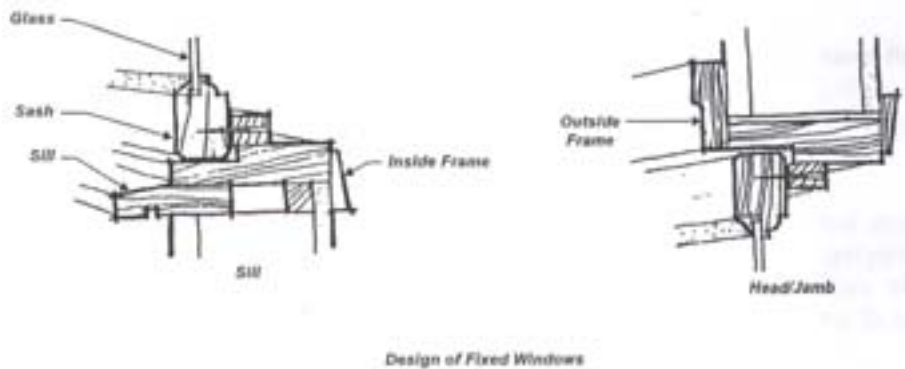
Repair small holes in wood members by cleaning away all loose debris and filling with a good quality putty. After drying according to the manufacturer's instructions, sand the surface, prime and paint.

Most windows in historic houses are not weather stripped, but should be. There are three general types of weather stripping: metal, foam rubber, and vinyl. All three are found in most hardware stores. All three are relatively easy to install, and all are similar in effectiveness.



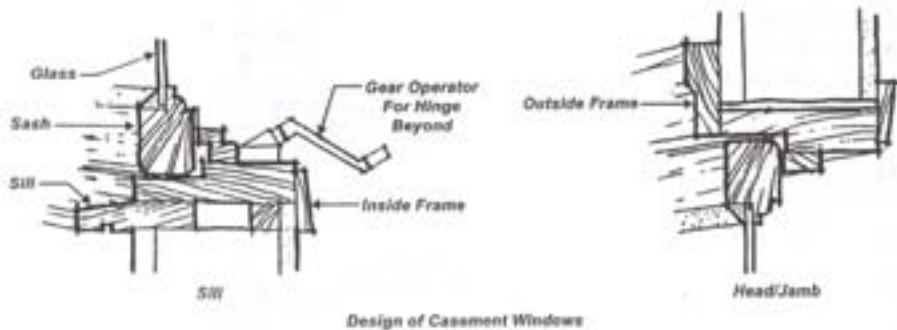
Fixed Windows

The components of a fixed window are easily repaired by replacing the necessary pieces or by replacing the whole window. Many times, simple surface preparation and painting is all that is necessary. Prefabricated fixed window frames are available at most lumber yards, but should be carefully selected to match the existing style.



Casement Windows

Wood casement windows are relatively simple in their operation, and when troubles occur they are usually in the cranking mechanism, which can be repaired or replaced. Locks and hinges also may be the source of problems which can be corrected by tightening, aligning, or simple lubrication. New wood casement windows are available from a number of manufacturers, if replacement is necessary. Special care should be given to match the original style.



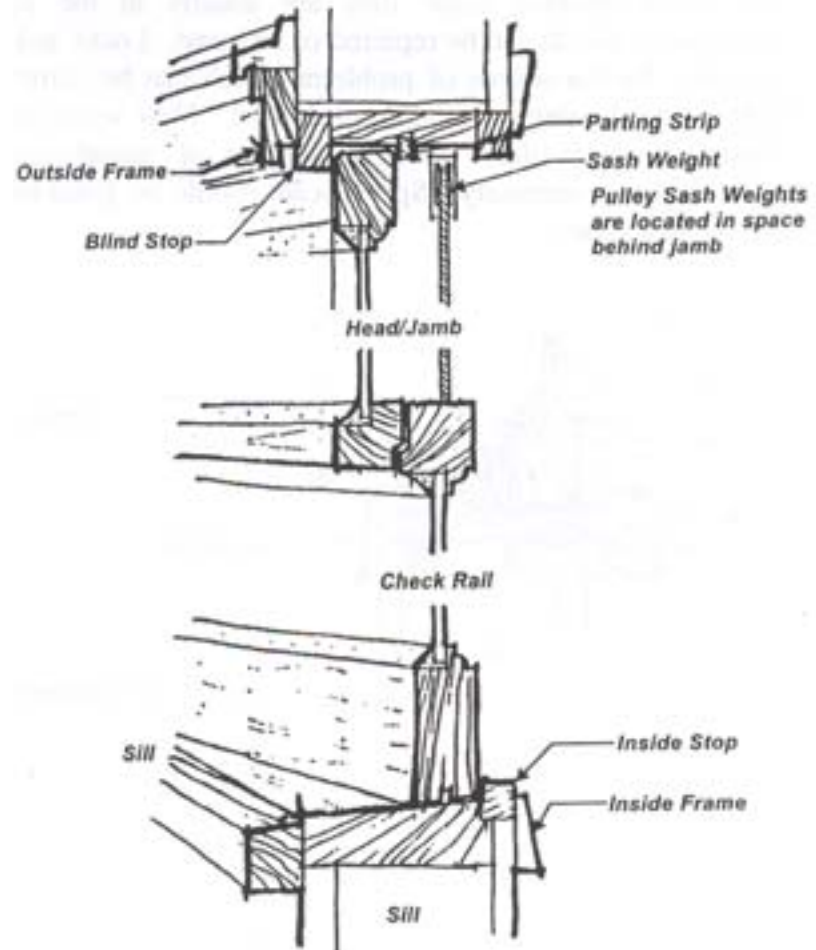
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Double Hung Windows

These windows are very common in historic houses and are somewhat complex in their operation. Repairing the window is more desirable than replacement. Sticking is a very common problem, and is often caused by allowing insufficient time for paint to dry, too many layers of paint, or accumulation of dirt and debris. Often, sticking can be eliminated by gently tapping a hammer against the frame of the window just to jar loose paint or debris, then opening the window. Sanding or cleaning the jambs, then lubricating with paraffin will often make the window operational. If severe warping has occurred, the window sashes will have to be removed and planed. This process, as well as any major work with the cords or weights, would best be completed by an experienced finish carpenter.

Methods Which Are Not Acceptable in the Repair of Windows

- *Do not alter windows or window features which are important in defining the historic character of the house, so that, as a result, the character is diminished.*
- *Do not replace an entire window when limited replacement of deteriorated and missing parts is appropriate.*
- *Do not use reflective glass or films. . Do not install aluminum windows in locations which are visible from the street (aluminum windows not appropriate for houses on the local register and/or that have a Mills Act contract (if aluminum windows are not original to house).*
- *Do not use replacement materials or windows which are incompatible with the other windows on the house, or with the overall style of the house.*
- *Do not use aluminum canopies over windows which are visible from the street (except when canopies are original to the period of the house).*



Design of Double Hung Windows

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Energy Efficiency

Although rehabilitation related to energy efficiency is quite often an important aspect of preservation projects, it is usually not part of the overall process of preserving character-defining features; rather, such work is assessed for its potential negative impact of the building's historic character. For this reason, particular care must be taken not to obscure, alter, or damage character-defining features in the process of preservation work. The following identifies recommendations and methods which are not recommended for achieving energy efficiency:

Methods Which Are Recommended in Achieving Energy Efficiency

- *Utilize the inherent energy conserving features by maintaining windows in good condition for natural ventilation.*
- *Improve thermal efficiency with weatherstripping, storm windows, caulking, interior shades, and if historically appropriate, blinds and awnings.*
- *Install interior storm windows with air-tight gaskets, ventilating holes, and/or removable clips to insure proper maintenance and to avoid condensation damage to historic windows.*
- *Install exterior storm windows which do not damage or obscure the windows and frames.*

Methods Which Are Not Acceptable in Achieving Energy Efficiency

- *Do not remove historic shading devices rather than keeping them in an operable condition.*
- *Do not replace historic multi-paned sash with new thermal sash utilizing false muntins.*
- *Do not install interior storm windows that allow moisture to accumulate and damage the window.*
- *Do not install new exterior storm windows which are inappropriate in size or color.*

5. Roofs

Roofs are both functionally and aesthetically important to old houses. Great care should be taken to insure that roofs are water-tight and compatible in style with the house. Often times, roofs only need repairs, but when necessary, replacement materials should be selected to match the color, form, and materials of the building's style.

Roof leaks should be quickly identified and repaired to eliminate the destructive abilities of water at inside surfaces, as well as to structural members. Leaks occur at two general areas: where there are leaks in the roofing material itself; or where the roof intersects with another component, such as a wall or a chimney.



Roof shape and materials are compatible with the architectural style of the house.

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To check for leaks in dry weather, look for telltale signs:

- *Light shining through to the inside where there are worn or missing shingles.*
- *Dark stains or discolorations on the underside of rafters or shingles.*
- *Loose, rusting, or deterioration on flashing around joints and chimneys.*
- *Sagging or distressed rafters.*
- *Protruding nails.*
- *Peeling paint on eaves and cornices.*

An active leak may be very frustrating to trace because the water may travel prior to becoming noticeable. The wet spot in the ceiling is rarely directly below the actual leak in the roof. The inspection for the leak should take place in the attic of the house, starting at the location of the wet ceiling, then looking up to see where the water is coming from in the roof rafters or sheathing. Many times water leaking in from the ridge area will travel down framing members before dropping on the ceiling where the leak is noticed. Carefully mark the location of the leak once it is noticed. While it is still rainy, caulking can be forced into the hole to act as a temporary barrier, however, this will not suffice in the long run and more permanent remedies must be applied. If there is a leak at the flashing where the roof intersects a wall or chimney, the water will usually travel down that element.

Flashing

"Flashing" is a metal barrier, used to cover open joints on the exterior of a house, such as roof-valley joints or roof-parapet joints to make them waterproof. Flashing should be inspected every eighteen months to identify potential problems. Generally, most gaps can simply be filled with a roofing compound available at a hardware store. A more serious problem can occur when the flashing pulls away from the vertical surface, usually seen in masonry. The old mortar must be carefully removed (see the section on masonry), the flashing replaced into the joint, and the proper mortar re-applied.

Gutters and Downspouts

These elements collect water, carry it down to the ground, and empty it away from the house. Metal gutters are prone to rust from the accumulation of debris and leaves. Gutters should be secure and continuous, so that water cannot seep directly onto the outer walls, trim, or foundation. Gutters and downspouts should fit together securely.

Wood Shingles, Wood Shakes, and Asphalt (Composition) Roofs

The determination of what material to use for the replacement of wood shingles or shakes in historic houses is often a hard decision. The preferred alternative of most materials is superseded by the desire to provide maximum fire protection. Many of the newer "architectural" styles of asphalt roofing closely emulate wood shingles or shakes and provide superior

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fire resistance. The most significant buildings in the neighborhood should consider using original wood resistance. The most significant buildings in the neighborhood should consider using original wood materials, while less significant houses could adapt well to the substitute "architectural" asphalt shingles which do not radically affect the appearance of the house.

Before placing the new shingle or shake, the area below should be coated with a roofing membrane to insure water protection. New wood shingle or shake roofs can be applied over only one old roof. If two layers already exist on the roof, all of the roofing must be removed prior to placement. Asphalt roofing may be applied over two layers of existing asphalt roofing. If three layers already exist, all three layers must be removed prior to placement of the new roof.

Fire retardant shakes and shingles are available, and greatly reduce the possibility of fire spreading to these wood roofs. They are more expensive, but the protection may be worth the additional cost. A roofing supplier or contractor can explain the cost difference, and a conversation with the fire department could be helpful in assessing how valuable they might be.



Good example of a shake roof.

Tile Roofs

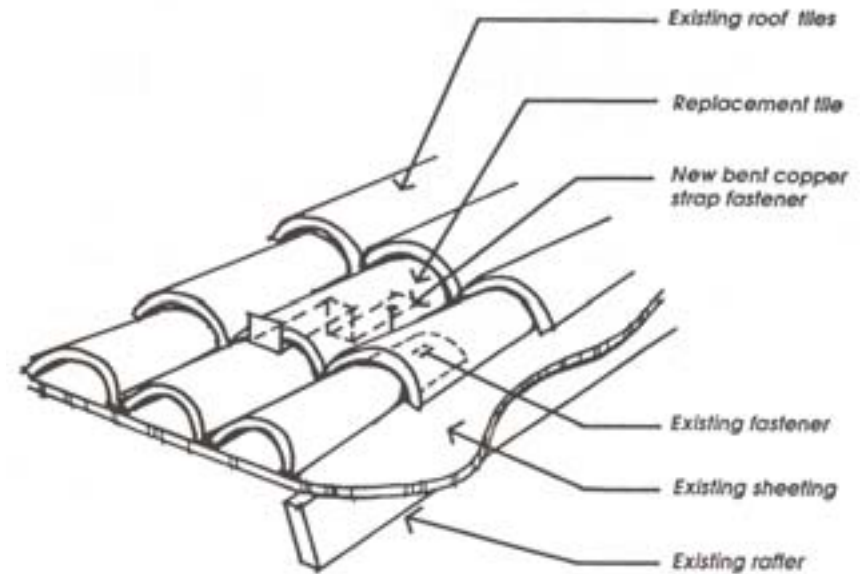
Tile roofs are generally brittle, and break easily if walked upon incorrectly. Many companies still manufacture clay roof tiles, but difficulty may arise when trying to match the style and shape of a particular tile. Over the years, casting styles have changed, and an attempt should be made to match the original tile. A major supplier of roof tiles should know if a matching material is available. If no new tile matches the existing tile, one of the three alternatives listed below should be followed:

Try to locate a house being demolished that has similar roofing material, and work with the owner of that house to obtain salvaged tiles.

If the house needing repair has blind spots - areas where the roof cannot be seen - remove the tiles from those areas, use them in the repair area, and reroof the less visible area with new tile.

Use the available tile that most closely matches the existing tile.

Replacing tile is not an easy task and should be approached carefully. When walking on a tile roof, either work on scaffolding, or be careful to walk in the valleys of the tile, where there is more support. The damaged tile should be removed, and the area under it treated with a roofing patch material. The new tile should be placed over a copper strap, which acts as a support for the new tile.



Flat Composition Roofs

These roofs tend to blister, causing cracks which may leak. The leaks are easier to locate because there is little slope to cause the water to run. Blisters can be repaired by cutting around the blistered section, placing roofing compound on the surface under the roofing, and then replacing the roofing and nailing it securely around the edges. Pin-hole type leaks can usually be repaired by simply applying roofing compound over the area in which the leak is suspected to be located, then replacing the roofing.

Methods Which Are Not Acceptable in the Repair of Roofs

- *Do not use materials or colors which are inappropriate to the style of the house.*
- *Do not patch roofs with materials or colors which do not match the rest of the roof.*
- *Do not patch Spanish tile roofs by 'dumping' mortar on cracked tiles.*



Composition roof needs repair.

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6. Typical House Colors

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

PRE-1900 VICTORIAN (about 1870 to 1890)

This period experienced three color transitions in much of southern California. The earliest examples up to about 1884 generally had the main body of the building painted pale colors, usually tans or white. Most houses were painted just two colors, the predominant being at the body of the house with the other at the trim. The trim was usually the same color, but in a deeper tone. Most all window sashes were painted black or white, and if shutters were present they were painted the same color as the body of the building. The roofs were wood shingles, and were stained green, red, or black.

From 1884 to 1895 darker colors were used, and in some of the cases the number of colors on a single building increased to three or four. This change was partly influenced by the "trend" of the time, but also because some houses incorporated two exterior materials, perhaps shingles at the second story, with wood siding at the first. The two different materials were painted different colors, each with its own trim color, resulting in four colors on the house. The second story colors were generally light with the lower story a darker color. Trim sashes were usually black, deep red, and sometimes white. The predominant roofing material was wood shingles, and they continued to be stained green, red, or black.

About 1895, colors were affected by the classical influence. The main body colors reverted to lighter colors—light grays, yellows, and tans. The trim was often white, and the window sashes were generally black. The roofs during this time were still stained green, red, or black.

TURN OF THE CENTURY (about 1900 to 1920)

Houses of this time were generally white or light colors. Sometimes shingles were used at the upper level, with siding below, and the upper area would be stained green or brown, with white used at the lower level. The building trim was generally white, and window sashes were generally painted black. The roofs continued to be stained red, green or black.

CRAFTSMAN (about 1910 to 1920)

The houses of this style generally had rough wood siding or shingles, with finished wood used as trim. The shingles or siding were stained "earth" colors of brown or green, or sometimes left natural. The trim was often painted white, ivory, or cream. The window sashes were painted either white, black, or sometimes the same color as the trim. The wood shingle roofs were still stained red, green, black, and sometimes white. Crushed brick and white gravel were introduced on flatter pitched roofs at this time.

BUNGALOW (about 1910 to 1925)

The material on the main body of the houses of this style was either stucco, shingles, or wood siding. When stucco was used it was often left its natural gray color. The trim was painted dark colors, such as a dark green or brown. When rough wood siding or shingles was the major material, it would be stained a dark color, such as dark brown or green. The trim which had a smooth finish, was painted a lighter color, such as ivory, white, or cream. The window sashes varied greatly, using either white, black, or the trim color. New roofing materials were introduced with the bungalows, such as crushed brick, or white gravel, which were left natural colors. Wood shingles were also used, and were usually still stained, or sometimes painted white to emulate a snow covered roof.

PERIOD REVIVAL (about 1920-1935)

This period includes many styles, including Mediterranean Revival, French and English Provincial Revival, and English Tudor Revival. The materials used on all of these styles were similar. The main body of the house was usually stucco, with rough or smooth finished wood trim, and either wood shingles, shakes, or clay tile roofs. The main body of the houses were usually light colors, such as tan, buff, or white. If rough wood was used (as in half-timber), it was usually stained a dark brown. The smooth wood trim was usually painted a dark color, such as green or brown. In these styles, the window sashes were usually painted the same color as the trim. All the different roofing materials were left natural in this period.

B. Adaptive Reuse

The term 'adaptive reuse' applies to both non-historic and historic houses which were originally designed as residences and which are being converted (or adapted) to a new use. Adaptive reuse presents a number of special problems because the needs of the new use (such as increased parking, air conditioning, new entrances and exits, handicapped access, added floor area, etc.) are often substantially different from the old use and yet must be accommodated within the same house. For example, skylights can be used to bring natural light inside rather than cutting new windows which would disrupt the facade, or interior seismic strengthening can be used rather than exposed exterior modifications which may affect the facade. The overriding principle of design for adaptive reuse is to be consistent with the significant historical design of the house.

Location

In the Old Escondido Neighborhood, adaptive re-use will only be allowed on the south side of Fifth Avenue between S. Escondido Boulevard and Juniper.

Parking

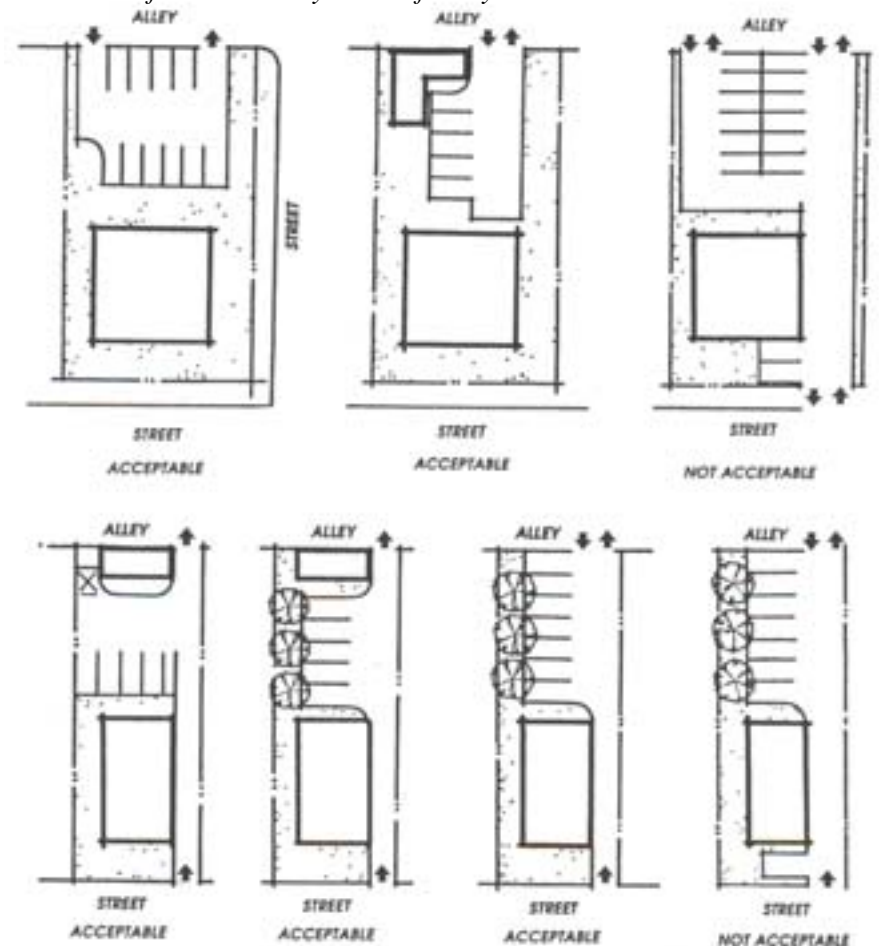
On-site parking and driveways should be located to be unobtrusive to the historical appearance of a building from the street. Parking should be located in the back, with access from the street or alley. Driveways should not be 'flared' at the street to provide parking in the front yard.

Signs

No signs are allowed in the Old Escondido Neighborhood. Only the display of the address is allowed.

Practices Which Are Not Acceptable in Designing for Adaptive Reuse

- Do not locate parking in the front yard.
- Do not 'flare' driveways in the front yard.

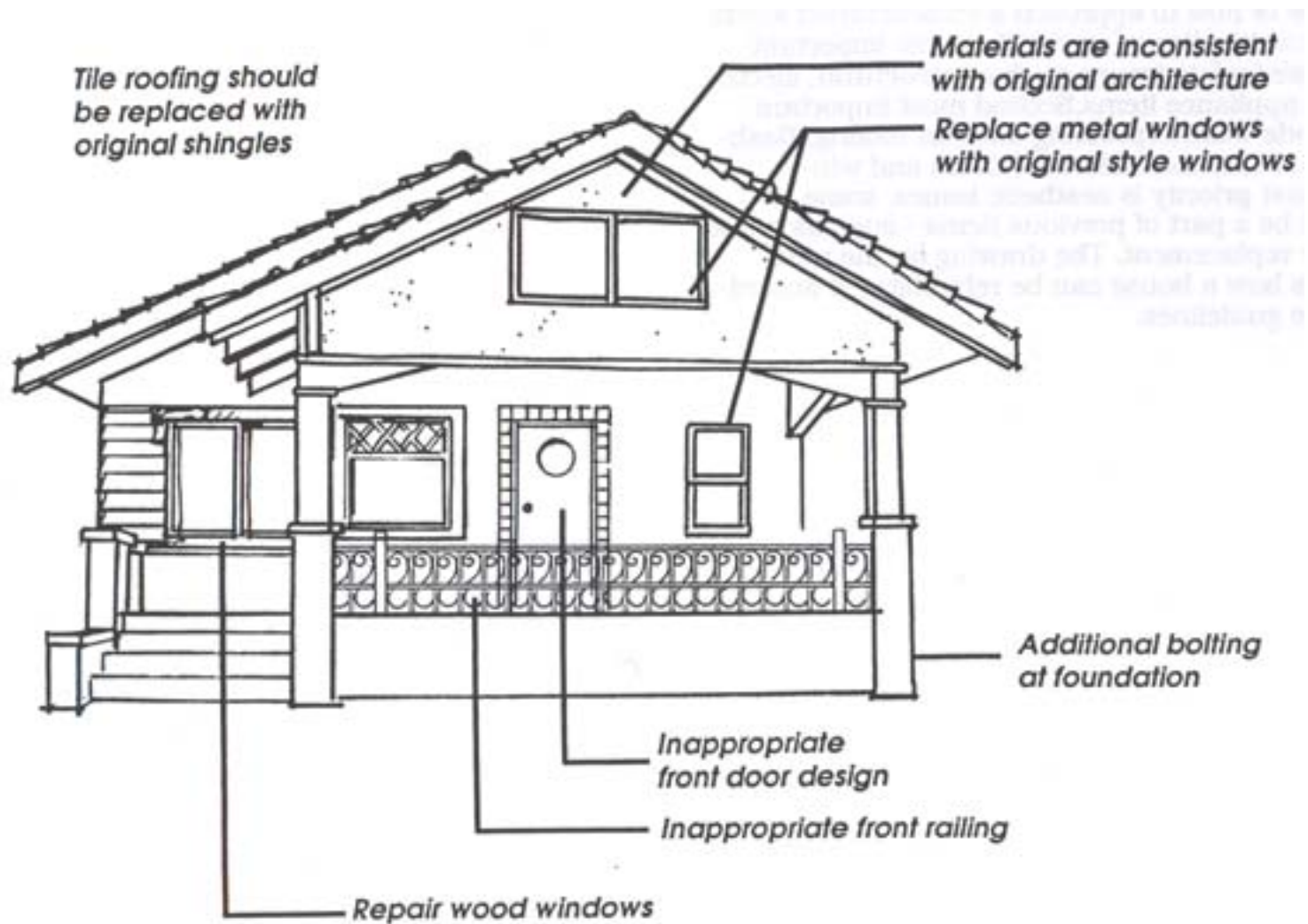


II-C. Renovation Example (\$20,000)

C. Renovation Example

An example of how to approach a rehabilitation starts with the prioritization of work. The most important items are life/safety issues such as structural, electrical, or gas appliance items. Second most important items include weatherproofing such as roofing, flashing, repair of exterior materials, doors and windows. The last priority is aesthetic issues, some of which may be a part of previous items—such as painting or door replacement. The drawing on the next page shows how a house can be rehabilitated according to these guidelines.

II. Residential Design Guidelines



II. Residential Design Guidelines

The example on the previous page indicates work on a small 1,200 s.f. house with a scope of work and estimated construction cost as follows.

New roof	\$ 2,500
Structural	\$ 1,250
Electrical	\$ 750
New plumbing (to copper)	\$ 1,200
New water heater	\$ 300
New heating system	\$ 3,000
Repair siding, paint	\$ 2,500
New front door,	\$ 550
Repair wood windows(12)	\$ 2,500
New wood windows(2)	\$ 1,000
Subtotal	\$ 15,550
Profit, overhead, General Conditions	\$ 3,110
Contingency	\$ 1,555
Total Project	\$ 20,215

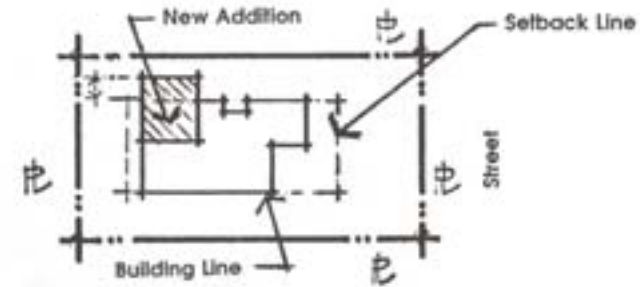
D. Additions

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

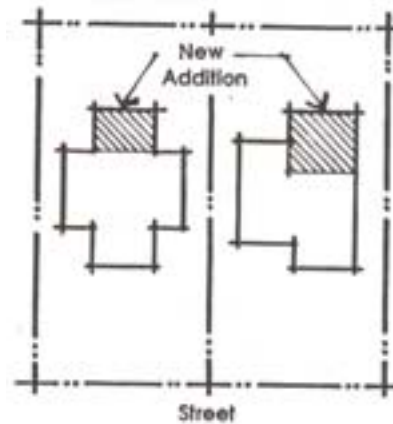
Additions or alterations to non historic structures within the Old Escondido Neighborhood should respect the architectural characteristics of the particular style of the main structure as well as the established site development patterns of the neighborhood.

1. Site Plan Considerations

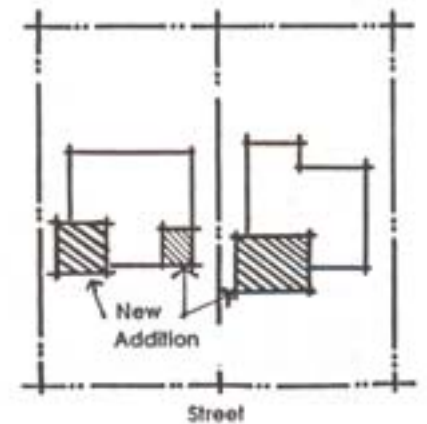
The 'site plan' is a map of the houses, landscaping, driveways, etc. on a property as shown in the illustration. Modifications should be carefully placed to minimize changes in the historic appearance of the house from the street. The placement of parking and additions should be placed to the side or rear of the property and should not obliterate the appearance of the house from the street. These criteria should be followed by non historic structures in the Old Escondido Neighborhood as well.



ACCEPTABLE



DESIRABLE



NOT ACCEPTABLE

II. Residential Design Guidelines

2. Architectural Compatibility

In strict preservation projects, an addition should complement the original design in mass and scale, but should not try to replicate the exact historical appearance. It should incorporate the significant architectural elements of the original, yet be identifiable as an addition. The addition should be connected to an historic house in such a way that it could later be removed without destroying the historic fabric. The general philosophy of this approach is that the original house should be easily identifiable from the addition. It is recommended that this approach be implemented on the most significant houses in the neighborhood and when desired by the owner on less significant houses. An alternative is to try to match the existing as closely as possible to blend in with the original house.

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

Additions or alterations to non historic structures within the Old Escondido Neighborhood should strive to incorporate the distinctive architectural characteristics of the original structure such as:

- *window size and shape*
- *exterior materials*
- *roof style, pitch, material*
- *finished floor height*
- *color*



Addition is not acceptable with existing building's architectural style

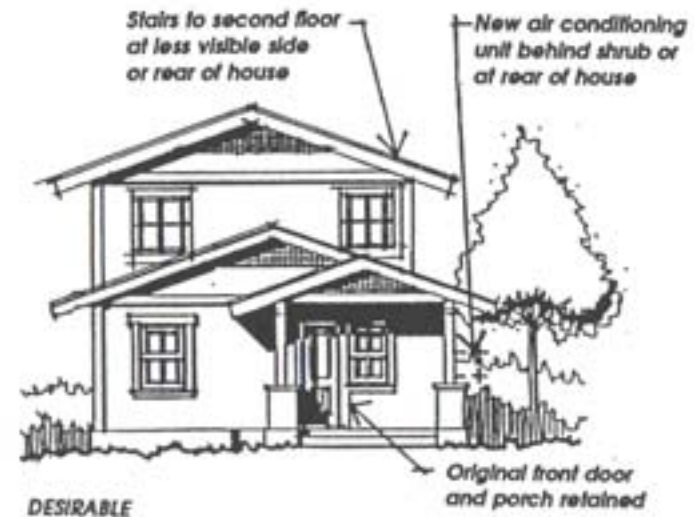
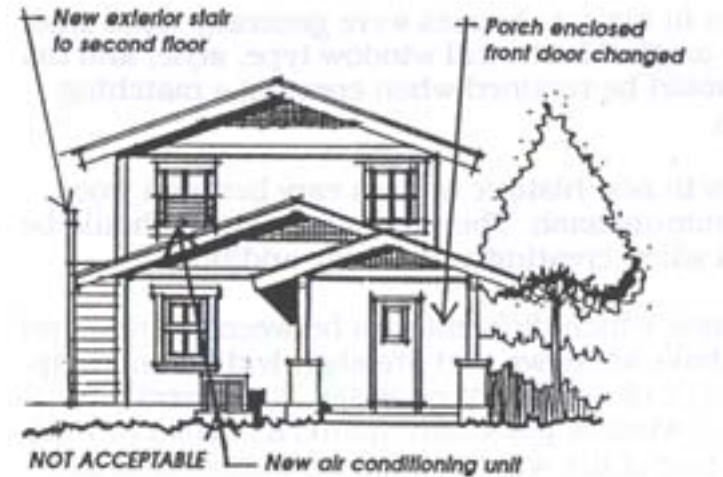
3. House Material Compatibility

Additions to historic and non historic houses should generally match the original material in texture and color. The following guidelines should be followed when adding to a house in the Old Escondido Neighborhood:

Stucco - should match in texture and color when trying to match exactly the existing building. Samples of the finish showing the trowelling, amount of sand exposed and color (if integral color is used) should be reviewed prior to the execution of the entire job. When working to the guideline of similar material but not an exact duplicate as described above, a slightly different trowelling or sand texture may help differentiate between the original house and the addition.

Wood siding - is often difficult to create an exact match because the milled sizes of the siding changes over the years. When an exact match is desired, the siding may have to be a special milling from a lumber supplier or in the field by a qualified carpenter. When an addition is to be differentiated from the original, a current standard size of siding may be used to show the difference. When different sizes of siding are used, care should be taken at the intersections of the new and the old to avoid awkward connections of the horizontal lines of the siding

Masonite siding may be used in place of wood siding in additions where the appearance is to be different than the original.



4. Windows

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

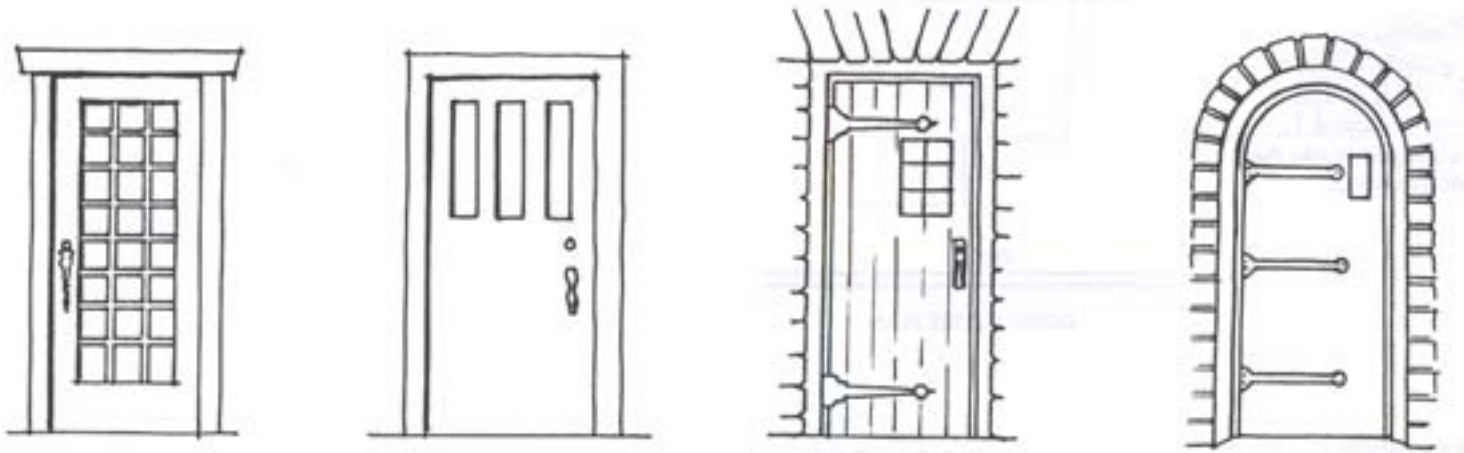
Windows in non historic houses vary between wood and aluminum sash. The window materials should be retained when creating a matching addition.

An addition which differentiates between the new and old can have windows that are slightly different in appearance or of a different material. The general rhythm of window placement (pattern of solid to void) and the size of the windows should complement the style of the house.

5. Doors

The exterior doors of a historic house are indicative of its style as previously described. Additions that are exact replicas of the existing style should incorporate doors germane to the style, while additions which are to be differentiated should have doors that incorporate similar size and proportions, but may be different.

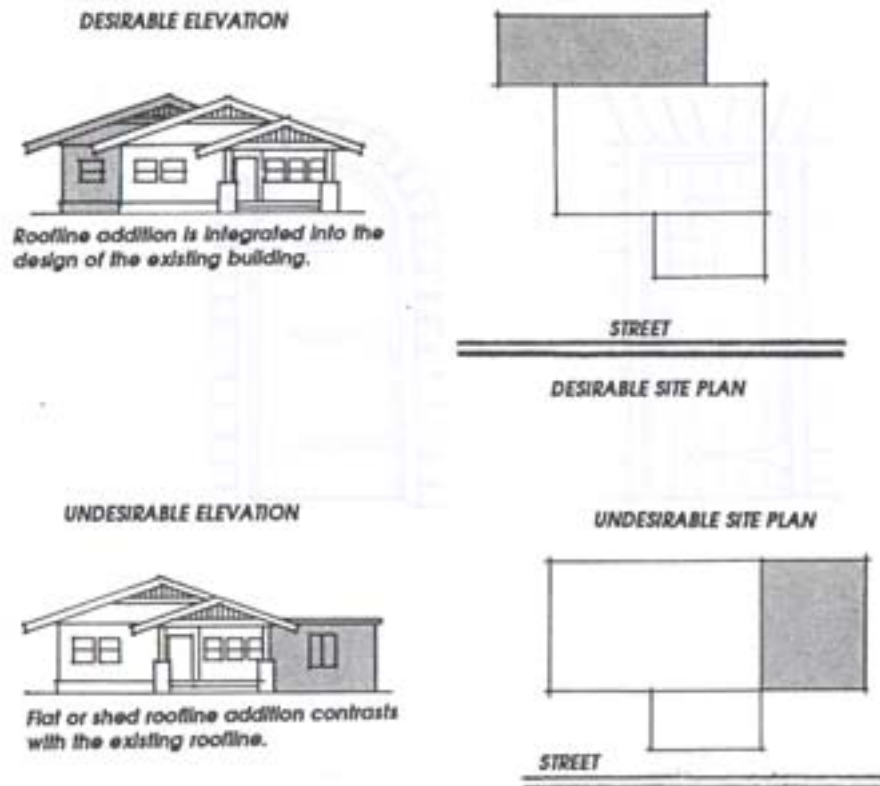
The doors on a non historic house addition should attempt to match the size and material of the doors on the original structure.



6. Roof Pitch Consistency

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

When a rehabilitation includes a second story addition, the roof pitch at the second floor should match the original single story roof pitch.



7. Second Story Setbacks

Adding additional stories to an existing house (historic or not) will always change the building's proportions and should be carefully designed to follow similar two story examples of the style. Most styles in Escondido have a step back from the first story in a two story version of the style as shown above.

However, some styles include two story vertical walls as a part of their two story appearance.



Craftsman style second floor addition is desirable



Flat roofed, unarticulated addition is not acceptable with Craftsman style

E. Infill Development

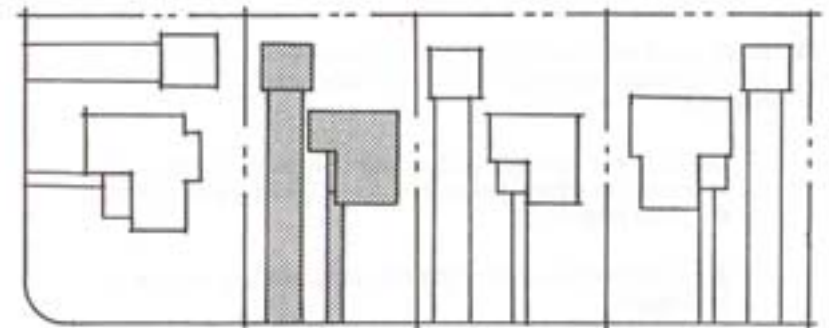
1. Introduction

The guidelines in this section are intended to ensure that patterns of new infill development do not destroy the character of the Old Escondido Neighborhood. The single most important issue of infill development is one of compatibility, especially when considering larger homes. When such projects are developed adjacent to older single family residences, measures need to be taken to insure that the height and bulk of these infill projects do not impact smaller scale historic structures. In the Old Escondido Neighborhood, transitions between new projects and their surroundings should enhance the historic quality of the Neighborhood. Building height, mass, and site setbacks should be compatible.

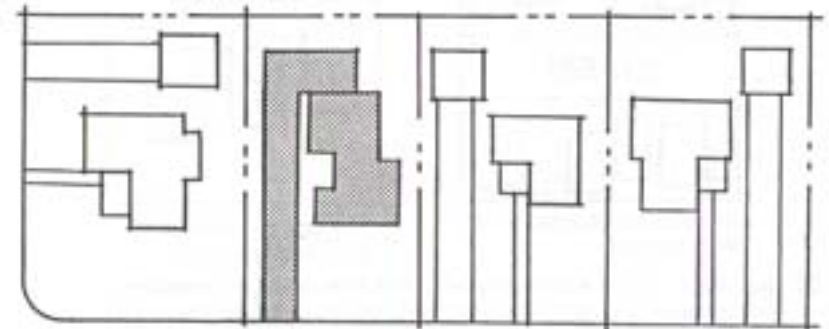
New residential projects should be integrated with the architectural style and site layouts prevalent in the Old Escondido Neighborhood.

2. Site Design Criteria

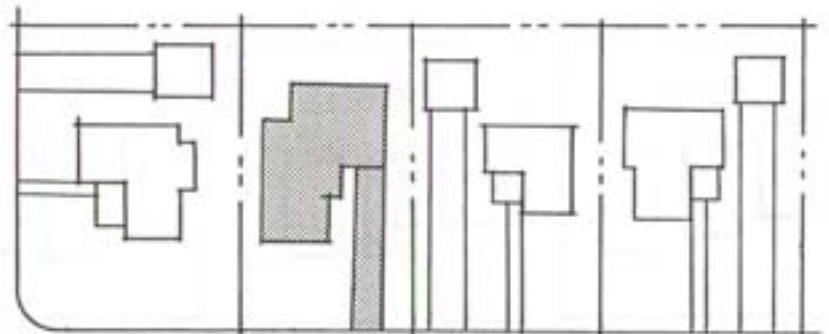
- *New development should continue the functional, on-site relationships of the surrounding neighborhood. For example, in the Old Escondido Neighborhood, common patterns that need to be continued are entries facing the street, front porches, and locating garages/parking at the rear.*



Desirable new infill development respects existing on-site relationships and setbacks.



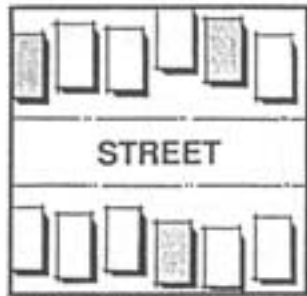
Acceptable new infill development respects existing on-site relationships.



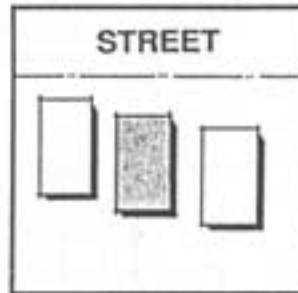
Not acceptable new infill development disrespects setbacks, garage location, footprint, and entry orientation of existing on-site relationships.

II. Residential Design Guidelines

- *Front yard setbacks for new residential development in existing neighborhoods will follow either of the following criteria:*
 - *Equal to the average setback of all residences on both sides of the street within 100 feet of the property lines of the new project, or;*
 - *Equal to the average of the two immediately adjacent buildings.*

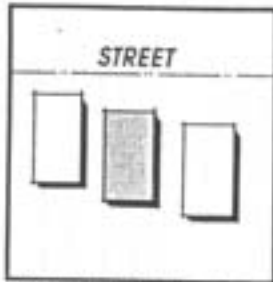


Average of setbacks on both sides of street.

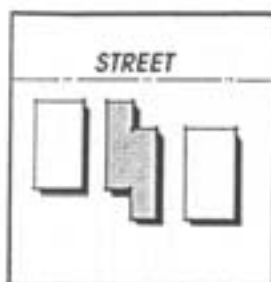


Average of setbacks of adjacent buildings.

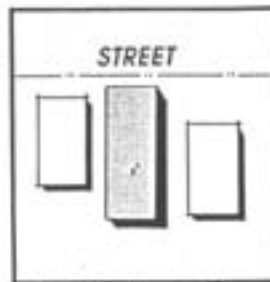
- *In cases where averaging between two adjacent existing buildings is chosen, the new building may be averaged in a stepping pattern. This method may work especially well for bungalow structures and other styles where it is desirable to provide a front porch along the front façade.*



Desirable infill setbacks to average existing adjacent buildings setback.



Acceptable infill setbacks relate to existing adjacent buildings.



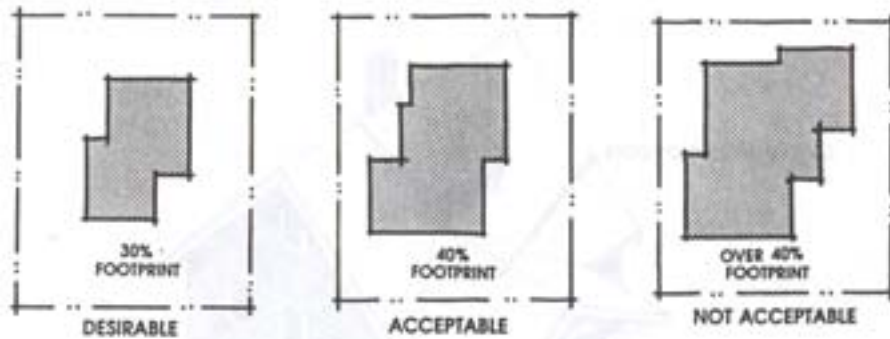
Infill setbacks are not acceptable in relationship to existing adjacent buildings setbacks.

- *Side yard setbacks in the neighborhood create a certain rhythm along the street. New residential projects should be respectful of the open space patterns created by these setbacks and should provide side yards which repeat the existing pattern. Infill projects will be required to demonstrate how they meet this criteria.*



II. Residential Design Guidelines

- *The total square footage of a house and garage footprint should not exceed 40% of the total lot size. In older neighborhoods, side yards should be wider than normal between residences as a priority in providing open spaces.*
- *The physical location of all parking and/or garages should be placed at the rear of the property or non-visible from the street.*



3. General Architectural Considerations

- *New single family projects in existing neighborhoods should incorporate the distinctive architectural characteristics of surrounding development, for example: window and door detailing, decoration, materials, roof style and pitch, finished-floor height, porches, bay windows, and the like. In particular, the proposed infill project should incorporate these elements that are found in adjacent structures on the same street.*



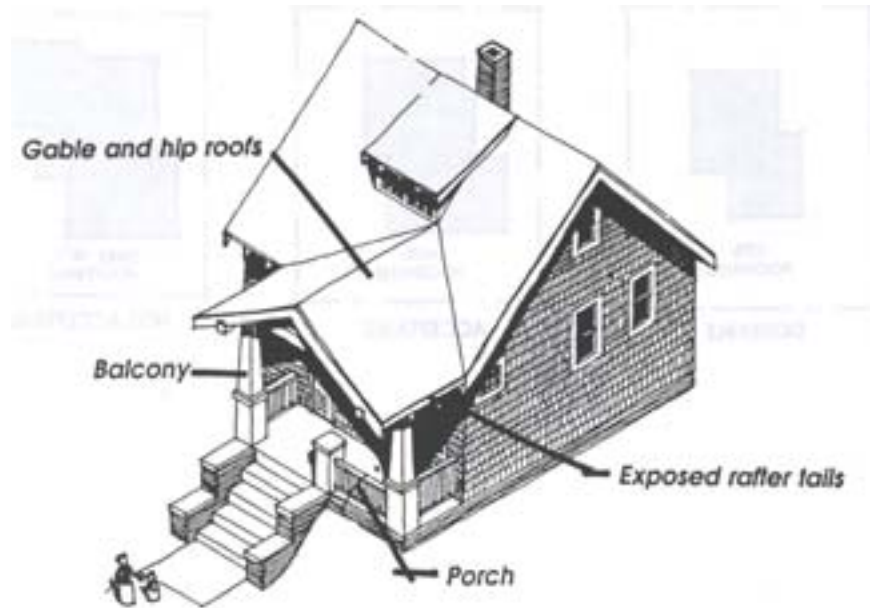
- *Roof types in common use are gable and hip. New residential construction should incorporate roofs which are compatible with the existing neighborhood style. The use of flat roofs should be minimized unless the surrounding context suggests their use. Hipped or gabled roofs covering the entire building are preferable to mansard roofs or segments of pitched roofs applied at the building's edge.*

II. Residential Design Guidelines

- *Because new single family infill projects can be taller than one story, their bulk can impose on surrounding uses. The height of such projects should be considered within the context of their surroundings. Buildings with greater height may require additional setbacks at the second story so as not to impose on adjacent single story residences.*



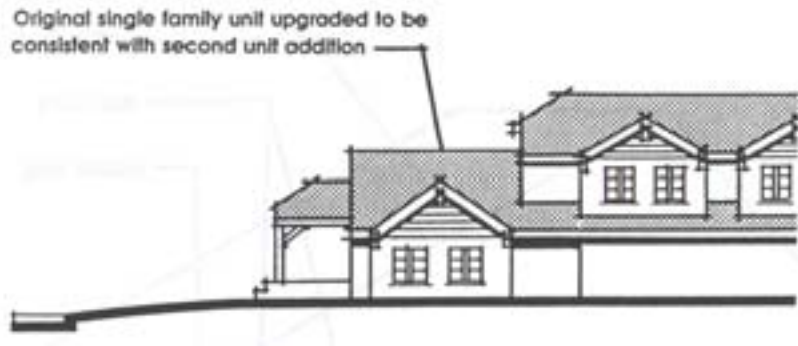
- *The incorporation of balconies, porches, and patios within the building form is encouraged for both practical and aesthetic value. These elements should be integrated to break up large wall masses, offset floor setbacks, and add human scale to buildings. Architectural elements should be incorporated on all sides of the building, not just the front façade.*



Infill structure respects context in terms of roofs, porches, exposed rafter tails and exterior materials.

4. Miscellaneous Siting Criteria

- *When a residential historic single family unit or non-historic unit is to remain on a site where a second unit is to be constructed, the existing unit should be upgraded to be compatible with the new duplex unit.*

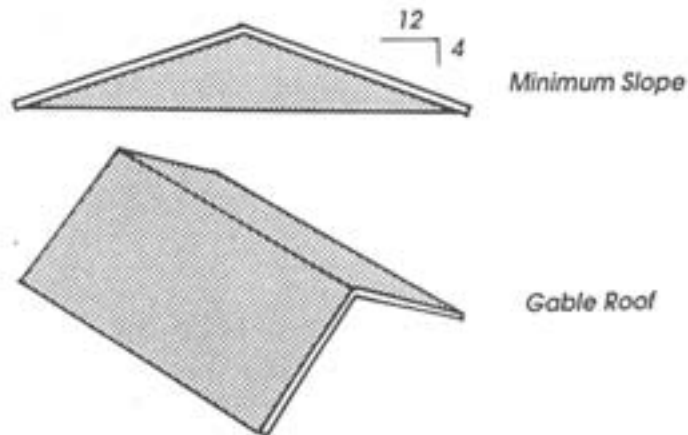


- *It is acceptable to relocate other single family historic resources as infill developments in the Old Escondido Neighborhood provided they can meet the siting criteria outlined in this chapter.*

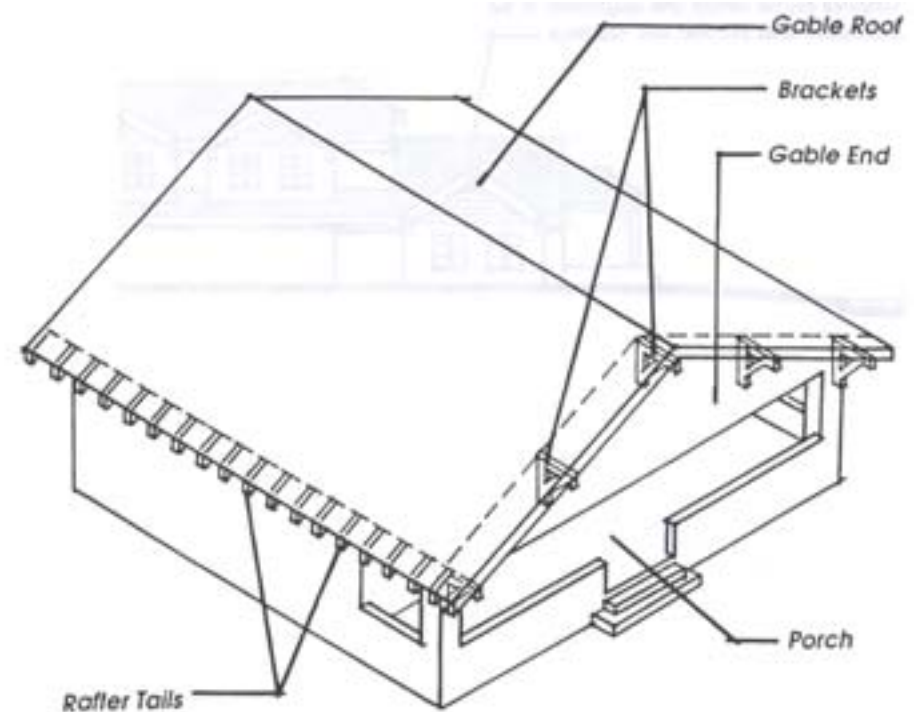
5. Criteria for Specific Architectural Features

A more finite examination of the similar details contained in most of the styles of historic residential structures in Escondido's Historic Neighborhoods reveals a number of common architectural features. These features would be most desirable (yet not mandatory) features to incorporate into an infill single family. They are:

Gable and Hip Roofs – Gable and hip roofs should be used on most new infill structures except in areas where the surrounding context is another type of roof, in which case they may utilize another roof type. All gable roofs shall have the gable end expressed at the street elevation.



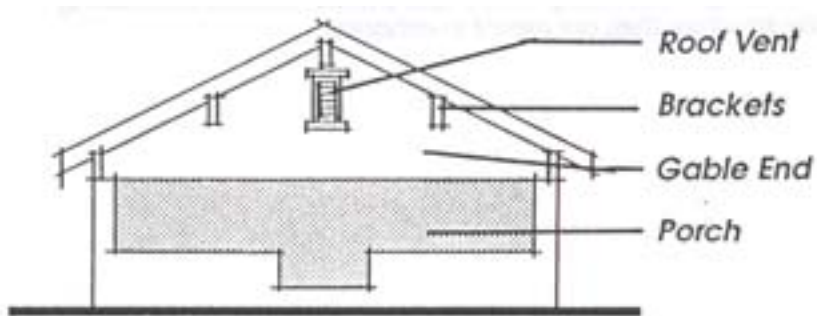
Brackets – In areas where the surrounding context has brackets (see sketch), as decorative features under the eaves, brackets should be utilized.



II. Residential Design Guidelines

Rafter Tails – All roofs should have exposed rafter tails rather than covering them with a fascia board except where the context of the neighborhood dictates differently.

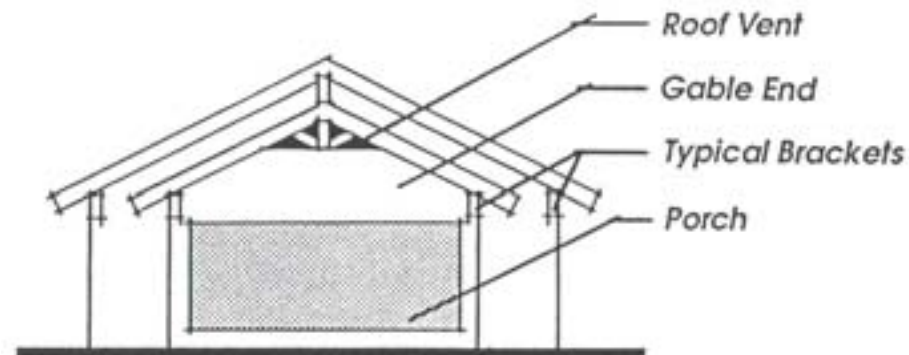
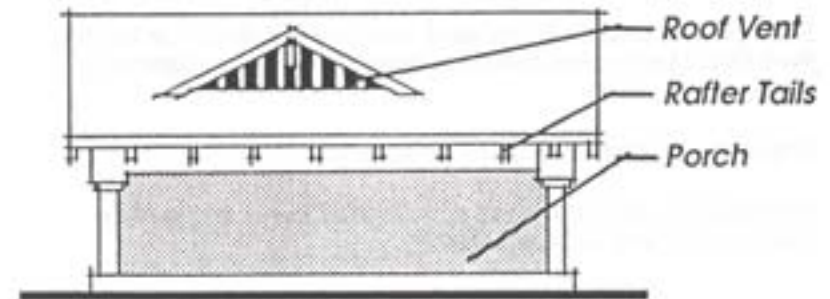
Acceptable Exterior Materials – The exterior sheathing material should respect and match the other residences on the street.



Porches – In areas where the surrounding context has porches as an architectural feature, porches or porch-like elements should be used.

Undesirable Architectural Features

- casement windows
- sliding glass doors as primary front door
- glass walls (over 50% of wall surface)
- flat roofs
- imitation stone veneer
- textured plywood exterior walls
- brightly colored or shiny roof tiles
- exposed corrugated metal



II. Residential Design Guidelines

6. Mechanical Equipment

- *Skylights shall be designed as an integral part of the roof. Skylight glazing shall be clear or solar bronze. White glazing is prohibited. Skylight framing material must be colored to match the roof. The skylight shall be screened from street view.*
- *All flashing and sheet metal shall be colored to match the material to which it is attached.*
- *All vent stacks and pipes shall be colored to match the roof or wall material they protect from.*
- *Satellite “dish” antennas are specifically prohibited on roofs. They must be screened from view from the street.*
- *Solar panels shall be integrated into the roof design or hidden from street level view. Solar equipment shall be hidden from view.*
- *Gas and electric meters shall be screened from view.*
- *Mechanical equipment shall be screened from view and be insulated for sound attenuation.*

7. Landscape Considerations

- *New landscaping in existing neighborhoods should respect and incorporate any distinctive elements of the existing landscaping. Pattern and plant types should equal or exceed the quality and intensity of surrounding landscaping.*
- *In order to retain the historical flavor of the existing neighborhood, front yard landscaping should be dominated by lawn area or other low groundcover. Paving of front yards or extensive use of groundcover which may accumulate trash is discouraged. Landscape materials should relate to the scale of the structure they are meant to enhance.*

F. Landscape

1. Intent

Since the landscaping or upgrading of landscaping of a single family residence does not in itself require any type of discretionary reviews or permits from the City of Escondido, the guidelines in this section are simply to assist the homeowner who may need some guidance as to what to do. The intent of these guidelines is to provide an outline of the elements to be considered when designing or redesigning your front yard landscaping. Additionally, the guidelines provide examples of the type of landscaping materials and design that were often used with houses built between 1900 and 1940.

Property owners can contribute to the overall qualitative appearance of the Old Escondido Neighborhood by carefully considering the front-yard landscaping of their property. While landscaping of the backyard should receive consideration, it is not the intent of these guidelines to suggest solutions for any yard except ones visible from the street.

The City has recently developed a new landscape ordinance that emphasizes the use of xeriscape principles and drought tolerant plant materials.

For more detailed information on landscape requirements and guidelines, you may contact the Planning Department located in City Hall at 201 North Broadway.



Traditional landscape pattern compliments the historic structure.

II. Residential Design Guidelines

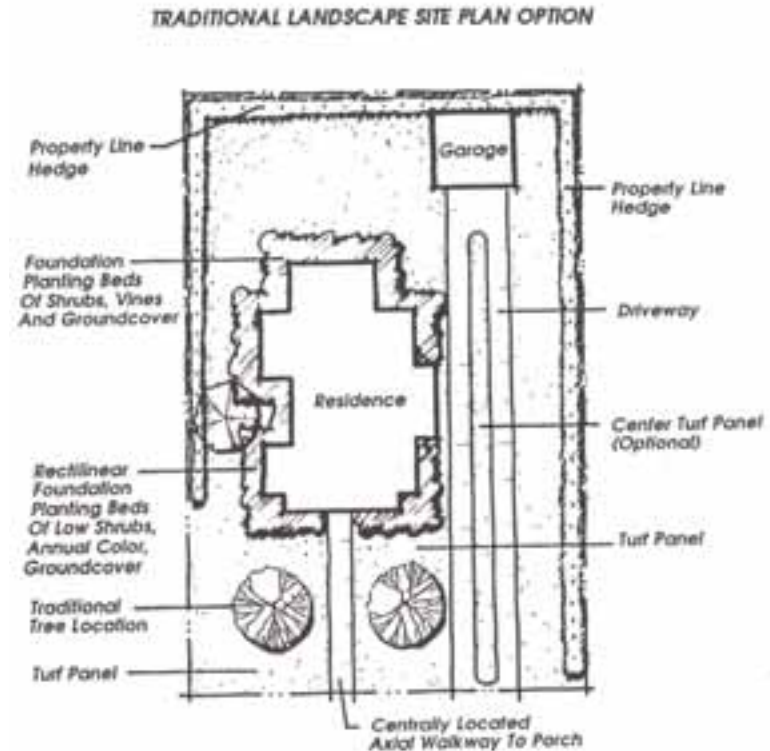
2. Considerations Before You Begin

In addition to the site specific information that you will need to address, such as sun exposure areas, drainage, soil, gradient and views, you will want to step back a bit further and consider some larger factors before you begin.

- *What are the visual characteristics of your neighborhood? Your block?*
- *Are there prevailing landscape and architectural styles?*
- *What is the relation of the street to your house?*
- *Are many fences used on your street? What kind?*
- *Formal or informal— that is one of the first decisions you must make.*



Picket fence and arbor are compatible with architectural style.



3. Basic Landscaping Principles

Whatever landscape style you choose, observing the four basic landscaping principals will ensure that your front yard is a pleasure to behold. Through years of study and experience, landscaping professionals have absorbed these guidelines so completely that they never lose sight of them throughout the design process. It's likely that you can't match a professional's study and experience, so it's a good idea to return to this section repeatedly as your plan develops; and when your design is complete, check back to make sure you haven't forgotten or altered your original intentions amid the flurry of other planning considerations. These guidelines are your best guarantee of quality and durable design for your enjoyment in the years to come.

Unity. A unified landscape is all of one piece, rather than disjointed groupings and scatterings of features. No one element stands out; instead, all the parts—plants, gradient and structures—work together harmoniously. Strong, observable lines and the repetition of geometric shapes contribute significantly to the unity of your landscape, as does simplicity—for example, using just a few harmonious colors and a limited number of plant varieties. Be prepared to give up the idea of having every one of your favorite plants around you, and avoid designing too many distinct units that will have to be tied together. In fact, as you work on each landscaping area, you may find it best to design a unified background first—a lawn or patio, perhaps. Think of this background as a neutral element, a "blank canvas" on which you'll assemble your landscaping units to

provide balance, proportion, and variety. Just remember that the more units you have, the harder it will be to achieve unity.

Balance. To balance a landscape is to use mass, color, or form to create equal visual weight on either side of a center of interest. In a formal landscape, balance may mean simply creating one side as a mirror image of the other. In informal styles, balance is just as important, but more subtle: a large tree to the left of an entryway can be balanced by a grouping of smaller trees on the right. Likewise, you can balance a concentration of color in a small flower bed on one side of a patio with a much larger and more diffuse mass of greenery on the other side. Studied asymmetry can be pleasing, too, but take care—too much of a good thing can become an irritating lopsidedness!

Proportion. In a well-designed landscape, the various structural and plant elements are in scale with one another. Start with your house; it will largely determine proportion in your landscape. When choosing trees and shrubs, keep their ultimate sizes and shapes in mind. Though a tree when young may suit your front yard, it could overwhelm your house as it matures. If you find it difficult to imagine a sapling's final size and shape, look at several mature specimens. This knowledge is essential to good planning.

II. Residential Design Guidelines

Variety. Break up a monotonous landscape by selecting plants in a variety of shapes, shades, and textures; or add interest by juxtaposing different materials. Imagine the pleasant surprise afforded by spotting a palm tree among greenery, or a break in a screening hedge that reveals a view of distant hills. A perfect balance between the principles of unity and variety is difficult to achieve, but well worth the effort.



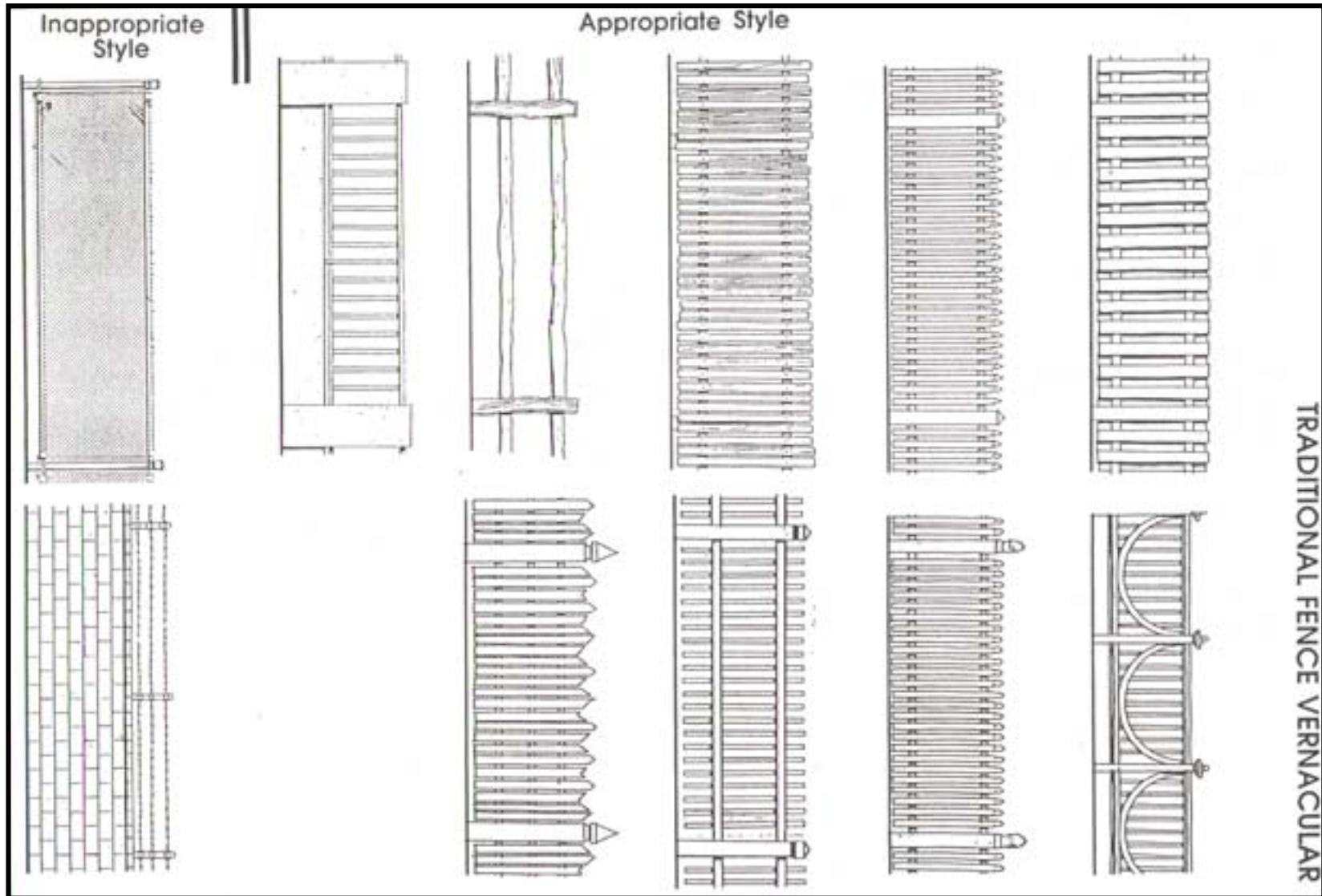
Example of traditional or formal front yard landscape.

4. The “Traditional” or Formal Front Yard

For most residences in the Old Escondido Neighborhood, the traditional or formal front yard will be the most "neighborhood" consistent. Landscape and design elements which relate to the existing and desired character of the Old Escondido Neighborhood are best described as:

- *suburban or cottage rather than urban or rural*
- *formal rather than informal*
- *formally planted individual front yard canopy trees. As opposed to informally clustered trees*
- *relating to pedestrians, rather than automobiles*
- *traditional linear or sweeping curve front sidewalks as opposed to sinuous, meandering walkways*
- *formal front yard areas of turf bordered with geometric flower beds, rather than informally undulating earth berms and meandering garden edges*
- *either no front yard fencing or low (three foot high) classic garden retaining walls (sandstone), rather than tall, unadorned "urban fortress" characterized by solid six foot high walls, chainlink fencing, or six foot high wrought iron fences*

II. Residential Design Guidelines



5. Fences/Walls

Though the design possibilities are many (as shown in the photographs), fences fall into either of two types: solid or open. Fences and walls can be constructed of various materials. For the most part, the fences in front yards in the Old Escondido Neighborhood are "white picket," varying in height from eighteen inches to forty-two inches. Most of the walls are the old sandstone block retaining type. New walls should incorporate a material with a similar texture and bond pattern as the sandstone (if the cut sandstone block is unavailable).

In any case, be sure to coordinate fence/wall style with the style and material of your house. A new, red brick wall might appear incongruous with a white clapboard California Bungalow or a split rail fence may appear incompatible with a majestic Queen Anne structure.

Unadorned, unarticulated fence and wall materials such as plain concrete block, poured in place concrete, and slumpstone will likely look out of place within the front yard area. Avoid solid fence types in the front yard whenever possible. See Fence Height and Locations graphic.

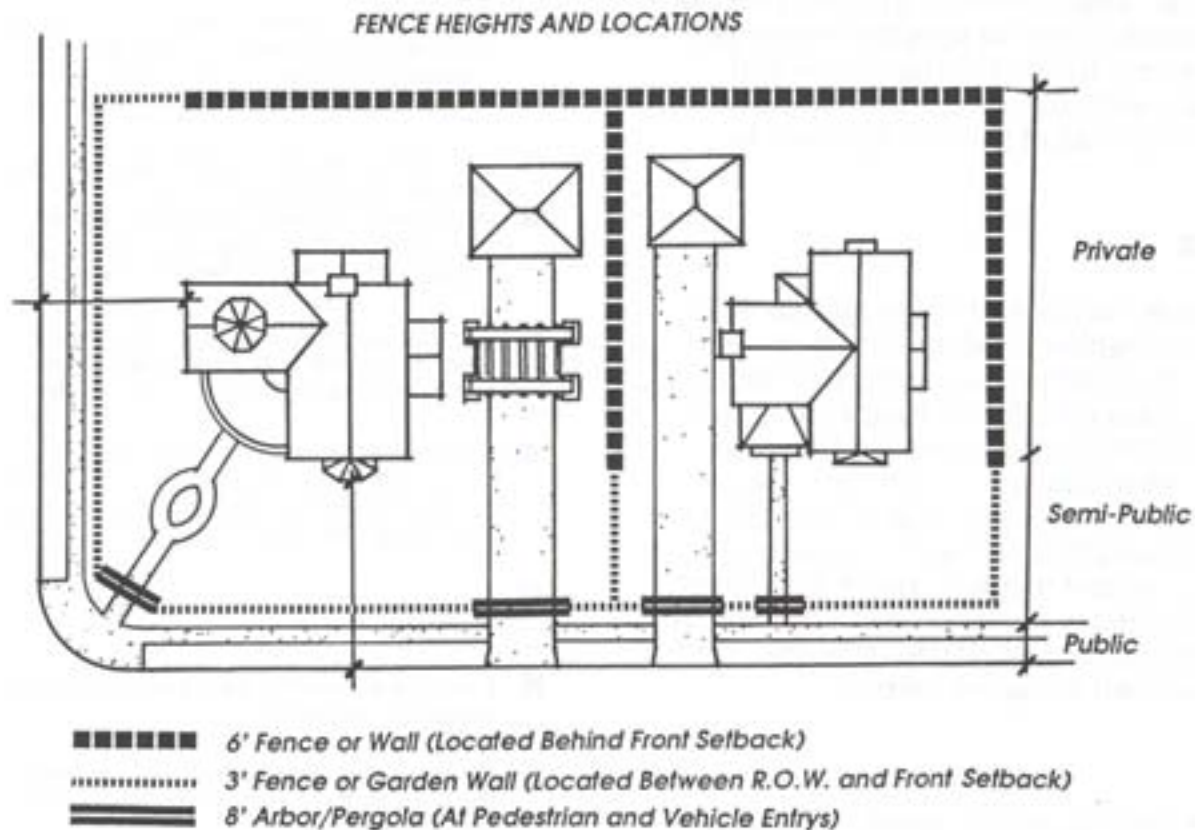


Fence style and color fits well with this home.

II. Residential Design Guidelines

Chainlink or cyclone fencing is stylistically the least compatible fencing materials and not acceptable. Plain concrete block may be placed behind the front setback line of the main dwelling (six foot high, maximum) as well as solid wood fencing (see fence/height location graphic).

Appropriate low garden walls and fences may be placed within the front setback area as long as they do not exceed 42" in height (fence height). As mentioned above, solid block or wooden fences with a maximum height of six feet may be constructed behind the front setback area.



G. Streetscape

1. Intent

The intent of this section is to establish policy guidelines for decision makers who may be confronted with decisions relative to public streetscape improvements in the Old Escondido Neighborhood. This section does not provide the technical level of specifics required for improvement to a street in the Neighborhood but rather a policy framework to protect and enhance one of the most valuable assets of the Old Escondido Neighborhood.

2. Introduction

The term "streetscape" defines the aggregation of all the elements of the neighborhood environment (excluding the architecture) which are perceived by the pedestrian and the motorist. Street furniture is the term applied to physical improvements and equipment used in outdoor public spaces for purposes of security, traffic control, housekeeping, and amenity. Such items include road and sidewalk paving, street lighting, traffic signals and signage, posts and poles, parking meters, emergency communications, litter receptacles, fire hydrants, bus shelters, benches, landscaping, and virtually all visual elements.

3. Goal

It is the goal of the Old Escondido Neighborhood to achieve a commonality of street furniture while maintaining the varietal street tree palette.

4. Guidelines

- *Streetscape furniture should be selected to provide uniformity and continuity throughout the Neighborhood.*
- *When resources become available, specially paved crosswalks should be located on major intersections on Juniper Street, Maple Street, and Escondido Boulevard.*
- *Continue to replace diseased or damaged trees in the Old Escondido Neighborhood with large specimen trees (same species if utilized on entire street) in order to avoid environmental and human destruction.*
- *Continue to provide, where feasible, a planted parkway between the curb and sidewalk.*
- *Plant street trees in a regularly spaced arrangement. Informal tree clusters should not be introduced in the public parkways in the Old Escondido Neighborhood.*
- *Attempt to utilize trees that have a limited area root structure, so as to minimize sidewalk and curb breakage. The use of "deep root barriers" are recommended where needed.*
- *It is recommended that at major entry points into the Old Escondido Neighborhood the City provide special entry intersection treatments such as entry signs, lighting, paving, and entry monumentation.*
- *Protect the grid network of the Old Escondido Neighborhood street system.*
- *Protect the historic street name markings stamped into the old concrete sidewalks.*
- *Protect the existing pattern of concrete sidewalk panels throughout the neighborhood by installing new sidewalks in the same pattern.*
- *Continue existing public and private sidewalk pattern.*

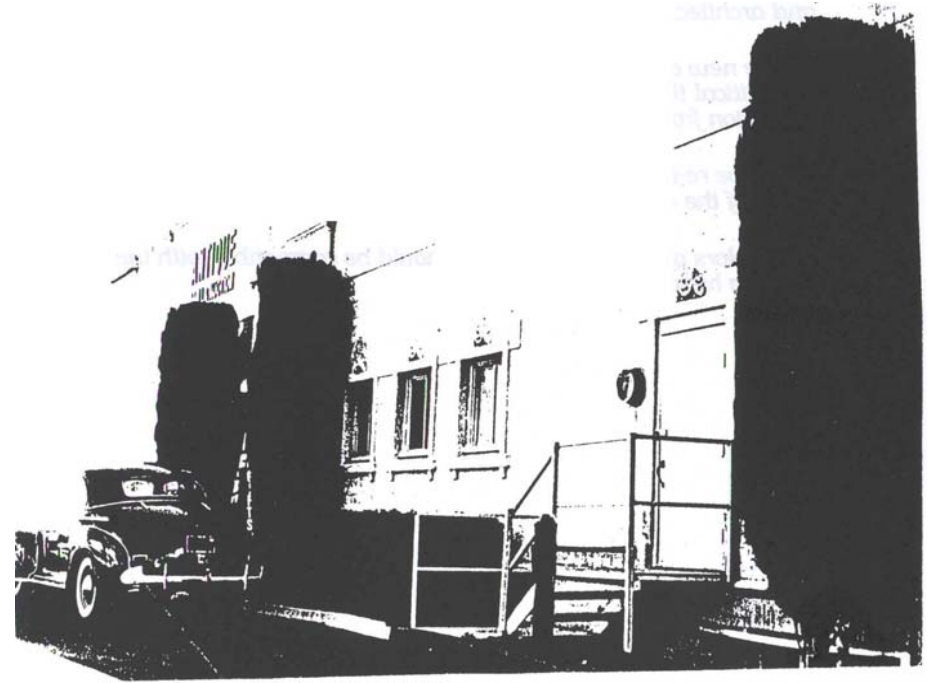
III. Industrial/Packing House Design Guidelines

III. Industrial/Packing House Design Guidelines

A. Introduction

"On the West side of the City is the area of light manufacturing, milling, feed stores, citrus and avocado packing houses. The Cal Fame Building, a monumental, old 1930's art deco packing house, one of the largest in the nation, but no longer in use, was recently demolished. Nearby, an interesting old building, associated with the citrus industry, still stands. It's called the Ice House (775 Metcalf Street), and was built around 1937. It was designed as a cooling and ice plant for the citrus packing houses. Located on 775 Metcalf, it is interesting for its decorative brick trim and sunbaked coral and mauve patina. Only the pinkish, west side of the building is original."

The City of Escondido wants to assure that future development and adaptive re-use opportunities in and adjacent to these historic structures respect their historic architectural context.



¹ A Guide to Historic Preservation, City of Escondido

B. Guidelines

- *New development proposed within close proximity of any historic industrial building should incorporate similar materials and architecture.*
- *Where new development occurs adjacent to a historic property, it is critical that there not be an abrupt scale change. The transition from historic to new development should be gradual.*
- *Adaptive re-use of such historic buildings should retain as much of the original exterior building architecture as possible.*
- *Wall colors of new development should be compatible with the existing historic structures.*

A. Glossary of Architectural and Planning Terms

Arcade - An arched roof or covered passageway.

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

Architrave - In the classical orders, the lowest member of the entablature; the beam that spans from column to column, resting directly upon their capitals.

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

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

Balustrade - A series of balusters surmounted by a rail.

Bargeboard - A finishing board at the edge of a gable roof.

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

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

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

Belt Course - A continuous horizontal band, either plain or ornate, which projects from the surface of an exterior wall, separating two stories. Ornate belt courses often resemble cornices.

Belvedere - A rooftop pavilion from which a vista can be enjoyed.

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

Bond - The general method of overlapping the joints of successive courses of bricks or stones, thereby binding them together to form a wall or other surface. Different patterns may be formed by these joints (e.g., common bond, flemish bond, english bond, herringbone bond).

Bowstring - A roof structural system composed of parallel trusses which resemble a bow with the string parallel to and nearest to the ground.

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

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

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

IV. Glossary of Terms

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

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

Chamfer - A 90 degree corner cut to reduce it to 2-45 degree edges. A bias cut.

Clapboard - A long thin board graduating in thickness with the thick overlapping the thin edges; also known as weatherboard.

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

Colonnade - A row of columns supporting a roof structure.

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

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

Corbel - A type of bracket found in some cornices of brick buildings. It is formed by extending successive courses of brick so that they stand out from the wall surface.

Cornice - The third and uppermost division of an entablature, resting on the frieze and projecting out from it.

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

Cupola - A lookout or similar small structure on the top of a building.

Curb Cuts - The elimination of a street curb to enable vehicles to cross sidewalks and enter driveways or parking lots.

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

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

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

Elevation - A two dimensional representation or drawings of an exterior face of a building in its entirety.

IV. Glossary of Terms

Entablature - In classical architecture, the elaborated beam member carried by the columns, horizontally divided into architrave (below), frieze, and cornice (above). The proportions and detailing are different for each order, and strictly prescribed.

Façade - The exterior face of a building which is the architectural front, sometimes distinguished from other faces by elaboration of architectural or ornamental details.

Fanlight - Semi-circular window over a door or window with sash radiating like the ribs of an open fan.

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

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

Flashing - Copper or other materials used to make weather-tight the joint between a chimney and a roof.

Flat Roof - A roof having only enough slope for drainage.

Fluting - The vertical channeling on the shaft of a column.

Focal Point - A building, object, or natural element in a street-scene that stands out and serves as a point of focus, catching and holding the viewer's attention.

Frieze - The middle horizontal member of a classical entablature, above the architrave and below the cornice.

Gable - The triangular part of an exterior wall, created by the angle of a pitched roof.

Gable Roof - The triangular wall segments at the end of a double pitch or gable roof.

Gambrel Roof - A roof with a broken slope creating two pitches between eaves and ridges, found often on barns.

Glazed Brick - A brick which has been glazed and fired on one side.

Hip Roof - A roof with four uniformly pitched sides.

Historic District - A geographically defined area possessing a significant concentration or continuity of landmarks, improvements, or landscape features united by historic events or by physical development, and which area has been designated as an historic landmark district; said district may have within its boundaries noncontributing buildings or other structures that, while not of such historic and/or architectural significance to be designated as landmarks, nevertheless contribute to the overall visual character of the district.

Joist - Any small timber laid horizontally to support a floor or ceiling.

IV. Glossary of Terms

Icon - A pictographic or graphic representation of an object. Used in signage to replace or supplement text.

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

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

Loggia - A gallery behind an open arcade or colonnade.

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

Mansard - A roof with two slopes on each side, the lower slope being much steeper; frequently used to add an upper story.

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

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

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

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

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

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

Pediment - A triangular piece of wall above the entablature, which fills in and supports the sloping roof.

Pier - A stout column or pillar.

Pilaster - A column attached to a wall or pier.

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

Porch - an outside walking area having the floor elevated more than eight inches above grade.

Portal - The principal entry of a structure.

Porte Cochere - Carriage porch large enough to let a vehicle pass through.

Portico - A large porch, usually with a pedimented roof supported by columns.

Primary Building Façade - The particular façade of a building which faces the street to which the address of the building pertains.

Purlin - A horizontal structural member parallel to the ridge, supporting the rafters. Can extend out from the gable.

Quoins - Heavy blocks, generally of stone, used at the corner of a building to reinforce masonry walls.

IV. Glossary of Terms

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

Relief - Carving raised above a background plane, as in bas relief.

Reveal - The vertical side section of a doorway or window frame.

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

Rustication - A method of forming stonework with recessed joints and smooth or roughly textured block faces.

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

Section - A representation of a building, divided into two parts by a vertical plane so as to exhibit the construction of the building.

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

Shake - Split wood shingles.

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

Sill - The exterior horizontal member on which a window frame rests.

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

Slate - Thinly laminated rock, split for roofing, paving, etc.

Soffit - The finished underside of an eave.

Storefront - The first floor area of a retail façade, emphasized by the display window or windows.

Street Frontage - The total linear dimension of all property lines which coincide with the edge of an adjoining street right-of-way.

Street Wall - The edges created by buildings and landscaping that enclose the street and create space.

Stringcourse - A narrow horizontal band extending across the façade of a building and in some instances encircling such decorative features as pillars or engaged columns: may be flush or projecting, and flat, molded or richly carved.

Stucco - An exterior finish, usually textured, composed of portland cement, lime, and sand, which are mixed with water.

Terra-cotta - Earth colored baked clay products formed into molds and used ornamentally. Also referred to roof tile color.

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

Turret - A little tower often at the corner of a building.

Veranda - A roofed porch sometimes stretching on two sides of a building.

Widow's Walk - A small roof deck with guardrail usually located at the peak of a roof from which wives of ship captains could catch a first glimpse of their husband's ship returning from sea.

B. Glossary of Design Terms

Aesthetics - The science and philosophy of beauty. If something is aesthetic, it is of beauty or artistic.

Asymmetry - The balanced arrangement of different elements without a common axis.

Balance - Is another important aspect of rhythm. Balance can be described in terms of symmetrical and asymmetrical elements. An important feature of balance is that it is very often achieved by matching differing elements which, when perceived in whole, display balance.

Eclectic - A composition of elements from different styles.

Emphasis - describes the use of elements which call attention to themselves. Emphasis is an important feature in creating balance when using dissimilar elements. Canopies and balconies are examples of elements which, when emphasized properly, can assist in presenting a balanced look.

Emphasis also can be found within strip developments of malls by the location of a more massive or monumental building, such as a major department store. This emphasis provides a directional guide because it creates a point of reference for the users. Emphasis can also be used as a directional element such as the emphasis at a store entrance or mall entrance.

Garish - That which is gaudy, showy, flashing, dazzling, or too bright to be aesthetically pleasing.

Mass - Mass describes three dimensional forms, the simplest of which are cubes, boxes (or "rectangular solids"), cylinders, pyramids, and cones. Buildings are rarely one of these simple forms, but generally are composites of varying types of assets. This composition is generally described as the "massing" of forms in a building.

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

Mass and massing are inevitably affected by their opposite, open space. The lack of mass, or creation of perceived open space, can significantly affect the character of a building. Architects often call attention to a lack of mass, by defining the open space with low walls or railings.

Landscape architects also use massing in design such as in grouping of plants with different sizes and shapes. These areas are intended to be perceived as a whole rather than as individual trees or shrubs. Plant masses can be used to fill a space, define the boundary of an open area, or extend the perceived form of an architectural element.

IV. Glossary of Terms

Monochromatic - Painting with a single hue or color.

Monolithic - Exhibiting massive uniformity, singular.

Movement - The apparent directional emphasis of a building façade as indicated by its proportions. Static movement is based on square proportions; dynamic movement is based on rectangular proportions.

Pattern - The pattern of material can also add texture and can be used to add character, scale, and balance to a building. The lines of the many types of brick bonds are examples of how material can be placed in a pattern to create texture. The natural texture of rough wood shingles exhibit texture by the nature of the material and by the pattern in which the shingles are placed.

Proportion - Proportion deals with the ratio of dimension between elements. Proportion can describe height to height ratios, width to width ratios, width to height ratios, as well as ratios of massing. Landscaping can be used to establish a consistent rhythm along a streetscape which will disguise the lack of proportion in building size and placement.

Rhythm - The regular or harmonious recurrence of lines, shapes, forms, elements or colors, usually within a proportional system.

Scale - Scale is the measurement of the relationship of one object to another object. The scale of a building can be described in terms of its relationship to a human being. All of the components of a building also have a relationship to each other and to the building as a whole which is the "scale" of the components.

Generally, the scale of the building components also relate to the scale of the entire building.

The relationship of a building, or portions of a building, to a human being is called its relationship to "human scale." The spectrum of relationships to human scale ranges from intimate to monumental. Intimate usually refers to small spaces or detail which is very much in keeping with the human scale, usually areas around eight to ten feet in size. These spaces feel intimate because of the relationship of a human being to the space. The distance of eight to ten feet is about the limit of sensory perception of communication between people including voice inclination and facial expression. This distance is also about the limit of an up-stretched arm reach for human beings, which is another measure of human scale. The components of a building with an intimate scale are often small and include details which break those components into smaller units.

At the other end of the spectrum, monumental scale is used to present a feeling of grandeur, security, timelessness, or spiritual well-being. Building types which commonly use the monumental scale to express these feelings are banks, churches, and civic buildings. The components of this scale also reflect this grandness, with oversized double door entries, 18 foot glass storefronts or two-story columns.

Landscape or hardscape elements can also bring human scale to a large building by introducing features such as a tree canopy, leaf textures, and fragrance.

Plants can complement the scale of the architecture, as when large trees are used next to tall buildings, or small trees to accent a building component such as an entry.

Surface Materials - can be used to create a texture for a building - from the roughness of stone or a ribbed metal screen to the smoothness of marble or glass. Some materials, such as wood, may be either rough (such as wood shingles or resawn lumber) or smooth (such as clapboard siding).

Symmetry - The balanced arrangement of equivalent elements about a common axis.

Texture - Texture refers to variations in the exterior façade and may be described in terms of the roughness of the surface material, the patterns inherent in the material or the patterns in which the material is placed. Texture and the lack of texture influence the mass, scale and rhythm of a building. Texture also can add intimate scale to large buildings by the use of small detailed patterns, such as brick masonry.

C. Glossary of Preservation Terms

Adaptive Reuse - Converting a building designed for a specific use to a new use, e.g., a residence converted to office space.

Historic Preservation Commission - A nine-member citizen board appointed by the Council to assist in administering the City's historic preservation. The Commission meets the first Tuesday of every month.

National Historic Landmark - The highest designation of a historically significant site or building in the United States.

Non-Descript - Without distinctive architectural form or style. Ordinary and without architectural character.

Preservation - The treatment of an existing building to stop or slow deterioration, stabilize the structure and provide for structural safety without changing or adversely affecting its fabric or appearance.

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

Reconstruction - The construction, on its original site, or a replica of a building or facility which no longer exists, based upon archeological, historical, documentary and physical evidence. Both modern and traditional construction techniques may be used.

Reconstitution - The piece-by-piece reassembly of a building either en situ or on a new site. Reconstitution en situ replaces buildings damaged by disasters such as war, earthquake or flood, where most of its parts remain; reconstitution at a new site is usually the result of changes in land use and redevelopment programs.

Rehabilitation, Renovation - The modification of or changes to an existing building in order to extend its useful life or utility through repairs or alterations, while preserving the features of the building that contribute to its architectural, cultural or historic character.

Recycling, Adaptive - The reuse or new use of older structures that would have otherwise been demolished, often involving extensive restoration or rehabilitation of the interior and/or exterior.

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

Significant Architectural Style - The style of the building which existed when that building became important historically.

A. Properties Listed on the Escondido Historic Register

Procedures for Getting Work Approved

If your property is on the Escondido Historic Register and you are planning to:

- *change exterior features of an existing structure;*
- *build a new structure;*
- *demolish a structure; or*
- *any work requiring a Plot Plan Approval or a Conditional Use Permit*

you must follow the steps below.

1. Meet with the Planning staff for review and discussion of the plans and any documentation which illustrates the proposed work, if your project requires a demolition or Conditional Use Permit.
2. Submit the plans to the Planning staff. Staff will review the project for Code Compliance and completeness.

Minor projects, including significant exterior changes to the structures, restoration, and fencing and retaining walls, will be reviewed by the staff for compliance with Design Guidelines for Historic Resources. If the minor project complies to the guidelines, the staff will issue Certificate of Appropriateness.

Major projects, including all new construction (primary structure, outbuildings), additions (to include porch enclosures, dormers, etc.), demolition, relocation, change to the site (grading, parking, paving, etc.), public right-of-way improvements, any project requiring a Plot Plan Approval or a Conditional Use Permit, require review by the Design Review Board (DRB). Staff will schedule the project for first available DRB meeting.

3. The DRB will review the project based on the criteria outlined in Design Guidelines for Historic Preservation. DRB will:
Issue a Certificate of Appropriateness which outlines what work is approved; or
Request modifications of the proposed work; or
Disapprove the proposed work and provide the applicant with a written statement giving the reasons for disapproval.
4. Projects that require Public Hearing, such as a Conditional Use Permit, will be scheduled for Planning Commission. The Planning Commission will:
Approve the project; or
Conditionally approve the project outlining what work is approved and conditions that need to be met; or
Disapprove the project and provide the applicant with a written statement giving the reasons for disapproval.

5. Projects that require a Building Permit, such as new construction, additions, demolition, relocation, exterior changes to the structure, and placement or removal of exterior objects, are submitted to the Building Department. This can be done concurrently with the review by the Planning staff and/or HPC. If value of the work exceeds \$20,930, the Building Department will route the plans to Engineering, to determine necessary public improvements. Within 15 working days, Building Department will issue a building permit or return the plans to the applicant for necessary modifications.

Projects that require Grading and/or Encroachment Permit are submitted to the Engineering Department. Grading Permit is required for any work that requires over 1' fill, over 2' cut, or over 200' cu. Yd. Encroachment Permit is for any work within the public right-of-way, such as driveways, curb cuts, sidewalk, curb and gutter, and street pavement.

6. The applicant proceeds with the work.
7. How is the work checked for compliance to the approved plans?

Staff review decisions may be appealed to HPC. HPC and Planning Commission decisions may be appealed to City Council.

Activity Construction Review Process

Type of Work to be Done	Staff	COA Required Reviewed by: DRB	Building Permit* Issued by: Bldg. Dept.	Engineering Permits Issued by: Eng. Dept.
New construction:				
primary structure	X	X	X	
outbuildings	X	X	X	
additions (including porch enclosures, dormers, etc.)	X	X	X	
Removal, Demolition	X	X	X	
Relocation	X	X	X	
Exterior changes to the structure and restoration				
material changes (siding, brick, stucco, metal, etc.)	X		X	
architectural details and decorative elements (fish scale, shingles, dentils, shutters)	X		X	
porches (columns, cornices, trim, railing, ornamentation)	X		X	
roofs (covering, change in shape, eaves, ornament)	X		X	
staircases (exterior)	X		X	
doors	X		X	
windows, skylights	X		X	
mechanical systems (window units, exhaust fans, vents)	X		X	
storm windows, door, security grilles	X		X	
fire escapes	X		X	
satellite dishes	X		X	
solar collectors	X		X	
Changes and modifications to the site:				
grading	X	X		X ¹
parking lots (pavement and landscaping)	X	X		X ¹
surface paving	X	X		
public right-of-way improvements (curb & gutters, sidewalks, street paving, driveways, curb cuts)	X	X		X ²
street furniture	X	X		X ²
removal of specimen vegetation			PER Article LV, Sections 33-1062-1070 Clearing and Grubing Ordinance	
Fencing walls, retaining walls	X		X ³	
Plot Plan Approval	X	X		
Conditional Use Permit	X	X		

Appeals of staff decisions may be made to DRB. Appeals of DRB decisions may be made to City Council.

1. Grading Plan Approval and Grading Permit required over 1' fill, over 2' cut or over 200 c.y.
2. Encroachment Permit required for any work in public right-of-way.
3. Fences over 6' high, retention walls over 3' high.

*Any work over \$20,930 will be routed to Engineering Department for review.

B. Properties within the Old Escondido Neighborhood not listed on the Escondido Historic Register

Procedures for Getting Work Approved

If your property is on the Escondido Historic Register and you are planning to:

- *build a new structure;*
- *change significant exterior features of an existing structure, or;*
- *any work requiring a Plot Plan Approval or Conditional Use Permit*

you must follow the steps below.

1. Meet with the Planning staff for review and discussion of the plans and any documentation which illustrates the proposed work, if your project requires a demolition or Conditional Use Permit.
2. Submit the plans to the planning staff. Staff will review the project for Code Compliance and completeness.

Minor projects, including significant exterior changes to the structures, (material changes, porches, roofs, satellite dishes and solar collectors) and fencing and retaining walls, will be reviewed by the staff for compliance with Design Guidelines for Historic Resources. If the minor project complies to the guidelines, the staff will issue Certificate of Appropriateness.

Major projects, including all new construction (primary structure, outbuildings), additions (to include porch enclosures, dormers, etc.), change to the site (grading, parking lots, etc.), public right-of-way improvements, any project requiring a Plot Plan Approval or a Conditional Use Permit, require review by Design Review Board (DRB). Staff will schedule the project for the first available DRB meeting.

3. DRB will review the project based on the criteria outlined in Design Guidelines for Historic Preservation. DRB will:
Issue a Certificate of Appropriateness which outlines what work is approved; or
Request modifications of the proposed work; or
Disapprove the proposed work and provide the applicant with a written statement giving the reasons for disapproval.
4. Projects that require Public Hearing, such as a Conditional Use Permit, will be scheduled for Planning Commission. The Planning Commission will:
Approve the project; or
Conditionally approve the project outlining what work is approved and conditions that need to be met; or
Disapprove the project and provide the applicant with a written statement giving the reasons for disapproval.

Activity Construction Review Process

Type of Work to be Done	Staff	COA Required Reviewed by: DRB	Building Permit* Issued by: Bldg. Dept.	Engineering Permits Issued by: Eng. Dept.
New construction:				
primary structure	X	X	X	
outbuildings	X	X	X	
additions (including porch enclosures, dormers, etc.)	X	X	X	
Exterior changes to the structure and restoration				
material changes (siding, brick, stucco, metal, etc.)	X		X	
porches (columns, cornices)	X		X	
roofs (covering, change in shape)	X		X	
satellite dishes	X		X	
solar collectors	X		X	
Changes and modifications to the site:				
grading	X	X		X ¹
parking lots (pavement and landscaping)	X	X		X ¹
public right-of-way improvements (curb & gutters, sidewalks, street paving, driveways, curb cuts)	X	X		X ²
removal of specimen vegetation			PER Article LV, Sections 33-1062-1070 Clearing and Grubing Ordinance	
fencing walls, retaining walls	X		X ³	
Plot Plan Approval	X	X		
Conditional Use Permit	X	X		

Appeals of staff decisions may be made to DRB. Appeals of DRB decisions may be made to City Council.

1. Grading Plan Approval and Grading Permit required over 1' fill, over 2' cut or over 200 c.y.
2. Encroachment Permit required for any work in public right-of-way.
3. Fences over 6' high, retention walls over 3' high.

*Any work over \$20,930 will be routed to Engineering Department for review.

C. How Do You Get a Certificate of Appropriateness?

1. Come to the Planning Department to obtain an application form for a COA and to meet with the staff.

The staff will meet with you to discuss your project, answer any questions regarding the application form, and advise you as to whether or not your plans meet the Design Guidelines for Historic Resources. The staff can guide you on how to make your plans meet the guidelines.

A copy of the Design Guidelines for Historic Resources is available at the Planning Department.

When you submit your complete application the staff will determine:

whether or not a COA can be issued by the staff or if the work requires referral to the Historic Preservation Commission (see chart), and

whether or not a building permit, a grading permit or an encroachment permit is required (see chart) in addition to the COA.

If the work does not require referral to the HPC, the staff will review the plans for conformance with the Design Guidelines and issue a COA. If the work requires referral to the HPC, the staff will schedule the project for the next HPC meeting.

Is there a fee?

2. If a building permit is required the plans must be submitted to the Building Department. Officials at Building will review your plans for compliance with uniform building code - applicable whether or not your property is on the Historic Register or within a historic district, and the Staff Historic Building Code.

Permit fees (amount charged depends on the type and value of work to be done) will be charged to you then.

For COAs and building permits to remain valid, work must begin within six months.

D. Residential Rehabilitation Program Descriptions

The Housing Division of the City of Escondido offers a variety of residential rehabilitation programs. Following is a brief description of the programs currently administered using both tax increment set -aside and federal funds.

Owner Occupied Programs

The deferred low interest loan for single family homes is a maximum \$20,000. An additional \$7,500 is available to those applicants hooking up to local sewer. The applicant must be an owner-occupant whose income is at or below 80% of the San Diego County median. These loans require no payback until title of the property is changed.

Mobile home loans are available to owner-occupants of mobile homes whose income is under 50% of the median. The maximum loan amount is \$5,500. The loan is paid back when the unit sells or there is a transfer in title to other than a surviving spouse.

INCOME LIMITS – EFFECTIVE APRIL 17, 1991

Household size	1	2	3	4	5	6	7	8
50% of median	\$14,430	\$16,500	\$18,600	\$20,650	\$22,300	\$23,950	\$25,600	\$27,350
80% of median	\$23,150	\$26,450	\$29,750	\$33,050	\$35,700	\$38,350	\$40,950	\$43,600

What are Design Guidelines

Design Guidelines for Historic Resources are standards which the staff and DRB must follow in determining the visual compatibility of proposed alterations and new buildings.

They are based on design principles and preservation standards used by historic commissions across the country and by state and federal government preservation guidelines.

Points to Remember

The DRB reviews plans for exterior design, not interior.

For more information or assistance, call the Planning Department at 741-4671.

E. Helpful Books and Reports

Architectural History

Bean, Walton E. *California: An Interpretive History*, New York: McGraw-Hill Book Co., 1968.

Casnocha, David G., et al. *Historic Preservation and Restoration*, Calif. Historic Preservation Conference, Univ. of Calif., Riverside, CA. March 29-31, 1981.

City of Escondido Planning Dept. *Historic Preservation and Restoration*, Planning Dept., Escondido, CA, 1989.

City of Oakland Planning Dept. *Historic Preservation and Restoration*, City of Oakland, CA, 1978.

Fine, Judieth[ed], *Historic Preservation - California*, Stanford Environmental Law Society, Palo Alto, CA. 1982.

Fleming, John, Hugh Honour, Nikolaus Pevsner. *The Penguin Dictionary of Architecture*, Hanunondsworth, England: Penguin Books, Ltd., 1966.

Howard, Hugh. *Historic Preservation and Restoration*, 1st ed. The Noonday Press, Farrar, Straus & Giroux, New York, 1989.

Kirker, Harold. *California's Architectural Frontier*, Santa Barbara: Peregrine Smith, Inc., 1974.

Labine, Clem and Carolyn Flaherty. *Historic Preservation, Vol. 1 The Overlook Press*, Woodstock, New York, 1983.

Les-Thomas Associates [preparer]. *Historic Preservation*, California Office of Historic Preservation, Sacramento, CA, 1986.

MacRostie, William G. *Historic Preservation and Restoration*, U.S. Dept. of Interior, Washington, DC, 1982.

Maddex, Diane [ed]. *All About Old Buildings*. The Whole Preservation Catalog, The Preservation Press, National Trust for Historic Pres., Washington DC, 1985.

Moss, Roger. *Historic Preservation and Restoration*, American Life Foundation, Watkins Glen, NY, 1981.

National Trust for Historic Preservation. *Historic Preservation and Restoration*, The Preservation Press, National Trust for Historic Pres., Washington, DC, 1976.

Olwell, Carol [photographer] and Judith Lynch Waldhorn. *A Gift to the Street*, Antelope Island Press, San Francisco, 1976.

Poore, Patricia and Clem Labine. *Historic Preservation*, Dolphin Books, Doubleday & Co., Inc., Garden City, New York, 1983.

Seale, William. *Historic Preservation and Restoration*, American Association for State and Local History, Nashville, TN, 1979.

Sherwood, Gerald E. *Historic Preservation and Renovation*, Dover Publications. New York. 1976.

State of California. *Historic Preservation and Restoration*, Office of Planning & Research, Governor's Office, Sacramento, CA, Sept. 1976.

Stephen, George. *Historic Preservation and Restoration*, Preservation Press, National Trust for Historic Preservation, Washington, DC, 1972, 1989.

Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles*. Cambridge: The M.I.T. Press, 1969.

Woodbridge, Sally B. *Historic Preservation and Restoration*, Chronicle Books. San Francisco. CA, 1988.

Yoho and Merritt. *Craftsman Bungalows*, Seattle, 1910.

Ziegler, Arthur and Walter C. Sidney. *Historic Preservation*, Ass'n for State & Local History, Nashville, 1980.

Rehabilitation and Repair

America's Handyman Book. The Staff of the Family Handyman. NY: Charles Scribner's Sons, 1970.

Basic Home Repairs Illustrated. The Editors of Sunset Books and Sunset Magazine, Menlo Park: Lane Books, 1974.

Grow, Lawrence. *The Old House Catalogue*. NY: Main Street, Universe Books, 1976.

New Life for Old Dwellings: Appraisal and Rehabilitation. U.S. Department of Agriculture, Agriculture Handbook 481, Washington, DC, 1975.

Reader's Digest Complete Do-it-yourself Manual, Pleasantville. NY: The Reader's Digest Association, 1973.

Stephen. George. *Remodeling Old Houses Without Destroying Their Character*, NY: Alfred A. Knopf, 1976.

The Old-House Journal. Volumes I-IV, Brooklyn: The Old-House Journal Corporation, 1973-1978.

The Old-House Journal Buyers' Guide, 1977. Editors of the Old-House Journal, Brooklyn: The Old-House Journal Corporation, 1976.

F. REPAIR CHECKLIST FOR HISTORIC HOUSES

Foundation

- _____ Cracking?
- _____ Deteriorating bricks or mortar? Crumbling, cracking, missing chunks? Deterioration of the brick's hard, fired surface? Mortar is easily scarred?
- _____ Water damage? Constant dampness or wet spots on the exterior or interior? Discoloration or stains? Finishes worn away by splashing or soaking?
- _____ Water draining toward the building?

Wood Siding

- _____ Cracked, split or missing siding?
- _____ Crumbling, flaking, blistering, or peeling paint?
- _____ Water Damage? Dampness or wet spots on the exterior or interior? Discoloration or stains.
- _____ Clinging vines or plants?

Wood Shingles and Shakes

- _____ Splitting, cracking, missing shakes or shingles?
- _____ Crumbling, flaking, blistering, or peeling paint?
- _____ Water Damage? Dampness or wet spots on the exterior or interior? Discoloration or stains?
- _____ Clinging vines or plants?

Brick Masonry

- _____ Deteriorating bricks or mortar? Crumbling, cracking, missing chunks? Deterioration of the brick's hard, fired surface? Mortar is easily scarred?
- _____ Water damage? Constant dampness or wet spots on the exterior or interior? Discoloration or stains? Finishes worn away by splashing or soaking?
- _____ Crumbling, flaking, blistering, or peeling paint?

Stucco

- _____ Cracks or bulges where the stucco has separated from the outer wall?
- _____ Crumbling, flaking, blistering, or peeling paint?

Roofs

- _____ Water damage? Leaks? Constant dampness or wet spots? Discoloration or stains on ceilings or walls? Light shining through to the underside?
- _____ Missing or broken shakes, shingles, or tiles?
- _____ Is the roof fire retardant?

Porches

- _____ Broken or missing pieces on the roof, floor, balustrade, posts, handrails, steps?
- _____ Replacement pieces that do not match the original style?
- _____ Crumbling, flaking, blistering, or peeling paint?
- _____ Permanent screens, clear or darkened glass, or other permanent enclosures?
- _____ Check porch roof as above.

Doors

- _____ Water damage? Leaks water or wind? Is caulking cracked? Constant dampness or wet spots around the opening or frame? Discoloration or stains on walls around door frame?
- _____ Rotting door or pieces of the frame?
- _____ Replacement door or hardware that does not match the original style?
- _____ Missing or broken hardware, hinges, kickplate, lock, latch? Rust?
- _____ Crumbling, flaking, blistering, or peeling paint?
- _____ Sticking?

Windows

- _____ Water damage? Leaks water or wind? Is caulking cracked? Constant dampness or wet spots around the opening or frame? Discoloration or stains on walls around window frame?
- _____ Crumbling, flaking, blistering, or peeling paint? -
- _____ Rotting pieces of the sash or frame?
- _____ Replacement windows that do not match the original style of the building?
- _____ Missing or broken hardware, cranks, hinges, locks? Rust?

Gutters and Downspouts

- _____ Loose or missing pieces? Loose spots between gutters and roof or balcony? Leaks?
- _____ Debris or leaves?
- _____ Rust?
- _____ Drains onto walls, trim, or foundation either directly from a downspout. or the grade allows water to flow toward the building?

Flashing

- _____ Leaks?
- _____ Loose or missing pieces? Loose spots between flashing and walls, roofs, or chimney?