

MOKELUMNE HILL DESIGN REVIEW GUIDELINES

13 August 2012



By

Mokelumne Hill Design Review Committee

For

Calaveras County Board of Supervisors

Introduction

The Mokelumne Hill Community Plan (Community Plan) recognizes the historic architecture and character of the community and seeks to preserve these assets. A Historic Design Review District (Historic District) and Gateway Design Review Areas (Gateway Areas) have been identified and all development (new and remodeling) requiring a permit or approval by Calaveras County within the Historic District and Gateway Areas is subject to these Design Review Guidelines (Guidelines) (see Appendix A maps). In addition, all Designated Historic Buildings as identified in Appendix B are subject to these Guidelines. Areas outside of the Historic District and Gateway Areas are also recognized as having valuable architectural and historical qualities and the application of these Guidelines will be encouraged but not required in those areas. The Guidelines, in principal, were approved as part of the Mokelumne Hill Community Plan in 1988. These completed Guidelines were approved by Resolution No. 2012-163 on November 13, 2012 by the Calaveras County Board of Supervisors.

Acknowledgements

This document was initially drafted in 2005 by members of the Mokelumne Hill History Society, Julia Costello and Paula Leitzell, with the architectural descriptions and identifications contributed by Judith Marvin, Registered Architectural Historian. The authors drew heavily from the Design Review Guidelines of Truckee, Sutter Creek, and Jackson, and from other examples throughout the American West. Final revisions in 2012 responded to comments by County Staff and were accomplished by the Mokelumne Hill Design Review Committee comprised of Julia Costello, Mike Dell'Orto, Marcy Hosford, Marilyn Krause, and Terry Weatherby.

Table of Contents

Summary; Acknowledgements	
Table of Contents	
Chapter 1: Overview of Design Review	4
What is Design Review?	
Advantages of Design Review	
Advantages of Designated Historic Buildings	
Chapter 2: Historical Assets of Mokelumne Hill	7
A Short History of Mokelumne Hill	
Mokelumne Hill’s Designated Historic Buildings and Historic District	
Mokelumne Hill’s Gateway Design Review Areas	
Chapter 3: Design Review Regulations and Process.....	9
Design Review Regulations	
Renovations	
Demolition	
New Construction	
Chapter 4: Design Review Guidelines for All Projects.....	11
Preservation Principles: Keep it Simple	
Design Review Criteria	
Secretary of the Interior’s Standards	
Chapter 5: Elements of Design in Commercial and Mixed-Use Architecture.....	19
Chapter 6: Elements of Design in Residential Architecture.....	23
Architectural Styles in Mokelumne Hill	
Spanish/French Colonial Adobe	
Greek Revival (1825-1860)	
Gothic Revival (1840-1880)	
Italianate (1840-1885)	
National Folk, Gable Front Family (c. 1850-1890)	
Folk Victorian (1870-1910)	
Queen Ann Revival (1880s-1890s)	
American Foursquare (1898-1908)	
Craftsman (1900-1925)	
Spanish Eclectic/Spanish Colonial Revival (ca. 1915-1940)	
Minimal Traditional (c. 1935-1950)	
Vernacular Folk House (1900-1950s)	
Resources and References.....	46
Appendices	
A. Maps: Gateway Areas and Historic District; Historic Building Locations	
B. List of Designated Historic Buildings	
C. Design Criteria Check List	

Chapter 1: Overview of Design Review

What is Design Review?

Communities enact design review to protect their historic and cultural assets. Design review guidelines identify important features of the community that should be respected, while refraining from dictating design outcomes. Design guidelines also serve as an educational and planning tool for property owners and their design professionals who seek to make improvements that may affect historic or cultural assets. Consideration of these Guidelines by the Calaveras County Planning Department is required for all renovations and demolitions proposed for Designated Historic Buildings, and for all renovations, new construction, and demolitions on properties within the Historic District and the Gateway Areas. The Mokelumne Hill Design Review Committee serves as an advisor to the Planning Department. These Design Guidelines are available at the Planning Department and online through the Planning Department webpage (<http://www.co.calaveras.ca.us>) and on the Mokelumne Hill website (<http://www.mokehill.org>).

Advantages of Design Review

The following are the advantages for Design Review:

- Help preserve the Historic District in a consistent and fair manner.
- Provide unbiased and uniform reviews of work proposed for designated Historic properties and in the Historic District and Gateway Areas.
- Identify key features of historic resources that should be respected when planning any repairs, alterations, or new construction.
- Emphasize preservation of exterior historic elements that are visible from public ways.
- Establish a climate for investment of businesses, residents, and property owners, assuring that alterations and new construction by others will reinforce the preservation goals of the community.
- Protect property values by ensuring compatible new development that will not undermine neighborhood or community historic character.

Advantages of Designated Historic Buildings

People seek out historic homes for both their traditional atmosphere and for the economic advantages of restoring them. Some of these advantages are presented below.

- **Mills Act:** A code (not yet adopted by Calaveras County) which allows for property tax reduction if participants agree to follow the Secretary of the Interior's Standards for the Treatment of Historic Properties (Secretary's Standards, see Chapter 4) in maintaining and rehabilitating Designated Historic Buildings.

- **California State Historical Building Code:** Replaces the California Building Code, particularly useful for issues related to plumbing, electrical, structural, seismic, fire safety, energy requirements, and disabled access.
- **Federal Rehabilitation Tax Credits:** For income-producing (commercial) properties which are rehabilitated using the Secretary's Standards (see Chapter 4); a program overseen by the State Office of Historic Preservation.
- **Local Incentives:** The County can offer a variety of other incentives, which may include fee waivers, reduced parking requirements, historic signage, etc.
- **Increase in Property Value:** Historic resources are finite and cannot be replaced, making the historic property a precious commodity that many buyers seek. Preservation adds value to private property. Many studies across the nation document that where historic districts are established, property values typically rise or at least are stabilized. Within commercial districts, tourism increases along with occupancy levels. Property owners within the district know that the time and money they spend on improving their properties will be matched with similar efforts on surrounding lots; these investments will not be undermined by inappropriate construction next door. The condition of neighboring properties affects the value of one's own property; people invest in a neighborhood as much as the individual structure itself.
- **Quality of Old Construction:** Most historic structures are of high-quality construction. Lumber used came from mature trees, was properly seasoned, and was typically milled to "full dimensions," which often yielded stronger framing. These structures also were thoughtfully detailed and the finishes of materials, including fixtures, wood floors, and trim were generally of high quality; all features that owners today appreciate. By comparison, in today's new construction, materials of such quality are rarely available and comparable detailing is very expensive. The high quality of construction in historic buildings is therefore a "value" for many people.
- **Less Costly (Rehab vs. New Construction):** Rehabilitating an old building will usually cost less than constructing a new one. Guidelines for rehabilitation typically promote cost saving measures: smaller and simpler solutions to problems; reuse of old materials; and savings from using the California State Historical Building Code instead of the California Building Code. Where rehabilitation costs are more than new construction, property owners are compensated by the added value of having a historic structure.
- **Simplified Permitting:** The use of Design Review guidelines for Designated Historic Buildings and within the Historic District and Gateway Areas clarifies what is expected of both rehabilitation projects and new construction and, and when based on appropriate plans and documents, generally simplifies the permitting process.
- **Historic Pride:** Local recognition and community pride as the building is recognized by the community as a historic asset. Also, the Historic District and Gateway Areas provide long term protection for historic property as subsequent owners of a respected and well-maintained historic property will be required to pay attention to its historic qualities.
- **Planning Advantages:** Jurisdictions (Counties, incorporated towns, etc.) are best served by conducting surveys of their communities, identifying those buildings that qualify as

historic, using this information as a planning tool, and for applying for HUD and other grants. Once inventories have been accomplished, both the community and the Planning Departments will know where significant resources are and can manage them more effectively. State grants are available for such survey projects.

- ***More Economic Incentives:*** Other economic incentives offered for designated historic buildings are described on the website for the California Office of Historic Preservation (http://ohp.parks.ca.gov/?page_id=24626).

Chapter 2: Historical Assets of Mokelumne Hill

This section discusses the historical assets of Mokelumne Hill, the subjects of Design Review.

A Short History of Mokelumne Hill

Prehistoric populations in Calaveras County were present as long as 12,000 years ago. Abundant evidence exists for the arrival of the Northern Miwok/Miwuk to the area during the last 2-3,000 years. The Miwuk of the Mokelumne River resided on both sides of the river and family groups moved seasonally through the elevations of the watershed. The name *Muquelumnes* was first recorded in 1817 by Spanish Franciscan Father Narcisco Durán and is thought to be the Yokut (Central Valley) word *Mokelumni* for the “people of the Mokol.” With the discovery of gold in 1848, the land was quickly overrun by gold seekers, game virtually disappeared, and the population was decimated. Surviving in settlements around modern West Point, the modern Miwuk still maintain strong links to their ancestral past.

The first non-natives to live in the area were reputedly French trappers who settled in Happy Valley in the 1830s. Leading the Gold Rush miners to the area was Captain Charles M. Weber’s company, followed by Colonel Jonathan D. Stevenson’s Regiment of New York Volunteers. By the end of 1848, Mokelumne Hill was established as a trading center for the booming mining camps of the vicinity. Nearby placer and hard-rock gold abounded, and with completion of the Mokelumne Campo Seco Canal in 1853, the prosperity of the community was assured. During the 1850s, Mokelumne Hill was the leading town of Calaveras County and one of the liveliest, largest, and principal placer mining communities of the Mother Lode. It served as the Calaveras County Seat between 1852 and 1866, adding to its political importance.

Early Mokelumne Hill had an ethnically diverse population, notably consisting of French, Germans, Chinese, Irish, Mexican, Jews, and Chileans, as well as the numerous Yankees from eastern states. The decline in mining, and relocation of the Court House and County Seat to San Andreas in 1866, inspired the exodus of many of the town’s inhabitants. A unique microclimate, however, favored agriculture, and a steady stream of immigrants from the province of Genoa resulted in the prosperous development of Upper and Lower Italian Gardens, which provided vegetables for most towns in the vicinity. By the latter 1800s, cattle ranching became the most important agricultural activity and grazing lands still dominate the town’s surrounding landscape.

After the turn of the century, many of the town’s residents worked in nearby mines and lumber mills, or, after 1925, for the Calaveras Cement Company in San Andreas. Today, Mokelumne Hill is a community uniquely dominated by descendants of its pioneer families while integrating newcomers. Facilities include a grammar school, post office, library, fire station, restaurants, stores, saloons, and a gas station. Volunteer efforts support a downtown Community Hall and town park, as well as a baseball field, horse arena, and tennis courts. Although its historic

architecture is featured in virtually every guide to the Mother Lode, the close-knit community has been able thus far to avoid being transformed into a tourist town.

Mokelumne Hill's Designated Historic Buildings and Historic District

Thirty-two historic resources were identified in the initial cultural resources survey in 1983, and between 2008 and 2009, twenty-two additional historic buildings were designated. All were nominated by their property owners and approved by a qualified architectural historian and the Design Review Committee. This current list is not exhaustive or exclusive. There are numerous additional buildings within the Community Plan area that also meet local and state criteria for historic significance.

Addition of a historic building to the list of Designated Historic Buildings may be initiated by the owner, Board of Supervisors, Planning Commission, or the Mokelumne Hill Design Review Committee. Evaluation of the historic nature of a building must be made by a qualified architectural historian, who will complete forms required by the State Office of Historic Preservation. A positive evaluation will be reviewed by the Design Review Committee and then submitted to the Planning Department for review and recommendation to the Planning Commission who may pass the application on to the Board of Supervisors. The Board of Supervisors will approve or deny the action at a final hearing. With approval, the building will be added to the list of Mokelumne Hill's Designated Historic Buildings. Once listed, buildings may only be removed due to loss of historic values brought about by alterations or destruction.

Mokelumne Hill's Gateway Design Review Areas

The boundaries of the Gateway Design Review Areas (Gateway Areas) are located at the intersections of State Route 49 and State Route 26, and State Route 49 and West Center Street (see Appendix A). The Gateway Areas include the majority of new commercial/mixed-use development opportunities within the Community Plan area.

The Gateway Areas represent the principal portals of ingress/egress to the historic community of Mokelumne Hill. As these areas build out, the community wishes to ensure that they are visually related to the existing built environment through the use of compatible materials and architectural styles. Renovations of existing buildings and new development must incorporate recognized historical characteristics of building form, size, style, siting, and materials as described in these Design Review Guidelines. This is particularly important for projects on large parcels which will have a substantial visual impact on the community.

Chapter 3: Design Review Regulations and Process

What is Reviewed

All Designated Historic Buildings are Subject to the Design Review Guidelines.

All buildings located within the Historic District and the Gateway Areas are subject to Design Review Guidelines whether they are identified individually as Designated Historic Buildings or not. [Note: Buildings within the Historic District that are eligible for designation but have not yet been officially listed cannot participate in the advantages of a historic designation and yet are subject to these Guidelines.]

The major goal of design review is to preserve the cohesive historic appearance of the Historic District, Designated Historic Buildings, the Gateway Areas and the community. Alterations, renovations, and new construction elements which are not visible from street level on an adjacent public way are generally not of concern. Those properties which are only viewed from a distance will be considered for those aspects which are observable.

Renovations

Major alterations are subject to Design Review while minor alterations are not.

Major Alterations. Major alterations include structural or exterior modifications to an existing building that cause a substantial change to its exterior appearance. They may include: new additions or construction, new siding, roofing, signage, moving (raising or relocating), instillation of parking areas, grading, excavation, and removal or modification of major landscape features. Landscaping modifications must take into consideration historic features and plantings. This can include old and mature trees, historic plantings, retaining walls, sidewalks, driveway construction, and structures in front yards.

Minor Alterations. Minor alterations include foundation work, electrical work, plumbing painting or other repairs. Interior design changes are not subject to review unless interior features are specifically defined as part of the significance of the building. **Note: Normal maintenance or repair does NOT require design review if no changes are made to the external appearance of the building.**

Demolition

Proposals to demolish a part or whole of any subject building will be reviewed by the Planning Department to see if CEQA applies (environmental review). Demolition of a part or whole of any building may require review by the Calaveras County Air Pollution Control District and the

Calaveras County Environmental Health Department for issues related to asbestos and lead-based paint, including proper removal and disposal techniques and possible permits.

New Construction

All new construction on sites in the Historic District and in the Gateway Areas is subject to these Design Review Guidelines. Design elements should be in conformance with the Design Criteria listed in Chapter 4: "Design Review Guidelines for all Projects." New design should be compatible with existing architecture in terms of land coverage, setbacks, massing (bulk), proportions, and materials, and should enhance the streetscapes and overall community character. Compatibility of new construction will be assessed for its general principles as well as specific elements of design. It is not the intent of these Guidelines to dictate style or taste by the review process.

Chapter 4: Design Review Guidelines for All Projects

Mokelumne Hill is characterized by simple and practical commercial and residential buildings of the 1850s – 1940s. Its small-town character is reflected not only in its architecture, but in the uniformity of size and scale of the buildings. The narrow, curving streets and uneven size of blocks reflect the natural topography of the land.

Preservation Principles: Keep it Simple

The following principles apply to all renovation, restoration, and new construction projects in Mokelumne Hill. In addition, the principles described in the *Secretary of the Interior's Standards and Guidelines* will be used as guidance throughout this document (see below).

Respect Local Architectural Styles. The importance of the town's historic resources to its inhabitants is reflected in the unusually high percentage of historic buildings which remain in the community.

Respect the Historic Design of a Building. Don't try to change a building's style or make it look older, newer, or more ornate than it really was. The character of a building is lost by mixing elements of different styles and time periods. Guiding principles are:

- If a feature is intact and in good condition, maintain it
- If a feature is deteriorated or damaged, repair it to its original condition
- If repair is not possible, replace it with one that is similar to the original in materials, detail, and finish.
- If a feature is missing, reconstruct it from historic evidence
- When constructing additions, they should be sympathetic but subordinate to the original historic building.

Older Additions May be Historic. Alterations and additions over 50 years of age may be historically significant, demonstrating the evolution of a building over time.

New Construction Should be Compatible. New construction should draw on design elements of the town's dominant architectural themes and be in keeping with the size and scale of neighborhoods.

Design Review Criteria

The following criteria will be applied to restoration, renovation, and new construction of commercial and residential projects in the Design Review District and the Gateway Areas, and involving Designated Historic Buildings. These criteria are in addition to appropriate County Codes which must be met.

The criteria are specific to certain design principles without dictating the specific styles of proposals. Contemporary design is appropriate in historic districts and Gateway Areas when it is reflective of these guidelines for size, scale, massing, siting, and others. Application of criteria for commercial renovations or new development in Gateway Areas will use characteristics of the Historic District for guidelines.

Scale. The proposal should demonstrate a balanced relationship in the parts of the design and a domestic or commercial scale consistent with other structures in the immediate area. Additions to existing structures that increase the total built square footage by 50% or more are discouraged.

Height, Massing and Bulk. The height, massing, and bulk of the building should be consistent with adjacent properties and be within historic streetscapes of the historic community.

Setback. The relationship of the building to the street frontage and its neighbors should maintain harmony and balance within the streetscape.

Roof. The character of a roof is the major feature of an historic structure. Historic residences are typically gabled, hipped, and shed. Most commercial buildings have gently sloping, gable, or flat roofs fronted by a false façade. The original roof line should be preserved from the street view with additions, such as dormers, minimalized. Materials should simulate historic materials for that style.

Porches. Practical elements of Mother Lode architecture, porches can be character-defining elements of a building and should be preserved wherever possible. Restored and new porches must match the original in form, detail, and materials. Avoid enclosing historic porch fronts to gain space; or enclose with glass to preserve the open appearance.

Windows (Fenestration). The character-defining elements of a window are its shape, proportion, number of division (lights), and the dimensions of the frame. Historic window locations, sizes, and styles should be preserved and restorations and new construction shall follow historic prototypes. Most historic windows are rectangular with a vertical emphasis

Materials. Exterior siding (cladding), roof, window, door, and architectural trim should be compatible with materials used historically in the community. While traditional materials are encouraged, new materials are acceptable provided they reflect the historic character of the building's style.

Color. Colors should be appropriate to the historic context of the building and its neighborhood.

Fences. Fences may be contributing elements of a building's historic landscape, typically constructed of wood picket, masonry, iron, looped wire, or stacked stone. Those fences deemed historic should be retained, repaired, or, if necessary, replaced in kind where possible.

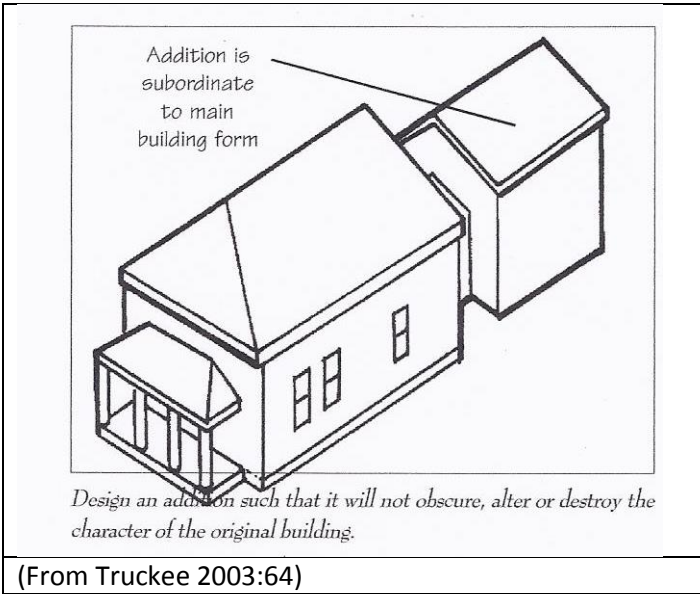
New fences should be appropriate to the historic building and neighborhood; chain-link and tall privacy fences are inappropriate.

Signage. Signs on commercial buildings served to attract attention and convey information. The building front should be considered as part of the sign location, the sign should be subordinate to the overall building composition, and signs should not cover any important architectural features. (see Truckee's DRG Ca. 11 for more details).

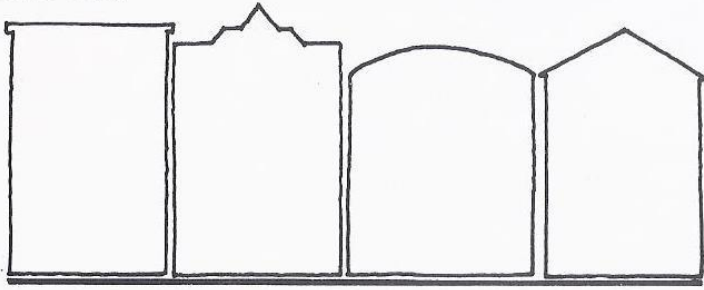
Lighting. Exterior lighting must comply with County Codes. Lighting intensity should be appropriate to their location (i.e., entryway, parking, garden pathway) and shall be shielded to eliminate glare. The use of shorter, low-intensity fixtures is encouraged over the use of a few tall fixtures that illuminate large areas.

Landscaping. Landscaping shall be seen as an element of the historic siting of a building. Historic trees, shrubs, pathways, terracing, retaining walls, and other elements shall be considered in any renovation or preservation project. For new construction, landscaping shall be used to help screen parking and equipment areas.

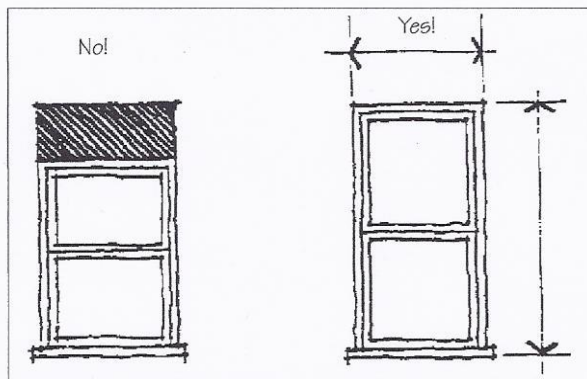
Refuse, Storage, and Equipment Areas. Refuse containers, service areas, and similar features shall be screened from the public with barriers of appropriate scale, size, and color for the neighborhood. Mechanical equipment shall not be located on a roof unless it can be hidden by building elements that are an integral part of the building design.



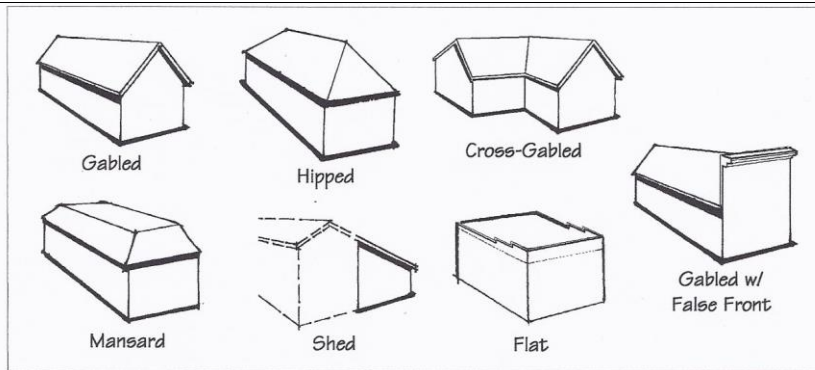
These buildings have different shapes but are the same size.



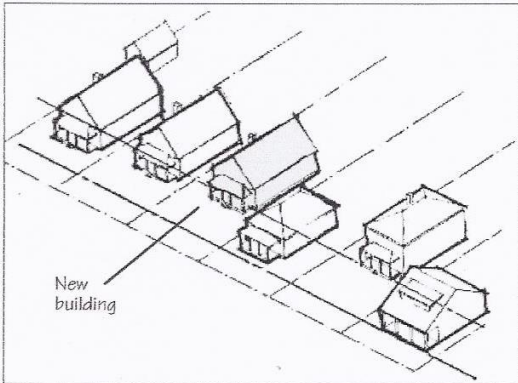
Buildings can have the same “mass” (height, width, depth) and yet have different architectural styles.



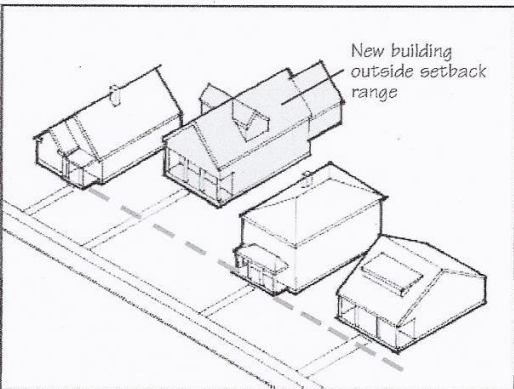
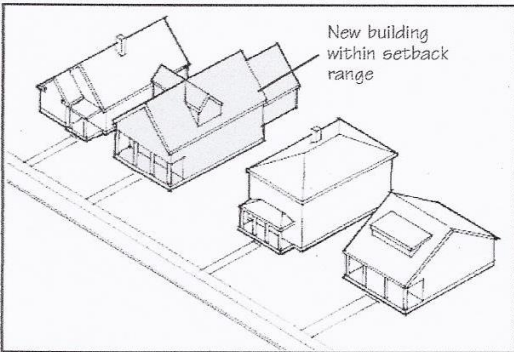
Maintain original window and door proportions (from Truckee 2003:44).



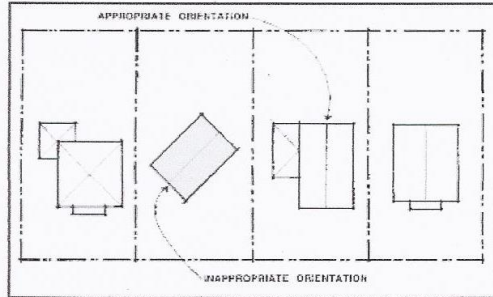
Typical roof shapes in the California Mother Lode (Truckee 2003:46)



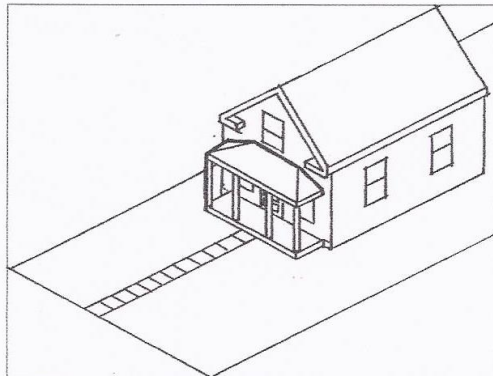
Where variety in building setbacks is a part of the historic context, locating a new building within the traditional range of setbacks is appropriate.



In a residential context, where similar front setbacks are characteristic, maintain the alignment of uniformly setback facades. In the bottom sketch, the new building is outside of the traditional range of setbacks and is inappropriate.



Orient a new building parallel to its lot lines, similar to that of historic building orientations.

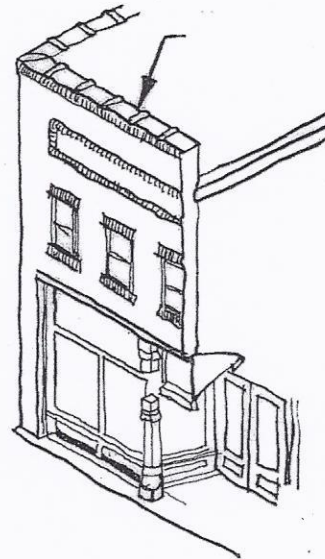
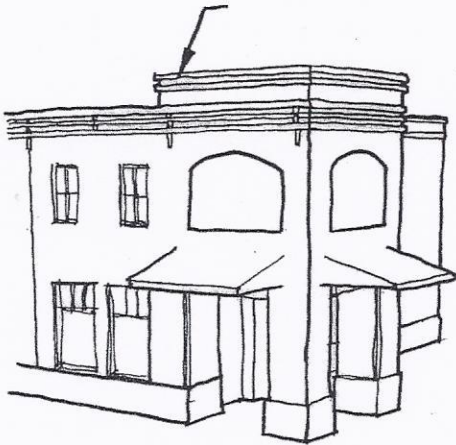
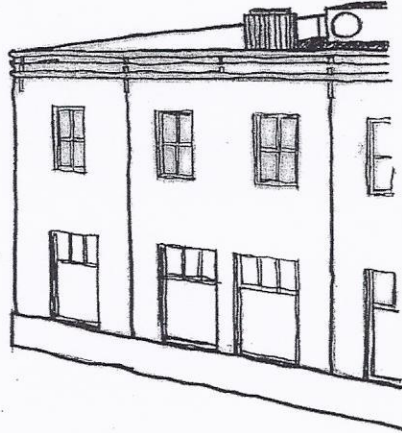


Orient the primary entrance of a building toward the street. The gable end of a structure should also face the street.

New buildings should be compatible with historic street alignments (Truckee 2003:94).

The orientation of new buildings should match that of historic neighborhoods (Truckee 2004:95).

Mechanical Equipment: Air handling units, condensers, satellite dishes and other equipment placed on the roof should not be visible from the street. They should be screened by building design elements such as parapets and corner massing of roofs.



Mechanical equipment on rooftops should be screened with appropriate architectural elements (Jackson 2011:2-22).

Secretary of the Interior's Standards

The Design Review Criteria (see table below) have been adopted using the general principles of the *Secretary of the Interior's Standards*, which are as follows: (For a full description of the Standards, see: <http://www.nps.gov/history/hps/tps/standguide>)

- 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 or distinctive architectural features should be avoided when possible.
- All buildings, structures, and sites shall be recognized as products of their own time. Alterations which 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 material 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 acquisition, protection, stabilization, preservation, rehabilitation, restoration, or reconstruction 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 such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.
- Whenever 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.

Chapter 5: Elements of Design in Commercial and Mixed-Use Architecture

Mother Lode architecture is not so much a singular building style as it is an amalgam of styles that cohere into a distinctive whole. It is best identified on a community level, as reflected in an entire streetscape, rather than within an individual structure. The commercial streetscape of the Mother Lode style includes a variety of establishments, such as mercantiles, office buildings, banks, hotels, stables, lodge halls, churches, city hall, and fire stations. These are often joined by party walls or built closely enough together to create a single block-long facade. The street is a series of storefronts framing double doors and large display windows, with rows of sash windows with decorative lintels on the floors above. Many of the buildings sport ornate, protruding cornices marking their flat rooftops. The surface of the streetscape is broken by decorative windows and turrets and by a variety of textures in stone, brick, and wood.

A characteristic Mother Lode streetscape includes a variety of architectural styles. Designed primarily by unknown builders and constructed with local materials, the buildings exhibit stylistic elements of Vernacular (i.e., expressing what the style feels like, rather than what it is supposed to be) Neoclassical, Second Empire, Italianate, Queen Anne, and Mission Revival styles of architecture, all of which are integral elements of the commercial Mother Lode style. While based upon architectural movements popular in eastern architectural circles, and quickly adopted in San Francisco, Sacramento, and Virginia City, the architectural heritage of the Mother Lode lagged behind the advent of those styles by many years and often by decades, thus evoking the feeling of an earlier day.

The following paragraphs describe some of the distinctive characteristics of Mother Lode architecture.

Storefronts. The stepping alignment of storefronts is one of the most noticeable elements of the Mother Lode style. The top edge of most buildings is usually defined by a horizontal band that, when combined with those of neighboring buildings, creates a stair-step effect. There is variety in building heights, upper-story window patterns, canopies, and minor design elements, which, combined with the otherwise cohesive use of materials, details, and scale, contributes to the overall character of Mother Lode architecture.

Balconies and Porches. The prevalence of two-story balconies is an important design theme of the late 1880s and early 1890s and provides cohesiveness to Mother Lode architecture. Single-story buildings have projecting shed-roofed porches supported by posts on the sidewalks.

Rooflines. Gold Rush-era roofs predominate in the commercial area, and are usually flat, with relatively simple parapets and cornices, often with a dentil design. Victorian-era rooflines, however, are ornate and supported by elaborate corbels and brackets. Some buildings have front-gable roofs, often with false-fronts, while a few have end-gable roofs.

False-fronts. Many buildings have a noticeable false front projecting above a gabled roof. They may be constructed of stone, brick, or horizontal or vertical boards.

Upper Story Windows. Windows on the upper stories are repeated along the street, creating a visual unity. They are of frame construction, single or multi-light. Buildings of brick or stone often have relieving arches.

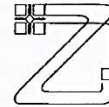
Lower Story Windows. Most original store-front windows have large panes, often with multi-light transoms to provide light to the rear of the shop. Many buildings have recessed entryways, with large windows to display wares. These recessed entrances establish a pattern along the street.

Doorways. Many of the commercial buildings have recessed doorways, providing respite from inclement weather and clearance for door swings. Doorframes are of wood construction, often French doors with recessed panels below multi-lights. Iron shutters are frequently affixed to exterior doorways, providing protection from fire and theft.

Cladding (Siding). Stone, brick, and boards have interesting colors and textures, and establish patterns along the street. They are not covered with synthetic imitations.

Finishes. Edges of buildings are typically finished with edge boards and trim, and major subdivisions of facades are emphasized with molding. Most of the buildings are capped with a cornice, and moldings and decorative bands reinforce the stair-step appearance of the streetscape.

California Commercial Architectural Styles

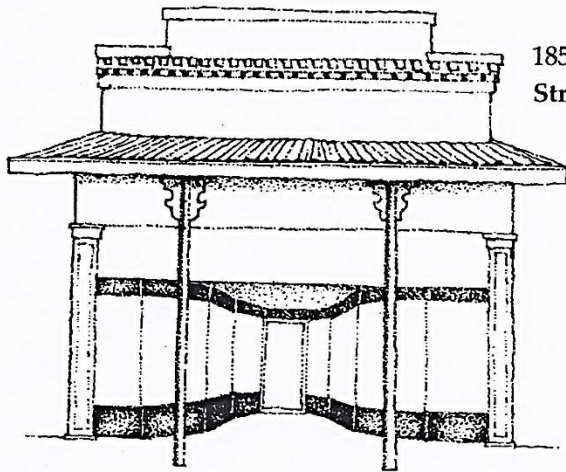


1840-1860

Greek Revival (Monterey Style)

Characteristics:

- gabled, low pitched, shingled roof
- symmetrical placement of windows and doors
- entrances with side and transom lites
- narrow wood porches and second floor balconies



1850-1870

Stripped Classical (Gold Rush Style)

Characteristics:

- simple masonry rectangular facade
- roofline frieze
- tall, narrow windows with iron shutters
- overhead wood canopy

From *Developing Downtown Design Guidelines*, by Janice Pregliasco, A.I.A., California Office of Historic Preservation; ca. 1998, p. 36.



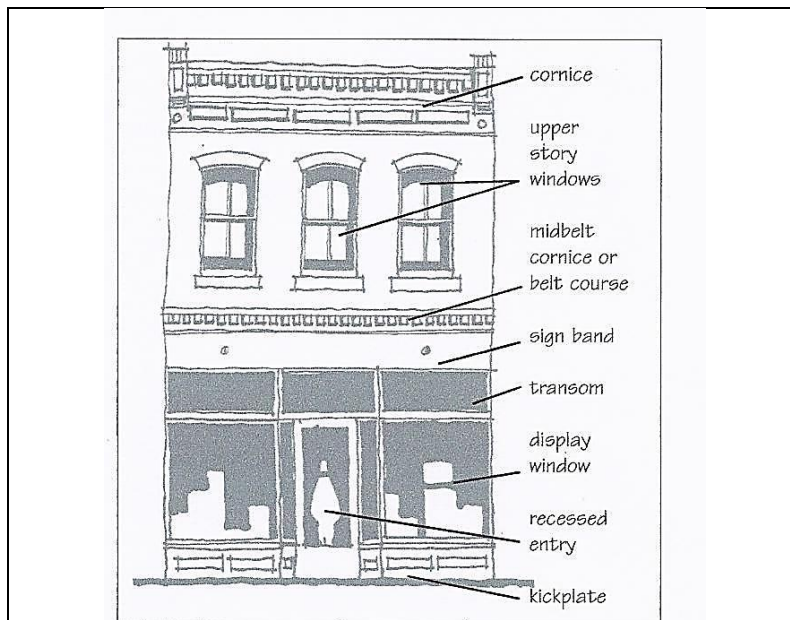
West side of Main Street (looking northwest) in ca. 1890, showing the commercial frontage (courtesy Mokelumne Hill History Society).



Main Street looking south, showing commercial frontage.



Sturgis Store and Post Office on the corner of Center and Main Streets in Mokelumne Hill, 1920 (courtesy Mokelumne Hill History Society).



Typical commercial storefront components that should be preserved.

Typical commercial store front with historic elements identified (Truckee 2003:38)

Chapter 6: Elements of Design in Residential Architecture

Although Mokelumne Hill began life as a Gold Rush boomtown, its early architectural traditions were firmly rooted in those of the American eastern seaboard. Most of the residences were built by local carpenters and builders, in later years from pattern books and style guides, and not as high examples of any particular style. In most instances they were local interpretations that do not conform to pure academic categories. These vernacular buildings commonly combine elements from several different design types or historical periods. Generally a more reduced and simplified form of decorative treatment is displayed compared to high-style examples. Many defy precise classification and it is only possible to identify subtle influences and tendencies toward a particular style. However, no matter how ambiguous these home-grown buildings may appear in terms of style, they are, nonetheless, accurate reflections of the taste at the time of their construction as well as an important indication of the building techniques and materials of their day.

It is this aspect that provided the architectural styles in Mokelumne Hill with a compatibility not often found in major cities and commercial centers. Most of the homes constructed prior to the 1950s were of a harmonious style, shape, size, mass, and dimension.

Architectural Styles in Mokelumne Hill

The first dwellings were simple adaptations of the Greek Revival style, with split pilasters and simple posts supporting their ubiquitous front, or wrapped, porches, long narrow windows and matching doors, and multi-light, usually six-over-six, windows with simple architraves. The style goes by many names: homestead, vernacular, National Folk, and its sub-groups; hall and parlor, gable front, side gable, pyramidal, or I-House (McAlester & McAlester 1984:88-101). For the purposes of this survey, however, the formal names for the architectural style will be presented followed by a discussion of its local adaptation (as recommended by Architectural Historian Sally B. Woodbridge, U.C. Berkeley School of Architecture, Emeritus).

These first homes, which were built in cities and on ranches alike, exhibited the basic symmetry of Greek Revival style, with gable roofs, horizontal board siding, surrounding porches, and central entryways flanked by multi-paned windows. They usually had four rooms in the main portion of the house, with a shed-roofed kitchen attached to the rear. This style remained one of the most popular in Calaveras County from the 1850s to the early 1900s, with but a few variants such as more or less-steeply pitched rooflines, larger structures, second stories, and differing architectural decoration.

Facades usually faced the primary street or road, with full-width or wrap-around porches supported by posts or pilasters. Barns and outbuildings, including hay barns, livestock barns, smoke houses, blacksmiths, sheds, privies, and other support facilities were almost always located to the rear of the residence, but sometimes to the side, or across the road.

The following styles in Mokelumne Hill are represented by examples that have been designated as Historic Buildings (see Appendix B). Other styles are also present in town and may be added to these Guidelines when representatives are recognized as Historic Buildings.

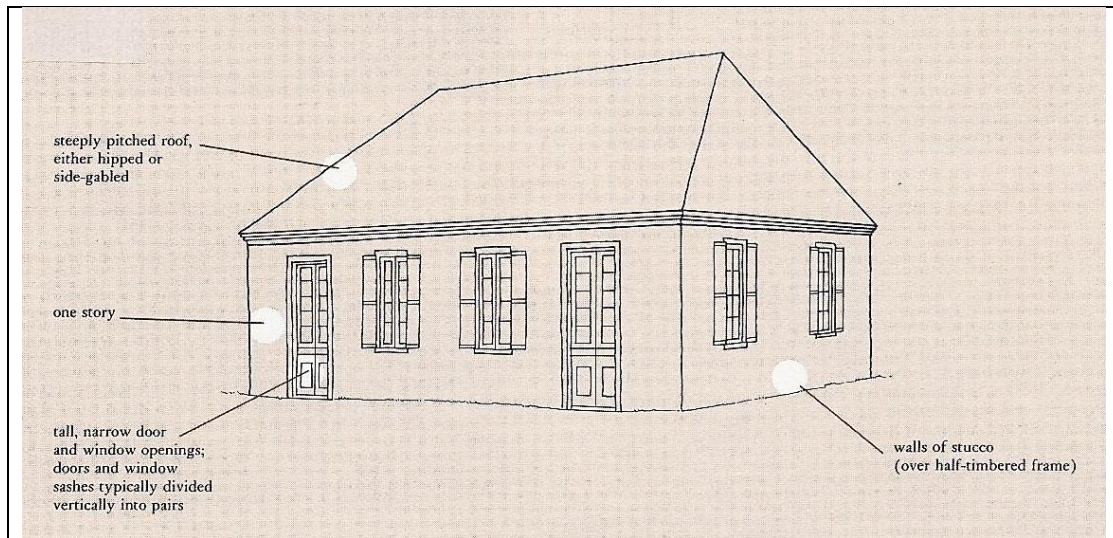
Spanish/French Colonial Adobe

Spanish Colonial-style adobes were built in California beginning in the 1770s by Spanish colonizers. During the Gold Rush, many Mexicans and some Chileans settled in the communities in the Southern Mines, notably Sonora in Tuolumne County and Hornitos in Mariposa County, but also in Calaveras communities including Calaveritas, Vallecito, West Point, Mokelumne Hill, Campo Seco, Chile Camp, and others. In some instances, Euro-Americans adapted the style in their buildings, as adobe mud was readily available and bricks could be made with little cost. Nationally, French Colonial houses are found primarily in New Orleans and along the Mississippi in former French territory, although they could be constructed by any group of French immigrants who wanted to replicate the buildings of their homeland. Very few of these are extant in Calaveras.

The **Baudin Adobe (No. 50)** in Happy Valley shares characteristics of both Spanish and French Colonial styles; while associated with early French settlers, its adobe brick construction may indicate the assistance of local Mexican builders.

Characteristics:

- One story with few small window openings, and multiple doorways opening on to porches.
- Often built right up to the adjacent street or sidewalk.
- Spanish Colonial: thick masonry walls of adobe brick covered with protective mud or lime plaster.
 - In the foothills the buildings had traditional European roof framing, usually side-gabled, and covered with shakes or shingles.
- French Colonial: high masonry foundations and half-timber framing which may be filled in with earth and then plastered with stucco.



French Colonial type (McAlester and McAlester 1984:120)



Baudin Adobe, No. 50, in Happy Valley.

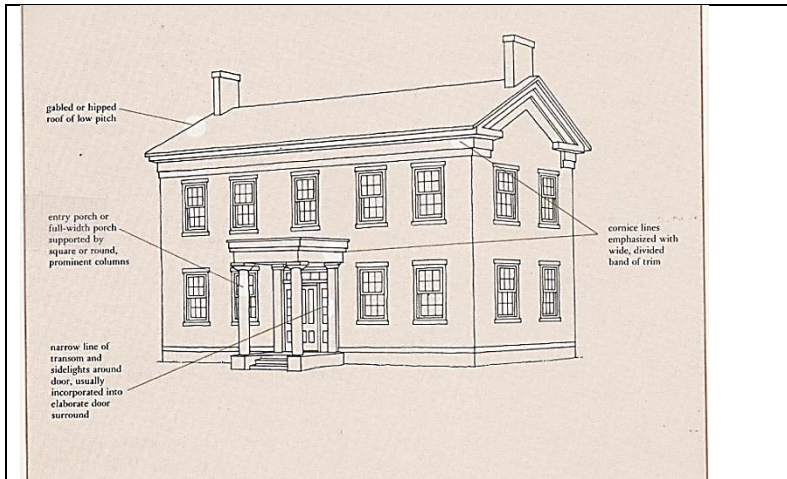
Greek Revival (1825-1860)

By the late 1850s, with the advent of trained carpenters to the Mother Lode, people began to build in a more formal and recognizable Greek Revival style. This was the nationally dominant style of American domestic architecture during the period from the mid-1820s to 1860 (and later in the west), when its popularity led it to a descendent called the National Style (see below). Residences in this style ranged from large formal mansions in the southern U.S. to the popular simple vernacular dwellings of the developing towns and communities of the west; this latter type is known as Folk Victorian. The decline of the style was gradual, especially in the rural west where it continued to be built as late as the early 1900s. Formal adaptations of the style began and ended with public and commercial buildings, which were popular in California through the 1920s.

A prime example of Greek Revival is the Allen Dudley House, built ca.1856 (No. 25), which has been featured in many books on Mother Lode architecture. The Congregational Church (No. 1) is a typical example of Greek Revival as it was adapted for churches and school buildings.

Characteristics:

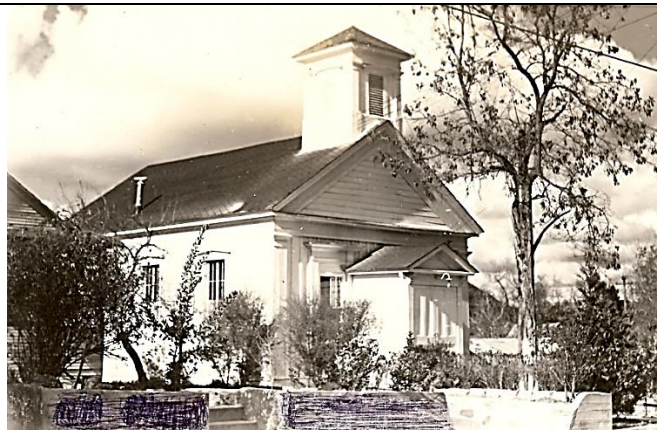
- Front, side-gabled, or hipped roofs.
- Cornice line emphasized with a wide band of trim; cornice returns on the gable ends, or gable is enclosed (pedimented).
- Horizontal board siding with vertical end trim.
- Sometimes shingles, especially in gable ends.
- Porches, either entry or full-width, supported by square or rounded Classical columns.
- Front doors centrally located, generally simple and without decoration.



Greek Revival style (McAlester and McAlester 1984:178)



Dudley House, No. 25 (1856).



First Congregational Church, No. 1 (1856)

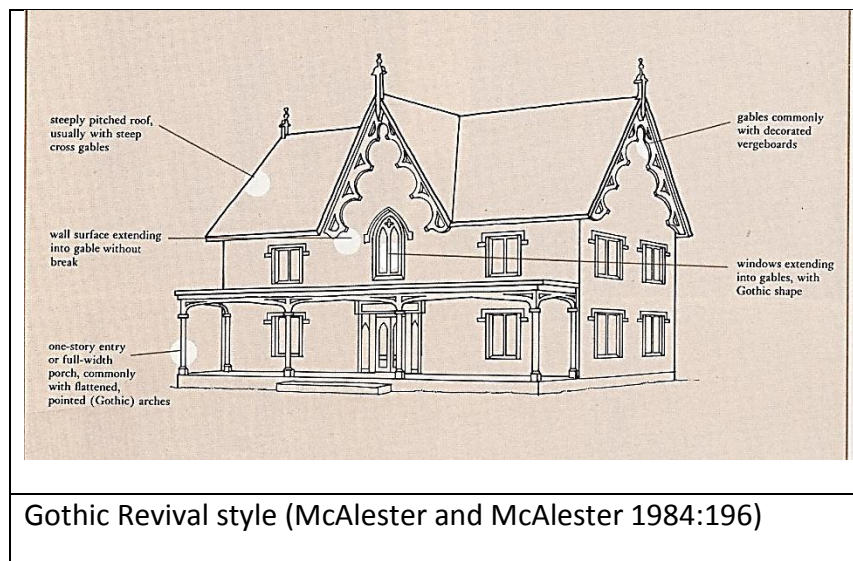
Gothic Revival (1840-1880)

The Gothic Revival had its roots in England in 1749 with Sir Horace Walpole; over the following century others followed his lead and such picturesque country houses became common. In America, Alexander Jackson Davis published in 1837 the first house plan book in America, *Rural Residences*, which was dominated by Gothic examples. His friend Andrew Jackson Downing expanded his ideas in pattern books published in 1842 (*Cottage Residences*) and 1850 (*The Architecture of Country Houses*). Seldom applied to urban houses, its suitability as a rural style, compatible with the natural landscape, was stressed. After 1865 the style declined in favor for American domestic buildings.

The LaForge/Hoerchner House (No. 24), built prior to 1854, is a fine example of the rural vernacular adaptation of this style, while the Weihe House (No. 11), is a more formal example.

Characteristics:

- Steeply pitched roofs, usually with steep cross gables.
- Gables decorated with vergeboards.
- Wall surfaces extend into the gable without break.
- Windows commonly extend into gables;
- Frequently, containing pointed-arch (Gothic) shape.
- One story porches (either entry or full-width).





LaForge/Hoerchner House, No. 32 (1854)



Weihe House, No. 11 (ca. 1860)

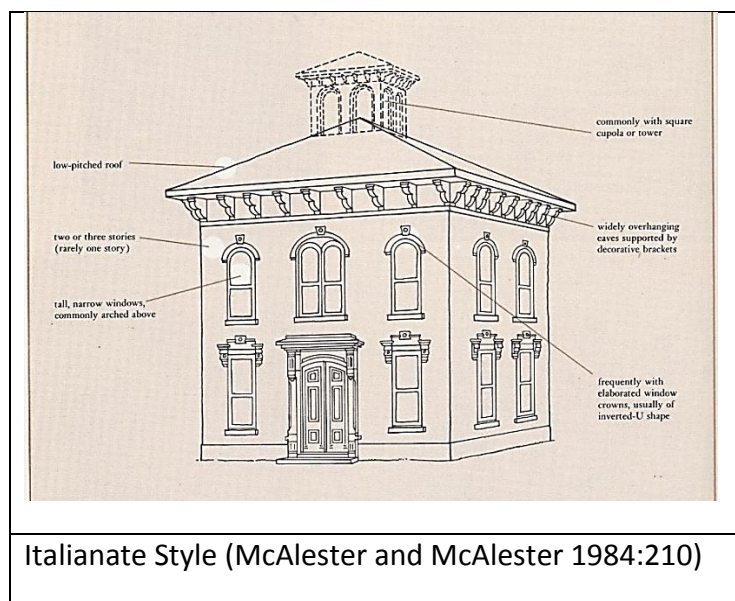
Italianate (1840-1885)

The Italianate style was one of the dominant house styles in America between 1840 and 1885, but began much later in the west. The style began in England as part of the Picturesque movement, a reaction to the formal classical ideals in art and architecture that had been fashionable over the previous two centuries. The movement emphasized rambling, informal Italian farmhouses, with their characteristic square towers and hipped roofs. In America the informal rural models of Italy were variously modified, adapted, and embellished in a local style that was adapted to the climate of the interior rural valleys, as well as the more formal lifestyle and cool climate of San Francisco. Popularized by the pattern books of Andrew Jackson Downing, by the 1860s the style had completely overshadowed his earlier Gothic cottages as the most dominant style in America. The decline of the style began with the financial panic and subsequent depression of 1873. By the time prosperity returned, the Queen Anne style had replaced it in exuberance.

The Werle Soda Works office and residence (No. 27), built in ca. 1887, and the Hexter-Schrag House (No. 24), built in 1889, are both late forms of this style, while the second story of the Sturges/Peek House (No. 17) was also built in the Italianate style (1890s).

Characteristics:

- Traditionally, the style is characterized by a square or rectangular mass.
- Decorative detailing including formal window crowns (typically a triangular pediment), cornices, porches, and doorways.
- Typical horizontal belt courses and corner quoins.
- Although in the east they were almost always stone or stucco, in California they were built of redwood.





Hexter House, No. 24 (1889)



Werle Soda Works, No. 27 (ca. 1887)



Sturges/Peek Home, No. 17 (ca. 1854, second story 1890s)

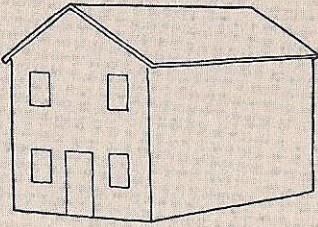

National Folk, Gable-Front Family (circa 1850-1890, and through 1905 in the West)

The Greek Revival movement, which dominated American-styled houses during the period from 1830 to 1850, commonly used the front-gabled shape to echo the pedimented façade of typical Greek temples. The form was particularly common in New England, but persisted with the expansion of the railroad network in the 1850s and became a dominant folk form until well into the twentieth century.

The cook house for Lower Italian Gardens (No. 42), constructed in ca. 1910, is typical of this form. Other examples are the Kasserman House (No. 31), the Parsonage (No. 34), the Gebhardt House (No. 35), and the Eugenie Baudin House (No. 47).

Characteristics:

- Most are narrow, two- or one-and one-half story houses.
- Relatively steep roof pitches.
- Some are elaborately styled, but most are simple folk houses.
- Most are constructed of wood frame, with horizontal board wall cladding, and
- Often feature front porches.

 <p>GABLE-FRONT</p>	
<p>National Folk, Gable Front style (McAlester and McAlester 1984:88)</p>	<p>Lower Italian Gardens Cook House, No. 42 (c. 1910)</p>



Kasserman House, No. 31 (c. 1852)



Gebhardt House, No. 36 (ca. 1854)



Eugene Baudin House, No. 47 (c. 1895)

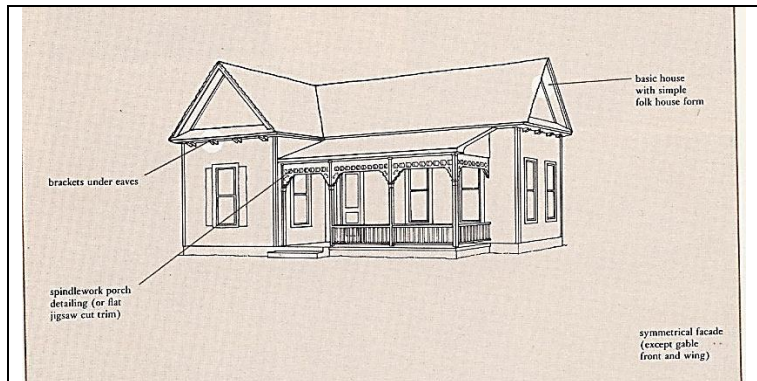
Folk Victorian (1870-1910)

Technically, “Victorian” encompasses any of the rich architectural styles that were popular during the long reign of Queen Victoria (1833-1901). These are characterized by complex and irregular massing of shapes and use of materials, and are represented by a range of buildings from modest homes to large mansions. Popular access to styles and exotic materials were facilitated by wide distribution of pattern books and established railway transportation. The majority of Mokelumne Hill’s Folk Victorians do not represent pure examples as local builders tended to mix styles. The name Folk Victorian generally describes a one- or two-story house with asymmetrical form, a steeply pitched roof, and gingerbread decorations.

Several examples of the Folk Victorian hall-and-parlor residence types are present in the community, including the Belisle House (No. 40), and the Greve House (No. 52).

Characteristics:

- Towers, turrets, dormers, gables, bay windows, and porches.
- Shingles commonly used, especially on gable ends.
- Horizontal siding on first floor; sometimes other such as shingles on second.
- Double-hung sash windows; groups of windows in threes, windows in gable ends.
- Fancy scroll work, especially around gables and porches.
- Cast iron ridge work, or a fences or railings.



Folk Victorian style (McAlester and McAlester 1984:308)



Greve House (1850s), No. 52



Belisle House (c. 1860s), No. 40

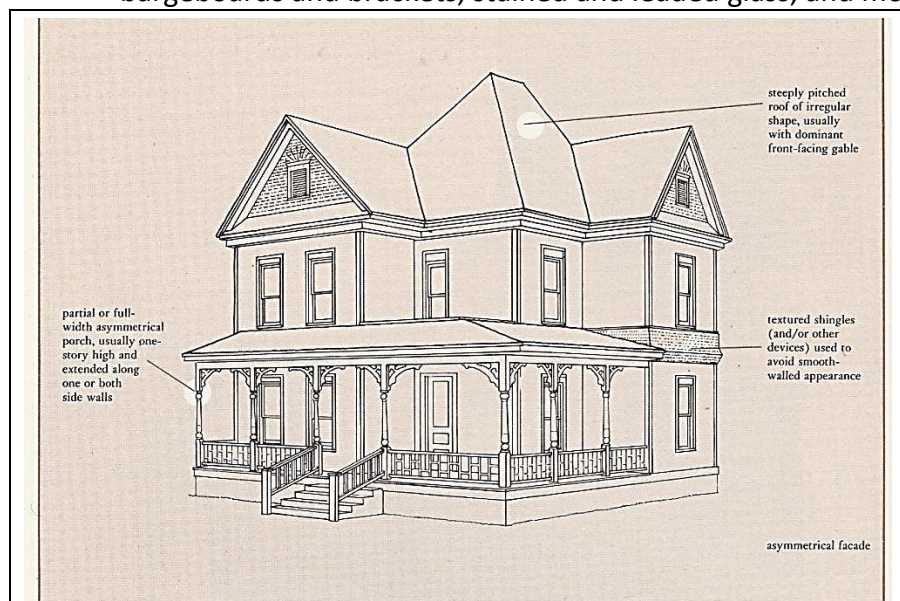
Queen Anne Revival (1880s–1890s)

Although derived in name, if little else, from an English architectural movement centered around architect Richard Norman Shaw, the local interpretation of the Queen Anne style was a purely American phenomenon. Examples range from small L-shaped cottages with a bay window on the projecting wing and a porch with a couple of columns and brackets on the perpendicular wing, to two-and-a-half story “tower houses” with a profusion of architectural elements and ornamentation. The Queen Anne style was utilized both for the large mansions of the commercial barons as well as for hundreds of small homes and farms throughout the country. Pattern books, used throughout the United States, enabled any house builder to construct a modern, sophisticated dwelling. A subtype of this style, sometimes called Folk Victorian (ca. 1870-1910), includes homes with porches with spindlework detailing, or flat, jig-saw cut trim appended to National Folk house forms.

The Queen Anne homes in Mokelumne Hill are of the simpler cottage style, usually found in pattern books. Examples include two adjacent dwellings on Center Street: the Bernardi House (No. 38) and the Prindle House (No. 39), as well as the Bennett House (No. 37), the Mangold House (No. 35), and the Hutchenson House (No. 53).

Characteristics:

- Complex roofs of fairly steep pitch; usually a front-facing gable.
- Combinations of siding materials such as lap boards and patterned shingles.
- Rounded and three-sided slant bays of one or more stories.
- Towers and turrets, porches and balconies, sometimes rounded in configuration.
- Incorporation of ornamental elements such as turned wood columns and spindles, sawn garboards and brackets, stained and leaded glass, and molded plasterwork.



Queen Ann style (McAlester and McAlester 1984:262)



Prindle House details, No. 39 (c. 1890)



Mangold House, No. 35 (c. 1890s)



Bennett House, No 37 (c. 1890)



Hutchenson House, No. 53 (late 1890s)

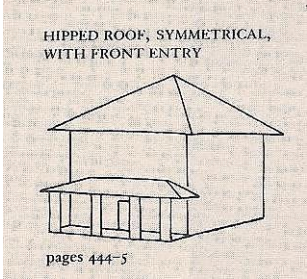


American Foursquare (1898-1908)

A subclass of the Prairie style, found throughout the country with minor variations, these homes are recognized by their square proportions, often given a horizontal emphasis by roof or siding treatments; by the nearly always present hipped roof and dormer; and by a front porch either recessed or attached, spanning all or part of the façade. Characteristics of these homes are similar to the American Colonial Revival style; they are also referred to as a “Classic Box.”

The Casaretto House (No. 41), built in the 1890s, is a typical example, as well as the Porteus House (No. 48).

Characteristics:

- Columns suggestive of the classical orders.
- Dentils, and traditional moldings.
- Endboards treated as pilasters.
- Boxed cornices.
- The one story cottage version was usually a modest box-like structure:
 - Capped by a hipped roof.
 - Usually having a dormer, also hipped and centered over the façade, or a front gable over a three-sided bay.
 - Front porch, often recessed into the façade, visually opposing a bay window

 <p>HIPPED ROOF, SYMMETRICAL, WITH FRONT ENTRY</p> <p>pages 444-5</p>	<p>American Foursquare style (subtype of Prairie style) (McAlester and McAlester 1984:262)</p>
	
<p>Casaretto House, No. 41 (c. 1890s)</p>	<p>Porteus House, No. 48 (c. 1890)</p>

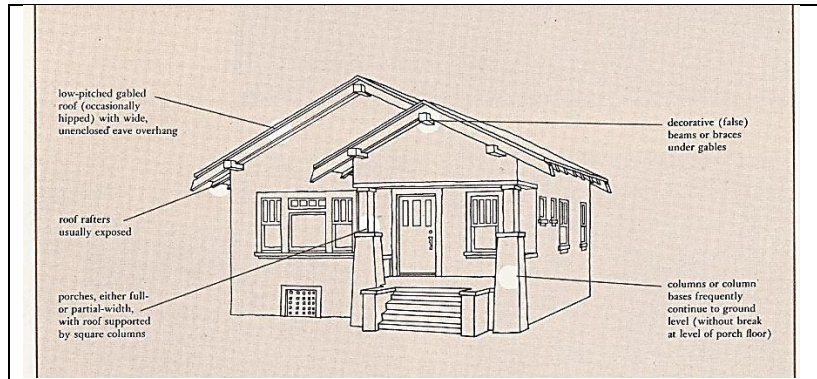
Craftsman (1900–1925)

The most popular residential architectural style of the early twentieth century was the Craftsman home, particularly suited to Southern California topography and climate. The Craftsman movement was the American counterpart of the English Arts and Crafts Movement, in part a reaction against the excesses, both aesthetic and otherwise, of the Victorian era. Craftsman architecture stressed the importance of simplicity, of adapting form to function, and of relating the building to both craftsmanship and to the surrounding landscape. After the heyday of Craftsman design between 1906 and 1916; the style was simplified, often reduced to signature elements such as an offset front gable roof, tapered porch piers, and extended lintels over door and window openings. The style broadly included farmhouses, suburban houses, mountain cabins, and commercial buildings. But by far its greatest application was for residential bungalows, with designs available in pattern books and purchased as kits from catalogs such as Sears, Roebuck & Co., Wardway Homes, Aladdin, and others.

In Mokelumne Hill, this style is exemplified by the Farmer House (No. 51) an older home that was remodeled in this style in the 1920s.

Characteristics:

- a rustic aesthetic of shallowly pitched overhanging gable roofs.
- Earth-colored wood siding.
- Spacious, often L-shaped porches.
- Windows, both casement and double-hung sash, grouped in threes and fours.;
- Extensive use of natural wood in the interior and for front doors.
- Exposed structural elements such as beams, rafters, braces, and joints.
- Cobblestone or brick was favored for chimneys, porch supports, and foundations.



Craftsman style (McAlester and McAlester 1984:452)



Farmer House, No. 51 (remodeled 1920s)

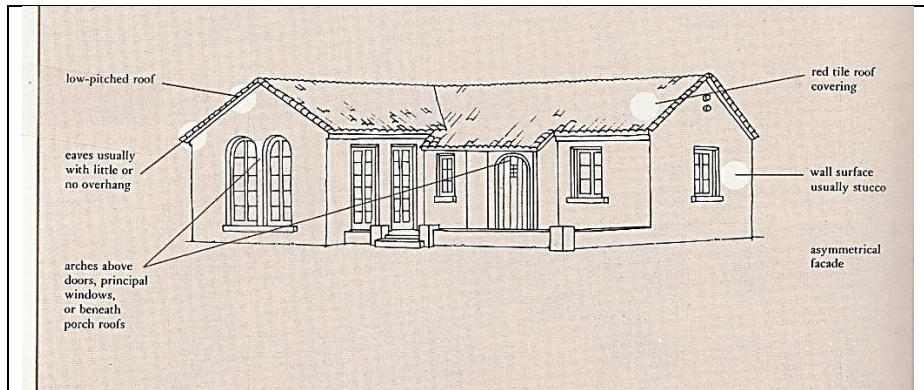
Spanish Eclectic/Spanish Colonial Revival (circa 1915-1940)

Beginning with the Panama Pacific Exposition in 1915, and continuing through the 1930s, a romantic nostalgia for the Hispanic culture culminated in the development of the Mission Revival and Spanish Eclectic styles, both in commercial and residential architecture. These buildings supplanted the bungalows as affordable housing throughout California and the rural valleys. While domestic buildings of Spanish precedent built before about 1920 are generally free adaptations of the Mission style, the Spanish Eclectic drew directly from San Diego's 1915 Panama-California Exposition by looking directly to Spain for architectural inspiration. The style reached its apex during the 1920s and early 1930s and passed rapidly from favor during the 1940s.

The Gardella House (No. 49), constructed in the 1930s by a prominent local family, is a good example of the type.

Characteristics:

- Built of brick or stucco
- Generally asymmetrical
- Colonnades, prominent arches, pillars
- Low-pitched tile roofs with little eave overhang
- Decorative tilework, flooring, and metalwork



Spanish Eclectic (McAlester and McAlester 1984:416)



Gardella House, No. 49 (1930s)

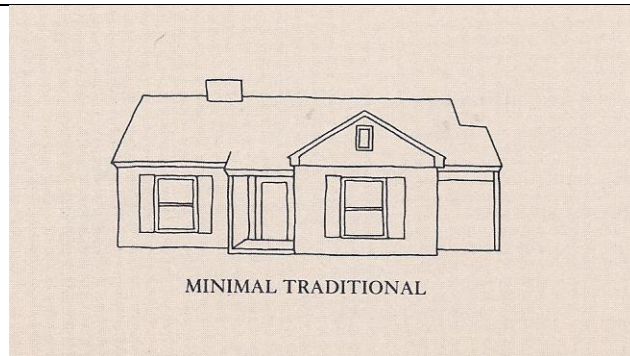
Minimal Traditional (circa 1935-1950)

An additional wave of interest in the National Folk, gable-front shape grew from houses in the early twentieth-century Craftsman movement. Many modest folk houses without stylistic detailing were inspired by such Craftsman houses in the decades from 1910 to 1930, while some detailing echoed a Tudor influence. These houses were built in great numbers in the years immediately preceding and following World War II, commonly dominating the large tract developments of the period and occurring in rural areas throughout the country.

Typical examples in Mokelumne Hill are the Alex Lombardi House (No. 45) and the Fred Lombardi House (No. 44), both constructed in the 1930s.

Characteristics

- Usually one-story, double-width forms
- Roof pitches low or medium, and eaves and rake close.
- Usually a large chimney
- Usually at least one front facing gable,. . They were built of wood, brick, stone, or a mixture of wall-cladding materials, and most were relatively small one-story homes.



Minimal Traditional style (McAlester and McAlester 1984:476)



Alex Lombardi House, No. 45 (1930s)



Fred Lombardi House, No. 44 (1930s)

Vernacular Folk House (1900-1950s)

These buildings are constructed by individuals not formally trained in design principles. They exhibit conventions drawn from the locality with little regard for what is fashionable or standard. The function of the building often dominates over aesthetics. Generally local materials are used as a matter of course.

The Munoz/Borchin house (No. 46) in Mokelumne Hill was faced with a varied selection of stones and minerals in the 1920s to create an eclectic marvel.

Characteristics:

- Unique in the community
- Designed by amateur architects
- General disregard for accepted architectural styles
- Use of local materials
- Dominance of function over incorporation of stylistic elements



Vernacular Folk House: Munoz/Borchin, No. 46 (1920s)

Resources and References

On-Line Resources

California State Historical Building Code. (http://ohp.parks.ca.gov/?page_id=21410). An alternative to the Uniform Building Code applicable to designated historic buildings.

California Register of Historic Resources. (http://ohp.parks.ca.gov/?page_id=21724). The California Register program encourages public recognition and protection of resources of architectural, historical, archeological and cultural significance, identifies historical resources for state and local planning purposes, determines eligibility for state historic preservation grant funding and affords certain protections under the California Environmental Quality Act.

CEQA – California Environmental Quality Act. Requires state and local public agencies to identify the environmental impacts of proposed discretionary activities or projects, determine if the impacts will be significant, and identify alternatives and mitigation measures that will substantially reduce or eliminate significant impacts to the environment. (See http://ohp.parks.ca.gov/?page_id=21721)

Secretary of the Interior’s Standards for the Treatment of Historic Properties (Secretary’s Standards). Standards established by the Federal Government for rehabilitating historic buildings. Most economic incentives require work to follow these standards. The Secretary’s Standards can be found at <http://www.nps.gov/history/hps/tps/standguide/index.htm>

State Office of Historic Preservation (OHP) (<http://ohp.parks.ca.gov>) Administered under the California Department of Parks and Recreation, OHP’s responsibilities include:

- Identifying, evaluating, and registering historic properties;
- Ensuring compliance with federal and state regulatory obligations;
- Encouraging the adoption of economic incentives programs designed to benefit property owners;
- Encouraging economic revitalization by promoting a historic preservation ethic through preservation education and public awareness and, most significantly, by demonstrating leadership and stewardship for historic preservation in California.

Design Review Examples: (internet connections)

City of Sutter Creek Architectural Design Standards 2012 (<http://www.ci.sutter-creek.ca.us/docs/ArchDesignStd-July%202012%20Final%20DRAFT.pdf>)

Jackson, Architectural Regulations 2011 (http://ci.jackson.ca.us/general_plan_info.html)

Town of Truckee Historic Design Guidelines 2003

(<http://www.townoftruckee.com/index.aspx?page=526>)

Architectural Bibliography

The following books are recommended as reliable references to the architecture of California. Researchers can also enter an architectural style, such as “Queen Ann Revival” into a web search engine and obtain abundant descriptions and images.

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Gleye, Paul, in Collaboration with the Los Angeles Conservancy, Julius Shulman, and Bruce Boehner

1981 *The Architecture of Los Angeles.* Rosebud Books, Los Angeles.

Howe, Barbara J., Dolores A. Fleming, Emory L. Kemp, and Ruth Ann Overbeck, et al.

1987 *Houses and Homes, Exploring Their History.* The Nearby History Series, American Association for State and Local History, Nashville, Tennessee.

Kirker, Harold

1986 *California’s Architectural Frontier, Style and Tradition in the Nineteenth Century.* Gibbs Smith, Inc., Salt Lake City, Utah.

Massey, James C., and Shirley Maxwell

1996 *House Styles in America, The Old House Journal Guide to The Architecture of American Homes.* Penguin Books, New York.

2010 *Identification and Evaluation of Mid-20th-Century Buildings.* National Preservation Institute, Alexandria, Virginia.

McAlester, Virginia, and Lee McAlester

1984 *A Field Guide to American Houses.* Alfred A. Knopf, New York.

Poppeliers, John C., and S. Allen Chambers, Jr.

2003 *What Style is It, A Guide to American Architecture.* Historic American Buildings Survey, John Wiley & Sons, Inc., Hoboken, New Jersey.

Sherfy, Marcella, and W. Ray Luce

1998 *Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years.* National Register Bulletin No. 22. U.S. Department of the Interior, National Park Service, National Register of Historic Places. Washington, D.C.

Woodbridge, Sally B.

1988 *California Architecture, Historic American Buildings Survey.* Chronicle Books, San Francisco.

Glossary

Demolition. To tear down or destroy a building or a building element. In a total demolition, the entire structure is removed from the site. In other cases, a partial demolition may occur, such as removing a rear wall to allow for an addition. If a partial demolition is extensive, it can result in such a substantial loss of integrity that the building may no longer retain historic significance.

Designated Historic Building. Buildings, sites, or structures identified as Historic Resources by Counties or Cities; those identified in the Mokelumne Hill Community Plan are included in the Calaveras County General Plan and therefore qualify. These buildings are assumed to be eligible to the California Register (see above) and are automatically eligible for all County, State, and Federal incentives; they are also subject to Design Review.

Historic Resources. According to CEQA (Statute and Section 15064.5 of the CEQA Guidelines), “Historical Resources” include properties listed in or formally determined eligible for listing in the California Register of Historical Resources, or listed in an adopted local historic register. “Local Historical Register” is a list of resources that are officially designated or recognized as historically significant by a local government pursuant to resolution or ordinance. Properties which are not listed but are otherwise determined to be historically significant, based on substantial evidence, would also be considered “historical resources.”

Mokelumne Hill Historic District. The district identified in the 1983/1988 Community Plan. All properties within the district are subject to Design Review.

Mokelumne Hill Gateway Design Review Areas. These areas identified by the 2012 Mokelumne Hill Community Plan, a legal section of the Calaveras County General Plan. All properties within the Gateway Areas are subject to Design Review.

Preservation. Preservation describes act or process of applying measures to sustain the existing form, integrity and material of a building or structure, as well as the existing form and vegetative cover of a site. It may include initial stabilization work as well as ongoing maintenance of historic building materials. Essentially, the property is kept in good condition.

Reconstruction. To recreate, out of new materials, a replica of an original feature of a building. This technique is often used to replace ornamentation that may have been removed. When applied selectively in an overall rehabilitation project, reconstruction of missing elements can enhance the historic appearance. In some rare cases, an entire building is reconstructed to match the original appearance. Such a structure would be compatible with its historic context, but would not be rated as having historic significance.

Rehabilitation. Rehabilitation is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions of features of the property

which are significant to its historical, architectural, and cultural values. Rehabilitation may include the adaptive use of the building and additions may also occur.

Remodeling. To remake or to make over the design image of a building is to “remodel” it. The appearance is changed by removing original details and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings.

Renovation. To “renovate” means to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations should be reversible, such that future owners may restore the building to its original design, should they wish to do so.

Restoration. Restoration reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style, either interior or exterior. This process may include the removal of later work or the replacement of missing historic features.

Appendix A

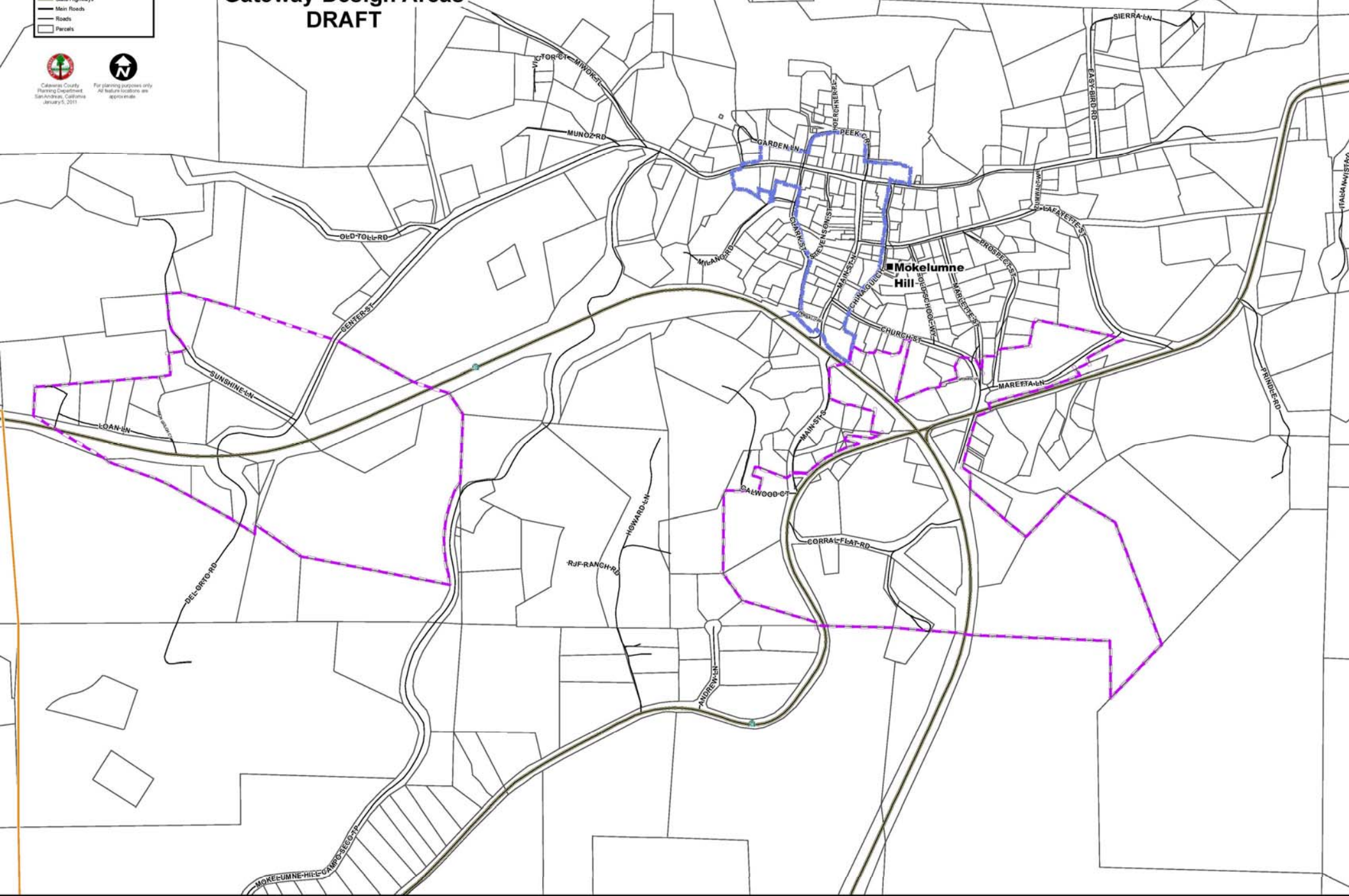
Maps

- Gateway Area and Historic District
- Designated Historic Buildings in Historic District
- Designated Historic Buildings Outside of Historic District

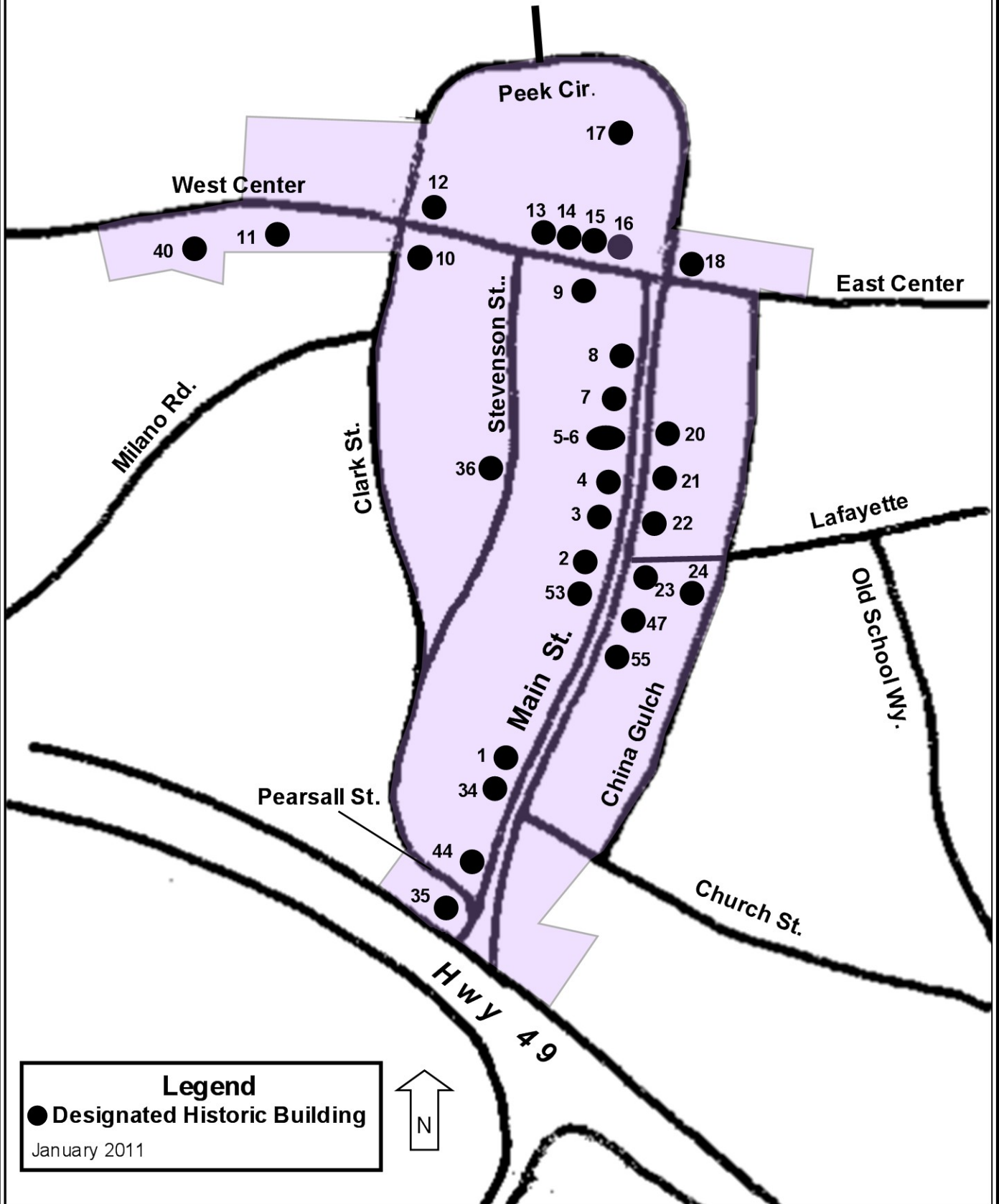
Mokelumne Hill Historic District and Gateway Design Areas DRAFT

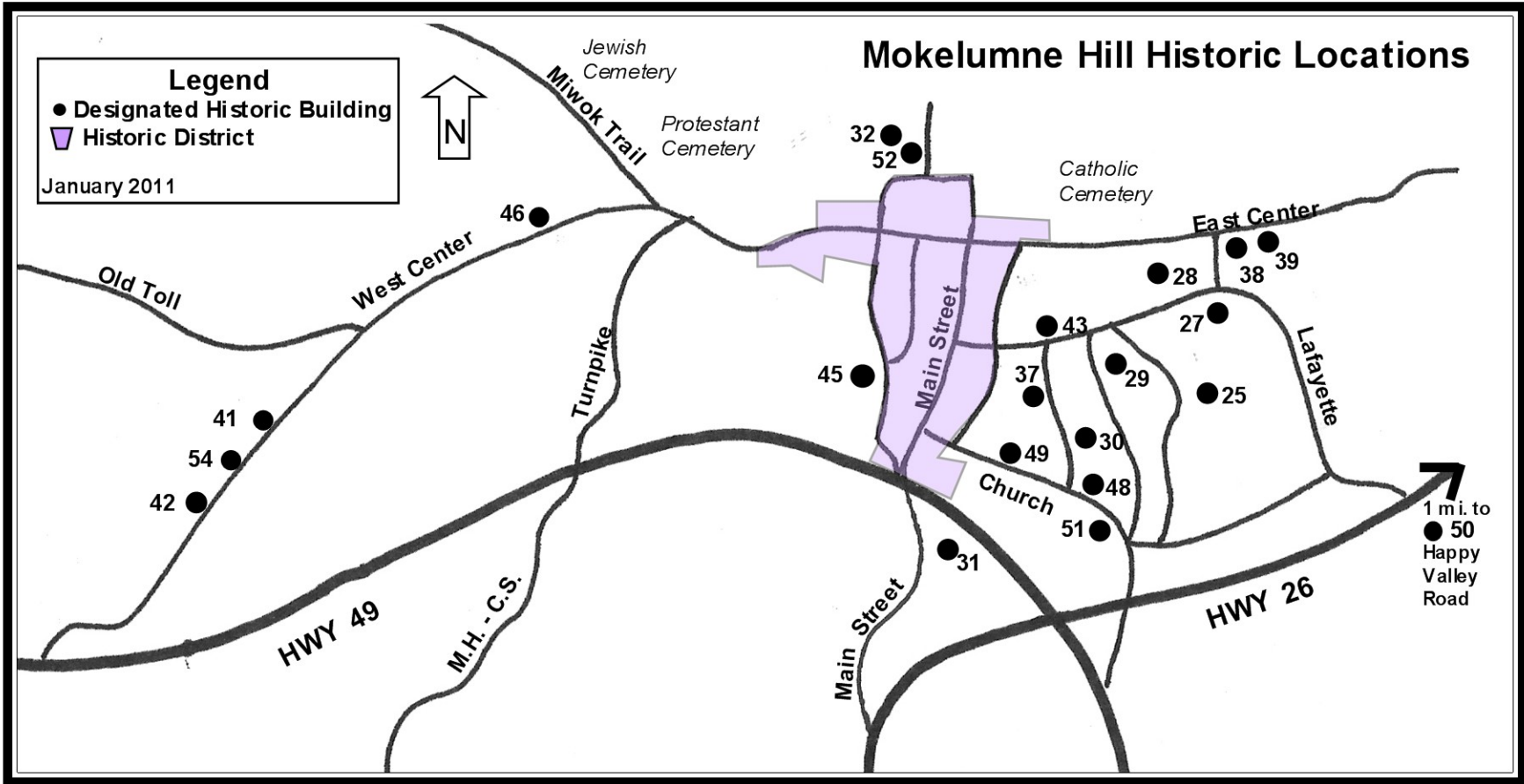
Legend

- Community Plan
- Draft or Amended Community Plan
- Special Plan
- Town Center
- GPU_Pref_At_Gateway_Design_Area
- Historic_Districts
- State Highways
- Main Roads
- Roads
- Parcels



Mokelumne Hill Historic District





Appendix B

List of Designated Historic Buildings

Mokelumne Hill's Designated Historic Buildings

Many of Mokelumne Hill's historical resources are concentrated in the downtown center, an area identified as the Historic Design Review District (Historic District). Development within the Historic District, a Gateway Area, and/or involving any Designated Historic Building must be reviewed against the town's Design Review Guidelines, adopted by the Calaveras County Board of Supervisors on November 13, 2012 (Res. No. 2012-163).

The following list of Designated Historic Buildings identifies structures having historical and/or architectural significance for the town of Mokelumne Hill; all have been nominated by their owners for inclusion in the list. The locations of the buildings are identified by number on maps in Appendix A; those identified with an asterisk are located within the Historic District or a Gateway Area. This list is not exhaustive as there are many more unrecognized historic homes, buildings, and sites in the town.

Mokelumne Hill, as a town, is recognized as California Historical Landmark (CHL) No. 269, the IOOF Building (No. 16) as CHL No. 265; The Hotel Leger (No. 22) and Courthouse (No. 21) as CHL No. 663; and the Congregational Church (No. 1) as CHL No. 261.

1.* First Congregational Church (1856). (APN 18-014-043, 8243 Main Street). This board-and-batten Greek Revival structure is the oldest Congregational church building in California (CHL No. 261).

2*. Town Hall (1903). (APN 18-007-042, 8283 Main Street). This basic structure, with some Craftsman elements, was constructed to be used as the Community Hall and Theatre. In 1936, a WPA crew excavated the basement and built a dining room and kitchen. A community hall has been on this site from the earliest years.

3.* Hodapp & Friend Store (1854). (APN 18-007-021, 8299 Main Street). This southernmost building is part of a three-lot complex of stone Greek Revival stores. By 1860 it was owned by barber William Ratz, then operated by Edward Wiehe & Francis Marx, and in the 1870s by Davidson and Peek as a store.

Centre Market (1854). Between the walls of No. 3 and No. 4, Augustus Gebhardt and Joseph Halk established a meat market, which was later operated by Hexter and Adler in the 1870s and 1880s.

4.* McFadden Stone Store (1854). (APN 018-007-012, 8307 Main Street). Built by grocer William McFadden, the store was operated by Gustav Runkel and Conrad Platt as a hardware store in 1860, by merchant William DePew and his wife in the 1870s and 1880s, and by John Meyer as the Oasis Saloon in the early 1900s. Reed operated it as a grocery store into the early 1970s; it is now a private residence.

5/6.* Danielewicz Stores (1854). (APN 18-007-011, 8317 Main Street). Consisting of two buildings built by Julius and Gustave Danielewicz, by 1860 the southern one housed Levi Weil's cigar and merchandise store. By 1882 Thomas Peters' Drug Store was operating in the building, carried on by his son Thomas, Jr. in the 1890s. The northern building was operated by Gradwohl as a merchandise and furniture store in the 1870s, by Charles Jacobs in the 1880s, and by Allen McCarty in the 1890s. In 1912 the Sauve family combined the buildings into one large room as a market, adding the frame false front; the market was run by the Winkler family from circa 1945 until the 1970s.

7.* McFadden Store (c. 1854). (APN 18-007-011, 8317 Main Street). Built using the walls of No. 6 and No. 8, this liquor store was operated by McFadden & Patterson in the 1870s, and by E. Patterson alone in the 1880s, when the Italianate false front façade was apparently added. In 1914 it was assessed to William Wells. It was occupied as an addition to the Sauve store (No. 5/6) sometime thereafter.

8.* McFadden Liquor Store (c. 1854). (APN 18-007-010, 8325 Main Street). William McFadden's widow Julia operated this stone building as a liquor and tobacco store after McFadden's death in 1864 through the early 1880s. It became the residence of John Rider in 1887 and was occupied by Henry Krim's saloon in the early 1900s; in 1911 it became the Marre Saloon.

9.* Levinson & Bro. Store (1854). (APN 18-007-007, 8373 W. Center Street). Greek Revival in style, the store was run first by Levinson and later Rosenfield. It was leased by Wells Fargo in 1865 and by 1874 was occupied by Dr. A. H. Hoerchner's Drug Store. In 1887 it was owned by Frank Peek. In the 1920s the front was renovated for the Frank Peek Garage.

10.* Rapetto and Rogers Stone Store (1854). (APN 18-007-036, Corner W. Center and Clark Streets) This simple Greek Revival building was owned first by John Rogers and John Rapetto, and later by Raggio and then Wheelright. In the late 1890s, Charles Gardella operated it as the Baldwin Hotel, with a mortuary on the lower floor; porches and some Queen Anne elements were added at this time. It was later owned by John Noce and then the Cuneo family. Currently it is a private residence.

11.* Weihe House (c.1860). (APN 18-017-038, 8437 W. Center Street). This Gothic Revival frame residence was owned by Edward Weihe in 1865, by A.C. Adams in the 1870s, and by Sam Davidson by 1896.

12.* Sturges/Costa Stone Store (1854). (APN 18-006-003, 8402 W. Center Street). A Greek-Revival stone building, it was owned by H.M. Sturges in 1856. During the 1860s and 1870s it was owned by Lorenzo Costa and occupied by Lancaster & Scott as a shoe store. Charles Jacobs operated his merchandise store in the building in the 1880s and 1890s; after 1900 it was a warehouse for G. Costa. It was renovated and is currently a residence.

13.* L. Mayer Building (1854). (APN 18-006-004, 8388 W. Center Street). Built for L. Mayer, this Greek Revival building served as Ferdinand Bach's barber shop and store

from the 1860s-1890s; later it was owned by John Guiffra and John Costa. Only the stone façade remains.

14.* Abrams/Sokolosky Stone Store (1854). (APN 18-005-006, 8380 W. Center Street). Owned by Samuel Abrams in the 1850s, the Greek Revival building was owned by Isadore Sokolosky in the 1860s and 1870s, it was the home of the *Calaveras Chronicle* in 1861, and by R. Wise in the 1880s and 1890s. Later C. Guiffra operated a store in the building, and it was known as Nuner's store during the 1910s.

15.* Webb Stone Store (1854). (APN 18-006-006, 8368 W. Center Street). Built for J. Webb, by 1858 the Greek Revival building was owned by William Bosworth and served as the Post Office. By the early 1860s L.M. Hellman's "Segar Store" had been established in the building. In the 1870s and 1880s Gabriel Carravia's store was housed there, and, after 1900, was operated by R. Wise and then Charles Jacobs. It was later renovated as a garage, and housed Swanson's Body Shop through the 1960s.

16.* Adams and Co./IOOF Hall (1854). (APN 18-006-007, 8360 W. Center Street). Originally a two-story Greek Revival building, it first served as the Wade Hanson & Co. store and by 1858 was leased by Adams & Co. as an express office, followed by Wells Fargo in 1868. The International Order of Odd Fellows (IOOF) purchased the building in 1861, adding the third story meeting room and leasing out the lower floors (CHL No. 256).

17.* Sturges/Peek House (c.1854). (APN 18-006-015, 8409 Peek Circle). Built as a one-story stone residence for H.M. Sturges, it was purchased by G. F. Wesson in 1866 and then by Frank Peek in the 1890s. The Italianate second story was added by the Peeks.

18.* Sturges Stone Store (1854).). (APN 18-006-010, 8459 E. Center Street). Originally a two-story Greek Revival building owned and operated by H.M. Sturges, it was operated by Hexter and Adler as the Washington Market in the 1870s. From the late 1880s through the 1920s it was the Peek Store. It burned in 1945, and the stones from the second floor were used to construct the adjacent building (site of No. 19).

19. REMOVED FROM LIST: Post Office (ca. 1910). *The two-story frame building burned in 1945. The current building was constructed of stone from the second floor of neighboring Sturges Stone Store, No. 18.*

20.* Bernardi-Gobbi Saloon (c.1895). (APN 18-007-017, 8316 Main Street). This Italianate false-front commercial frame building was built by Frank Bernardi as a saloon, later operated by Severino Gobbi. It is now a private residence.

21.* Calaveras County Courthouse (1854). (APN 18-007-016, 8304 Main Street). The two-story stone Greek Revival building was constructed in 1854, after the fire of that year destroyed the earlier Court House on Center Street. When the county seat moved to San Andreas in 1866, it was purchased by W.P. Peek who operated a store, offices and saloon. George Leger purchased the building in 1874 and included it as part of his new hotel (No. 22) (CHL No. 663).

22.* Hotel Leger (1875). (APN 18-007-016, 8304 Main Street). The first Hotel de France was built on this site as early as 1851. In 1853 George Leger purchased the establishment, expanding it over the years. Destroyed by fires in 1854 and then 1874, Leger constructed the current two-story, vernacular Greek Revival Hotel de Europe stone structure incorporating the neighboring old Courthouse building (No. 21), after the second fire (CHL No. 663).

23.* Telegraph Office (c.1890). (APN 18-014-001, 8284 Main Street). This false-front vernacular Italianate building served as a telegraph office, the Post Office, and Dr. Stuckey's office for many years. It is now a private residence.

24.* Hexter House (1889). (APN 18-014-002, 8320 Lafayette Street). A two-story Italianate frame home built by butcher Kaufman Hexter and then occupied by the Schrag and Howard families.

25. Dudley House (1856). (APN 18-013-010, 8252 Prospect Street). Homesteaded by attorney Allan P. Dudley in 1861, this classic Greek Revival residence features wooden Doric columns around the porch. It was later owned by J.G. Severance and then William Peek. Because of its architectural significance it is well known in the Mother Lode.

26. REMOVED FROM LIST: W. F. Foster Home (c.1855). *Replaced by modern residences.*

27. Werle Soda Works (c.1887). (APN 18-013-033, 8500 Lafayette Street). Charles Werle built this frame Italianate building on the site of the Neyman and Drake Soda Works of 1858. It is situated over a spring of water used through 1910 in the manufacture of soda. It has been faced with stucco and is currently a residence.

28. Peek/Gleason House (c.1860). (APN 18-009-024, 8498 E Center Street). William Peek had his house and barn on this large lot in 1860, selling to James Gleason in 1870. The Greek Revival frame dwelling sits on a rhyolite tuff stone foundation.

29. St. Thomas Aquinas Catholic Church (c.1900). (APN 18-013-031, Corner of Lafayette and Marlette Streets). This simple Gothic Revival church is the fourth in a series: the first Roman Catholic Church was built at the top of Church Street in 1857; moved to this location in the 1870s after a fire; then burned and rebuilt on the first site on Church Street. The church moved to its Lafayette Street location circa 1900.

30. Public School (1865). (APN 18-014-050, 8238 Old School Way). A Greek Revival design, the school served grades 1-8 until 1963. The school originally contained two rooms and was expanded with an "L" addition about 1900. It has now been converted into a residence.

31. Kasserman House (c.1852). (APN 18-015-021, 8144 S. Main Street). Jacob Kasserman resided in this simple vernacular National Folk style stone house through the 1880s, selling to George Muths. Photographer Edith Irvine lived here c.1910-1949.

32. LaForge/Hoerchner House (1854). (APN 18-004-009, 8489 Hoerschner Place). This is likely the oldest frame structure in town, built as the Gothic Revival residence of

A.B. LaForge. In 1860 it was owned by David S. Terry of the infamous 1859 San Francisco Broderick-Terry duel. Dr. Adolphe H. Hoerchner, wife Paulina, and family occupied it from the early 1860s into the 1890s. Originally with a cruciform mass, the Hoerchner family evidently added the extra two gables.

33. REMOVED FROM LIST: Washington Hotel site (1854). *Location of 1854 Washington Hotel and 1872 French Bakery. Destroyed in 1880s.*

34.* Parsonage (c.1855–1860). (APN 18-014-038, 8237 Main Street). This National Folk Gable-Front style house served as the Parsonage for the Congregational Church on adjacent Lot 31. It has 6/6 light windows and vertical board and batten siding which repeats the siding on the Church next door.

35.* Mangold House (c. 1890s). (APN 18-015-001, 8197 Main Street). A vernacular Queen Anne house with a wrap-around porch and hipped roof with cross gables. The Eastlake five-panel front door is a later embellishment.

36* Gebhardt House (c. 1854). (APN 18-007-033, 8331 Stevenson Street). This National Folk Gable-Front house is one of the oldest houses in the downtown area and is sided with horizontal California-rustic lapped siding. There is a 1920s board and batten accessory building on the lot, as well.

37. Bennett House (c.1890). (APN 18-014-018, 8281 Old School Way). This is an early 1890s Queen Anne house with narrow paired windows. A circa 1920s renovation included the addition of a kitchen with a tri-partite window and semi-enclosed porch featuring V-Rustic siding.

38. Bernardi House (late 1890s). (APN 18-009-051, 8550 E. Center Street). A classic Queen Anne house with original siding, cut-out bargeboard trim and turned porch posts. It features fish-scale elements in the gable end of the hipped gable roof.

39. Prindle House (c.1890). (APN 18-009-021, 8560 E. Center Street). This Queen Anne house shows original brackets and fish scale siding, as well as chamfered porch posts. The 1/1 windows are trimmed with Greek revival style pediments.

40.* Belisle House (c.1860s). (APN 18-017-008, 8475 W. Center Street). This vernacular Greek Revival house has 2/2 windows and boxed eaves. The front recessed door with side-lights and transom suggests a construction date of 1860 to 1870.

41. Cazaretto House (c.1890s). (APN 18-001-007, 8900 W. Center Street). This is a Four-Square style house with hipped front-gable roof and a wrap-around porch.

42. Italian Gardens Cook House (c.1910). (APN 18-001-028, 8970 W. Center Street). This National Folk Gable-Front house has a wrap-around porch. It has 1/1 windows and board and batten siding. It served as the cook and bunk house for Lower Italian Gardens and was renovated by Frank Garavanta in 1945.

43. Rees House (early 1890s). (APN 18-008-018, 8349 Lafayette Street). This is an early 1890's Queen Anne style house which has had the exterior covered with stucco. In spite of the renovations, it retains its Queen Anne form and scale as shown on the 1895 Sanborn map.

44.* Fred Lombardi House (late 1930s). (APN 18-014-041, 8215 Main Street). This is a Minimal Traditional style house with a cross gable roofline.

45. Alex Lombardi House (c.1930s). (APN 18-017-026, 8285 Clark Street). This Minimal Traditional house has retained its original multi-light French door and 1/1 windows.

46. Munoz/Borchin House (c.1920s). (APN 18-002-007, 8636 W. Center Street). This vernacular Folk House has been faced with a varied selection of stones and minerals to create an eclectic marvel.

47.* Eugenie Baudin House (c.1895). (APN 18-014-003, 8278 Main Street). This is a National Folk Gable-Front house constructed on an 1850's era stone foundation. It is covered with its original horizontal siding.

48. Porteus House (c.1890). (APN 18-014-030, 8196 Church Street). This American Four-Square style home features a hip roof, paired windows, and a wrap-around porch on all four sides.

49. Gardella House (1930s). (APN 18-014-010, 8258 Church Street). This Spanish Eclectic/Mission Revival style was constructed in the 1930s. The industrial metal sash windows are original to the design.

50. Baudin Adobe (c.1850). (APN 016-020-025, 9130 Happy Valley Road). This two-room adobe building is perhaps the oldest remaining structure in the area, part of the early French community in Happy Valley. By 1856 Louis and Eugene Baudin operated a saloon in the building.

51. Farmer House (1920s). (APN 18-015-013, 8171 Church Street). The Craftsman Bungalow front addition was appended to a ca. 1910 home, probably late 1920s. The front gable has a distinctive lower-pitched roofline and the round-edge dropped siding is of the period.

52. Greve House (c.1850s). (APN 18-004-013, 8450 Hoerchner Place). This is a Greek Revival house complete with French doors and windows extending nearly to the floor level.

53.* Hutchinson House (late 1890s). (APN 18-014-033; 8273 Main Street). This home has distinctive Queen Anne style elements in the gable end, but with a flatter pitch as well as round-edge dropped siding and 2/2 windows.

54. Lavezzo House (1897). (APN 018-001-016; 8928 W Center Street). This Queen Anne Revival style home still shows remnants of its spindles, brackets, and other

decorative ornamentation. It was built in the Lower Italian Gardens by Stefano and Jeannie Lavezzo in 1897 for \$400; the stone wine cellar on the property predates the home.

55. Danz House (1936). (APN 018-014-047; 8266 Main Street). This American Four-Square house has the traditional square proportions and horizontal siding, but lacks the common hipped roof and dormer. It was constructed by town blacksmith Charlie Danz in 1936, along with the detached garage.

Appendix C

Design Criteria Checklist

Mokelumne Hill Design Review Process

This form is designed to be informative to the applicant and useful for Calaveras County Planners who are applying the Design Review Guidelines.

Overview

Communities enact design review to protect their historic and cultural assets. Design review guidelines identify important features of the community that should be respected, while refraining from dictating design outcomes. Design guidelines also serve as an educational and planning tool for property owners and their design professionals who seek to make improvements that may affect historic or cultural assets. Consideration of these Guidelines by the Calaveras County Planning Department is required for all renovations and demolitions proposed for Designated Historic Buildings, and for all renovations, new construction, and demolitions on properties within the Historic District and the Gateway Areas. The Mokelumne Hill Design Review Committee serves as an advisor to the Planning Department. These Design Guidelines are available at the the Planning Department webpage (<http://www.co.calaveras.ca.us>) and on the Mokelumne Hill website (<http://www.mokehill.org>).

Design Review Evaluation Criteria Form (on the reverse side of this page)

Invitation to meet early in designing plans

The applicant is encouraged to meet early in the planning process, before drafting plans, with both the Planning Department and Mokelumne Hill Design Review Committee Members.

Sources of Information: Architectural References

The following books are recommended as reliable references to the architecture of California. Researchers can also enter an architectural style, such as "Queen Ann Revival" into a web search engine and obtain abundant descriptions and images. Additional information and examples are provided in the Guidelines.

Carter, Thomas, and Elisabeth Collins Cromley

2005 *Invitation to Vernacular Architecture, A Guide to the Study of Ordinary Buildings and Landscapes.* Vernacular Architecture Studies, University of Tennessee, Knoxville.

McAlester, Virginia and Lee McAlester

1984 *A Field Guide to American Houses.* Alfred A. Knopf, New York.

Poppeliers, John C., and S. Allen Chambers, Jr.

2003 *What Style is It, A Guide to American Architecture.* Historic American Buildings Survey, John Wiley & Sons, Inc., Hoboken, New Jersey.

Mokelumne Hill Design Review Criteria Checklist

Project Name: _____

Address: _____

Historic Building No. _____; Located within Historic District: Yes _____ No _____

Building Type: Commercial _____; Residential _____ Type _____

Planning Department Designation: _____

Proponent/Contact Information: (name) _____

(address) _____

Phone/cell/email _____

Date reviewed by Design Review Committee _____

CRITERIA: PROPOSED DESIGN	v	COMMENTS
Scale: <i>The scale of the building is balanced in relationship to neighboring structures:</i>		
Height: <i>The height is consistent with adjacent streetscape</i>		
Massing and Bulk: <i>Compatible with the lot and with surrounding properties and community.</i>		
Setback: <i>Relationship of site to streetscape is harmonious.</i>		
Roof: <i>Shapes and angles consistent with surrounding shapes and pitches.</i>		
Porches: <i>Important elements in Mother Lode architecture; preserve or recreate.</i>		
Windows (Fenestration): <i>Patterns of doors and windows maintain a sense of balance and function.</i>		
Materials: <i>Exterior cladding, roof, window, door, and architectural trim compatible with historic materials.</i>		
Color: <i>Appropriate to historic context and neighborhood.</i>		
Fences: <i>May be important to historic landscaping.</i>		
Surface Treatments: <i>Harmony of texture, detail, and depth.</i>		
Signage: <i>Complementary and of historic nature.</i>		
Lighting: <i>Compatible with historic nature.</i>		
Landscaping: <i>May be important to historic setting.</i>		
Refuse, Storage and Equipment Areas. <i>Should be screened from the public.</i>		

Revise and Resubmit: _____