

HISTORIC HOMES OF MESA: An Architectural and Preservation Guide

FINAL REPORT



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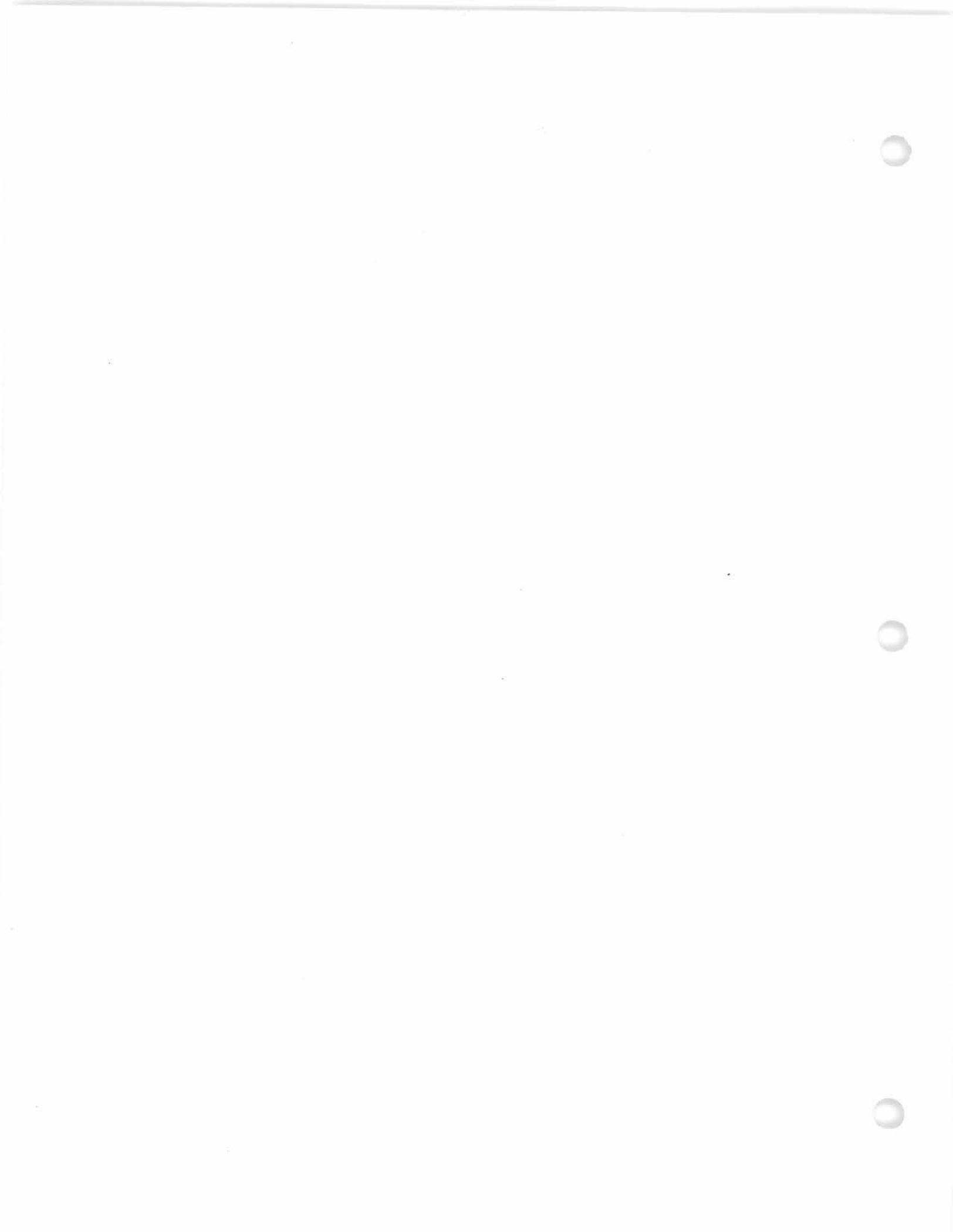
City of Mesa Temple, Evergreen, and Escobedo
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HISTORIC HOMES OF MESA:
An Architectural and Preservation Guide

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Introduction

These guidelines are created to assist in the preservation of the neighborhoods that have a unique architectural and historic place in Mesa.

They are created to assist in the preservation of these neighborhoods while allowing change to occur that complements the other development in the district.

During the development of these guidelines, questions have been raised about the immediate or potential impact on property usage, modification, or new construction, especially concerning structures that are individually eligible or listed on the National Register.

The guidelines presented in this document are written in a manner to help preserve a neighborhood which is of special historic value to Mesa. The guidelines would be used in building permit applications for reviewing proposed additions or alterations to properties in the district but will **not** dictate which techniques, materials, colors or designs must be used.

The purpose of the guidelines is to establish a base point to examine the potential impact of proposed property changes or new construction through the identification of the historic characteristics of the neighborhood.

Effect on Zoning?

The design guidelines, like the actual historic district designation, do not change the underlying zoning. The existing zoning for each property remains the same. Properties zoned TCC remain TCC, and retain the rights

to develop under that zoning. The same is true for other zoning designations regardless of where a historic district is located in Mesa.

New Construction/Additions?

Requirements for building setbacks, fire access, landscaping, parking, etc. are established by the existing zoning designation.

For example, the restricted multiple residential zoning (TCR-2) requires that 5' sideyard setbacks be maintained for a one-story addition. The historic design guidelines will not change these site requirements. The granting of a variance would be necessary to reduce the setback or other zoning-related requirements.

The guidelines would come into effect if an addition being proposed for a property would change its external character, or which is of such a scale or design that may cause detrimental impact on adjoining properties. Modifications to a property which require that a building permit be issued by the City of Mesa will trigger the use of the guidelines. The Historic Preservation Officer can be consulted if an owner has questions about whether the guidelines would apply.

Use of Property?

The actual use of a property is tied to both zoning and building code issues. Properties with residential or commercial zoning may be used for that purpose if building code issues can be resolved before occupancy takes place.

Demolition?

Properties may be demolished within historic districts either immediately, with approval of the City Historic Preservation Officer, or, if the HPO objects, may be delayed for a period of six months after appeals are completed in order to seek an alternative to demolition. At the end of this period, a demolition permit will automatically be issued even if no agreement is reached.

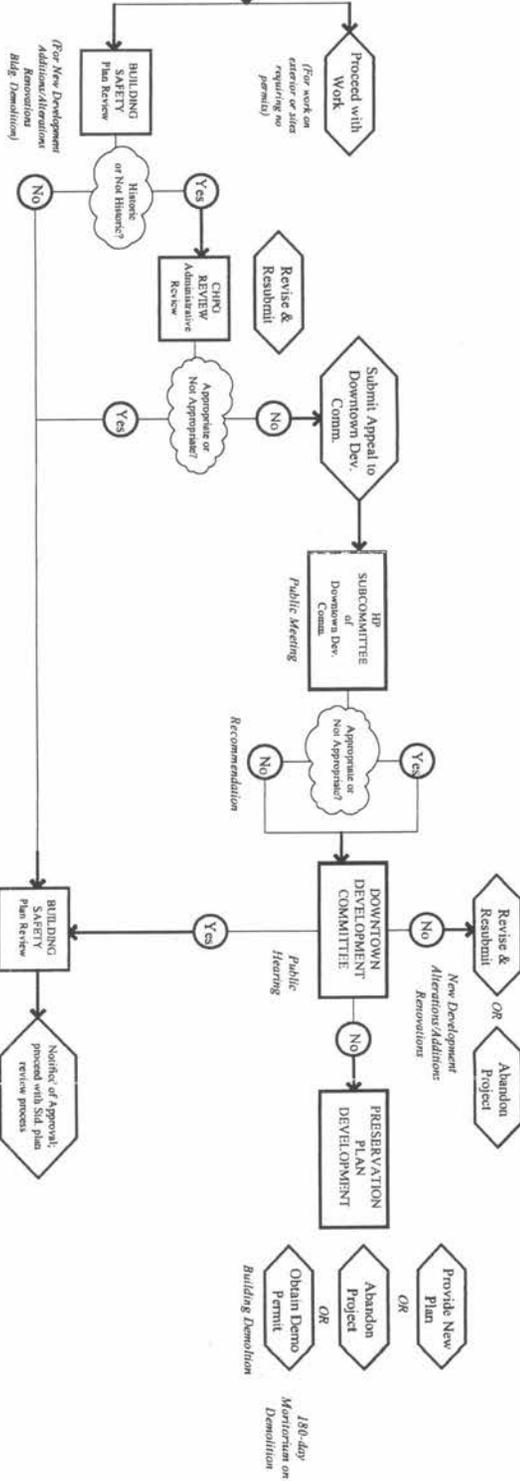
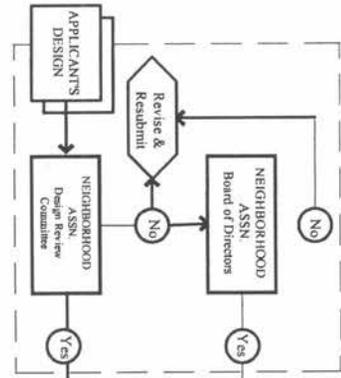
It is possible to appeal any formal recommendations made by the Historic Preservation Committee, Downtown Development Committee or the City of Mesa Historic Preservation Officer to the City Council.

Why Guidelines?

Guidelines serve as a mechanism to ensure that external improvements and renovations made to properties in historic neighborhoods enhance and protect the values of those properties. For the homeowner, design guidelines in a residential area offer some expectation that the neighborhood will retain a good portion of the character and style they bought into. For the investor, design guidelines help protect the investment they have made from less desirable improvements and property alterations that could negatively impact the values and, therefore, the investment made in properties.

Enforcing the Design Guidelines?

Design guidelines can work well if the neighborhood acts as the first point of contact or the Historic Preservation Officer conducts the first review. The Historic Districts would have changes reviewed by the Historic Preservation office following steps outlined in the flow chart included in this document. The City's involvement will only be necessary if a permit is required. There are a number of ways review can take place from that point forward.



Design Review Process Flow-Chart

Preservation in Mesa

As an expression of interest in preserving its physical heritage, Mesa recently launched its third survey of potentially historic properties. This and previous efforts accentuate the community's commitment to historic preservation which began over a decade ago.

In 1984, the City of Mesa partnered with the Arizona State Historic Preservation Office, to undertake its first historic building survey. The areas studied totaled five square miles and included Mesa's original townsite and the early communities of Stringtown and Lehi. The results of this survey indicated that the community needed to take action to protect the existing as well as its potential historic resources. To assist Mesa in planning for the preservation of the community's historic assets, the consultant team who completed the 1984 survey made several recommendations, including: 1) that the City should prepare and adopt a Historic Preservation Ordinance to provide local recognition, designation, and protection to landmarks and properties within historic neighborhoods; 2) that the City should establish a historic advisory body to review and make recommendations concerning landmark and historic district designations and issues affecting National Register properties; and 3) that the City should continue to survey other areas of the community to identify additional historical resources which should be preserved.

In 1992, the City, through a matched funding grant from Arizona State Parks, commissioned its second historic survey. This survey of Mesa's Original Square Mile Townsite was completed and adopted by City Council in

1993 to be a working document for future planning and preservation activities. It is also intended to provide guidance on issues such as the designation and preservation of historic districts and landmarks, the development of restoration and rehabilitation programs, and the economic benefits to the community resulting from historic preservation. This survey identifies over 400 commercial and residential structures which, at the time the survey was conducted, were 50 years or older. The consultant who completed the survey found a total of 140 structures considered eligible for National Register listing; 92 of these eligible properties are located in two areas which were identified as potential historic districts.

In April 1994, the City Council unanimously adopted Mesa's Historic Preservation Ordinance and Plan. The development and acceptance of these important preservation tools have allowed Mesa to successfully obtain a Certified Local Government (CLG) designation. Such designation benefits Mesa property owners through tax credits and other economic benefits resulting from the renovation of historic properties. The CLG designation also makes grant funds more accessible for the rehabilitation of historic properties.

The adoption of the Ordinance demonstrates that Mesa takes great pride in its heritage and history and sends a clear message that the community cherishes its historic resources and wants to protect them. Mesa's Historic Preservation Ordinance: 1) designates a citizen board to oversee a historic preservation

program; 2) designates a Historic Preservation Officer (HPO) to administer the program; 3) establishes a local historic register; 4) provides a process for the establishment of historic districts; 5) provides a review procedure for proposed additions, renovations, or demolitions of qualified and/or recognized historic buildings; and 6) establishes standards and/or guidelines to be used by the HPO and citizen boards as guides for decisions and recommendations.

As noted in the Original Townsite survey, Mesa can now look forward to its first local historic district designation. Upon Council's adoption of the Historic Preservation Design Guidelines, the West Second Street Historic District designation can be completed. This district includes over 40 residential structures and is located in the northwest quadrant of Downtown. Even more recently, the required number of petition signatures have been received for the nomination of the Glenwood Tract/Wilbur Street Historic District. This neighborhood is located in the northeast quadrant of Downtown and includes approximately 50 historic structures. The design guidelines contained herein will become a model for the development of district-specific guidelines and related preservation policies.

To further the efforts of identifying and documenting historical resources in the City, a third survey project was completed. This effort involved the survey and inventory of all potentially historic structures within the boundary areas identified as the Evergreen, Escobedo, and Temple neighborhoods. This study identified the boundaries of potential historic districts and specific properties located in other areas of the community which may

have historic value. In general, the surveys completed provide valuable information which can be used to increase awareness of the historical significance and value of heritage conservation. The survey projects help the City and its citizens to preserve the community's cultural and historical resources by identifying those assets which can provide economic benefits through enhanced property values and increased attraction to tourists and visitors. Identifying and preserving historical assets also provides social benefits through increased civic pride, neighborhood stabilization, and the promoting of the general health, safety, and welfare of the entire community.

Cities are like people...they need more than just memories...they need physical links with the past. Without a "visible" history, cities have only memories which eventually fade away as future generations come and go. Preservation of the physical environment is not just desirable, but is absolutely necessary to introduce and educate newcomers to a community's values and character. Today, people learn more through the visual experience than through the spoken history. Tomorrow, Mesa will be defined and celebrated for its historic continuity and the preservation of its historic assets. Preservation is and will be an educating presence.

How to Use This Simple Book

This book has been created with several purposes in mind. It is primarily meant to assist owners of historic houses to preserve and rehabilitate their buildings or build additions in a sensitive manner which respects and enhances the architectural integrity of the house and its neighborhood. Also, it will help owners to determine the style of their house and to identify the character-defining elements which are significant and give their houses their own personality. The book will be used by neighborhood associations, the City of Mesa's Historic Preservation Office, and design review committees to determine the appropriateness of homeowners' proposed preservation and rehabilitation projects. This historic preservation design guideline book will become a working document tied to the City's historic preservation, planning and zoning ordinances and building safety code. Furthermore, it may serve as a design guideline for the City's public works and engineering departments in developing right-of-way improvement projects which will enhance the unique character of each specific historic district.

The design guidelines presented in this book are based upon the Secretary of the Interior's Standards for Rehabilitation. These design guidelines will apply to buildings (particularly houses) which are determined eligible or are listed individually or as a district contributor on the National Register of Historic Places, the State Register, or have been designated as a City of Mesa Landmark. The guidelines shown in this book have been developed specifically for the construction methods and

styles of houses typically found in historic neighborhoods in Mesa and the Salt River Valley. The City of Mesa anticipates the accelerating addition of historic districts to its inventory of neighborhoods. Thus the City has asked that this book's format be open-ended allowing revisions and additions to be made as new architectural styles, construction methods, and neighborhood situations are encountered.

The body of the text is divided into several sections which give the reader background into the architectural history of Mesa, general design guidelines for rehabilitation and additions, and illustrations demonstrating specific design guidelines for houses of particular styles. The book concludes with information applicable to each historic district as it is added to the City's inventory of historic resources.

Does the National Register Limit the Historic Property Owner's Freedom

The most common misconception the public has of historic preservation is that listing a building on the National Register will limit the owner's freedom to change or even demolish their historic building. In general terms, this belief simply is not true.

No federal historic preservation law prevents owners from doing what they please with their property. The National Register was created to identify and honor significant cultural resources and to protect them from destruction or insensitive alteration by federal agencies or by programs funded through federal programs. (Federal agencies and programs must comply with Section 106 of the Historic Preservation Act of 1966 as amended.) Thus, the only way an owner would be limited in their use of property by the federal government would be if the construction, rehabilitation, or demolition project were funded in part by federal money, or if the owner participated in a program of tax relief for historic properties. This same limitation may be true of certain State-funded programs of financial aid for redevelopment or of State property tax relief. The City of Mesa can specifically limit the design, development, or demolition of eligible or listed historic properties through its zoning ordinance. Also, a neighborhood association could adopt these guidelines as part of their CC&Rs to review and control development and repairs within their area.

Although compliance with the Secretary of the Interior's Standards for Rehabilitation may be mandated in certain situations, the guidelines

are not necessarily difficult to follow if the rehabilitation project's concept is sensitive to conserving the character-defining elements of the historic building. The Standards actually are based on a common sense approach to repair and rehabilitation. For proposed additions, the Standards do not require exact replication of the historic features or materials, but rather encourage a simplified, contemporary design which complements the original and is readily discernable.

By following these design guidelines for the historic houses of Mesa, owners can be confident that in most cases their projects will meet the requirements of the Secretary of the Interior's Standards for Rehabilitation. In situations where compliance with the federal Standards is required, the property owner should consult with the State Historic Preservation Officer in addition to the City of Mesa Historic Preservation Officer.

Rehabilitation Common Sense: The Secretary of the Interior's Standards

Presented below is a simplified version of the Secretary of the Interior's Standards for Rehabilitation. The principles which they represent assure that the integrity and the significance of the historic property is retained.

The focus of all preservation work is on the identification and preservation of character-defining elements which give the building its architectural and historic significance. This book's design guidelines expand upon these ten Standards in light of specific local designs, styles, and materials. The actual text of the Standards is found in the Appendix of this book and should be consulted as the actual authoritative basis for determining the compliance of any rehabilitation work.

In the past several years, the most frequent use of the Standards has been to determine if a rehabilitation project qualifies as a "certified rehabilitation" pursuant to the Tax Reform Act of 1976, the Revenue Act of 1978, and the Economic Recovery Act of 1981, as amended. The Standards are used to evaluate whether the historic character of a building is preserved in the process of rehabilitation.

"REHABILITATION" is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, or cultural values.

A PARAPHRASED VERSION OF THE SECRETARY'S STANDARDS

1. Find a compatible use for a building that will cause minimal changes to its fabric.
2. Recognize the character-defining elements of a building.
Don't destroy its original character by removing or changing significant features.
3. Let the building be itself.
Don't try to make a building look older than it is.
Don't change a building without historic evidence substantiating the change. (old photos, etc.)
4. Respect additions and alterations to a building's original fabric if they date from the building's historic period and are significant to the building's history.
5. Treat the distinctive features of a building with sensitivity.
6. Repair rather than replace.
When replacing, match.
When matching, duplicate accurately.
When duplicating, design from evidence.
Don't attach to a building different features available from another building.
7. Use the gentlest methods possible when cleaning a building.
Don't ever sandblast!
8. Protect archaeological resources.

-
9. It's preferred to use contemporary design for alterations or additions to historic buildings if significant features are not destroyed and the changes are sensitive to the historic architecture.
 10. Design and build additions and alterations to be removable without impairing historic architectural integrity.

Professional Assistance for the Homeowner

When considering work on a historic home, the Owner should first consult this design guideline book to develop an approach which respects the architectural integrity of the property. If additional help is needed the homeowner should turn to the Mesa Historic Preservation Officer for assistance or reference to the State Historic Preservation Office (SHPO) or a qualified preservation architect or structural engineer.

Mesa Historic Preservation Office

20 E. Main Street
Suite 200
Mesa, AZ 85201
480/644-3959
www.ci.mesa.az.us/redevlmt/historicpres.htm

State Historic Preservation Office

1300 W. Washington
Phoenix, AZ 85007
602/542-4009
www.pr.state.az.us/shpo/shpo.htm

There are many reference books on preservation techniques. Of special value are the "Preservation Briefs" issued by the National Park Service which explain in detail methods of preserving various archaic materials. These Briefs are available without charge from the SHPO or, in text form only, on the internet at (<http://www2.cr.nps.gov/tps/briefs/presbhom.htm>) The following is a list of the current Preservation Briefs available:

1. **The Cleaning and Waterproof Coating of Masonry Buildings**
2. **Repointing Mortar Joints in Historic Masonry Buildings**
3. **Conserving Energy in Historic Buildings**
4. **Roofing for Historic Buildings**
5. **The Preservation of Historic Adobe Buildings**
6. **Dangers of Abrasive Cleaning to Historic Buildings**
7. **The Preservation of Historic Glazed Architectural Terra-Cotta**
8. **Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings**
9. **The Repair of Historic Wooden Windows**
10. **Exterior Paint Problems on Historic Woodwork**
11. **Rehabilitating Historic Storefronts**
12. **The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)**
13. **The Repair and Thermal Upgrading of Historic Steel Windows**
14. **New Exterior Additions to Historic Buildings: Preservation Concerns**
15. **Preservation of Historic Concrete: Problems and General Approaches**
16. **The Use of Substitute Materials on Historic Building Exteriors**
17. **Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character**

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| <p>18. <u>Rehabilitating Interiors in Historic Buildings – Identifying Character-Defining Elements</u></p> <p>19. <u>The Repair and Replacement of Historic Wooden Shingle Roofs</u></p> <p>20. <u>The Preservation of Historic Barns</u></p> <p>21. <u>Repairing Historic Flat Plaster – Walls and Ceilings</u></p> <p>22. <u>The Preservation and Repair of Historic Stucco</u></p> <p>23. <u>Preserving Historic Ornamental Plaster</u></p> <p>24. <u>Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches</u></p> <p>25. <u>The Preservation of Historic Signs</u></p> <p>26. <u>The Preservation and Repair of Historic Log Buildings</u></p> <p>27. <u>The Maintenance and Repair of Architectural Cast Iron</u></p> <p>28. <u>Painting Historic Interiors</u></p> <p>29. <u>The Repair, Replacement, and Maintenance of Historic Slate Roofs</u></p> <p>30. <u>The Preservation and Repair of Historic Clay Tile Roofs</u></p> <p>31. <u>Mothballing Historic Buildings</u></p> <p>32. <u>Making Historic Properties Accessible</u></p> <p>33. <u>The Preservation and Repair of Historic Stained and Leaded Glass</u></p> <p>34. <u>Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament</u></p> <p>35. <u>Understanding Old Buildings: The Process of Architectural Investigation</u></p> <p>36. <u>Protecting Cultural Landscapes: Planning, Treatment and</u></p> | <p><u>Management of Historic Landscapes</u></p> <p>37. <u>Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing</u></p> <p>38. <u>Removing Graffiti from Historic Masonry</u></p> <p>39. <u>Holding the Line: Controlling Unwanted Moisture in Historic Buildings</u></p> <p>40. <u>Preserving Historic Ceramic Tile Floors</u></p> <p>41. <u>The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront</u></p> |
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How the Review Process Really Works

Prior to beginning any work on a property within a historic district or on a property individually listed, whether it is for new construction, additions and alterations, rehabilitations, or demolition, the Owner must receive approval at a neighborhood level and at a municipal level. The historic preservation design review process helps the Owner, neighborhood, and City to assure that the integrity of the historic property is maintained so that it will continue to contribute positively to the character of the community. Design review also helps older neighborhoods maintain and even increase their property values by making them desirable places in which to live and work.

Some neighborhoods, both historic and modern, have "neighborhood associations" which have been granted by their residents the right to review and approve or reject any physical changes to the exterior of member properties. This type of review includes types of work which require building permits (such as structural stabilization, mechanical and electrical work, additions, and demolition), and work which requires no building permit (such as reroofing, painting, window and door replacement, landscaping, and wall cleaning).

Ideally, historic neighborhoods should form such non-profit associations for the purposes of education, socializing, political action, and maintenance of quality of life. Until such an association with design review powers is established, a neighborhood can only rely upon City agencies to control development. The City can only evaluate projects which require building permits. Thus, projects not needing

permits could do serious damage to the architectural integrity of a historic neighborhood because such action is unregulated.

The accompanying flow chart illustrates Mesa's historic preservation design review process currently mandated by City ordinance. The first step of review at the historic district level is in force only in those districts having neighborhood associations with design review powers. In other districts design review begins with the City Building Safety Department.

If a property is recognized by the Building Safety plan reviewer as having historic zoning designation as part of a Historic Preservation Overlay District or as a Historic Landmark, the application will be sent to the City Historic Preservation Officer (currently the director of MEGACORP) for evaluation of compliance with the City's Design Guidelines (this book). For simple projects the Preservation Officer has the option of administrative review in order to hasten return of the application to the building permit process. If the project is complex, or could have a wide-spread effect on the district, the Preservation Officer may determine that the Historic Preservation Committee and Downtown Development Committee should evaluate the project. Also, should the applicant strongly disagree with the determination of the Preservation Officer, it is possible to appeal the decision to the Historic Preservation Committee, Downtown Development Committee, or City Council.

The appeal is first evaluated at a public meeting by the Historic Preservation Committee where a determination of appropriateness is made and a recommendation is formulated. This recommendation is passed on to the Downtown Development Committee for its evaluation of the appeal at a hearing where public comment is welcomed and considered. Should the appeal determination be positive, the application approved in whole or with stipulations, the application will be submitted to the Building Safety Department for standard plan review. Should the appeal be denied, the project must be revised and resubmitted, abandoned or further appealed to the City Council.

In the case of denial of a demolition permit application, the Committee will order a 180-day demolition moratorium and direct the applicant, the Preservation Officer, and the Historic Preservation Subcommittee to develop a preservation plan for the property within that period. The Preservation Plan will result in one of three solutions: 1) identification of a feasible adaptive use, 2) the abandonment of the project, or 3) the issuance of a demolition permit. The agreement or plan may include public and private financial assistance, consideration of alternative land uses and/or zoning districts, expansions or additions to the building within its historic context, adaptive reuse of the site, or public or private purchase of the property.

Rehabilitation for Beginners

(How to Get the Project Done)

CREATING YOUR DREAM---PLANNING AND PERMITS

BUILD FROM SCRATCH, REHABILITATE, OR BUY?

So, you've decided the 2-bedroom, 1-bath house isn't large enough for you and your three children. What do you do other than doing nothing...frozen with indecision? Should you buy a vacant lot and build from scratch, should you buy a new or used home, or should you rehabilitate your existing historic house?

These are the three usual choices to choose from. Many times it is difficult to make a determination between the options. Before making any decisions, first consider these factors:

1. What are your needs?
2. What can you afford?
3. What quality do you desire?
4. What location or neighborhood

do you prefer?

5. Are there any limitations (legal, budget, neighbors)?
6. What is your time frame?
7. Which adventure are you prepared to cope with?
8. Which will be the best investment?

To evaluate which option works for you, fill in the following table. For each CONSIDERATION, rate the OPTIONS from 0 (terrible) to 10 (superb or absolutely no problems). Use your best guesses and be honest with yourself and your family. Fill in the numbers, and then add up each column. The OPTION (column) with the highest number will probably indicate which option you should choose. Prior to filling out the table, make a few notes, on a sheet of paper, for each of the eight considerations.



| Building Option Evaluation | | OPTIONS | | | | | | |
|---|---------------------|-------------------|-------------------------------------|--|-----------------|-------------------|-------------------------|-------|
| | | Build | Rehab | | Buy | | Other | |
| CONSIDERATIONS | | Build a new house | Rehabilitate for current needs only | Rehabilitate & provide for future finishing or expansion | Buy a new house | Buy re-sale house | Stay put and do nothing | Other |
| Rating Key 10 = superb; absolutely no problem 0 = terrible | | | | | | | | |
| Rate each option for how it can best give you what your Need in regards to: | a) Size | | | | | | | |
| | b) Plan arrangement | | | | | | | |
| | c) Appearance | | | | | | | |
| Consider all costs (present property taxes, increased property taxes, selling fees, surveys, soil reports and other building-related expenses, financing, drawings, construction costs, contingencies) rate how well you could afford each option. | | | | | | | | |
| Rate each option for how it would provide the quality you desire. | | | | | | | | |
| Rate the location (schools, transportation, shopping, neighbors, prestige, landscaping). | | | | | | | | |
| Rate your chances of coping with limitations (is there space---legally, practically? Building Code and Covenants, Conditions & Restrictions, zoning restrictions, financing, neighbors' objections). 0=lots of problems 10=no problems | | | | | | | | |
| How would each option suit your schedule ? | | | | | | | | |
| Rate how little (0) or how much (10) you would enjoy the challenge of each option. | | | | | | | | |
| Rate each option for its investment potential . | | | | | | | | |
| TOTALS | | | | | | | | |

LET'S REHABILITATE.... NOW WHAT ? DEFINING YOUR DREAM

Now that you have decided to rehabilitate your home, where do you begin? Define your dream and write it down on paper. The following tasks should be completed **prior** to contacting any design professionals. This information will be needed at the first meeting with them.

Task One:

Take three sheets of paper and title each sheet respectively, Definitely, Maybe, and Do Not Want. Think in terms of rooms, shapes, features, colors, textures, arrangements. These sheets of paper will help your Architect design an appropriate rehabilitation to meet your needs and desires.

Task Two:

Collect basic information about your residence and property. This information will be needed by the Architect. Typical information includes:

1. Address of Owner and property (they are sometimes different)
2. Site survey prepared by a registered land surveyor or civil engineer to include:
 - a. property lines
 - b. building footprints
 - c. building setbacks
 - d. utility locations
 - e. location of site walls
 - f. location of major trees
 - g. any easements

Note: This may be obtained after the Architect is commissioned.

3. Photographs of building, exterior and interior
4. Copy of Covenants, Conditions, and Restrictions (CC&Rs), if any, for the neighborhood

Task Three:

Think about a tentative construction budget. Remember that this amount is just a budget. For example, if you want to add 1,000 sf to your house. The possible square-foot cost for this simple addition may be about \$75. Therefore, $1,000\text{sf} \times \$75/\text{sf} = \$75,000$. Do not forget cost of extending or improving utilities. Additional soft costs (non-construction costs) include:

- Architectural/engineering fees (approx. 15%)
- Contingencies for unknown conditions (allow 15%)
- Building Permit fees (allow 5%)

A rough estimate for these fees is usually 15% to 35% of the building cost. Thus, $\$75,000 \times 1.35 = \$101,250$ for a budget for the project. Please remember that this is only a construction budget model. More detailed estimates will be created by the Architect during the design phases of the project.

DO:

- Have an understanding of the construction process
- Have a far-above-average patience
- Have a spirit for adventure
- Have an inquisitive mind
- Have time----lots of it
- Have a sense of humor
- Have perseverance
- Have enthusiasm

THE BIGGEST NIGHTMARE FOR THE OWNER--- WHAT WILL THIS COST?

One of the issues which causes the most sleepless nights for an Owner is the question, "What is this project going to cost?" The true cost of the project will not be found until the bids come in from Contractors, but there are four methods by which to **estimate** the cost of a project. The first two, being labeled as unreliable, will be only discussed briefly.

1. The tax assessor's "full value" of a comparable existing building. This is based upon market value and take into account the neighborhood, the age of the building, and some tax assessor's idiosyncrasies. They are not useful in calculating construction costs for a proposed similar building. It is not recommended to utilize this option.
2. Building Department "Permit Valuation". This is also inaccurate and most times is provided by the Architect or Contractor at the time of plans submittal. It is subjective at best. This method is also not recommended.
3. Square-footage Cost Estimate. This option is often utilized at the beginning of the project by the Architect once the "quality" of construction is established. The square-foot cost for remodel projects could range between \$65/sf to in excess of \$100/sf. The square-foot cost does not typically include "soft costs". This method is good to use in the preliminary design phases as it is quick to calculate and will give the Owner an idea if his

"dreams" are over-budget and should be "scaled down".

4. Firm Bids. This method is the most accurate. Upon completion of the plans and specifications, Contractors are invited to prepare a bid to complete the work described in the documents. Although the bid is usually for a fixed fee, it does not cover the costs for "hidden conditions" which may be discovered during construction. Thus, the Owner should allow for approximately 15% in a contingency fund to cover any "hidden conditions" costs which may arise during construction.

WHO NEEDS AN ARCHITECT?... YOU DO!!!

Owners ask this question all the time. Do you legally need an architect to prepare plans for your remodel project? The answer is no, but can you, the Owner, answer the following questions?

- Is that \$100,000+ construction budget truly accurate?
- Can you design the remodel project to complement the historic character of the neighborhood and comply with preservation guidelines?
- Are you familiar with the building codes and zoning requirements?
- Do you know about alternative products and techniques for construction savings?
- Can you discuss design issues with regulatory agencies?
- Do you know whom to invite to bid on the project?
- Can you evaluate the bid proposals for best value rather than low cost?

-
- Can you oversee the construction ?
 - Aware of the typical legal pitfalls in construction?
 - Can you enforce the construction contract and its guarantees?
 - Can you get the contractor back after one year to fill the cracks in the stucco?
 - **Do you have the time, the knowledge?**

Maybe you can---but probably not. This is where an Architect can help you. When you hire an Architect, you are paying for a service, and not for product, although the product (plans and specifications) is an “instrument of that service”. An Architect brings to the project his or her knowledge of the construction process, regulatory agency requirements, and a wealth of resources to find the latest in construction materials, technology, and the people to complete the work. Architects can guide you through your project from beginning to end. Architects do much more than just “draw blueprints.”

In historic neighborhoods, the Architect brings a wealth of knowledge in historic building styles and construction technologies. He is able to blend the new construction with the old.

“What do I look for in an Architect?”

Your best choice is to select an experienced professional who:

- **Specializes** in the type of work you want to complete (house rehabilitation work, especially in historic neighborhoods)

- Is **eager** to take on the project
- Offers a **reasonable fee** arrangement (see the next section)
- **Steers the project** through all government agencies
- **Enforces the agreement** with the contractor up to the year-after inspection
- **Saves you money** where possible in the construction costs
- Provides you with a **better designed building.**

So, you agree that you need the services of an Architect. Now what?

“Where can I find the right Architect for my project?”

- Ask friends or business associates who might have worked on a similar project with an Architect.
- Ask contractors, realtors, loan officers at the bank, or building committee members in your neighborhood.
- At construction sites in the area, inquire about the architect.
- Phone the local professional chapters of architects for specialists in your type of project.
- Phone the local regulatory agency, i.e., City Redevelopment Office or Historic Preservation Office, for a list of the Architects they have had experience with.
- Look through building magazines and local monthly periodicals.

-
- Search the internet for local Architect websites.

“How much does this ‘knowledge and experience’ cost me—the Owner?”

Architects can charge for their services in many different ways from time-and-expenses to fixed fees. As an Owner, you may have heard of fees charged on a per-square-foot basis. This is typically done by drafting services rather than professional Architects. Drafting services do just that----draft.

The three traditional compensation methods used by Architects are:

- TIME AND EXPENSES
- FIXED FEE PLUS EXPENSES
- PERCENTAGE OF CONSTRUCTION COST

The most fair method for paying for Architectural fees for your project is described as follows:

- Schematic Design and Design Development Phases – **time and**

expenses. It is not unreasonable to request an “hourly-not-to-exceed” amount for these phases. It keeps both parties, in-check, and focused.

- Construction Documents Phase – **fixed fee** established upon completion of Design Development. An estimate of this phase at the beginning of the project is possible, but know that it is an **estimate.** It may be more or less when the scope of work is defined by the Design Development Phase and the time comes to begin Construction Documents.
- Bidding and Construction Phases – **time and expenses.** Again, it is not unreasonable to request an “hourly-not-to-exceed” amount for these phases. This work **can also be charged for a fixed fee** if the Owner wants the Architect to play a big role in overseeing the Construction work.

Architect Questionnaire

| | | | |
|----------|--|---------|--|
| Firm: | | Phone: | |
| Address: | | Fax: | |
| | | E-mail: | |
| Contact: | | | |

I. Describe Your Dream Project

Describe your remodel project to the Architect. Provide the following information to get them excited about the project:

- a. Address of property (include City)
- b. National Register eligibility of house (if applicable)
- c. Historic District Property is located in (if applicable)
- d. Architectural style of house (if known)
- e. Size of Existing house (1br, 2bath, 1,100 sf...)
- f. Scope of the remodel project, your dream, master bedroom addition, kitchen remodel, garage, etc.
- g. Preliminary construction budget
- h. Preliminary schedule.

If you haven't scared them away yet, then.....

II. Get to Know Your Potential Architect

You will be working very closely with this person for many months to come, make sure you are comfortable with him or her. Ask lots of questions.

| | |
|--------------------|---|
| Experience | 1. How long have you been in business? |
| | 2. What is the size of your firm? |
| | 3. What kind of work do you specialize in? |
| | 4. Have you designed many remodel projects? |
| | 5. Have you worked in historic neighborhoods involving strict guidelines? |
| | 6. Have you worked with the City Historic Preservation Office before? |
| Fees/ Contracts | 7. What is your work load? |
| | 8. What is your fee? How do you typically charge for your services? |
| | 9. What is included in your services? |
| | 10. Do you require a retainer? If so, how much is typically requested? |

Do You Like Him/Her So Far?....

III. Set a Date To Meet Face-to-Face and Examine the Patient (your home)

It is absolutely essential that you meet with a potential Architect, at your home, prior to commissioning his or her services. This will give you the opportunity to evaluate their enthusiasm for project; their knowledge of remodel projects in historic districts; their creativity on-the-spot; **and most important----their personality**. This meeting will also give the potential Architect the chance to see your home and envision your dreams for it.

| | | | |
|-------------------|--|-------|--|
| Appointment Date: | | Time: | |
|-------------------|--|-------|--|

WHAT ABOUT THOSE “SOFT COSTS”?

Soft Costs are those expenses which are not for the land nor for the structure, but to place the structure on the land, or to construct the remodel within the existing building, these expenses must be paid by the Owner. The following is a list of some of these Soft Costs.

- Topographic Survey – Recommended for almost any project, especially if the project involves adding to the existing structure or constructing a new structure on an existing site. Typical items to include in the survey are:
 1. property lines
 2. building footprints
 3. building setbacks
 4. easements
 5. major landscape elements
 6. location of property fences (in relation to property lines)
 7. location of utilities on the site
 8. land surface contours at one-foot vertical intervals.

Ask your Architect for the names of reputable survey companies in town to provide this for you.

- Soils Report – This may be required by the Building Officials. Call the Building Safety Department at the City to find out the requirements for your particular site. If required, consult your Architect for names of reputable companies to perform the work.
- Architects, Engineers – Although their services save you money in the long run, their services are paid by the Owner, up

front, i.e., in the planning stages, prior to securing Construction Loans.

- Lender’s Financing Cost – This is an area where you can save some money. When you first inquire about construction loans, request a written estimate from your lender of all the fees and costs, i.e.:
 1. loan fees
 2. escrow charges
 3. credit and title reports
 4. preparation of documents
 5. tax service
 6. interest during constructionMake sure you understand every charge.
- Building Permits – To obtain a building permit from the City, you are required to pay two fees---1) plan check fee and 2) permit fee. The plan check fee is paid upon submission of the plans and specifications to the City Building Safety Department. The permit fee is paid upon approval of the plans and specifications by the City Building Safety Department in order to receive the permit to construct on the site. In many cases, the Contractor chosen for the project will pick up the permit from the City and include this fee in his bid.
- Utility Bills During Construction – This item should be noted in the specifications. In some instances, the Owner allows the Contractor utilize the utilities on the site; in other instances, the Contractor secures temporary utilities to the site for his work.
- Blueprinting – This item should be established in the Architect’s contract with the Owner. Many times the Architect will include a certain number of copies of the final plans and specifications. If more copies are needed, then the Owner pays for those.
- Testing – Testing of soils, materials, etc. on the project is always considered an

additional expense and is to be paid by the Owner. These costs can be very minimal, especially for residential remodel projects, or quite extensive, for commercial projects.

- **Building Department Penalties** – These are paid to open up an expired permit. The Owner must carefully examine the expiration date on the permit upon picking it up to ensure that the work is completed within that timeframe.

DO:

- Anticipate these “Soft Costs”, but question the validity of every one.
- Use competitive bidding to keep these costs to a minimum.
- Include these costs in the long-term loan you apply for.

THE MASTER PLAN... SEEING THE BIG PICTURE!

One of the first steps of the remodel project was to make three lists—1) Definitely Need, 2) Maybe Want; and 3) Don’t Want. In most cases, the Architect attempts to assure that the Definitely need items get constructed today, but what about the “Maybe Wants”? This is where the Architect earns his money by saving you money in the long run. For example, say you want to remodel your master bedroom to include a new exercise room addition, but today you can only afford to remodel within the existing house. The Architect would not place a fireplace in the location of the door to the future exercise room. The way to ensure that this will not happen is to **Master Plan** the entire house to include the “Definitely Wants” and the “Maybe Wants”. This is typically done

in the Schematic Design Phase. The drawings produced are usually hand drawn with enough detail to get square-foot costs. It is at this point when the Owner decides how much of the Master Plan will be constructed today. The Architect will then prepare Design Development and Construction Documents of only those items.

It may seem like a waste of money to design for items that you know won’t be built today, but it is far cheaper than demolishing and reconstructing perfectly good building fabric in the future.

DO:

- Include a Master Plan document within the Schematic Design Phase scope of work by the Architect.
- Understand that certain items cannot be easily installed later at the same cost, and therefore should be constructed today.

HOW LONG DOES ALL THIS TAKE?

You’ve decided to remodel that master bedroom. You ask your Architect, “When can I expect to have my first soak in the Jacuzzi tub?---- 8 weeks?” Sorry to disappoint you, but the process will take a little longer. Remember, patience is a virtue in any construction project.

Design and permits, bidding and financing, selecting a contractor, and then construction, could take anywhere from 5 to 12 months depending on the complexity of the project. Yes, it seems like a long time, but it takes time

to complete all the necessary steps:

| | | |
|--------------|--|--|
| Project Time | | |
|--------------|--|--|

| Procedure | Minimum Time | Probable Time |
|---|-------------------------------|-------------------------------|
| Pre-Planning: <ul style="list-style-type: none"> ▪ Build, Remodel, or Buy? ▪ Formulate 3 lists ▪ Choose Architect | 1 week | 2 weeks |
| Design Phase: <ul style="list-style-type: none"> ▪ Schematic Design ▪ Design Development ▪ Construction Documents | 2 weeks 2 weeks 3 weeks | 4 weeks 4 weeks 6 weeks |
| Bidding/Negotiation Phase: <ul style="list-style-type: none"> ▪ Permits ▪ Construction Loans ▪ Obtain & evaluate Bids; select Contractor | 4 weeks | 8 weeks |
| Total Time Before One Nail is Driven | 12 weeks | 24 weeks |
| Construction Phase: (depending on complexity of project, min. timeframe is for one-room addition as an example) | 4 weeks | 36 weeks |
| Total | 16 weeks | 60 weeks |

***“Can’t this be done any faster?”
you might say—yes.***

Some items can be completed simultaneously, i.e., plan review and bidding can happen at the same time.

Ways to trim the schedule include:

- Line up your financing as soon as preliminary drawings are available. Most lending companies do not require full working drawings for loan approvals.
- If construction needs to start as soon as possible, a demolition permit or foundation permit may be acquired separately from the building permit. This may require additional fees by the Architect for an additional set of plans and two submittals.

DO:

- Allow ample time for planning. It is far cheaper to move a wall on paper than it is on the construction site.
- Allocate plenty of time for bidding, shopping for financing, waiting for approval by all governing agencies.
- “Fast-Track” if necessary. Take advantage of the experience of both architect and contractor. Expert professional help is a must.

WHAT IT TAKES TO MAKE DREAMS BECOME REALITY---FINANCING, BIDDING, AND THE CONTRACTOR

“Which Comes First—Bids or Financing?”

At what point do you get your building loan? Should it be done before proceeding with Construction Documents, to ensure you can qualify for the project? Or should it be done after the bids have come in, to show the bank exactly what the project will cost? Many of the up-front costs will have been incurred if you wait until then, and if you don't qualify, then these expenses will have been paid for nothing. Therefore, it is best to secure financing for the project early in the planning stages. It is possible to take an expected range for the cost to a lender for preliminary approvals.

LOANS, LOANS, LOANS----HOW DO I GET THE BANK TO “SHOW ME THE MONEY!”?

There are two main types of loans to consider:

1. Construction Loan – funds the construction for a certain period of time, 6 to 12 months, and must be paid in full upon completion of the project by a permanent loan, or a buyer, if the property is to be sold.
2. Construction/Permanent Loan – initially provides funds for construction for 6 to 12 months, after completion of the project, it converts to permanent financing. At that time you start paying off the loan amount over the next 25 or 30 years.

If the project is small enough, some lenders provide Home Equity Loans to cover the costs for construction. These loans are based upon the equity in the house at the time of the loan application. These loans are usually paid back within 15 years. The benefit of this type of loan is that it does not require drawings and specifications for the remodel work.

“What documents should I bring to my loan appointment?”

Once you have preliminary drawings and a per-square-foot cost for the project, take the following items to your appointment with the lending officer:

- Preliminary plot plan
- Floor plan with finish schedule or materials list
- Exterior elevations
- Outline specifications
- Cost estimate based upon cost-per-square-foot
- Up-to-date financial statement
- Building loan application

“Which lender is right for me? What should I look for?”

When meeting with loan officers, carefully make notes of the terms of each lender in order to make equal comparisons:

- **Type of loan** - construction, construction/permanent, permanent only, equity

- **Loan fee** and other costs
- Prepayment **penalties**
- **Interest rate**, in annual percentage rate (APR)
- **Length of loan** – choose as long a term as possible to lower monthly payments
- What documents must owner furnish with loan application? Ask the lender for a “**Construction Loan Checklist**”
- **Assumption** rights

“Why would I be turned down for a loan? I’m a nice person.”

It is surprising what the banks consider “weak points” against their applicants. Following is a partial list of them:

- Credit application incomplete
- Length of employment
- Insufficient income
- Insufficient credit references
- Unable to verify credit references
- Bankruptcy
- Too short a period of residence
- Unable to verify residence
- Unable to verify employment
- Insufficient credit file
- No credit file
- Excessive obligations
- Delinquent credit obligations
- Unable to verify income
- Inadequate collateral
- Temporary residence
- Garnishment, attachment, fore-closure suit or repossession

DO:

- Arrange construction financing early.
- Submit loan application to several lenders. Shop intelligently and vigorously!
- Ask prospective lenders for “Construction Loan Checklist”
- Organize all required forms neatly; make copies of everything you submit
- Tell the truth on your financial statement.
- Consult an Architect, attorney or realtor before accepting a loan.
- Insist that any deposits you provide to the lender as part of the loan package draws interest from the lender until your portion of the money is disbursed to the contractor.

“I’ve got pre-approval for my loan. How do I bid this project?”

COMPETITIVE BIDDING OR NEGOTIATING A CONTRACT

The most cost effective device for finding the lowest possible cost for any type of work is competitive bidding. There are occasions when a negotiated contract is appropriate, especially the “cost-plus-fee” arrangement.

In regards to work done within a historic district, it is advisable to have a **two-stage bid process**. The first stage is a Request for Qualifications. This stage does not require any dollar bids to be submitted, only experience and references by the Contractor. The Owner and Architect can review the qualifications and determine which contractors will be able to

submit a formal bid for completing the work. This process ensures that you will have a qualified contractor working on your residence.

The competitive bid process can be effective. A key to getting good bids is to allow sufficient time for the Contractor to prepare his bid. It is crucial to include a mandatory site visit as part of the bidding process. The Contractor needs to assess the existing conditions prior to preparing his bid. This usually occurs two weeks into the Bidding Phase. The Contractor should have at least two more weeks to put together his bid. Failure to allow sufficient time for bid preparation will result in higher bids. The Contractors will not be able to research the cheapest sources for materials, and thus will choose the "worst case" option.

DO:

- Commission the Architect to conduct the pre-bid conference, answer bidders questions, review proposed materials substitutions, issue addenda and evaluate bids.
- Have precise, but not overly detailed bidding documents (instructions, drawings, specifications, sample contract, proposal form).
- If possible, choose the best economic climate for bidding and construction---a recession.
- Issue enough sets of bidding documents to contractors.
- Consider placing one set of bidding documents in a local plan room. These plan rooms allow Contractors to review drawings to determine if they would like to bid on the project. If interested, they can contact the Owner for plans.

DO (cont'd.):

- Allow reasonable bidding time; extend for good cause.
- Issue addenda if necessary.

ALLOWANCES---DEFERRING DECISIONS UNTIL THE CONSTRUCTION PHASE

During the Design and Construction Documents Phases, the Owner and the Architect make every effort to answer every question; choose every material, etc., but some decisions just can't be made. This is where allowances come into play. An allowance is a fixed dollar amount which the Contractor can draw from to supply and install certain parts of the project. A good example of an allowance is for finish hardware.

Other items which may be listed as allowances within the bid include:

- Materials and soils testing.
- Floor finishes, i.e., carpeting or tile
- Contingencies are always listed as an allowance.

The Architect will be able to provide fairly accurate estimates for these allowances to include in the Construction Contract.

DO:

- Provide allowances for those items not specified in the construction drawings.
- Make sure to require written documentation of money spent on allowances.
- Unused portions of allowances shall be returned to the Owner and deducted from the final pay request.

ALTERNATIVE BID ITEMS--- ASSURE AWARD OF CONSTRUCTION CONTRACT

The drawings and specifications are complete. The final cost estimate comes in and the number is dangerously close to the projected budget for the project. You might think to yourself, "Great---We can build everything on these plans. Our dream remodel will come true!" Not necessarily. Architects make every effort to estimate the project as accurately as possible, but several factors are difficult to estimate, i.e., construction market---busy or not busy. At this point there are two options:

1. Bid the project out as one single package and hope the bids come in under budget-but what happens when they come in over the budget? It can be very costly to rebid the project or to attempt to get a bigger loan.
2. A better option would be to package the construction work items into a Base Bid with the other items packaged as various Alternative Bids. The Base Bid scope of work should include all those items that must be constructed today. The Alternative Bid items are packaged in reasonable amounts so that if one drops off the end, the project will still be complete. A good example of an Alternative Bid would be wood flooring up-grade versus the Base Bid of carpet. Alternative Bids can be in the form of increased area added to the building or the quality of the finishes provided within the building.

In any event, this method of packaging the construction work items will ensure that a reasonable portion, if not all, the project will

be completed and a Construction contract will be awarded.

DO:

- Work with your Architect to package the Construction work items utilizing Base Bid and several Alternative Bids.

"Whom can I trust to work on my Home? And more importantly, where do I find him?"

THE CONTRACTOR--- MAKES YOUR PROJECT A DREAM OR NIGHTMARE

Finding the right contractor is as important as finding the right architect in order to have a successful project. A **good** contractor is one who:

- Is experienced in the type of work under consideration.
- Has the time, personnel, insurance, bonding, and license to take on the project.
- Is financially stable and can furnish references.
- Is enthusiastic about your project.
- Can do the work at a reasonable price.
- Is able to make cost saving suggestions in regard to the drawings and specifications.

If your contractor is one who:

- Has never done similar work but would like to try.
- Needs work desperately and asks for your mercy.
- Promises to complete the building in

- 40 days or less.
- Says he has coffee every morning with the building inspectors.

Him---you do not need!

“So, Where Do I Find this Ideal Contractor?_Should I let my fingers do the walking and hope for the best?”

This is not the best option. The following are various ways to locate at a **minimum two** qualified contractors to bid on your project:

- In regards to work within historic districts, contact the City Historic Preservation Office and/or the State Historic Preservation Office and request a list of their qualified preservation contractors.
- Ask your Architect to provide you with a list of qualified contractors.
- Ask friends, colleagues, and employers who have built or remodeled their building or residence lately.
- As a last resort, contact the yellow pages.

DO:

- Start early to compile a list of qualified contractors.

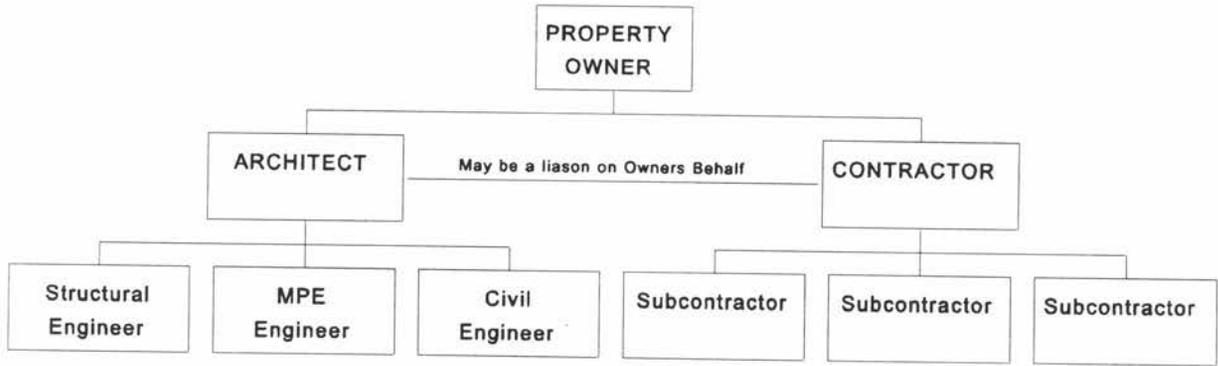
DO (cont'd.):

- Meet each contractor in person; get references and pay attention to your gut feelings. Insist that he visit your residence.
- Expect excellence, not perfection.
- Remember that the Architect is not responsible for the Contractor's means or methods of construction.
- Use AIA Contract Documents for continuity and completeness.

The Typical OWNER-GENERAL CONTRACTOR Relationship

He delivers the goods, you pay the bill!

The Owner contracts with the General Contractor. The General Contractor subcontracts with the various material suppliers and installers for the project. The Architect does not have a contractual relationship with the Contractor, but with the Owner alone. The Architect may, at the Owner's request, act as a liaison between the Owner and Contractor. The following chart explains the relationship:



Chain of Command Chart

Contractor Qualifications Questionnaire

| | | | |
|----------|--|---------|--|
| Company: | | Phone: | |
| Address: | | Fax: | |
| | | E-mail: | |
| Contact: | | | |

I. Describe Your Dream Project

Describe your remodel project to the Architect. Provide the following information to get them excited about the project:

- i. Address of property (include City)
- j. National Register eligibility of house (if applicable)
- k. Historic District Property is located in (if applicable)
- l. Architectural style of house or building (if known)
- m. Size of Existing house or building (1br, 2bath, 1,100 sf...)
- n. Scope of the remodel project, your dream, master bedroom addition, kitchen remodel, garage, etc.
- o. Preliminary budget

If you haven't scared them away yet, then.....

II. Get to Know Your Potential Contractor

You will be working very closely with this company for many months to come, make sure you are comfortable with them. Ask lots of questions.

| | |
|--------------------|---|
| Company Background | 1. What type of company? Corporation, partnership, individual, joint venture, other? |
| | 2. How long have you been in business? |
| | 3. What is the size of your company? |
| | 4. Are you licensed in this State? If yes, what is your license number? Residential, Commercial, or both? |
| | 5. Which trades do you have in-house? i.e., carpentry, plumbing, roofing, painting, etc. |
| | 6. In the past five years, have you ever failed to complete a project or been terminated on a project? If so, please explain the reason for the termination. |
| Experience | 7. What kind of work do you specialize in? |
| | 8. Have you completed many rehabilitation projects? |
| | 9. Have you worked in historic neighborhoods involving strict guidelines? |
| | 10. Please provide me with a minimum of three Rehabilitation projects, on National Register eligible properties, you have completed in the past five years. Provide a contact name and number for each project. |
| | 11. Are you bonded for performance and bidding? By whom? For what amount? |

Do You Like Him/Her So Far?....

III. Set a Date To Meet Face-to-Face and Examine the Patient (your home)

It is absolutely essential that you meet with a potential Contractor, at the project site, prior to engaging in a relationship with them. This will give you the opportunity to evaluate their enthusiasm for project; their knowledge of rehabilitation projects in historic districts; **and most important—their personality**. This meeting will also give the potential Contractor the chance to see your building and hear your dreams for it. You may choose to meet prior to the bidding phase. If not, this meeting, defined as the Pre-Bid Conference, can occur during the Bidding Phase.

| | | | |
|-------------------|--|-------|--|
| Appointment Date: | | Time: | |
|-------------------|--|-------|--|

YOUR DREAMS BECOME REALITY--- CONSTRUCTION PHASE

WHEN SHOULD I BUILD? DOES IT REALLY MATTER?

If saving time and more importantly money is a primary concern, then yes, there is a better time to build. Here are a few factors which should influence the timing of your remodel project:

- *Do you have sufficient time for the Planning and Design Phases?* The less time you spend or allow for these phases, the more money you will spend in higher architectural fees, and higher construction bids. Allocate sufficient time.
- *What are the current interest rates?* Wouldn't it be better to wait for the rate to drop if it could save you thousands of dollars---maybe enough for stone tiles instead of sheet vinyl flooring.
- *What does the construction market look like right now? Are the contractors very busy?* Unfortunately, this is affected by interest rates. When the interest rates are low, the construction market is high. Allowing a little more time for construction may offset the market.

BUILD WHEN THE OTHER GUY ISN'T!

Timing of your project may determine what kind of proposal you receive from a contractor. If you are willing to wait until that contractor completes his current project, he is more apt to give you a cheaper bid.

In any event, do not allow one hammer or shovel on your property until:

- The building loan is approved in writing, is recorded, and the lender has sent you a written Notice to Proceed.
- You have a written and signed contract with your Contractor.
- You have received a certificate of your Contractor's insurance, with an expiration date beyond your building completion.
- You have a performance bond from the Contractor's bonding company.
- You have a building permit.
- You feel reasonably sure that the written bar chart construction schedule will assure a weathertight building prior to the summer monsoons.

“Where is Everyone? Shouldn't My House be as Busy as Grand Central Station Everyday?”

Yes, once construction has started, keep up the momentum of the project. Workmen should be on-site nearly every day, full-time for the duration of the project. This should happen for a number of reasons, like:

- Permits Expire – This expiration date has been mentioned before. Verify with the building official, the length of time the permit is valid.
- Interest, Interest, Interest – The old saying “Time is Money”, is so true in this case. Construction loan interest is paid by the Owner for every day, every week, every month the building is under construction.
- Weather – This is not always a factor in Arizona, but can be if construction occurs during those few weeks during the year that we do get rain.

Causes for Lost Momentum

- Contractor has spread himself too thin! He has too much work!
- Owner takes his own sweet time making decisions, i.e., selection of materials.
- Material shortages, labor problems, weather.
- Subcontractors are not properly scheduled or are not responsive to the General.

“What Can I Do to Get Back On Track?”

- Call your Contractor if you haven't seen any activity for a few days. He may be waiting for materials to come in. It never hurts to ask!
- You, the Owner, get off the dime! Make a decision quickly when the Contractor asks for guidance.
- Material shortages happen, but a good Contractor has multiple sources to get materials. It may cost more, but it may be cheaper than the interest you are paying just waiting.
- Not much you can do about weather delays, other than counting the down time and fairly extending the project deadline.

DO:

- Insist that the Contractor has adequate labor forces to work on your project.
- Discourage work after dark or before sunrise, and on Sundays. Your neighbors will appreciate it.
- Make decisions in a timely manner, or don't complain about delays that you caused.
- Pay the Contractor in a timely manner. Contractors get grumpy if not paid on time.

DO (cont'd.):

- Forward Construction bills to lender within 5 days of receipt.
- Make sure your Contractor reviews local ordinances regarding construction noise, dust control, working hours, etc.
- Demand lien waivers from all subcontractors and materials suppliers upon their receipt of payment from the General Contractor.

DO NOT:

- Keep any outdated drawings on the site!

“UGH! Muddy footprints on my new carpet! Does the Contractor have to use my personal bathroom? What about my telephone?”

UTILITIES--- WHO PAYS FOR WHICH?

In new construction projects, the answer to these questions is easy----he is responsible for these services until you take occupancy of the property. Remodel projects, on the other hand, are sometimes different. For very small projects, i.e., re-roofing, the Owner typically pays for utilities, i.e., electricity and water. In this day and age, Contractors usually have wireless telephones and don't need to use the Owner's. He may need to use the bathroom on occasion, but many Contractors take care of that on their breaks to get drinks and food. For major remodel projects, the Owner may wish the Contractor to provide temporary electricity and a portable toilet to the site. For major demolition and construction work the

Contractor should provide a trash dumpster and, perhaps, security fence. These costs will be included in his bid for the project.

DO:

- Define the responsibility for utility payment and other "General Conditions" costs in the Construction Contract.

"My loan is approved, do I get all the money in a single check?"

DRAWS----INSTALLMENTS FROM THE LENDER

The answer is no. All lenders are different, but typically the money is paid directly to the Contractor in installments called "draws." Each draw is based upon a percentage of the total loan. The lending institution may send out an inspector to verify that certain portions of the work have been completed prior to distributing the draw. A typical schedule for disbursement of draws is as follows:

- 20% - foundation is complete, including all under-slab utilities.
- 25% - framing, rough plumbing, rough electrical, rough heating and roof are complete.
- 5% - after casework and finish carpentry is complete
- 20% - notice of completion is filed.
- 10% - once lien release and final paperwork has been filed.

"My building is pink! It was supposed to be blue! How could this happen? Who is supervising this project? Myself or the Contractor?"

ON-SITE SUPERVISION--- BABYSITTING YOUR PROJECT

The answer---both of you. You should always be aware of the overall project, but the details of the day-to-day operation is the Contractor's responsibility.

The General Contractor supervises the project. He is responsible for ordering materials and directs his personnel and subcontractors. He is responsible to the Owner for the performance of his subcontractors. He is responsible for the means and methods by which the work is done.

The Owner (and/or Architect) observes the project. He has to make the decision to accept or not accept the work the contractor has performed based upon its compliance with the plans and specifications.

"But I am not knowledgeable in reading and interpreting the construction documents, what should I do?"

Hire your Architect to represent your interests during the Construction Phase. He will "observe" (a legal term) the project and report to you. Architects do not "oversee or supervise" the work (more legal terms). His tasks may include:

- Interpreting contract documents; writing change orders
- Establishing standards of acceptability
- Checking shop drawings and Contractor's submittals
- Judging performance of contractor; observing completed work
- Issuing certificates to make payments to Contractor
- Assisting Owner in making selections

-
- or changes
 - Determining date of substantial completion; filing notice of completion
 - Writing “punchlists” at near the completion of work to document unfinished or unacceptable work which must be corrected by the Contractor.
 - Making warranty inspection one year after final completion date.

***“Checking up on the Contractor.
Why is this important to me?”***

Monitoring the Contractor ensures yourself of a successful project and aids in maintaining your sanity during the Construction Phase. The following are other reasons to check up on the Contractor:

- To ensure that he delivers what he has contracted to do---build your dream.
- To ensure the delivery of the completed project on a promised date.
- To spot building mistakes, hopefully early enough, as well as necessary or desirable deviations from the drawings.
- To maintain the momentum of timely construction.

“If I’ve hired my Architect to oversee Construction at my home, how often should he come to the site?”

This depends on the complexity and size of the project. Ideally, an Architect would like to come out to the site every-other-week, but this can be very costly to the Owner. A logical timeframe would be monthly, to review the Contractor’s pay request. Or, have the Architect observe the work at the milestone moments, just before the Contractor calls for a Building Inspector visit. Many times the

Owner will hire the Architect on a time-and-expenses basis during Construction and will call upon them when needed. But this approach is re-active rather than pro-active and not ideal. This ‘as-needed’ approach puts the Architect into the role of a trouble-shooter.

DO:

- Have your building checked during the construction phase by a professional other than the Contractor.
- Consider hiring your Architect, on an hourly basis, to provide services during this Phase.
- Opt for full Architect’s services if you don’t have the time or experience to “administer” your contract or observe the work competently.
- If you cannot afford his time during the Construction Phase, hire him to prepare a Construction Phase checklist for you to use during this Phase.

ARE YOU SURE YOU WANT TO CHANGE IT NOW?

A classic story---a couple buys a tract house and during construction of it, requests that one window be deleted from the master bedroom. A week later they receive a bill from the builder “Deletion of window - \$100.00”. The couple believed it had to be a mistake. When they confronted the builder they were given the following breakdown of the bill:

Cost of paperwork to change plans during construction \$150.00. Credit for deleted window \$50.00. Net due \$100.00.

Hard to believe, but it happens.

Hot tip! Make as few changes during construction as possible. It is far cheaper to change a wall on paper than it is in the field

And another thing---that wall you wanted put in costs \$4/lf during the bid, but \$8/lf after the contract is let. Why? There is no competitive bidding anymore. The Contractor is free to charge whatever he wants for any additional changes made after the bid.

DO:

- Anticipate some changes (due to unforeseen conditions or building official requirements in field)
- Avoid major changes to areas already completed – or be expected to pay the piper and DEARLY!
- Write formal change orders when any changes exceed \$25 in cost. Do this faithfully.
- Consider having the Contractor make changes on a “time-and-materials” basis. This requires more work on your part though.

THE PUNCHLIST or “PUNCH” LIST!

- Contractor for all his mistakes
- Inspector for insisting on the additional connections at the roof framing
- My spouse for insisting on the larger, Jacuzzi tub

I know this may be what you would consider a punchlist by the end of the project, but in builder’s terms, the **punchlist** is a list of work items which need to be completed and/or

corrected by the Contractor prior to final completion of the project. This is your chance to walk through your completed remodel and mark any “nicks” in the wall; stains on the floor; paint drops on the fixtures, outlets without power, etc. The Contractor is required to correct these problems prior to final completion and more importantly, final payment on the project. A suggestion would be to invite a friend over to look at the work as well. He/she may point out things that you never would notice because you have been looking at the project so closely for so long.

Once the Contractor completes the work on this list, walk through the house one final time to review that he indeed has completed the work.

Note that the warranty period begins at the substantial completion date. The date at which you provide the Contractor with the punchlist.

DO:

- Have a punchlist issued at the time of substantial completion.
- Insist that items be taken care of before final payment is made to Contractor.

FINAL PAYMENT IS A GREAT MOTIVATOR TO A CONTRACTOR!

If your Contractor is dragging his heels completing the final punchlist items, with holding his final draw is a great motivator for him to complete the work.

Prior to dispersing that final check to the

Contractor, you must receive the following items from him:

- All punchlist items must be completed to your satisfaction.
- Permit set of drawings, records of city inspections, as-built drawings (if part of the Construction Contract)
- Manuals of instruction and maintenance for any fixtures and appliances
- Manufacturer's and Contractor's guarantees
- Current list of subcontractors and suppliers, including addresses and telephone numbers
- Keys, spare parts and replacement materials
- Lien release documents

DO:

- Require Contractor to fulfill ALL contractual obligations prior to making final payment.

"HELP! The tile in my master bathroom is cracking! It's been less than a year since I rehabilitated this room! What can I do?"

WARRANTIES---YOUR ASSURANCE OF A BUILDING TO STAND THE TEST OF TIME

Within your construction contract, you specified a minimum of one year against faulty workmanship and materials. At the 11-month mark, schedule a walk-thru with the Contractor (and Architect) again to review the

Warranty Punchlist you prepare. A reputable Contractor will make good on the repairs.

"What if my Contractor refuses to make good on the repairs?"

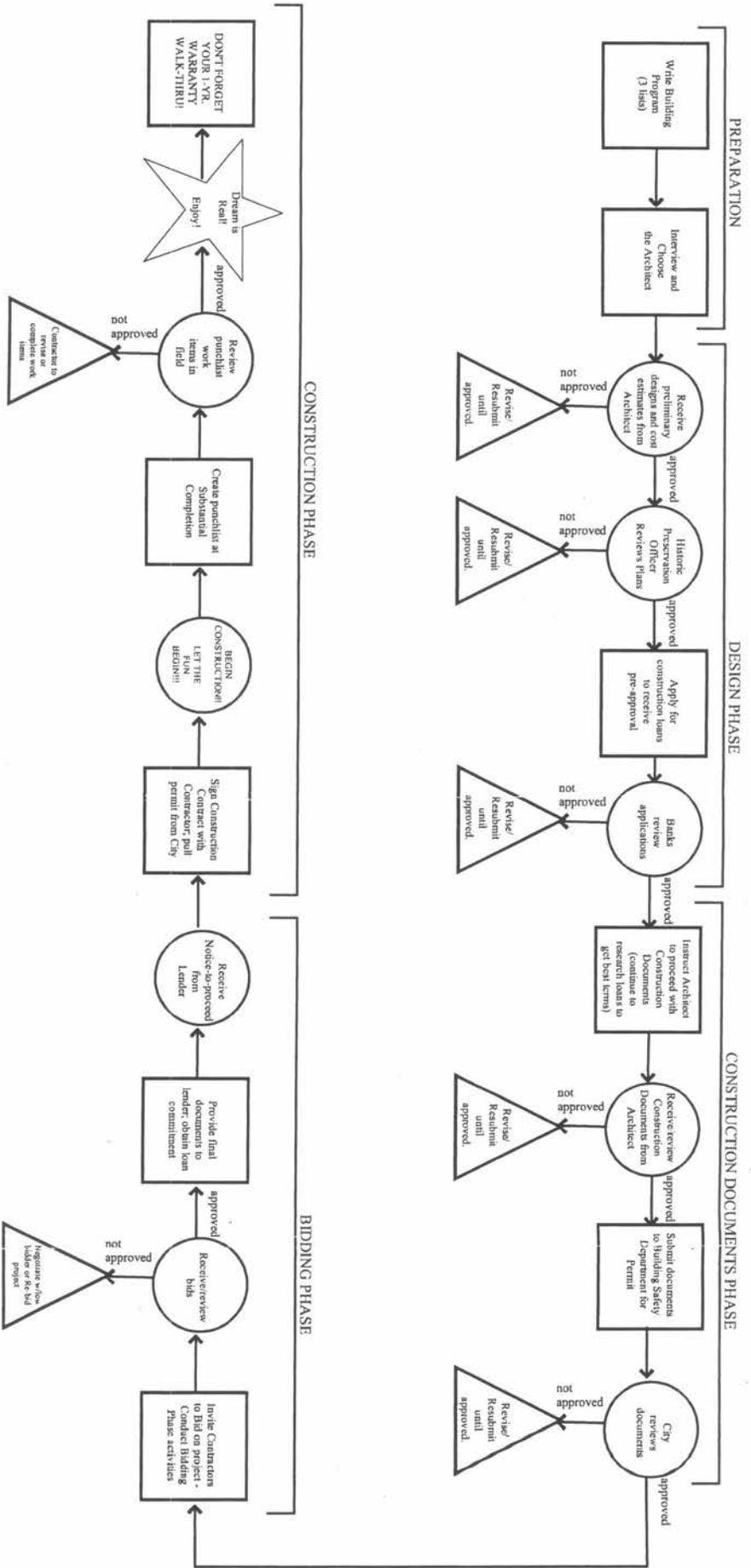
- Have your Architect or attorney write a registered letter to the Contractor reminding him of his contractual obligations. It's a state law that he honors his one-year warranty.
- File a complaint with the Registrar of Contractors and the Better Business Bureau.

"But What if my Contractor has gone out of business?"

You may be up the proverbial creek. You may try to contact the Subcontractors directly and get the repairs done, but other than that, not much can be done. Another reason to hire a reputable contractor.

DO:

- Conduct a year-after inspection.
- Consider having the Subcontractors provide written guarantees directly with the Owner.



Building Rehabilitation Project Process

■ Preservation Tax Incentive and Reduction Programs ■

FEDERAL PRESERVATION TAX INCENTIVES FOR HISTORIC BUILDINGS (for Commercial Use Only)

The following text is taken directly from the National Park Service Publication, Preservation Tax Incentives for Historic Buildings. For copies of the original documents, contact the Arizona State Historic Preservation Office, 602/574-4009.

Preservation Tax Incentives

Historic buildings are tangible links with the past. They help give a community a sense of identity, stability and orientation. The Federal government encourages the preservation of historic buildings through various means. One of these is the program of Federal tax incentives to support the rehabilitation of historic and older buildings. The Federal Historic Preservation Tax Incentives program is one of the Federal government's most successful and cost-effective community revitalization programs. The Preservation Tax Incentives reward private investment in rehabilitating historic properties such as offices, rental housing, and retail stores.

Since 1976, the National Park Service has administered the program in partnership with the Internal Revenue Service and with State Historic Preservation Officers. The tax incentives have spurred the rehabilitation of historic structures of every period, size, style and type. They have been instrumental in preserving the historic places that give cities, towns and rural areas their special character. The tax incentives for preservation attract new private investment to the historic cores of cities and towns. They also generate jobs, enhance property values, and augment

revenues for State and local governments through increased property, business and income taxes. The Preservation Tax Incentives also help create moderate and low-income housing in historic buildings. Through this program, abandoned or underused schools, warehouses, factories, churches, retail stores, apartments, hotels, houses, and offices throughout the country have been restored to life in a manner that maintains their historic character.

Current tax incentives for preservation, established by the Tax Reform Act of 1986 (PL 99-514; Internal Revenue Code Section 47<formerly Section 48(g)>) include:

- A 20% tax credit for the *certified rehabilitation* of *certified historic structures*.
- A 10% tax credit for the rehabilitation of *non-historic, non-residential* buildings built before 1936.

For both credits, the rehabilitation must be a *substantial* one and must involve a *depreciable* building. (These terms will be explained later.)

What Is a Tax Credit?

A tax credit differs from an income tax deduction. An income tax deduction lowers the amount of income subject to taxation. A tax credit, however, lowers the amount of tax owed. In general, a dollar of tax credit reduces the amount of income tax owed by one dollar.

- The 20% rehabilitation tax credit equals 20% of the amount spent in a

certified rehabilitation of a certified historic structure.

- The 10% rehabilitation tax credit equals 10% of the amount spent to rehabilitate a *non-historic building* built before 1936.

20% Rehabilitation Tax Credit

The Federal historic preservation tax incentives program (the 20% credit) is jointly administered by the U.S. Department of the Interior and the Department of the Treasury. The National Park Service (NPS) acts on behalf of the Secretary of the Interior, in partnership with the State Historic Preservation Officer (SHPO) in each State. The Internal Revenue Service (IRS) acts on behalf of the Secretary of the Treasury. Certification requests (requests for approval for a taxpayer to receive these benefits) are made to the National Park Service through the appropriate State Historic Preservation Officer (SHPO). Comments by the SHPO on certification requests are fully considered by the NPS. However, approval of projects undertaken for the 20% tax credit is conveyed *only in writing* by duly authorized officials of the National Park Service. For a description of the roles of the NPS, the IRS and the SHPO, see "Tax Credits: Who Does What?" on pages 12-13.

The 20% rehabilitation tax credit applies to any project that the Secretary of the Interior designates a certified rehabilitation of a certified historic structure. **The 20% credit is available for properties rehabilitated for commercial, industrial, agricultural, or rental residential purposes, but is not available for properties used exclusively as**

the owner's private residence.

What is a "certified historic structure?"

A *certified historic structure* is a building that is listed individually in the National Register of Historic Places ---OR--- a building that is located in a *registered historic district* and certified by the National Park Service as contributing to the historic significance of that district. The "structure" must be a building---not a bridge, ship, railroad car, or dam. (A *registered historic district* is any district listed in the National Register of Historic Places. A State or local historic district may also qualify as a *registered historic district* if the district and the enabling statute are certified by the Secretary of the Interior.)

OBTAINING CERTIFIED HISTORIC STRUCTURES STATUS

Owners of buildings within historic districts must complete Part 1 of the Historic Preservation Certification Application---Evaluation of Significance. The owner submits this application to the SHPO. The SHPO reviews the application and forwards it to the NPS with a recommendation for approving or denying the request. The NPS then determines whether the building contributes to the historic district. If so, the building then becomes a "certified historic structure." The NPS bases its decision on the Secretary of the Interior's "Standards for Evaluating Significance within Registered Historic Districts," which appear on page 21.

Buildings individually listed in the National Register of Historic Places are already certified historic structures. Owners of these buildings

need not complete the Part 1 application.

Property owners unsure if their building is listed in the National Register or if it is located in a National Register or certified State or local historic district should contact their SHPO.

WHAT IF MY BUILDING IS NOT YET LISTED IN THE NATIONAL REGISTER?

Owners of buildings that are not yet listed individually in the National Register of Historic Places or located in districts that are not yet registered historic districts may use the Historic Preservation Certification Application, Part 1, to request a *preliminary determination of significance* from the National Park Service. Such a determination may also be obtained for a building located in a registered historic district but that is outside the period or area of significance of the district. A preliminary determination of significance allows the owner to proceed with the rehabilitation project while the process of nominating a building or a district continues. **Preliminary determinations, however, are not binding.** They become final only when the building or the historic district is listed in the National Register or when the district documentation is amended to include additional periods of areas of significance.

What is a “certified rehabilitation?”

The National Park Service must approve, or “certify,” all rehabilitation projects seeking the 20% rehabilitation tax credit. A *certified rehabilitation* is a rehabilitation of a certified historic structure that is approved by the NPS as being consistent with the historic character

of the property and, where applicable, the district in which it is located. The NPS assumes that some alteration of the historic building will occur to provide for an efficient use. However, the project must not damage, destroy, or cover materials or features, whether interior or exterior, that help define the building’s historic character.

APPLICATION PROCESS

Owners seeking certification of rehabilitation work must complete Part 22 of the Historic Preservation Certification Application---Description of Rehabilitation. Long-term lessees may also apply if their lease is 27.5 years for residential property or 39 years for nonresidential property. The owner submits the application to the SHPO. The SHPO provides technical assistance and literature on appropriate rehabilitation treatments, advises owners on their applications, makes site visits when possible, and forwards the application to the NPS, with a recommendation.

The NPS reviews the rehabilitation project for conformance with the “Secretary of the Interior’s Standards for Rehabilitation,” and issues a certification decision. The entire project is reviewed, including related demolition and new construction, and is certified, or approved, only if the overall rehabilitation project meets the Standards. These Standards appear on pages 22-23. Both the NPS and the IRS strongly encourage owners to apply *before* they start work.

After the rehabilitation work is completed, the owner submits Part 3 of the Historic Preservation Certification Application---Request for Certification of Completed Work to the SHPO. The SHPO forwards the

application to the NPS, with a recommendation as to certification. The NPS then evaluates the completed project against the work proposed in the Part 2---Description of Rehabilitation. Only completed projects that meet the Standards for Rehabilitation are approved as "certified rehabilitations" for purposes of the 20% rehabilitation tax credit.

PROCESSING FEES

The NPS charges a fee for reviewing applications, except where the total rehabilitation cost is under \$20,000. Fees are charged according to a two-tiered system: a preliminary fee and a final fee. The preliminary fee is \$250. It covers NPS review of proposed rehabilitation work. The final fee covers NPS review of completed work. The final fee amount depends on the cost of the rehabilitation, according to the fee schedule below. The preliminary fee is deducted from the final fee. Payment should not be sent until requested by the NPS. The NPS will not issue a certification decision until payment has been received.

IRS REQUIREMENTS

To be eligible for the 20% rehabilitation tax credit, a project must also meet the following basic tax requirements of the Internal Revenue Code:

- The building must be depreciable. That is, it must be used in a trade or business or held for the production of income. It may be used for offices, for commercial, industrial or agricultural enterprises, or for rental housing. *It may not serve exclusively as the owner's private residence.*

- The rehabilitation must be substantial. That is, during a 24-month period selected by the taxpayer, rehabilitation expenditures must exceed the greater of \$5,000 or the adjusted basis of the building and its structural components. The adjusted basis is generally the purchase price, minus the cost of land, plus improvements already made, minus depreciation already taken. Once the substantial rehabilitation test is met, all qualified expenditures, including those incurred outside of the measuring period, qualify for the credit.

Substantial Rehabilitation Test

Rehabilitation Expenditures must be:

Greater than \$5,000 OR Greater than Adjusted Basis of Building

Adj. Basis of Bldg. =

| | | | | | | |
|----------------|---|--------------|---|-------------------|---|-----------------------|
| Purchase Price | - | Cost of Land | + | Improvements Made | = | Deprec. Taken Already |
|----------------|---|--------------|---|-------------------|---|-----------------------|

- If the rehabilitation is completed in phases, the same rules apply, except that a 60-month measuring period applies. This phase rule is available only if:
 1. there is a set of architectural plans and specifications for all phases of the rehabilitation, and
 2. it can reasonably be expected that all phases of the rehabilitation will be

completed.

- The property must be placed in service (that is, returned to use). The rehabilitation tax credit is generally allowed in the taxable year the rehabilitated property is placed in service.
- The building must be a *certified historic structure* when it is placed in service; if it is not yet a *certified historic structure* when it is placed in service, the owner must have requested on or before the date that the building was placed in service a determination from the NPS that the building is a certified historic structure, and have a reasonable expectation that the determination will be granted (This means, generally, for buildings not individually listed in the National Register of Historic Places, that Part 1 of the Historic Preservation Certification Application must have been filed before the building was placed in service.)
- Qualified rehabilitation expenditures include costs associated with the work undertaken on the historic building, as well as architectural and engineering fees, site survey fees, legal expenses, development fees, and other construction-related costs, if such costs are added to the basis of the property and are determined to be reasonable and related to the services performed. They do not include costs of acquiring or furnishing the building, new additions that expand the existing building, new building construction, or

parking lots, sidewalks, landscaping, or other facilities related to the building.

GETTING YOUR PROJECT APPROVED, OR “CERTIFIED”

Tens of thousands of projects have been approved for the historic preservation tax credit. Observing the following points will make approval of your project easier:

- *Apply as soon as possible—preferably before beginning work.* Consult with the SHPO as soon as you can. Read carefully the program application, regulations, and any other information the SHPO supplies. Submit your application early in the project planning. Wait until the project is approved in writing by the NPS before beginning work. Work undertaken prior to approval by the NPS may jeopardize certification. In the case of properties not yet designated *certified historic structures*, apply before the work is completed and the building placed in service.
- *Photograph the building inside and outside—before and after the project.* “Before” photographs are especially important. Without them, it may be impossible for the NPS to approve a project.
- *Read and follow the “Secretary of the Interior’s Standards for Rehabilitation” and the “Guidelines for Rehabilitating Historic Buildings.”* If you are unsure how they apply to your building,

consult with the SHPO or the NPS.

- *Once you have applied, alert the SHPO and the NPS to any changes in the project.*

Claiming the 20% Rehabilitation Tax Credit

Generally, the tax credit is claimed on IRS form 3468 for the tax year in which the rehabilitated building is placed in service. For phased projects, tax credit may be claimed before completion of the entire project provided that the substantial rehabilitation test has been met. If a building remains in service throughout the rehabilitation, then the credit may be claimed when the substantial rehabilitation test has been met.

The IRS requires that the NPS certification of completed work (Application Part 3) be filed with the tax return claiming the tax credit. If final certification has not yet been received when the taxpayer files the tax return claiming the credit, a copy of the first page of the Historic Preservation Certification Application---Part 2 must be filed with the tax return. The copy of the application filed must show evidence that it has been received by either the SHPO or the NPS (date-stamped receipt or other notice is sufficient). If the taxpayer then fails to receive final certification within 30 months after claiming the credit, the taxpayer must agree to extend the period of assessment. If the NPS denies certification to a rehabilitation project, the credit will be disallowed.

RECAPTURE OF THE CREDIT

The owner must hold the building for five full

years after completing the rehabilitation, or pay back the credit. If the owner disposes of the building within a year after it is placed in service, 100% of the credit is recaptured. For properties held between one and five years, the tax credit recapture amount is reduced by 20% per year.

The NPS or the SHPO may inspect a rehabilitated property at any time during the five-year period. The NPS may revoke certification if work was not done as described in the Historic Preservation Certification Application, or if unapproved alterations were made for up to five years after certification of the rehabilitation. The NPS will notify the IRS of such revocations.

DEPRECIATION

Rehabilitated property is depreciated using the straight-line method over 27.5 years for residential property and over 39 years for nonresidential property. The depreciable basis of the rehabilitated building must be reduced by the full amount of the tax credit claimed.

Rehabilitation Tax Credits: Who Does What?

The Federal historic preservation tax incentives program is a partnership among the National Park Service (NPS), the State Historic Preservation Officer (SHPO), and the Internal Revenue Service (IRS). Each plays an important role.

SHPO

- Serves as first point of contact for property owners.
- Provide application forms, regulations, and other program information.

- Maintains complete records of the State's buildings and districts listed in the National Register of Historic Places, as well as State and local districts that may qualify as registered historic districts.
- Assists anyone wishing to list a building or a district in the National Register of Historic Places.
- Provides technical assistance and literature on appropriate rehabilitation treatments.
- Advises owners on their applications and makes site visits on occasion to assist owners.
- Makes certification recommendations to the NPS.

NPS

- Reviews all applications for conformance to the *Secretary of the Interior's Standards for Rehabilitation*.
- Issues all certification decisions (approvals or denials) in writing.
- Transmits copies of all decisions to the IRS.
- Develops and publishes program regulations, the *Secretary of the Interior's Standards for Rehabilitation*, the Historic Preservation Certification Application, and information on rehabilitation treatments.

IRS

- Publishes regulations governing which rehabilitation expenses qualify, the time periods for incurring expenses, the tax consequences of certification decisions by NPS, and all other procedural and legal matters

concerning both the 20% and 10% rehabilitation tax credits.

- Answers public inquiries concerning legal and financial aspects of the Rehabilitation Tax Credit program, and publishes the audit guide, *Market Segment Specialization Program: Rehabilitation Tax Credit*, to assist owners.
- Insures that only parties eligible for the rehabilitation tax credits utilize them.

10% Rehabilitation Tax Credit

The 10% rehabilitation tax credit is available for the rehabilitation of *non-historic buildings* built before 1936.

As with the 20% rehabilitation tax credit, the 10% credit applies only to buildings---not to ships, bridges or other structures. The rehabilitation must be *substantial*, exceeding either \$5,000 or the adjusted basis of the property, whichever is greater. And the property must be *depreciable*.

The 10% credit applies only to buildings rehabilitated for *non-residential* uses. Rental housing would thus not qualify. Hotels, however, would qualify. They are considered to be in commercial use, not residential.

A building that has been moved is ineligible for the 10% rehabilitation credit. (A moved certified historic structure, however, can still be eligible for the 20% credit.) Furthermore, projects undertaken for the 10% credit must meet a specific physical test for retention of external walls and internal structural

framework:

- At least 50% of the building's walls existing at the time of the rehabilitation began must remain in place as external walls at the work's conclusion, and
- At least 75% of the building's existing external walls must remain in place as either external or internal walls, and
- At least 75% of the building's internal structural framework must remain in place.

Claiming the 10% Rehabilitation Tax Credit

The tax credit must be claimed on IRS form 3468 for the tax year in which the rehabilitated building is placed in service. There is no formal review process for rehabilitation of non-historic buildings.

The 10% or 20% Credit: Which One Applies?

The 10% rehabilitation tax credit applies only to non-historic, non-residential buildings built before 1936. The 20% rehabilitation tax credit applies only to certified historic structures, and may include buildings built after 1936. The two credits are mutually exclusive. Only one applies to a given project. Which credit applies depends on the building----not on the owner's preference.

Buildings listed in the National Register of Historic Places are not eligible for the 10% credit. Buildings located in National Register listed historic districts or certified State or local historic districts are presumed to be

historic and are therefore not eligible for the 10% credit. Owners of buildings in these historic districts may claim the 10% credit *only* if they file Part 1 of the Historic Preservation Certification Application with the National Park Service and receive a determination that the building does not contribute to the district and is *not* a certified historic structure. Owners of historic buildings denied certification for the 20% credit may not claim the 10% credit.

Other Tax Provisions Affecting Use of Preservation Tax Incentives

A number of provisions in the Internal Revenue Code affect the way in which real estate investments are treated generally. These provisions include the alternative minimum tax, the "at-risk" rules, and, most importantly, the passive activity limitation. What these provisions mean, in practice, is that many taxpayers may not be able to use in one year all of the tax credits earned in a certified rehabilitation project.

A brief discussion of these matters follows. Readers should seek professional advice concerning the personal financial implications of these provisions.

Passive Activity Limitation

The passive activity limitation provides that losses and credit from "passive" income sources, such as real estate limited partnerships, cannot be used to offset tax liability from "active" sources such as salaries. This passive activity limitation does not apply

to:

- Most regular corporations.
- Real estate professionals who materially participate in a real property trade or business and who satisfy eligibility requirements regarding the proportion and amount of time spent in such businesses.

For other taxpayers, two exceptions apply: a general exception and a specific exception for certified rehabilitations.

GENERAL PASSIVE LOSS RULES

Taxpayers with incomes less than \$100,000 (generally, adjusted gross income with certain modifications) may take up to \$25,000 in losses annually from rental properties. This \$25,000 annual limit on losses is reduced for individuals with incomes between \$100,000 and \$150,000 and eliminated for individuals with incomes over \$150,000.

PASSIVE CREDIT EXEMPTION

Individuals, including limited partners, with adjusted gross incomes of less than \$200,000 (and, subject to phase out, up to \$250,000) investing in a rehabilitation credit project may use the tax credit to offset the tax owed on up to \$25,000 of income. Thus, a taxpayer in the 36% tax bracket could use \$9,000 of tax credits per year ($35\% \times \$25,000 = \$9,000$). Unused tax credits may be "carried forward" indefinitely until used up.

This \$25,000 amount is first reduced by losses allowed under the general "passive loss" rule above for taxpayers with incomes less than \$150,000.

At-Risk Rules

Under Internal Revenue Code Section 465, a taxpayer may deduct losses and obtain credits from a real estate investment only to the extent that the taxpayer is "at-risk" for the investment. The amount that a taxpayer is "at-risk" is generally the sum of cash or property contributions to the project plus any borrowed money for which the taxpayer is personally liable, including certain borrowed amounts secured by the property used in the project. In addition, in the case of the activity of holding real property, the amount "at-risk" includes qualified non-recourse financing borrowed from certain financial institutions or government entities.

Alternative Minimum Tax

Taxpayers who are not required to pay tax under the regular tax system may still be liable for tax under the alternative minimum tax laws. Alternative minimum taxable income is computed from regular taxable income with certain adjustments and the addition of all appropriate tax preference items.

Nonrefundable credits, such as the rehabilitation tax credit, may *not* be used to reduce the alternative minimum tax. If a taxpayer cannot use the tax credit because of the alternative minimum tax, the credit can be carried back or forward.

The Secretary of the Interior's Standards for Evaluating Significance Within Registered Historic Districts

The following Standards govern whether buildings within a historic district contribute

to the significance of the district. Owners of buildings that meet these Standards may apply for the 20% rehabilitation tax credit. Buildings within historic districts that meet these Standards cannot qualify for the 10% credit.

1. A building contributing to the historic significance of a district is one which by location, design, setting, materials, workmanship, feeling and association adds to the district's sense of time and place and historical development.
2. A building not contributing to the historic significance of a district is one which does not add to the district's sense of time and place and historical development; or one where the location, design, setting, materials, workmanship, feeling and association have been so altered or have so deteriorated that the overall integrity of the building has been irretrievably lost.
3. Ordinarily buildings that have been built within the past 50 years shall not be considered to contribute to the significance of a district unless a strong justification concerning their historical or architectural merit is given or the historical attributes of the district are considered to be less than 50 years old.

For More Information

For more information on tax incentives for historic preservation, contact the NPS, the IRS, or one of the SHPO office listed below. Available information includes:

- A Catalog of NPS publications on appropriate methods to preserve

historic buildings. These include Guidelines for Rehabilitating Historic Buildings, Preservation Briefs (titles listed in chapter ?), and many others.

- The Historic Preservation Certification Application (a 3-part form: Part 1 – Evaluation of Significance; Part 2 – Description of Rehabilitation; Part 3 – Request for Certification of Completed Work).
- Department of the Interior, National Park Service, regulations on “Historic Preservation Certifications.” (36 CFR Part 67).
- Department of the Treasury, Internal Revenue Service, regulations on “Investment Tax Credit for Qualified Rehabilitation Expenditures.” (Treasury Regulation Section 1.48-12).

National Park Service

Preservation Tax Incentives
Technical Preservation Services
Heritage Preservation Services-2255
National Park Service
1849 C Street, NW
Washington, D.C. 20240
202-343-9578

e-mail: hps-info@nps.gov

Internet: <http://www.cr.nps.gov>

Internal Revenue Service

Internal Revenue Service
Attention: E:REHAB/LIHC Compliance Unit
P.O. Box 12040
Philadelphia, PA 19105

Internet: <http://www.irs.ustreas.gov>

State Historic Preservation Office
State Historic Preservation Office

1300 W. Washington
Phoenix, AZ 85007

602/542-4009

**ARIZONA'S HISTORIC PROPERTY
TAX REDUCTION PROGRAM
(Commercial or Income-Producing
Properties)**

The State Historic Property Tax (SPT) program is a tax reclassification program available to eligible commercial and rental residential properties. The property under consideration must receive approval from the State Historic Preservation Office for a rehabilitation project prior to acceptance into the program. Under this program the temporary property tax classification set by the county assessor does not necessarily change the current base assessment, but increased value of the historic property associated with rehabilitation is assessed at only one percent for property tax purposes. This reduced assessment remains in effect for up to 10 years.

Note: Any rehabilitation made to an historic commercial (or income-producing) property prior to reclassification by the County Assessor is not eligible for retroactive adjustments in the property tax assessment. Only those rehabilitation efforts undertaken after reclassification are eligible.

Eligibility

A property is eligible for the commercial property classification if it is listed in the National Register of Historic Places and is currently maintained according to minimum standards established by the State Parks

Board.

Application – valid for 10 years with no renewal

An individual applying for the historic property tax classification must submit a completed Historic Property Tax Reclassification Application obtained from the County Assessor or State Historic Preservation Office (SHPO). This application is to be accompanied by two 5"x7" photos showing a front view and an angled view of the front and one side of the property. ARS SS42-15009 and 42-15010 states that the tax abatement for income-producing properties must be associated with rehabilitation work; therefore, plans must be sent to the SHPO detailing the rehabilitation project before the application can be approved.

Property Owner Requirements and Responsibilities

1. Any proposed maintenance, alterations, rehabilitation, or restoration treatment other than normal housekeeping activities must be submitted to the SHPO in written and (if applicable) graphic form prior to implementation. Such work must conform to *The Secretary of the Interior's Standards for Rehabilitation*. The property owner is encouraged to contact the SHPO for consultation while the project is in the planning stage.
2. Annually a property owner may be required to submit to the State Historic Preservation Officer a notarized statement that the property has been operated and maintained according to the laws, rules, and regulations of the program.

Disqualification and Penalties

A property may be disqualified for failure to comply with the laws, rules, and regulations relating to the SPT program OR if the annual report is not submitted. Disqualified properties may be subject to tax penalties.

For additional information, or copies of the applicable statutes, rules, and regulations, please contact the State Historic Preservation Office, Arizona State Parks, 1300 W. Washington, Phoenix, AZ 85007 602/542-4009.

ARIZONA'S HISTORIC PROPERTY TAX REDUCTION PROGRAM (Residential or non-income producing Properties)

The State Historic Property Tax (SPT) program offers a substantial reduction in the state property tax assessment for eligible owners. This is a fifteen year agreement in which the property is maintained according to Federal and Arizona State Parks Board standards, and must be used for non-income producing activities.

Eligibility

A property is eligible for the non-commercial property classification if it is listed in the National Register of Historic Places; maintained according to minimum standards established by the State Parks Board; and used for non-income-producing activities.

Application

(valid for 15 years with a possible renewal for 15 additional years)

In order to apply for the program, the owner must submit a completed Historic Property Tax Reclassification Application obtained from the county assessor or State Historic Preservation Office (SHPO). The application is to be accompanied by two photos (showing a front view and an angled view of the front and one side of the property) and mailed or delivered to the County Assessor's Office. Approved properties will begin receiving the tax break beginning the calendar year following the year in which the application is approved.

Property Owner Requirements and Responsibilities

Any proposed maintenance, alterations, rehabilitation, or restoration other than normal housekeeping activities that will affect any publicly visible areas of the property must be submitted to the SHPO in written and (if applicable) graphic form prior to implementation. Such work must conform to *The Secretary of the Interior's Standards for Rehabilitation*. The property owner is encouraged to contact the SHPO for consultation while the project is in the planning stage.

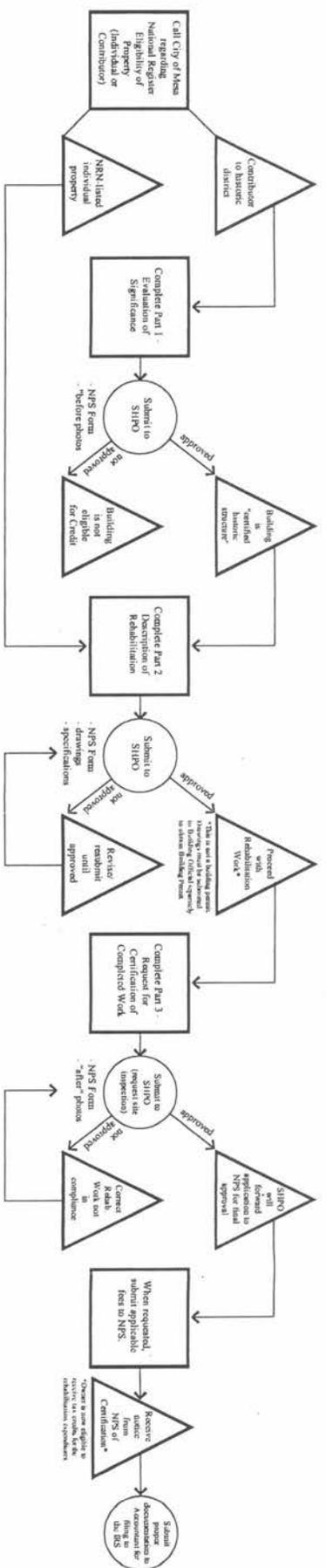
In addition, the property owner may be required to annually submit to the SHPO a form (furnished by mail from the SHPO), notarized, that the property has been operated and maintained according to the laws, rules, and regulations that govern the program. This statement will include two recent photographs of the property, properly labeled.

Disqualification and Penalties

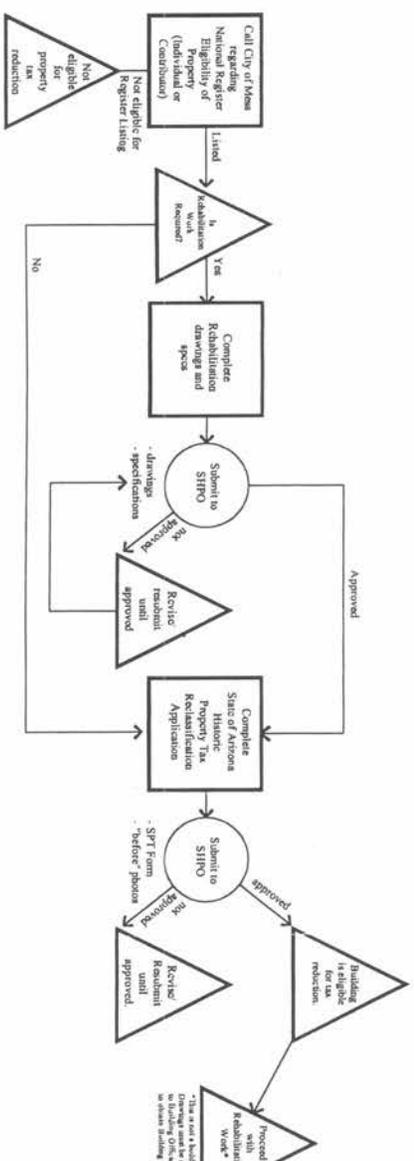
A property may be disqualified for failure to comply with the laws, rules, and regulations relating to the SPT program OR if the annual

report is not submitted. Disqualified properties may be subject to tax penalties.

For additional information, or copies of the applicable statutes, rules, and regulations, please contact the State Historic Preservation Office, Arizona State Parks, 1300 W. Washington, Phoenix, AZ 85007 602/542-4009.



Federal Rehabilitation Tax Credit Process Flow Chart



State Property Tax Reduction Flow Chart (residential or commercial)

A Brief Architectural History of Mesa

The following text is transcribed directly from the An Historic Resource Reconnaissance Survey of Pre-1955 Development in the CITY OF MESA, Arizona prepared by Ryden Architects, January 1999.

SUMMARY

The City of Mesa developed in response to specific local conditions as well as a result of broad national trends. This portion of the report describes the historic contexts within which Mesa grew and expanded. Following a narrative describing the history of Mesa, the specific theme of subdivision development is examined. Mesa grew fairly slowly through most of its history, existing until the mid-twentieth century as the center of agricultural production in the Southeast Salt River Valley. Secondary economic pursuits included commercial enterprises that catered to the surrounding rural area and a late-developing tourism infrastructure. From its founding Mesa has served as the center of the Valley's Mormon community. These stable underpinnings of Mesa underwent tremendous growth in the years following World War Two, as did much of Arizona, when an influx of population created a need for a large amount of residential housing.

HISTORIC CONTEXT

The development of Mesa has generally been divided into five periods of growth. The first period encompasses the beginnings of Mormon settlement in the Salt River Valley in 1877 and the establishment of the Mesa City

town plat in 1883. The second period corresponds to Mesa's first boom years from 1890 to 1898. Three periods of rapid growth characterize Mesa in the first half of the twentieth century: from 1906 to 1921, from 1927 to 1931, and from 1935 to 1940. The periods of rapid growth were interspersed with periods of static growth and depression. A drought at the turn of the century curtailed growth, as did an economic slump following World War One. The Great Depression also limited new construction in Mesa, as did restrictions brought on by shortages during World War Two. Mesa grew tremendously in the years following World War Two, making the second half of the twentieth century starting after 1945 separate and distinct from its first five decades. This historic context examines the history of Mesa to 1955.

Initial Settlement, 1877 to 1883

Members of the Church of Jesus Christ of Latter Day Saints (LDS) founded an agricultural settlement in the Salt River Valley in 1877 that would grow to become part of the community of Mesa. A group of LDS settlers arrived in 1877 and founded a community close to the Salt River known first as Utahville and later as Lehi. Daniel Jones led this first group of settlers. This group started construction of the Utah Ditch from the Salt River to provide water for the agricultural enterprise.

Mesa proper got its start in January of 1878 when a second group of LDS pioneers arrived from Utah and Idaho to make the Salt River

Valley their home. Known as the Mesa Company, prominent members of the second group of LDS immigrants included Charles Crismon, George W. Serrine, Francis Martin Pomeroy, and Charles I. Robson. This second group selected a location on flat table land above the river to the south of Lehi, thus the name "Mesa." In May of 1878 T.C. Serrine located a section of land suitable for a townsite and deeded it to the community. Three men were designated to serve as trustees to distribute the land. The first trustees were C.R. Robinson, G.W. Serrine, and F.M. Pomeroy. The second group of pioneers started a canal to serve the mesa lands. Known as the Mesa Canal, this irrigation canal also took water from the Salt River.

Families received portions of the townsite based on the value of labor and materials they contributed to the construction of the Mesa Canal. On August 29, 1881, Ted Serrine received the final homestead certificate for Section 22 which contained the Mesa townsite. Residents petitioned the Maricopa County Board of Supervisors for incorporation as a town on July 5, 1883. Mesa received incorporated status as a town on July 15, 1883.

Between 1878 and 1883 a regular influx of Mormon (LDS) colonists arrived to settle near the townsite. Mormons in Utah received the news that rich farming land was available along the Salt River with anticipation. A large group of settlers arrived on January 17, 1879. This group increased the population of the town by fifty. On January 19, 1880, a third large group arrived. Other settlers arrived in smaller groups, gradually building out the community of Mesa.

William N. Standage headed the third large

group, arriving on January 19, 1880. Other prominent names among this group included Chauncey F. Rogers, Hyrum W. Pew, and Henry Standage. This group felt that most of the best land in the townsite was already taken, so they went about one mile west and established a community named Stringtown. The Mesa Canal Company gave permission to extend the canal to their location. The settlement took its name for its shape as it paralleled the canal.

The early settlers realized the importance of education for their children and the establishment of a school was a priority. In 1879 Mary Pomeroy began teaching classes in a shed at what is now Serrine and First Avenue. In 1882, residents constructed a dedicated school building of adobe at the northwest corner of Second Avenue and Center Street.

The plat of the Mesa City townsite followed a plan established by LDS leader Joseph Smith in 1833. This plan was originally created for the proposed City of Zion that was to be constructed near Independence, Missouri. With the forced migration of LDS settlers from Missouri, most of the new towns established by the pioneers in the West - including Mesa City - followed the same plat.

Smith's plan called for streets 132 feet wide on a grid one square mile wide. Each block contained eight rectangular lots one and one-quarter acre in size. While the original 1833 plan envisioned three large blocks at the town center, the plat of Mesa City contained only two public squares - one in the northern portion of the plat (Block 30) and one to the south (Block 20). To complete the plan, the entire town was ringed on all four sides with blocks only one lot deep. Two small blocks

totalling about six acres were reserved north of town boundary on the north section line of Section 22 for a burying ground. An unusual feature of Smith's plan was that the frontage of the blocks faced in alternating sections - the lots on one block were oriented north and south while on the adjacent block the lots were oriented east and west.

Slow Steady Growth, 1883-1889

From 1883 to 1890 Mesa City grew slowly into a small Mormon settlement that served as the center of an agricultural community. The population grew from approximately 100 in 1878 to 400 in 1890. During this time period residents occupied themselves with establishing a town government, building houses and business enterprises, and looking after social and religious needs.

The first election authorized by the Maricopa County Board of Supervisors took place in August of 1883. Residents selected A.F. Macdonald as Mayor, Charles I. Robson as Recorder, Wellington Richens as Marshall, J.H. Carter as Treasurer, H.C. Longmore as Assessor, and Hyrum S. Phelps as Poundmaster. Elijah Pomeroy, George W. Serrine, and William Passey served as town council members.

One of the lasting activities of the early town council was the re-naming of Mesa's streets. The 1883 plat named only five east-west streets, from First Street to Fifth Street - leaving the streets on the edge of town un-named. In a similar fashion, north-south streets were designated from "A" Street to "E" Street, again leaving two un-named streets on the edge of town.

On May 3, 1884, the town council designated the major north-south street in town as Centre

(Center) Street and the major east-west thoroughfare as Main Street. Streets north of Main were designated as streets (First through Third) and streets south of Main were designated as avenues (First through Third). Center Street divided the town, with addresses on its west side listed as "west" and addresses on its east side listed as "east." The town council honored early settlers by designating other north-south streets after prominent Mesa pioneers. From the west these included Crismon (originally Maricopa and now Country Club Drive), Morris, Robson, Macdonald, Serrine, Hibbert, Pomeroy, and Hobson (now Mesa Drive). The streets on the north and south edges of town also honored early settlers: Lewis (now University Drive) on the north and Newell (now Broadway Road) on the south.

The availability of building materials limited construction of houses in early Mesa. Francis Pomeroy built the first building of cottonwood posts and arroyweed. Charles Mallory constructed the first adobe house. Other adobes soon followed. This construction material was easily available. Because adobe construction was labor intensive, the raising of houses became a community affair - from making the adobe bricks to placing the rafters made with the little lumber available. The number of houses in Mesa reached thirty-seven in 1884, rising to seventy-eight by 1890.

The slow growth of the town necessitated some changes to the original plat. In 1893 town officials realized that the original plat was in error due to faulty surveying equipment. The old chain used to survey the town in 1883 had stretched so that it was fourteen inches too long. The council hired Dr. Alexander Trippel and his son to re-survey the town. The council recorded this as the

official plat of the town with the Maricopa County Recorder on March 23, 1894. The following year, on June 10, 1895, the town council officially dedicated the streets and alleys in the town as public right-of-way. This dedication plat was recorded with the county on June 12, 1895.

In addition to homes, Mesa residents also established business enterprises. The most significant of these was the Zenos Cooperative Mercantile and Manufacturing Institution. Its establishment and construction mirrored the early growth of Mesa. The first small Zenos building was constructed by A.F. Macdonald and George Bush in May of 1883, signalling the end of Mesa's early years. A large two-story building was added in 1889, signalling the start of Mesa's late nineteenth century boom. This was a cooperative business enterprise where members donated labor. It provided a market for their agricultural goods and a location where manufactured goods could be taken in trade. Zenos was the hub of Mesa's early economy.

Although the pioneers had referred to the town as Mesa City from its first plat in 1883, the US Postal Service refused to recognize it as a name for the town. Officials believed it would cause confusion with the town of Mesaville on the San Pedro River. Accordingly, the official post office at Mesa was known as Hayden starting in 1881. Residents changed the name to Zenos in 1886. Finally, in 1889, the Mesa Post Office was officially established, confirming the name of the town. George Passey was the first postmaster.

Mesa in the 1880s could be described as a pleasant, pastoral community. The large lots were filled with orchards, vineyards, and

gardens. An extensive agricultural country surrounded the town. This early community reflected Smith's plan for a self-sufficient town based on agriculture. Mesa remained a typical Mormon settlement of large garden lots through the decade.

Although the growth of Mesa was slow during the 1880s, Phoenix, its neighbor to the east, achieved rapid growth during this period. This culminated with the re-location of the territorial capitol from Prescott to Phoenix in 1889. Investors, impressed with the business climate of Phoenix, soon began to look elsewhere in the Salt River Valley for economic ventures. Potential residents, impressed with the possibilities in the Territorial Capitol, began to expand their view of potential home sites to other areas in the Salt River Valley.

Early Boom Years, 1890-1898

Combined with the growth of the Salt River Valley as a whole during this period, specific events in Mesa over the next few years changed the appearance of the community. The discovery of a mining district in the Superstition Mountains to the east of Mesa added a new aspect to the economy. An expansion of irrigated agriculture in the area surrounding Mesa solidified the role of the community as the center of an agricultural area. These changes encouraged a large number of non-Mormons to arrive in Mesa and make the community their home. By 1898, Mesa was home to individuals with a wide range of religious beliefs.

In 1891 for prospectors from Mesa discovered gold in the Superstition mountains just east of the town. A boomtown named Goldfield quickly sprung up around the Mammoth Mine.

Over the next six years, the Mammoth Mine produced more than one million dollars in gold. The discovery led to a gold rush in the eastern portion of the Salt River Valley as others came to try their luck at the diggings.

Mesa's location at the eastern end of the Salt River Valley made it a natural location for supplying the growing mining industry in the mountainous area to its east. Mesa was the closest large town to the mountains and so served as a center of supply for the mining region. The arrival of a branch line railroad in 1895 linked Mesa with the growing economy of the Territorial Capitol at Phoenix. A subsidiary of the Maricopa and Phoenix Railroad, the Maricopa, Phoenix and Salt River Railroad was constructed to prevent an extension of the competing Santa Fe, Prescott & Phoenix Railway which had reached Phoenix in 1895. As the most eastern location on the branch railroad line, Mesa served as a point of departure for miners and as a source of mining supplies.

The reputation of the Salt River Valley as a prime agricultural region also attracted new settlers to Mesa. By 1890 the irrigation canals serving the area allowed the cultivation of 2,500 acres. A flood in 1891 heavily damaged the riverside community of Lehi and demonstrated that the Salt River could successfully irrigate additional acreage in the Mesa area if the floods could be controlled. In 1891 Dr. A.J. Chandler incorporated the Consolidated Canal Company and began to plan changes and improvements to the Mesa Canal.

The Consolidated Canal Company enlarged the headgate of the Mesa Canal to allow more water to enter. Chandler constructed a new, larger, canal to connect the headgate with the

Mesa Canal. After two miles, Chandler added a division gate to divert water into a new canal. This eastern branch of the canal was called the Consolidated Canal. The western branch, known as the Crosscut Canal, served additional lands by connecting with the Tempe and Utah Canals. The third branch was the original Mesa Canal.

This increased economic activity led to additional commercial development in Mesa. Between 1890 and 1893, entrepreneurs constructed two new hotels in Mesa, established the Mesa City Bank, and built business blocks such as the Farmers Exchange (Hunsaker Building), the Pomeroy Block, and the Passey Block. From 1894 to 1898, additional commercial buildings were added to Mesa's downtown. These included the Barnett Building, B.F. Johnson Building, and the Code & Salter Building.

The expansion of economic opportunities brought both Mormon and non-Mormon alike to Mesa. The community continued to exist as a magnet for Mormon settlement, as evidenced by the construction of the LDS Maricopa Stake Tabernacle in 1896. However, the community also welcomed persons with other religious beliefs. The establishment of the Methodist Church in 1893 and the Baptist Church in 1895 indicated to potential settlers that Mesa welcomed individuals from all denominations.

The population of Mesa reached 648 in 1894. By 1900, the number of residents climbed to 722. By all appearances, Mesa was on the verge of a boom. An established downtown business district catered to the needs of miners and residents. An expanded system of canals brought new areas into cultivation. Mesa had ample room to grow into the surrounding

regions.

The Drought, 1898-1905

The dreams of Mesa residents for prosperity ended quickly when a drought descended upon the land. Weather patterns are cyclical, and in desert areas the pattern is perhaps more pronounced than elsewhere because of the importance of water to the thirsty land. Following the great flood of 1891, the years from 1892 to 1893 were very dry. Another dry year occurred in 1895.

While these short dry periods were severe, a drought which began in 1898 and continued until 1905 severely tested the staying power of Mesa residents. The normal flow of water in the Salt River was greatly reduced. This left many acres which had previously received water from the river through canals dry. Seeds and seedlings, planted with much anticipation, withered in the dry ground. The needed rains failed to appear. Orchards and vineyards died.

Compounding the situation, a devastating fire in 1898 clouded the economic picture for Mesa. The Cosby Grocery Store and the Passey & Mets Furniture Store on the south side of Main Street burned to the ground. A lack of water for fighting the fire contributed to its severity. The conflagration led to the creation of a volunteer fire department, but the root cause - the water shortage - remained.

While many farmers continued to wait for rain, others left the Salt River Valley. The exodus and poor conditions effected merchants in town as well. Conditions in Mesa were bleak. More and more residents began to ask themselves the question: should I stay or

should I go?

The hardy souls who decided to remain realized that they needed to find a way to save the water during floods that flowed down the river without being used. The saved water, if stored behind a dam, could then be released slowly during times of drought to provide a regular water supply and even out the cycles of flood and drought. It was clear that a large dam was needed for the Salt River, but this task was beyond the capability of the small farmers in the Salt River Valley.

Starting in 1900, Valley farmers, including those in Mesa, began to lobby the Federal government for a help to build a dam. Congress obliged in 1902 when it passed the National Reclamation Act. This Federal legislation established the US Reclamation Service (now the Bureau of Reclamation) and authorized the construction of dams in the arid Western states. In March of 1903 the Reclamation Service selected the Salt River for one of its first projects. Construction of Roosevelt Dam at the junction of Tonto Creek and the Salt River, far upstream from Mesa, began in 1906.

First Twentieth Century Boom, 1906-1921

The construction of Roosevelt Dam brought many new workers into Mesa, generating an improved economy and creating a demand for housing and business services. The great drought ended in 1905, allowing a return to normal flow of water in the Salt River and a resumption of agriculture at regular levels. The start of dam construction and the end of the drought signaled the beginning of a fifteen-year boom period for Mesa. This period is punctuated by the completion of Roosevelt Dam in 1911 and World War One from 1914

to 1918. The Great War generated a tremendous demand for the agricultural products of the Salt River Valley. All of these conditions led to a rapid increase of population in Mesa.

The construction of Roosevelt Dam brought new life into Mesa's mercantile community. The location of Mesa at the eastern end of the railroad in the Salt River Valley meant that the town served as the shipping point for all supplies to the dam site. The Federal government constructed a road to the dam, called the Apache Trail, that left Mesa and wound its way through the rugged mountains to the remote dam. Although the dam site could also be reached from Globe, nearly all the supplies for the massive construction project were off-loaded in Mesa for transport to the dam. A second railroad, the Phoenix and Eastern, was constructed from Phoenix through Mesa to Winkelman from 1902 to 1904. This second rail line improved transportation to Mesa and solidified its position as the shipping point for the dam.

In addition to the massive Roosevelt Dam far upstream on the Salt River, the Reclamation Service also constructed Granite Reef Diversion Dam on the river in the vicinity of Mesa. Granite Reef was a low dam that raised the water level of the river just enough to divert it into canals serving the north and south sides of the Salt River Valley. Completed in 1908, Granite Reef Dam was the key to the water distribution system in the valley.

The construction boom benefitted Mesa merchants who did considerable business with contractors working on the Salt River reclamation project. This, in turn, lured additional residents to Mesa to take jobs in the transportation and retail segments of the

economy. The population of Mesa expanded from 722 in 1900 to 1,700 in 1910. These new residents needed houses and services. The population expansion spurred a demand for residential construction in Mesa.

During the early years of expansion in Mesa property owners merely split their large lots into smaller and smaller parcels. The land freed by the lot splits became the location for new houses within the limits of the original townsite. This informal process governed the growth of Mesa during its early years. In later years, original townsite blocks which remained substantially undeveloped would serve as the location for regular platted subdivisions. However, the process of small, informal subdivision of the original large lots also continued.

While the construction of Roosevelt Dam starting in 1906 contributed to the resurrection of Mesa from the drought, its completion in 1911 triggered a second expansion of the economy. The dam guaranteed an adequate supply of water to valley farmers. Flood water would no longer flow unused past Mesa. It was captured behind the dam and released slowly through the dry months to nourish a growing number of agricultural acres in the Mesa area. Founded as an agricultural town, Mesa continued to be the center of agriculture in the eastern Salt River Valley during the first half of the twentieth century.

The completion of Roosevelt Dam paved the way for statehood in Arizona. In 1912, Congress and President William H. Taft finally freed Arizona from its territorial status by designating it the forty-eighth state. Arizona and Mesa had matured.

One benchmark of Mesa's development during

this period was the expansion of the community beyond the limits of the original townsite. In 1910 developers Edwin M. LeBaron and James Miller, Jr., platted the North Evergreen subdivision to Mesa. This large subdivision, consisting of eight blocks containing 24 lots each, was located north of the northern boundary of the town. A second subdivision, Evergreen Acres, was also platted the same year north of North Evergreen. These subdivisions beyond the original townsite are evidence of Mesa's need for additional housing.

Mesa experienced further growth during World War One when high prices for cotton encouraged agricultural development in the Salt River Valley of central Arizona. The World War had disrupted cotton production in its traditional areas of supply, such as Egypt and the Sudan, because Britain had imposed an embargo on the product to ensure its supply during World War One. Manufacturers in the United States faced a severe shortage of the fiber which was used for clothing and in the fabrication of tires. The discovery of a long-staple variety of Pima cotton in Arizona, combined with the long growing season and ample water supplies of the Salt River Valley, transformed Arizona into one of the world's largest producers of cotton.

The success of the reclamation project and the prosperity of the area led the municipality of Mesa to purchase its own gas and electric company. Rather than establish a competing utility, Mesa purchased the existing Southside Gas & Electric Company. This purchase resulted in a profitable city business, so much so that Mesa has never had to establish a city property tax.

By 1920 the population of Mesa reached

3,050. The fourteen-year expansion of the economy had translated into a need for more residential housing. From 1908 through 1921, seventeen residential subdivisions had been platted within the townsite limits of Section 22 and thirteen additional subdivisions had been platted closely adjacent to the townsite. The year 1908 marks the first subdivision platted in Mesa after the original 1882 townsite.

These subdivisions changed the character of the town from a Mormon garden tract settlement into a densely-populated city with small lots. The large lots of the original plat were subdivided into smaller lots to accommodate the increased need for residential housing. Other subdivision encompassed entire city blocks, or portions thereof. These larger subdivisions included the Wilbur Subdivision, platted in 1911 but not recorded until 1919; the Glenwood Tract, platted and recorded in 1919; and the W.R. Stewart Subdivision of Lot 8, Block 33, platted and recorded in 1922.

Other subdivisions catered to the needs of a diverse population. In 1916, the City Bank of Mesa platted the Verde Vista subdivision. This subdivision featured Spanish street names and was designed to appeal to Hispanic residents, many of whom were now working in the Mesa area. The cotton boom brought other ethnic groups as well. In 1921, the Southside Building and Loan Association filed a plat of the Tuskegee Place subdivision. This subdivision became the heart of Mesa's growing African American community, many of whom had traveled to the Salt River Valley as cotton production increased. In 1921, Mesa constructed a segregated school for African American children in Tuskegee Place, the Brooker T. Washington school.

The Post WWI Slump, 1922-1926

The 1920s are generally remembered as the "Roaring Twenties" because of the tremendous economic expansion that occurred during the decade. However, in the mining and agricultural sectors of the economy, the twenties were anything but roaring. The end of World War One brought with it a reduction in demand for the mineral and agricultural products of Arizona. These years were particularly difficult ones for farmers. In the Salt River Valley, farmers such as those in Mesa had invested heavily in cotton production. A drastic fall in cotton prices starting in 1921 left many bankrupt. Cotton, when it paid to ship it to market, brought only a fraction of its war-time price.

The slump in agricultural prices had a ripple effect in the economy of Mesa. Merchants who catered to the farm trade saw a reduction in sales and profits. Bankers who had loaned money to farmers had to write off loans as uncollectible. It took several years for farmers to diversify their crops. By switching to truck crops, melons, and grapes, farmers gradually began to pull themselves out of the slump. Prices for cotton reached pre-war levels by 1926. The slowdown in the economy also affected real estate development. From 1922 to 1926, only nine new subdivisions were platted in the Mesa area.

The one bright spot for Mesa residents during this period was the construction of the Arizona Temple of the Church of Jesus Christ of Latter Day Saints. Construction of the Temple took place from 1922 to 1927. Its construction was very important for LDS members in Arizona. Church teachings required that members be married in a Temple. The construction of the Arizona Temple meant that LDS members

would no longer have to travel to the Temple in Salt Lake City to be married.

Growth in the Late Twenties, 1927-1931

In 1925 the "Main Line" railroad arrived in Mesa, signalling a break in the tough years following World War One. This line was actually a branch of the Southern Pacific Railroad that passed through Phoenix and the Salt River Valley, a long-sought goal for valley residents. By 1927, the worst effects of the post-war slump had passed and Mesa was well on its way to becoming a city. In 1931, residents capped the economic upswing with the completion of a railroad depot in Mesa.

From 1927 to 1931, two additional subdivisions were platted within the Mesa townsite of Section 22 and eleven subdivisions were platted closely adjacent to the original townsite. The arrival of the main line railroad and the resurgence of the agricultural economy brought renewed prosperity to Mesa residents. The population of Mesa reached 3,750 in 1930.

One of the dominant new industries to emerge in the twenties was tourism. Arizona as a whole experienced an upswing in tourism during the decade. Mesa joined in the quest for tourist dollars by using public subscription to build the El Portal Hotel in 1928. Residents formed their own corporation, sold stock, and invested the money raised in construction.

Although the Great Depression begins with the stock market crash in October of 1929, it took some time for the worst effects to reach Arizona. The heavy reliance of Arizonans on the mining and agricultural sectors of the economy, which had prevented the state from

sharing fully in the prosperity of the twenties, now insulated residents from the worst effects of the depression which were concentrated in the manufacturing sectors of the economy.

The growth in Mesa during the last half of the twenties resulted in pressure to expand the boundaries of the town beyond the one square mile area contained in Section 22. The erection of the Arizona Temple on a twenty-acre site at Main and Hobson streets, just outside the boundaries of the original town, generated a growing demand for residential housing outside the original townsite. Although Mesa had outlying subdivisions as early as 1910, during the late twenties Mesa entered an era of expansion through the completion of subdivisions that soon ringed the town.

During the last part of the twenties Mesa officials looked to control some of the growth that was occurring outside the official town limits. These subdivisions were free from municipal taxation, a fact that made them attractive to new residents. At the same time, the outside subdivisions paid more for water, electricity, and gas service. Residents outside the town began to question the "bargain" of the independent subdivision.

Mesa residents and officials questioned the quality of some of the houses being constructed outside the town limits, calling them substandard. Starting in 1927, the Mesa Junior Chamber of Commerce began a campaign to take the outlying subdivisions into the city. The program was complete by June of 1930. Mesa officials took the opportunity provided by the annexation to re-number the subdivided blocks of the city into tracts. A new map, showing the recently annexed areas and the new numbering system for tracts, was

adopted by the city council on July 10, 1930. The addition of the newly annexed area nearly doubled the population of Mesa to 6,200.

Beyond the outlying areas that were close enough to town to anticipate annexation, the last half of the twenties decade saw the introduction of a new type of subdivision in the Mesa area: The rural agricultural subdivision. Between 1928 and 1931 four rural subdivisions of large lots had been platted in the general Mesa area. In 1934, two more of these large lot subdivisions were platted.

The Great Depression, 1932-1934

The general consensus among Arizona historians is that the Great Depression which began with the stock market crash in October of 1929 left the Salt River Valley relatively unscathed. This judgment is drawn primarily from the work of Jay Niebur who studied the effects of the depression in Phoenix. Niebur concluded that the diversified economy of the Salt River Valley, based on agriculture with a strong underpinning of transportation and commercial activities, enabled residents of the Salt River Valley to avoid the worst effects of the depression.

While this conclusion seems to be supported by the case of Mesa, the depression curtailed residential home construction in the city. Previous to the economic downturn, many property owners had constructed residences on speculation with the hope that the house could be rented or easily sold when completed. With many out of work during the depression, the market for speculative housing diminished. Property owners were content to let lots sit vacant. Families that needed additional room because of the arrival of extended families added on to existing structures for additional

space rather than construct new buildings.

A lack of confidence in the leadership of President Herbert Hoover contributed to the severity of the problem. As Hoover's leadership faltered, the negative effects spared no area of the country. Soon Mesa was hit hard by the depression. In 1932 and 1933 not a single subdivision was platted in Mesa. The growth of the community was curtailed completely.

The inauguration of President Franklin D. Roosevelt in March of 1933 brought a new sense of confidence to the country. Warning Americans that they had nothing to fear except fear itself, Roosevelt guided the Federal government through a series of actions to alleviate unemployment conditions and stimulate the economy. Much of Roosevelt's program was by "trial and error," but he kept experimenting until he hit upon a successful combination of programs.

The New Deal, 1935-1940

By 1935, government-sponsored public works programs began to have an effect in many parts of the nation, including Mesa. The projects increased the amount of money in local circulation by providing work to residents and markets to merchants. In Mesa, the year 1935 was one of renewed residential construction.

Crucial to the increase in home building was the National Housing Act of 1934 that created the Federal Housing Administration (FHA). This Federal agency insured private lenders against loss on new mortgage loans. FHA also encouraged better construction standards along with easier financing. The result was an upswing of residential construction nationwide.

Residents of the Salt River Valley had the additional advantage of an ardent local supporter of the FHA program. Walter Bimson of Valley Bank and Trust (later Valley National Bank) quickly saw that the Federal program was a means to increase the business of his institution. Bimson actively boosted the FHA program in Mesa and spurred lending and home construction in the Valley. In March of 1934, the Valley Bank and Trust subdivided Block 36 of the original Mesa townsite. This was the first subdivision in Mesa in over three years. Only two more subdivisions would be platted within the original townsite by the end of 1940. Outside the original townsite, only three additional subdivisions were platted.

The business community in Mesa suffered from the same economic conditions during the thirties as did the agricultural sector of the economy. The first few years of the depression were tough ones, with little business and few customers. In the later years of the decade, Federal government public works programs began to have an effect on business climate. Increased Federal spending, in the form of materials purchase and wages, began to stimulate the economy of Mesa.

Mesa received its fair share of Federal public works projects. As a means to combat the depression, the Federal government, under the direction of President Franklin D. Roosevelt, created a number of public works projects designed to get people back to work and increase the amount of money circulating in local economies. One of these programs, the Works Progress Administration (WPA), concentrated on the construction of public buildings and facilities. From July 1, 1935 to December, 1939, the WPA constructed more

than 23,000 public buildings nation-wide. By giving the unemployed jobs on these types of public projects, the program also kept these individuals off the relief rolls and allowed them to obtain skills which would assist them in finding private employment. After 1939, the agency changed its name to the Work Projects Administration. The WPA program continued until 1941, but ceased with the entry of the United States in World War II.

In Mesa, the WPA made several important contributions to the development of the community. The use of WPA funds allowed Mesa to construct a modern swimming pool in Rendezvous Park, including a high-dive, a main pool 130 feet long, and two smaller pools for younger children. Other major WPA projects included expansion of the Southside District Hospital, and the construction of a new city hall, library, and jail facility. Smaller WPA projects included the installation of sidewalks and gutters, street paving, and park irrigation systems.

A second government program that benefitted Mesa was the Public Works Administration. The Public Works Administration (PWA) differed from the WPA in that it had a greater emphasis on actual construction. Public Works Administration funds allowed Mesa residents to construct a new auditorium for the Lehi School building.

By 1940 the population of Mesa had reached 7,250 people. While much of this increase was the result of the inclusion of outlying subdivisions, the final numbers also reflected slow if steady growth in the townsite itself. Mesa was the sixth largest city in Arizona in 1940, just behind the Clifton/Morenci area which had a population of 7,800. Phoenix, the state capitol, had a population of 65,000 in

1940.

World War Two, 1941-1945

Massive military spending by the Federal government during World War Two led to dramatic changes in Mesa. The government selected Arizona for the location of several training bases for pilots. The clear weather, low population, protected inland location, and preponderance of open space made Arizona an ideal site for air training.

The Federal government constructed two important military facilities in close proximity to Mesa. In July of 1941 the government announced that it had secured land north of Mesa for the construction of Falcon Field. This small facility was used to train hundreds of British Royal Air Force flyers. South of Mesa, the government constructed a much larger facility for the training of American forces. Williams Air Field, later Williams Air Force Base, was a major training facility during World War Two.

While the construction of the two military facilities near Mesa improved the economy of the area and led to an increase in population, the advent of World War II after the bombing of Pearl Harbor on December 7, 1941, led to war-time restrictions on nearly every class of material. Businessmen profited from the war-time increase in prices, but they were unable to spend their new-found wealth due to restrictions on what they could buy.

Restrictions on building construction and materials availability due to World War II led to a drastic reduction in residential home building in Mesa. Government housing was an exception of course, but the construction of private residential homes came to a near halt.

For example, the prominent Phoenix architectural firm of Lescher and Mahoney had seven residential commissions in 1940; in 1941 the firm had nine commissions, and in 1942 just one.

Only eight subdivisions were platted in Mesa during the war and prior to 1945. Only one of these, the Stewart subdivision of Block 29, was located in the original townsite. In April of 1945, Allied troops had crossed the Rhine and were bearing down on Berlin. Germany surrendered on May 1, 1945. This upbeat news is reflected in the start of a building boom in Mesa. In 1945 alone, nine new subdivisions were platted in the area surrounding the original townsite.

The Great Post-War Boom, 1946-1955

The end of World War II in 1945 ushered in a new era of prosperity for Mesa. Discharged soldiers and war workers with accumulated savings arrived in Mesa and began to construct homes. Arizona as a whole experienced a post-war population boom. Those who had worked in the state during the war decided to stay and made Arizona their new home. Between 1945 and 1960, the population of Arizona more than doubled. The post-war boom resulted in an increase in home construction in Mesa.

Although Falcon Field was closed and converted into a municipal airport for Mesa, Williams Field saw continued service through the Cold War era. Continued conflicts in Korea and Vietnam meant that Williams maintained a high level of activity. Many Mesa residents served as civilian workers on the base, and ranking military officers made their homes in Mesa.

The spectacular growth of Mesa in the post-WWII era is reflected in its population figures.

In 1950, Mesa rose to the third largest city in Arizona by doubling its population figure to 16,800 people. Mesa trailed only Tucson (45,500) and Phoenix (106,900). In 1951, new home construction in Mesa reached the one million dollar level. One builder, Joe Farnsworth, Jr., constructed more than eighty new homes in Mesa in 1951 alone. Mesa's population doubled again and reached 33,772 in 1960, nearly doubled during the next ten years to 63,049 in 1970, and nearly tripled to 152,453 by 1980.

This rapid population growth changed forever the character of Mesa. By 1950, it had surrendered its agricultural roots to become the third largest city in the state of Arizona. Its economy had diversified, including many new commercial ventures associated with high-technology. Winter tourism became an important part of the Mesa economy during the post-war era. The Chicago Cubs first came to Mesa in 1948 for spring training in the warm Arizona climate. In 1952 the club announced that it would permanently locate its spring training camp in Mesa, leading to the construction of Ho Ho Kam field. Spring training baseball proved a tremendous attraction for winter visitors, luring a steady stream of escapees from cold weather to spend time in Mesa. Many of these individuals decided to retire in Mesa, becoming permanent residents of the community. The construction of the Mesa Country Club and golf course in 1948 provided another attraction for winter visitors and retirees.

The massive growth in Mesa during the ten years following World War Two is reflected in statistics concerning subdivision development. From 1946 to 1955, 114 new subdivisions had

been platted in the greater Mesa area. The amount of subdivisions platted in these ten years was more than double for all subdivisions platted in the years since Mesa's founding in 1882.

HISTORIC THEMES

The narrative history of Mesa gives an overview of the historical events which influenced the growth of Mesa. This "broad brush" history of Mesa provides the context for specific subdivision themes. These historic themes illustrate broad patterns of development under the National Register significance area of "Community Planning and Development." The significance in relation to community planning and development is described under six themes which explain the growth of Mesa from a Mormon garden community to a modern city. Mesa subdivisions also reflect the important influences of architectural styles common in Arizona during the late nineteenth century and the first half of the twentieth century. The significance of the architectural styles and trends which influenced the stylistic treatment of buildings in Mesa is described in a single theme.

Developers of subdivisions in Mesa prior to 1955 were property owners who had amassed large tracts of land in the early years of the community or their descendants. These subdividers were very much of a "home grown" phenomenon. While there are many instances of land being subdivided by a bank or title company, in most cases this was done by the family turning the task of subdivision over to a specialist. Table 1 of Appendix D lists the names of subdividers of property within Township 1 North, Range 5 East, in the

immediate vicinity of the Mesa Townsite. Table 2 of Appendix D lists subdividers of property in outlying townships.

The early subdivisions of Mesa are a list of prominent Mesa families. Mesa banker and realtor W. R. Stewart leads the list, joined by Dr. E.W. Wilbur, W.S. McMannon, and agent Frank T. Pomeroy. Many of these families were related by marriage.

Some families looked to others for professional help with their subdivision. Many turned to L.W. Coggins of Coggins Title Company. L.W. Coggins, a successful real estate developer in the Salt River Valley, formerly served as Mayor of Phoenix and Maricopa County Assessor. Coggins Title Company developed into Phoenix Title & Trust. Other early commercial subdividers included the South Side Building and Loan Association, a bank headed by H.L. Chandler, brother to noted developer A.J. Chandler. The Mesa City Bank, First National Bank of Mesa, and First National Bank of Arizona also platted subdivision for Mesa families.

To combat the pernicious effects of the Great Depression, the Federal government embarked on an ambitious program of public works and assistance. Arizona received many Federal projects, sponsored by the Works Progress Administration, Public Works Administration, and Civilian Conservation Corps. These programs helped to construct highways, bridges, schools, parks, utilities, and government buildings. By 1935 the Federal government was the largest employer in Maricopa County and by 1937 injected more than ten million dollars per year into the local economy.

While Mesa received its share of Federal public works projects, Federal housing policies had a greater impact on the community. In 1934, Congress adopted the National Housing Act which created the Federal Housing Administration (FHA). The FHA insured private lenders against loss on home mortgages, greatly reducing the risks of such loans. Bankers in the Salt River Valley quickly took advantage of this idea, and emerged as one of the leaders in the program. In Mesa, many of the houses constructed from 1935 to 1942 utilized FHA home mortgages. The Valley Bank & Trust Company, later Valley Bank, was a leader in FHA mortgages under the direction of Walter Bimson. In 1934, Valley Bank platted the subdivision of Tract A of Block 36 in Mesa.

With the subdivision boom that followed World War Two, long-time Mesa families rushed to convert their agricultural land to new housing space. Because the process had become more complicated, Mesa residents increasingly turned to professionals to assist them with the task. Phoenix Title & Trust Company became a leader in the post-war subdivision rush. The company platted forty-six subdivisions in Mesa during the years from 1946 to 1955. Other large firms included Arizona Title & Guarantee Trust, and Lane Title and Trust. While these were handled by specialists in the subdivision business, for the most part these continued to be small subdivisions of agricultural lands on Mesa's boundaries.

While a large number of subdivisions were laid out in the years following World War Two, these did not all fill-in immediately. It took some time for the market to absorb all of the new construction. When a subdivision is listed as being established as of a certain date, the

date is the year it was filed with the Maricopa County Recorder. Some subdivisions took many years to be completely developed.

Subdivision of the Original Townsite

The plat of the original Mesa City townsite followed a plan established by LDS leader Joseph Smith in 1833. This plan was originally created for the proposed City of Zion that was to be constructed near Independence, Missouri. With the forced migration of LDS settlers from Missouri, most of the new towns established by the pioneers in the West - including Mesa City - followed the same plat.

Smith's plan called for streets 132 feet wide on a grid one square mile wide. Each block contained eight rectangular lots one and one-quarter acre in size. While the original 1833 plan envisioned three large blocks at the town center, the plat of Mesa City contained only two public squares - one in the northern portion of the plat (Block 30) and one to the south (Block 20). To complete the plan, the entire town was ringed on all four sides with blocks only one lot deep. Two small blocks totalling about six acres were reserved north of town boundary on the north section line of Section 22 for a burying ground. An unusual feature of Smith's plan was that the frontage of the blocks faced in alternating sections - the lots on one block were oriented north and south while on the adjacent block the lots were oriented east and west.

In later years the original garden lots of the townsite of Mesa were divided into smaller and smaller parcels. This informal process of subdivision within the original townsite was an important factor in the change of Mesa from a Mormon community consisting of large garden lots to a modern residential community of

small lots. This was the first significant change in the community development of Mesa.

The informal process of subdivision of the original townsite is exemplified by the West Second Street Historic District. This area, nominated the National Register of Historic Places in 1998, consists of portions of five blocks of the original townsite of Mesa: Blocks 3,4, 27, 28, and 29. Much of the district is centered on west Second Street in Mesa, from which the area takes its name. The portions of the original blocks which encompass the West Second Street Historic District escaped a formal process of subdivision common in other areas of Mesa. The large garden lots of the early Mormon community were gradually split into smaller and smaller lots over the years to allow for more intensive residential development. The result of this slow, informal process is an eclectic mix of building styles.

The block which encompasses the West Second Street Historic District were platted as part of the original townsite of Mesa in 1883. As the community began to expand during several periods of growth in the late nineteenth and early twentieth centuries, many of the original blocks were subdivided into smaller lots to allow for more intensive residential development. The earliest house in the district is the Hakes/Isley/McDavid House, constructed ca. 1884-1890. The remaining houses were gradually in-filled over the years. As such, the West Second Street Historic District contains a mix of construction dates.

The West Second Street Historic District provides a good example of the informal development process that changed Mesa from large garden lots associated with the original Mormon community to smaller lots required

for more intense development. However, this process of redevelopment of the original townsite from large lots to smaller lots occurred throughout the townsite during the late nineteenth and early twentieth century. This change was an important part of the community of Mesa as residents required more housing than the original plan could provide.

Subdivisions Within the Original Townsite, 1909-1945

In addition to an informal process of lot splits, Mesa grew through a formal process of subdivision development within the original townsite. This formal process of subdivision within the original townsite accelerated the conversion of the community from its Mormon garden lot antecedents because the formal subdivisions took place on a larger scale. Developers used existing blocks in common ownership or accumulated parcels of land to create areas large enough for a formal subdivision.

The Wilbur Street Historic District, nominated to the National Register of Historic Places in 1998, is an example of the formal subdivision process within the original townsite. The historic district consists of three subdivisions created within the original blocks of the Mesa townsite. The three subdivisions are the Wilbur Subdivision, platted in 1911 but not recorded until 1919 (Block 33); the Glenwood Tract, platted and recorded in 1919 (Block 1); and the W.R. Stewart Subdivision of Lot 8, Block 33, platted and recorded in 1922.

Block 33 and Block 1 were platted as part of the original townsite of Mesa in 1883. As the community began to expand during the period from 1905 to 1921, many of the original blocks were subdivided into smaller lots to

allow for more intensive residential development. Three houses remain in the Wilbur Historic District that pre-date the subdivision of the area. The Barden/Johnson house at 126 N. Hibbert was constructed ca. 1892-1900; houses at 136 and 160 N. Hibbert date to ca. 1900-1915. These houses are associated with a separate era in Mesa history, predating the subdivision boom. These houses were built on the front of lots 6 and 7 of Block 1 and are more reminiscent of the early Mormon garden plan.

In 1911, the Southside Building and Loan Association platted the Wilbur Subdivision in Mesa. Surveyor M.R. Brown divided lots 2 through 7 of Block 33 into thirty-nine lots, most being fifty feet wide (corner lots were 55 feet wide). Southside divided Block 33 by creating Wilbur Avenue, a north-south street 47 feet wide through the middle of the block. Although the Wilbur Subdivision of Block 33 was surveyed in 1911, it was not recorded until 1919.

The Southside Building and Loan Association was a real estate venture headed by H.L. Chandler (brother to A.J. Chandler, founder of the nearby town of Chandler). H.L. Chandler lived in the Wilbur Street Historic District from 1921 through 1925 at 131 N. Pasadena St. G.W. Silverthorne served as Southside's company secretary. Southside was responsible for another Wilbur Subdivision in 1911, the Wilbur Subdivision of Block 35 in Mesa. Southside platted five other subdivisions in Mesa through 1927. In later years, H.L. Chandler transferred his interest in the company to L.J. Barden, another real estate speculator in Mesa. The Wilbur subdivisions take their name from Dr. E.W. Wilbur, a Mesa doctor who invested in real estate. Wilbur was closely associated with Southside.

The second subdivision in the Wilbur Historic District typical of subdivision patterns within the original townsite is the Glenwood Tract, also subdivided by the Southside Building and Loan Association. This subdivision was surveyed, platted, and recorded in 1919. The Glenwood Tract utilized portions of all eight lots in Block 1, working around the existing houses. Glenwood mirrored the pattern of the Wilbur Subdivision through the creation of Pasadena Avenue, a north-south street through the center of the block. In Glenwood, Southside was a bit more generous with the width of the street, making it 60 feet wide. However, the lots in Glenwood were only 47 feet wide (48 feet for corner lots).

A third subdivision example taken from the Wilbur Street Historic District is the W.R. Stewart Subdivision of Lot 8, Block 33. W.R. Stewart was a prolific subdivider of Mesa real estate. He created six subdivisions between 1916 and 1923. His son Jack subdivided additional real estate after 1945. Most of W.R. Stewart's subdivisions were small, and his subdivision of Lot 8 in Block 33 is no exception. Stewart carved seven 50-foot-wide lots from one lot of the original townsite of Mesa. Stewart's subdivision of Lot 8 was surveyed, platted, and recorded in 1922.

The subdivisions within the Wilbur Street Historic District provide good examples of the formal subdivision process that changed Mesa from large garden lots associated with the original Mormon community to smaller lots required for more intense development. The list below shows the subdivisions platted within the original townsite of Mesa. The original townsite plat was recorded in 1883. The first subdivision within the original townsite was recorded in 1909. The last subdivision within the original townsite was

recorded in 1945.

Early Subdivisions Outside the Original Townsite, 1908-1931

Subdivisions that were platted beyond the original townsite of Mesa were freed from the existing Mormon town plan. The process of subdivision outside the original townsite was an important factor in the expansion of Mesa. This was a significant change in the community development of Mesa because it brought new forms of subdivisions into the community. The early period of subdivision development outside the original townsite begins with the first subdivision platted in 1908 and continues until 1931 and the economic slowdown associated with the Great Depression.

The Evergreen Historic District, nominated to the National Register of Historic Places in 1998, provides good examples of subdivision development outside the original townsite. The historic district includes the North Evergreen Subdivision, platted in 1910, and the Vista Garden Subdivision, platted in 1947.

In 1910 Edwin M. LeBaron and James Miller, Jr., platted the North Evergreen subdivision. LeBaron and Miller were the proprietors of the Arizona Land Company which specialized in land speculation. Edwin M. LeBaron platted one other subdivision in Mesa in 1910, the Le Baron Addition to Mesa City. His brother, W.J. LeBaron, platted an additional subdivision in 1920.

LeBaron and Miller converted forty acres of agricultural land north of Mesa into eight blocks, each containing twenty-four lots. Two parallel streets served the lots, Michigan and Grand Streets. Grand Street formed the eastern boundary of the subdivision. The

numbered cross streets followed the numbering pattern established in Mesa starting with Lewis Street (later Fourth Street then University), then 5th, 6th, and 7th Streets to the north.

To sell the lots, LeBaron and Miller held two auctions, the second of which was announced with a large advertisement in the Arizona Republican newspaper of Phoenix. The developers called it a "beautiful new addition" to the town of Mesa. The ad copy emphasized graded streets, water and gas connections, and the surrounding agricultural land which gave the subdivision a "natural park" setting. Another advantage cited by the developers was the suburban location which freed the property owners from city taxes.

LeBaron and Miller had the intention of creating an exclusive residential subdivision. To accomplish this, the developers reinforced the exclusivity of the subdivision through deed restrictions. Restrictions that applied to buildings included 30-foot setbacks, and minimum home costs of from \$1,000 to 1,500. Uses such as saloons, blacksmiths, stables, and stores were prohibited. The deed restrictions applied to property owners as well. LeBaron and Miller noted "only white Americans can own lots in this addition."

A companion subdivision, Evergreen Acres, was also surveyed and platted in 1910 by LeBaron and Miller. This subdivision was located about one block north of the northern boundary of North Evergreen. The lots in Evergreen Acres were larger than those in North Evergreen. This subdivision, outside the boundary of the Evergreen Historic District, was subsequently re-subdivided into smaller lots by later purchasers and has thus lost much of its historic character.

From 1910 to 1914 a number of houses were constructed in the North Evergreen subdivision. This activity was spurred by actions of the developers which included the installation of electric and telephone lines in the alleys, laying of concrete sidewalks, and planting of Arizona cypress trees between the curbs and sidewalks.

The growth of North Evergreen during World War One was slowed as promoter Edwin LeBaron took time off to serve his country in the military. Upon his return, LeBaron associated himself with Clarence M. Paddock, a home builder. Paddock constructed several houses in the subdivision on speculation. LeBaron resumed his advertising blitz, again promoting North Evergreen as "Mesa's only restricted residence district ... restricted as to race and color." The new partners increased the minimum house cost to \$4,000. The advertising campaign and construction of houses on speculation generated a renewed interest in the subdivision.

The subdivision of Val Vista Manor No. 2 spurred a second cycle of growth in the Evergreen Historic District. This subdivision was surveyed in 1946 by engineer F.N. Holmquist. It was platted and recorded in 1947 by A.H. and Madge Stone, who owned a large parcel of undeveloped land in the area. Mr. and Mrs. Stone were not professional real estate speculators, but simply the owners of a large parcel of land who wanted the property divided and sold to realize a profit.

The Stone's excursion into real estate was not without its difficulties. Because the name they selected for their subdivision was very similar to the name of another Mesa subdivision, Val Vista Manor Plat 2, Mesa City officials and

Maricopa County officials objected to the proposed name. The Stones solicited the Phoenix Title & Trust Company for advice. Phoenix Title & Trust subsequently changed the name of the subdivision to Vista Gardens. Vista Gardens consisted of fairly large lots, measuring 66 feet wide by 147 feet long. Vista Drive, 50 feet wide, extended east from Grand Street down the center of the subdivision. Vista Drive is now known as west 7th Place.

The subdivision of Vista Gardens encouraged a number of other property owners in the area east of Grand Street to divide their property into smaller parcels for sale. This area does not appear to have a formal subdivision plat, but is rather the result of lot splits. A cohesive neighborhood of post-war ranch homes quickly developed in the area south of Vista Gardens and east of Grand Street in the years following World War Two.

These subdivisions within the Evergreen Historic District provide good examples of the process of early twentieth century suburban development outside the original townsite of Mesa. A number of other subdivisions followed this pattern.

Mesa was a diverse community from its founding. Although one would think that the shared religion of its early settlers meant that the community was of similar ethnic and religious background, this was far from the truth. Mesa has been the home of many divergent groups. These include Native Americans, Mexican Americans, African Americans, Asians Americans, among others. While today it is difficult to find parts of Mesa that are dominated by a particular ethnic group, in the historic period different groups resided in different parts of town. This was

due to segregation in housing and schools which occurred in all areas of Arizona prior to the mid-fifties.

There has been a close relationship between Native Americans and the early LDS settlers in Mesa from the early days of the town. Groups of Pima-Maricopa Indians settled in the Salt River Valley starting about 1871, very soon after the first group of Mormon colonists. These two groups worked together to develop the water supply from the Salt River through the Utah Canal. The two groups shared the water supply. In 1879 President Rutherford B. Hayes created the Salt River Pima-Maricopa Indian Reservation north of Mesa across the Salt River to protect the Native Americans from encroachment by American settlers. While many Pima and Maricopa tribal members worked in the Mesa community, most preferred to make their home on the Reservation.

Mexican Americans were early residents of the Salt River Valley, although most settled first in Tempe where they were instrumental in the development of that riverside community. Still, Hispanic settlers soon moved into the Mesa area as canals were developed and desert areas converted to agriculture. Given their experience and ability in agricultural pursuits, early Hispanic settlers of Mesa such as Francisco Aros, Alberto Candelaria, Leonardo Garcia, Carlos Rivera, Ramon Mendoza and their families made a substantial contribution to the community. During the cotton boom associated with World War One, a new generation of Hispanics joined the Mesa community. These were more recent immigrants, spurred north by the disruption of the Mexican Revolution of 1910 and attracted by agricultural jobs. In the twenties developers catered to the Hispanic community

through the development of subdivisions designed to appeal to their culture. The Verde Vista subdivision soon became the center of Mesa's Hispanic community.

African Americans settled a bit later in Mesa. The first to arrive was Alexander McPherson, a veteran of the Spanish American war who brought his wife Clara and four children to Mesa in 1905. Another early arrival was Dr. James Livingston, a veterinarian who homesteaded a farm outside the town limits. The World War One cotton boom brought many more African Americans to Mesa, as the labor-intensive crop required many workers. Although the cotton market went bust after the War, it remained an important crop throughout the twenties and African Americans continued to arrive in Mesa. Developers catered to African Americans by constructing segregated subdivisions such as Tuskegee Place and the Mitchell Addition to Mesa. Both of these subdivisions included a "Livingston Street" to honor Dr. Livingston.

Other ethnic groups, such as Chinese, Japanese, and Lebanese never became large enough to develop distinct enclaves. These groups contributed to the health and diversity of the community. The Tibshraeny family from Lebanon even joined the subdivision craze by creating their own subdivision, the Chula Vista subdivision in 1945.

Rural Agricultural Subdivisions

As the center of a large agricultural area, Mesa residents had long enjoyed the amenities of country life. Starting in the late twenties subdivision developers began to capitalize on the desire for many residents of the valley to have a closer relationship with the land. This time period coincided with a great expansion

of citrus agriculture in the Salt River Valley. Developers combined these two trends to allow small investors to take advantage of the citrus boom by acquiring their own small suburban ranch. The creation of small citrus tract housing for weekend farmers expanded Mesa's residential areas to the east along the Apache Trail. In later years, the emphasis on agricultural amenities was reduced but the desire to escape to close confines of the city continued to create a demand for rural subdivisions.

These suburban agricultural developments typically had larger lots than their city counterparts. The citrus, date, olive, and fruit groves played an important part in luring new residents to the Mesa area. This was particularly true during the tough years of the Great Depression when migrants moved to the West in large numbers to escape poor conditions in the Midwest.

Today, few of these rural citrus subdivisions remain in the Mesa area. Most of these have been replaced by subsequent development. For examples of this type of development pattern we must look to historic subdivision plat maps. The Arizona Citrus Groves subdivision, subdivided by Joseph and Lucia H. Thompson in 1931, provides a good example of the rural agricultural subdivision. The Thompsons divided their property into two units, each with forty separate small tracts for use as small citrus farms.

The expansion of rural agricultural subdivisions in the Mesa area was short-lived. The capital and land intensive nature of the citrus investment limited it to those of substantial means. Combined with the effects of the Great Depression, only a small number of rural agricultural subdivisions prospered

before World War Two.

However, the pattern established for the isolated, rural subdivision continued after the war. Absent at this time was a strong agricultural component. For the large numbers of new arrivals to the Mesa area following the war, space and plenty of it at some distance from their neighbors was in high demand.

An example of a later subdivision based on the earlier agricultural model is "Steffey's County Line," subdivided in 1953 by the Phoenix Title and Trust Company. This subdivision took its name from its location at the far eastern edge of Maricopa County at the Pinal County line. This subdivision contained fairly large tracts in a variety of sizes to accommodate the needs of a rapidly expanding population.

Later Subdivisions Outside the Original Townsite, 1932-1945

Mesa gradually emerged from the Great Depression. Significantly, only one subdivision was platted outside the original townsite in the nine years after 1931 and before 1940: the "Amended Monte Vista Addition" in 1935. Only three more subdivisions were platted in Mesa before the entry of the United States into World War Two in December of 1941.

As with other communities in the United States, wartime restrictions on residential and commercial construction materials limited new residential subdivisions in Mesa during the war years. Supplies needed for the war effort were diverted to massive defense spending projects. Williams Field and Falcon Field in Mesa took their share of these valuable construction materials. Although World War Two caused short-term reduction in residential home construction, it paved the way for a massive

expansion in the post-war years as soldiers and war workers decided to make Arizona their permanent home.

The list below shows in graphic fashion the reduction in subdivision development in Mesa during World War Two. By 1945, with the end of the war in sight, developers began to once again initiate new residential subdivisions. The war with Germany ended in April and the war with Japan in August of 1945. In 1945 alone, developers platted nine new subdivisions - compared to the ten platted from 1935 to 1944.

Post-WWII Subdivisions, 1946-1955

The end of World War Two ushered in the "baby boom" generation. During the Depression, the birth rate had declined and with it the need for new housing. The Depression also curtailed the ability of consumers to purchase goods. During World War Two, Americans suddenly had the ability to purchase consumer goods due to war-time jobs and income, but restrictions and rationing meant that few goods were available. Following the war, marriage and birth rates increased dramatically. A new generation of families needed housing, and the savings they had accumulated during the war fueled a flurry of home construction. The Federal government assisted the effort by authorizing the Federal Housing Administration to create a veteran's mortgage program.

The demand and the means to satisfy it led to the creation of the mass-produced, large-scale subdivision. Mesa, with plenty of agricultural land surrounding the central city, was a prime location for the post-war suburban boom in these large-scale housing developments. Developers platted nearly one hundred

subdivisions in the area surrounding Mesa in the ten years from 1946 to 1955.

These new subdivisions abandoned the rectangular pattern used before the war. While curvilinear subdivisions had gained popularity with urban planners during the 1930s, an absence of demand for new housing limited its application to a few visionary communities such as Levittown. Following the war, developers put the curvilinear plan into common use. In Mesa, the subdivisions of "Sierra Vista Park" (platted 1945) and "El May Villa" (platted 1948) show the use of new designs.

A Brief Architectural Context of Mesa

AREAS OF SIGNIFICANCE AND RELATED THEMES

COMMUNITY PLANNING AND DEVELOPMENT

Patterns of Community Growth

The growth pattern of Mesa's community fabric evolved from its origins as an isolated Mormon agricultural settlement into a distinct city, which later grew into a suburban component of the greater Phoenix metropolis as influenced by railroad and highway corridors and by real estate speculation. Careful study of patterns on a modern street map of Mesa can reveal the changing approaches to land development and the influences of irrigation and transportation corridors on the growth of the city.

Establishment of the Townsite

The strict geometric layout of the original townsite of Mesa was dictated by the edicts of the Church of the Latter Day Saints whose missionary settlers founded the community in 1883. Brigham Young, the president of the Mormon church, instructed his chosen settlers from Salt Lake City to employ the so-called "City of Zion" town plan as the model for surveying and dividing the townsite for distribution. This town plan was used typically for the later frontier townsites established by the Mormons after the danger from Indian depredations had been virtually eliminated by the US Army.

The "City of Zion" town plan was used by Mormon settlers throughout the western states. In Arizona remnants of the unique town plan can still be seen in Eagar, and

Snowflake, as well as Mesa. Prior to the elimination of the Indian threat, Mormon settlers were instructed by the church president to establish enclosed forts rather than open townsites. Such forts in Arizona were built at Pipe Spring, Brigham City (Winslow), Sunset, Obed, Joseph City, and Lehi near the later site of Mesa.

The "City of Zion" townsite was characterized by large square blocks separated by 132-foot-wide streets. The townsite was surrounded by agricultural fields watered by irrigation canals and ditches originating at the nearby river. It is a traditional story that the streets were made wide enough for ox-drawn wagons to turn around without having to drive to the edge of town to come about. The town blocks, each divided into eight rectangular one-and-one-quarter acre parcels, were intended to be large enough for subsistence farming for each original pioneer family assigned to that property. As time passed the families grew and matured so that the blocks were further subdivided and distributed to the children of the original settlers. It did not take long for the descendants to outgrow the original in-town agricultural plots and to develop new farms outside the townsite boundary.

While there are no architectural resources known to have survived from the original settlement era of the Mesa townsite, the pattern of streets and blocks can still be found within the heart of the city today. There are however several surviving Mormon buildings in the older Lehi area (map coordinate H-5) which was founded in 1877 and centered on an adobe fort called Fort Utah. The site of the fort is now occupied by a modern LDS church.

The Lehi settlement, on the edge of the Salt River below the mesa, is now within the boundary of the City of Mesa.

Replating of the Townsite

As the agricultural character of the townsite was transformed by the need for denser development the original parcels were subdivided through lot splits into irregular shapes and sizes. The West Second Street Historic District is a good example of this phenomenon. In this exclusive turn-of-the-century neighborhood the large homes on wide lots were further enhanced by the introduction of landscaped medians in the original broad streets to create a pedestrian-scaled park-like atmosphere.

Another method of transforming the character of the City of Zion town plan was the regular subdivision and replating of an entire block with smaller residential parcels and additional narrow streets. The Wilbur Historic District demonstrates this approach to suburban character. This method of subdivision left the wide street between the original blocks while creating two narrow streets splitting the two original blocks.

Additions to the Townsite

In the early 1920s the development of the original townsite had reached a plateau of density, so that new land was needed to construct homes for the influx of residents arriving in the community. The earliest additions to the original townsite further transformed the town's horse-and-wagon agricultural character into an automobile suburban character. These 1920s additions subdivided farmland adjacent to the townsite into long, narrow blocks comprised of narrow-frontage, deep lots made for bungalows with friendly front verandahs and detached garages

in the rear. The bungalow neighborhoods were graciously appointed with tree-lined parkways as a buffer for pedestrians on the sidewalk from the horseless carriages in the streets.

The layout of the 1940s Ranch house subdivisions was markedly different from those of the Bungalow Era. Ranch house lots tended to have wide frontage and shallow depth to accommodate the rambling floor plans and attached single-car carport. The sidewalks were integrated into the rolled curb and gutter. The parkway buffer disappeared, for the automobile now occupied the front yards and people retreated to the rear. The Evergreen Historic District, containing the first addition to the Mesa townsite, demonstrates the streetscape of both the Bungalow and Ranch House Eras in its two adjacent subdivisions.

Subdivisions beyond the Townsite

Real estate speculators in post-World War II Mesa envisioned the eventual expansion of the city far beyond its then-current boundaries. In order to take advantage of the less expensive farmland and inexpensive desert land far from the edge of town, speculators attempted a "leapfrog" approach to residential subdivision development. They hoped that other developers would soon in-fill the land between the remote subdivisions and the city limits. Additionally, they wanted to avoid city taxes for services and utilities. Most of these remote subdivisions leaped east of the Mesa city limits along the state highway. In some cases the leapfrog method proved effective for in-fill within a few short years, but in many cases the speculative remote subdivisions remained isolated and even withered and died. The field survey revealed that many remote subdivisions were platted but never developed only to be

abandoned. Others were platted, abandoned and replatted for development in later years.

ARCHITECTURE

Residential Architectural Styles (for specific definitions of these styles, see Chapter 3.0)

Queen Anne
National Folk
Mission Revival
Bungalow
Spanish Colonial Revival
Tudor/English Cottage Revival
Southwest
Transitional/Early Ranch 1935-1940
Ranch
Modern/Contemporary

CONSTRUCTION METHODS AND MATERIALS

Throughout history the methods and materials of construction in Mesa, as in other towns in Arizona, is directly linked to the technology of the era as made available by improved transportation routes and the economic situation of the community.

Indigenous Building Construction

The typical pattern of construction methods begins with the ingenuity of the individual frontier settler transforming indigenous materials of the site into shelter. Thus the houses of the pioneers generally looked very similar to those of the native people they encountered in the area for they were able to carry with them very few manufactured construction components or tools. The initial, temporary shelters in Mesa were built with wattle-and-daub walls and mud-plastered timber and twig roofs similar to those of the local Pima and Maricopa Indians.

After the pioneers had established their

irrigation system and had planted their first crop, they could turn their attention to producing building materials for more permanent houses. The settlers produced sun-dried adobe bricks from the mud and water of the Salt River. These flat-roofed Sonoran style adobe houses were built using the same methods employed by the Mexicans living in the area.

Pre-Railroad Era Building Construction

With the establishment of wagon roads into the Salt River Valley and reliable delivery of goods, tools, and basic building components and hardware, the settlers of Mesa were able to establish their own industry of building material production. The roads also allowed the farmers to export their surplus crops for cash they traded for processed building materials. The community was able to establish a brick yard and sawmill to process local natural resources like clay and timber into kiln-fired bricks and dimensional lumber. Combined with a few precious prefabricated components such as windows and doors, the local building materials allowed the citizens to construct "proper, civilized" houses that looked a little more like those of their familiar hometowns. At this time houses were still constructed primarily by each homeowner with some help from specialized craftsmen such as masons and carpenters. The leaky flat-roofed adobes were improved with gabled wood-shingled roofs with overhangs. The adobe walls also were sometimes sheathed with brick, wood siding, or lime plaster scored like stone masonry to make them more socially acceptable. Few historic adobe houses are known to have survived in Mesa. The Bagley-Wallace adobe house was demolished in 1998.

Railroad Era Building Construction

With the coming of the transcontinental line of

the Southern Pacific Railroad to Maricopa in 1877, some 50 miles south of Mesa, materials of greater variety and quantity became available to the citizens at less expense. The availability of even more prefabricated and processed building materials improved when the wagon road from Maricopa to Phoenix and Mesa was supplemented with a short rail line, the Maricopa & Phoenix, in 1887. Now entire prefabricated, mail-order houses could be delivered to homeowners in the Salt River Valley. During the Railroad Era general contractors arrived on the scene to construct a complete house for each individual property owner who no longer possessed the skills, time, or desire to build his own house. The New Deal's Federal Housing Administration made low-cost loans for homes a reality for thousands homeowners.

Mass Production Era Building Construction

As a result of improved methods of producing munitions, vehicles, and shelter for World War II industrial mass production principles were applied to the building material and construction trades at the war's end. With scarce materials such as steel, copper, aluminum, and petroleum available once more to the private citizen and with the tremendous need for housing for returning servicemen and women, the housing construction industry entered a new era of accelerated development. War industry plants which had been established all over the nation, were now converted to peacetime production. The interstate defense highway program which began during the war continued to construct more highways during the Cold War. These highways eventually surpassed the railroads in the volume of goods and materials delivered to cities, towns, and villages all over the country. The availability of federal home financing

through the G.I. Bill greatly increased the opportunities for affording a new home. Tract subdivisions of look-alike Ranch Style houses were constructed in an assembly line method to meet the need for immediate new housing.

IRRIGATION AND AGRICULTURE

The establishment of Mesa and its economy for its first century was based upon agriculture supported by an extensive irrigation system and the cooperative management of water resources. Farm and ranch buildings with their associated ditches, cotton fields, citrus orchards, and pastures were once familiar sights in and around Mesa. With the astronomical population growth of the eastern Salt River Valley during the late twentieth century, these surviving farms have now become rare examples of a once-common type of property. Urbanization has destroyed the imagery of Mesa's rural heritage under the urban sprawl of tract subdivisions and commercial strip centers.

Once plentiful, citrus orchards are now few. Not long ago citrus tree-lined streets by the mile surrounded most of the city. Today many of those streets are lined with commercial buildings or the masonry walls defending modern residential subdivisions. Recently however there has been an effort to recognize the rural character of the land by retaining two or three rows of citrus trees around the perimeter of the tracts. This planning technique of tree conservation creates a more pleasant streetscape for motorists and provides a better traffic noise buffer for the residents while recognizing the historical character of the area.

COMMERCE

The evolution of commercial architecture in Mesa can still be seen in the buildings of Main Street in the original townsite, and along the street grid beyond. Many of the commercial buildings of the early twentieth century still stand wall-to-wall on both sides of Main Street. A few of these buildings were constructed in the horse-and-buggy days of Mesa, before automobiles ruled Main Street. The commercial history of a town is reflected in the facades of its central business district. Here are seen remnants of Victorian era brick panel buildings, Craftsman Style detailing, Period Revival features, and the clean lines and planes of Art Moderne. Mixed with these historic era buildings are those from the modern era as well. The downtown buildings continue to change.

It has always been the practice of entrepreneurs to build or remodel shops to follow the latest trends in marketing and commercial design in an effort to be seen as newer and better than their competitors. Thus a vibrant and often exciting mixture of architectural styles occurs in the downtown area where buildings are continually remodeled or rebuilt on an individual basis.

Until the 1970s Main Street facades throughout America generally evolved one at a time, being modified by each store owner in an effort to compete with the others for the attention of their patrons. But with the suburban expansion of the cities in the 1960s and the appearance of the first shopping malls, the downtown stores nearly suffered a fatal loss of business.

Hoping to attract former customers drawn away to the suburban shopping malls, drastic measures were attempted by coalitions of downtown merchants and municipal

governments all across the country. Beginning in the late 1960s improvement districts were established in an effort to make the downtown stores more competitive with the malls through the redevelopment of the historic streetscapes to look more like the modern malls. These efforts usually failed. Having burdened the already business-starved merchants with improvement district taxes the redevelopment projects only accelerated the decline of the downtowns. Several towns in Arizona also followed the same approach to urban redevelopment as did the Eastern and Midwestern cities. Yuma and Mesa are graphic examples of wholesale transformation of individual Main Street storefronts into the sameness of shopping mall facades through large-scale improvement district remodeling projects.

In Mesa during the 1980s, individual personalities of the historic Main Street stores were lost to a municipal redevelopment project of their sidewalks and marquees. In an effort to look more like the very malls which had drawn away business, the diverse downtown storefronts were architecturally "unified" by the removal of individual shade canopies and the application of Spanish Colonial Revival-inspired colonnades. These shade canopies consisted of several repetitive designs which were attached to the fronts of the buildings in varying widths without regard to property lines, obscuring the individuality of each store. Additionally, no matter what the architectural style of the building, a Spanish Colonial Revival colonnade was installed at the sidewalk level, further confusing the character of the entire street by creating two conflicting stylistic realities, one below the canopy and one above.

There recently has been growing interest from merchants and government officials to work toward the removal of portions of these colonnades, and restore the individual character of the stores with appropriate marquees and porches which complement the storefront. It appears the work will continue on an individual basis as property owners wish to invest in restoring their storefronts.

With the popularity of the automobile and the growth of suburban residential subdivisions in the 1970s, downtown Mesa no longer provided the parking, convenience, or variety of stores which followed the changing modern, mobile lifestyle. The pedestrian aspect of downtown shopping was lost. People were on the roads shopping, not on the sidewalks. New commercial zoning practices beginning in the 1950s encouraged construction of free-standing, detached stores fronted with ample parking lots. Customers now drove from store to store rather than walked. The density of the central business district was stretched along the arterial streets. Series of individual stores and strip centers serving both the adjacent residential neighborhood and the whole community surrounded each quarter section.

TOURISM AND RECREATION

With the popularity of the automobile and the creation of the interstate highway system in the 1920s, tourism became increasingly important to the economy of Mesa. The automobile and the highway changed the face of Main Street in Mesa. Many businesses appeared in response to the vacationers who explored the Southwest in search of sunshine relaxation and recreation, natural wonders, and remnants of the romantic Old West. Gas stations, auto repair garages, cafes, curio shops, and motels have evolved in architectural form throughout the twentieth

century as each competed for the attention and dollars of the tourists.

To serve the touring vacationers auto camps appeared at the edge of town along the highway. Soon these campgrounds were improved and replaced by motor hotels, clusters of small cabins in green oases with a few simple recreational and social amenities. By the 1950s these motor hotels had evolved to fill the needs of the tourists in the form of full service motels which included a café, gas station, and curio shop. Stretching ever farther from the central business district motels along the highway, these businesses leapfrogged out to be the first to greet visitors approaching town. The few surviving historic motels, cafes, and gas stations are important reminders of the role tourism has had on the economy of Mesa.

While Mesa never saw the development of vacation resorts as did Phoenix (The Biltmore Hotel and Camelback Inn), Scottsdale (The Jokake Inn), or even Chandler (San Marcos Hotel), it did however have its own unique spa, the Buckhorn Mineral Baths. Once far to the east of town the Buckhorn Mineral Baths is now well within the Mesa city limits standing as a familiar landmark. The accident of geology which brought hot mineral springs to the surface of the desert was developed into a famous retreat for health seekers from the area and from across the country. Few such hot springs occurred in the deserts of Arizona and thus were much sought after for their reputed curative waters. First enjoyed by the Native Americans the artesian hot springs of Arizona were first developed by Anglo-Americans in the 1890s to attract visitors arriving by train. Tonopah, Agua Caliente, Castle Hot Springs, Verde Hot Springs, and Clifton Hot Springs were spas contemporary

to the development of Buckhorn Mineral Baths. Of these, Buckhorn is the only mineral bath still in business with regular public visitation.

TYPES OF RESOURCES

RESIDENTIAL NEIGHBORHOODS

Single-family House
Duplex

COMMERCIAL BUSINESS DISTRICTS

Retail Store

HIGHWAY-RELATED BUSINESSES

Motel
Service Station

INDUSTRIAL DISTRICTS

Warehouse

AGRICULTURAL AREAS

Farmhouse
Barn
Associated Farm Buildings

PUBLIC AND INSTITUTIONAL BUILDINGS

Church
Elementary School

OTHER INDIVIDUAL PROPERTIES

Hot Spring Spa

AGE OF RESOURCES AND ERAS OF DEVELOPMENT

1877-1882 INITIAL SETTLEMENT

Vernacular Construction prior to the Townsite establishment

1883-1907 EARLY GROWTH

Queen Anne and National Folk

Subdivisions within the Original Townsite

1908-1921 FIRST BOOM

Bungalow Subdivisions within the Original Townsite and Additions

1922-1931 SECOND BOOM

Bungalow Subdivisions with Period Revival Houses

1932-1945 THE NEW DEAL AND WORLD WAR II

Transitional/Early Ranch Style Tract Subdivisions

1946-1955 POST-WAR BOOM

Ranch Style Tract Subdivisions with Modern/Contemporary Houses

DISTRIBUTION OF RESOURCES THE ORIGINAL TOWNSITE

The initial Anglo-American settlement of the Mesa area actually occurred on the south bank of the Salt River at the foot of the mesa in what came to be known as Lehi (map coordinates H-5). Some of the oldest historic resources in the area are in Lehi as well as the original townsite. The original townsite (map coordinates E-4) is the heart of concentration of historic resources in Mesa. This square mile contains the downtown business district and many historic residential subdivisions. The earliest era of growth occurred within the townsite from platting in 1883 until 1907. Blocks within the townsite have been subdivided or replatted many times since 1907 until the present. Virtually all development eras and architectural styles can be seen here.

The historic 1920s highways pass through and adjacent to the original townsite. Main Street was designated the east-west alignment of US

Highways 60, 80, and 89. This highway also became known as the "Apache Trail". Country Club Drive, on the west side of the townsite was designated as State Route 87. These thoroughfares became the greatest influence of growth patterns of the city beyond the original townsite.

ADDITIONS TO THE TOWNSITE

Once the townsite was fully developed growth occurred concentrically outward by additions to the townsite. The Evergreen Historic District (F-4-2), north of the townsite, contains the first subdivisions added to the townsite after 1908. Additions to the townsite continued in the eight adjacent sections of land through the 1960s. The map readily demonstrates the influence of the highways on the direction of growth of Mesa. Accessibility via the highways promoted growth axially north-south and east-west from the heart of town to stretch the concentric pattern to the four compass points.

SUBDIVISIONS BEYOND THE TOWNSITE

It was not until after World War II that growth remote from the edge of Mesa occurred. Subdivisions began to appear on county land both in irrigated agricultural areas and in the virgin desert. A new center of development blossomed in the desert land at the intersection of Power Road and Main Street (US 60, 80, and 89). The reason for this concentration of development at this location was not discovered during our archival research work.

Further research should be done into the birth of remote subdivisions in this area. Several other isolated residential subdivisions arose along the Apache Trail reaching toward Apache Junction, east of Mesa at the foot of the Superstition Mountains. Development of individual commercial properties along the

Apache Trail occurred at many of the one-mile crossroads.

QUANTITY OF RESOURCES

This reconnaissance survey investigated 73 residential neighborhoods comprised of 169 subdivisions. Of those investigated, *45 neighborhoods comprised of 125 subdivisions have been identified which have retained sufficient integrity to justify comprehensive survey and determination of eligibility for listing on the National Register of Historic Places.*

INTEGRITY OF RESOURCES

The integrity of the historic residential neighborhoods varies widely among all the resources identified. They range from very good to poor. Loss of architectural integrity stems from the erosion of the edges of districts to general deterioration of the neighborhoods from lack of maintenance or, more often, from improper additions and alterations.

THREATS TO RESOURCES

CAUSES OF THREATS

The historic resources of the community are placed at risk of deterioration or loss through threats both external and internal. Yet those threats actually are only the visible manifestations of causes much deeper and more complex. These causes are all inextricably intertwined. The detailed description and discussion of the causes of community deterioration are far beyond the scope of this study. Let it suffice simply to mention and outline those causes.

Economics

Real Estate Speculation
Absentee Ownership of Rental Properties
Lack of Property Maintenance

Social

Poverty
Loss of Pride and Self-esteem
Apathy or a Lack of Public Empowerment
Discrimination

Politics

Influence by commercial interest groups
Inappropriate re-zoning
Encouragement of development through urban sprawl

Bureaucracy

Insensitive public works projects
Easily obtained demolition permits

Lack of Public Education

Inappropriate additions, alterations, and repairs
Inappropriate in-fill designs

Keep in mind that the assurance of preservation of the community's cultural resources is rooted in the elimination of the deeper causes of deterioration as well as the immediate threats. Approaching the preservation of the community as a whole is the same as approaching the preservation of a building. The cause of the deterioration of a damaged building feature must be identified and eliminated before the successful repair of the feature can be undertaken. (For example, the roof leak must be eliminated before the ceiling plaster can be repaired.) If not, the repaired feature will continue to deteriorate in

spite of the time and money applied to restore it. The protection and preservation of the community's historic and cultural resources will require the education, commitment and cooperation of a broad spectrum of the citizens and government.

EXTERNAL THREATS

Redevelopment for Commercial and Multi-family Buildings

External threats to residential historic districts primarily consist of commercial redevelopment of properties at the perimeter of the neighborhoods along arterial streets.

Conversion of Houses to Commercial Uses

It was common in the first half of the century for residential subdivisions to be developed such that houses fronted on the perimeter facing the surrounding arterial streets. In fact, in the Victorian and Bungalow Eras it was actually considered prestigious to build a large, showy house on the avenue. But with the increased popularity and dependency on the automobile in the Salt River Valley and a lack of adequate public transit, street traffic increased dramatically through the years. Heavier traffic demanded wider streets at the cost of tree lawns and wide sidewalks. The perimeter houses eventually became the least desirable homes to occupy because of the noise and lights of passing heavy traffic and the difficulty in entering or leaving the properties. It became evident that the perimeter houses were not places which homeowners would choose for their own families, so the houses then became rentals which sank into disrepair. The larger houses were even subdivided into boarding houses.

In a remedial effort to buffer the internal houses from the adverse effects of traffic and

to increase the property value and level of maintenance of the undesirable perimeter houses, the City Zoning Commission allowed the "up-zoning" of the strip of residences along the arterial streets for commercial use. This zoning change was supported and encouraged by property owners and real estate speculators hoping to make a windfall profit on depressed properties. "Strip-zoning" was seen by developers and the City as the cure for blight and falling property values along the public thoroughfares.

Thus began the often insensitive remodeling of the houses to look like boxy commercial buildings and the paving of the front and back yards for parking. The houses soon lost their historic character. The presence of public accessible parking lots and alleys behind the perimeter commercialized houses also became a problem of security for the next row of houses in the neighborhood which in turn started to become rental properties. The cure for the problem often proved worse than the original ailment, accelerating the erosion of the edges of historic residential neighborhoods. *The universal use of strip-zoning along arterial streets without enforceable preservation design guidelines has caused the erosion of the edges of many of Mesa's historic residential neighborhoods.*

Demolition of Houses for Apartments and Commercial Buildings

The strip-zoning of the edges of historic residential neighborhoods for more intense uses goes beyond effecting the buildings' character through insensitive remodeling, but also results in the demolition of single and multiple buildings for redevelopment as commercial or apartment properties. *The sudden increased value of the residential properties re-zoned for more intense uses*

encourages the demolition of historic houses for the construction of new apartments, retail stores, and offices. Some of the most dramatic examples of historic residence demolition resulting from strip-zoning is seen in the multi-story, high-density apartments on the west side of Country Club Drive, north of Main Street.

An even more unusual example of wholesale neighborhood destruction through re-zoning is the loss of all houses on both sides of First Street west of Alma School Road. This entire cul-de-sac block of houses was razed for the construction of a mini-storage complex. Today First Street has been abandoned as the driveway between continuous flanking storage buildings where houses once stood. This disastrous demolition scenario could be replayed in other Mesa neighborhoods if strip-zoning continues. For example, Harvey Homesites (Inv. No. E-2-1), an intact 1946 Ranch Style cul-de-sac neighborhood on Henkel Lane, south of University Drive and east of Longmore, is currently threatened by encroaching development. It is not hard to imagine that if re-zoning were allowed, then a single industrial or commercial project could take out the entire short street and its historic houses.

Widening of Roadways and Improvement of Public Rights-of-Way

Another serious external threat eroding the edges of historic residential districts in Mesa is the widening of arterial or feeder roadways to accommodate increased traffic loads. The original character of neighborhood streetscapes is defined not only by building facades, but also by the width of streets, by the details of the curbs, gutters, sidewalks, parkways, and medians, and by the light standards, signs, and utility poles. When

traffic volume reaches an unmanageable level, a common solution is to add more driving lanes. This increase is usually accomplished first by eliminating any parking lanes and second by widening the entire street by eliminating parkways (tree lawns) and medians, or by narrowing sidewalks. In some drastic cases it is also thought necessary to condemn portions of private property frontage for inclusion in the right-of-way. To varying degrees these treatments have an adverse effect on the character of the historic streetscape.

The City departments occasionally are engaged in projects to up-date various street features such as light standards, accessible curbcuts, and landscaping in the name of security and accessibility. While the reasons for such changes are legitimate and desirable, the treatments often are not sensitively executed in deference to the historic character of the residential or commercial streetscape. Commonly a few 30-foot-tall highway light standards with "cobra head" fixtures are imposed on historic residential neighborhoods where many pedestrian-scale, cast-concrete light standards with "acorn" fixtures would be more appropriate in the tree-lined, grassy parkways.

A classic example of well-intentioned, but misguided, modernization of streetscapes in Mesa is the demolition of the historic shade canopies of the individual storefronts on Main Street in favor of constructing Spanish Colonial Revival-inspired shaded walkways in order to "unify" the storefronts to appear more like a mall. But a mall is a single large structure constructed at one time, while the various small stores of Main Street were constructed individually over many decades and in many different styles. The character of individuality

and the vibrancy of variety of the pedestrian-scale Main Street storefronts was lost to the sameness of the superficial shade canopies. These modern applied structures were unrelated to the historic commercial facades not only in time, for they did not address the eras of development, but also in space, for they did not alignment with the common property lines of the adjacent buildings. *When the City undertakes the improvement of features within the public right-of-way, there should be made a determination of no-adverse-effect before the projects leave an early planning stage in order to protect and enhance the historic properties.*

INTERNAL THREATS

Lack of Maintenance

Lack of maintenance is the most common cause of the deterioration and ultimate loss of historic residential neighborhoods. Lack of maintenance is usually the first symptom of loss in neighborhood pride and care. This fast-moving blight in neighborhoods begins with one or two houses, spreads to several, and then takes hold of entire streetscapes and neighborhoods. Lack of maintenance is generally a signal that the residents of that house or neighborhood either can not afford to maintain their homes or do not care to. The cause of maintenance abandonment usually stems from absentee ownership aggravated by poor property management and lack of incentive for tenants to maintain their landlord's property. *Numerous historic neighborhoods in Mesa have already been lost to lack of maintenance or are now seriously threatened by this blight caused by absentee ownership.*

What is the reason for Mesa homeowners to leave an area and act as or sell to absentee

owners, renting to people of lower income groups who do not respect or care for the properties? We can not say. It is a very complex politico-socio-economic problem whose analysis and solution is far beyond the scope of this survey.

Insensitive Additions, Alterations, and Repairs

The second most common cause of the loss of integrity in historic residential neighborhoods and individual commercial buildings is the introduction of insensitive additions, alterations, and repairs. It is good that property owners wish to maintain their historic buildings, but unfortunate that they are not always educated in the appropriate approach to enlarging, changing or maintaining their structures. The insensitive use of modern materials which do not match or complement the historic materials is a very common problem. Additions which do not blend with the original building or which obscure important features or facades of the original building can immediately destroy its architectural integrity. Likewise, the alteration of facades by the in-fill of porches and carports may adversely effect the character of the building. Replacement of windows with new units of different sizes, shapes, or patterns is a serious blow to the integrity of the building. Sheathing of its original wall material with an inappropriate veneer, such as aluminum siding over painted brick, will seriously effect the historic look of a building.

Streetscapes are comprised of building facades, front yards, and the public right-of-way. It should not be forgotten that the treatment of the open space around and in front of the buildings also effects the integrity of the historic district. *In Mesa it is common to see failing neighborhoods lose their sense*

of historic place through the deterioration of the front yard landscaping, the fencing of open space, and the clutter of automobiles and junk. In such threatened neighborhoods lawns, shrubs, and trees are being allowed to die from lack of maintenance and water because residents can not afford the time or money to maintain the yards or do not choose to care for the landlord's property. Historically contiguous open front yards are now divided by low chain link fences or cinder block walls as an attempt to secure the property or simply to define territory. Automobiles, both operable and inoperable, fill the as-yet-unenclosed carports, driveways, front yards and streets because modern families own more than the one car envisioned by the builders of the houses. And "important personal treasures" (junk) fill side yards.

Numerous Mesa neighborhoods have suffered from the adverse effects of inappropriate additions, alterations, and repairs caused by a lack of public education in the correct way of maintaining and rehabilitating historic buildings. It is an unfortunate situation when property owners, as assisted by architects, designers, and builders, have the desire and funds to preserve or rehabilitate their historic buildings but have neither the understanding or guidance to do so in a manner respectful of the structure. This process of inappropriate treatment is referred to as "re-muddling" rather than "remodeling" in the preservation community.

Redevelopment of Properties by Demolition

The field survey revealed a recurring pattern of internal redevelopment within the heart of historic residential neighborhoods. *Mesa's historic residential neighborhoods are suffering a loss of integrity by redevelopment not only through the demolition of individual*

houses but also the demolition of entire blocks of houses as encouraged by the inappropriate upward re-zoning of single-family residential neighborhoods.

Modern multi-story, multi-family apartments have been constructed within single-story, single-family historic neighborhoods. In order to construct these structures of insensitive scale, unrelated style, and inappropriate density entire blocks of historic houses were razed, remnants of open farmland were demolished, or vacant lots were in-filled.

Insensitive In-fill of Existing Vacant Lots

Vacant lots occur within the urban fabric for a variety of reasons including fire, derelict abandonment and deterioration, purposeful demolition of sound buildings, and lack of any development in the past. *It is common in Mesa to find individual properties within historic residential districts to have been in-filled with insensitively designed modern buildings which are intrusive to the character of the historic streetscapes.*

LOSS OF AGRICULTURAL LAND

The field survey revealed the shocking reality that citrus orchards and open farmland, primarily cottonfields, with their associated historic structures are being lost to new residential subdivisions tracts at an alarming rate. *Few rural properties with their historic settings still survive intact within the city limits of Mesa!*

ARCHAEOLOGICAL RESOURCES

Mesa has numerous archaeological sites within its boundaries dating from both prehistoric and historic eras. These cultural resources, while less visible than standing structures, are none the less important elements of the city's heritage. Remains of the prehistoric

Hohokam Indian culture can give us an insight into strategies for survival in the arid desert without reliance on high technology and fossil fuels. We can also learn self-reliance from our pioneering families who first settled in our area. The identification, preservation, and investigation of archaeological sites can increase our understanding of how our cities were shaped. Public education about our heritage through the preservation and interpretation of archaeological and architectural resources will develop in the citizens and governmental officials an understanding of their place in history and build pride in the significant cultural resources of the city.

While it is beyond the scope of this reconnaissance study to identify archaeological resources, we believe that the Preservation Commission should include those sites along with the architectural resources as significant elements of the community's heritage. Archaeological resources must also be considered when decisions are being made for development in the city. The Mesa Southwest Museum and the State Museum are excellent sources of information about archaeological sites within the city's boundaries.

Mesa Historic Neighborhoods Inventory List

TABLE LEGEND:

Type:

- A = Neighborhood Requiring Urgent Study
- B = Neighborhood Requiring Necessary Study
- C = Neighborhood Requiring Future Study
- D = Neighborhood Requiring No Further Study

Inventory Number:

Letter = North/South Quadrant

1st Number = East/West Quadrant

2nd Number = Specific Neighborhood within that quadrant

- Refer to the resource map following this list
-

| Type | Inventory Number | Neighborhood Name | Dates | List of Subdivisions in Neighborhood |
|------|------------------|----------------------|---------------|--|
| D | H-7-1 | Gold Spot Groves | 1931 | Gold Spot Groves Unit 1 |
| D | H-5-1 | North Lehi Acres | 1947 | North Lehi Acres |
| D | H-5-2 | Lehi Subdivision | 1947 | Lehi Subdivision |
| C | G-3-1 | McLellan Acres | 1946 | McLellan Acres |
| C | G-4-1 | Mesa City Cemetery | 1923 | Mesa City Cemetery |
| C | G-12-1 | Granite Reef Estates | 1954, 1955 | Granite Reef Estates Granite Reef Estates 2 Granite Reef Vistas Unit 3 |
| C | F-2-1 | Mesa Vista | 1955 | Mesa Vista |
| C | F-3-1 | Country Club Estates | 1955 | Country Club Village Country Club Estates |
| C | F-3-2 | Mesa Manor | 1927 | Findley Acres; Passey Place; Allen Manor; Mesa Manor; Johnson Addition; Mesa Manor Plat 2; Mesa Manor Replat; Standage Place |
| B | F-3-3 | Emerson Manor | 1946 | Le-Don-Jo Acres Emerson Manor |
| A | F-4-1 | Vista Gardens | 46, 48,47, 49 | Duke Manor; Flying Acres; Mountview Manor; Vista Gardens; Val Vista Manor No. 2 |
| C | F-4-2* | Evergreen Acres | 1910,12 | Evergreen Acres; North Evergreen |
| A | F-4-4 | Biggs Addition | 1953,55 | Biggs Addition Bowen Tract |
| | | | | Verde Vista |

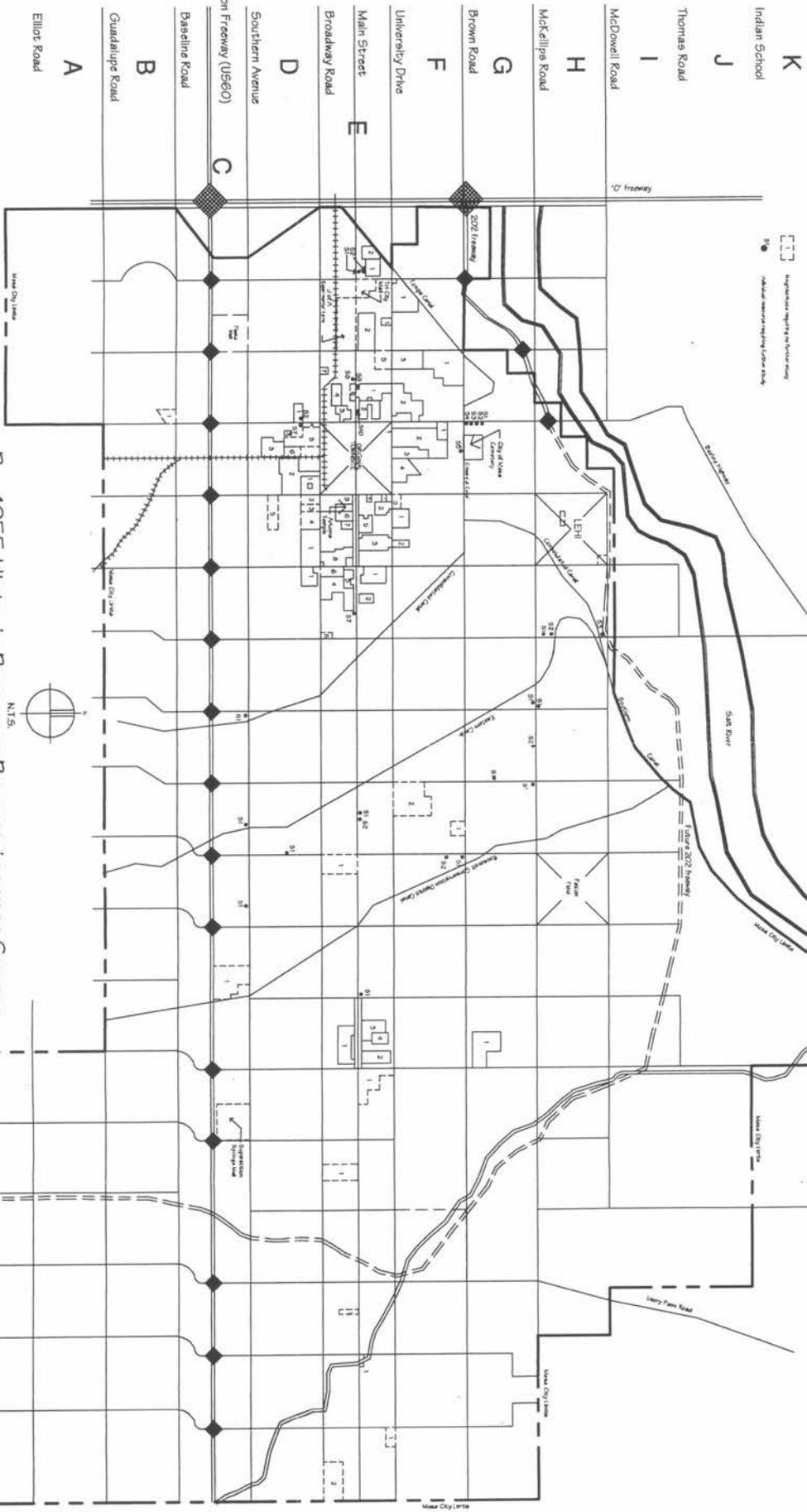
| | | | | |
|---|-------|------------------------|-------------|--|
| C | F-4-5 | Escobedo* | 1916,20, 21 | Mitchell Addition to Mesa City Tuskegee Place |
| B | F-5-1 | Green Acres | 1946,50 | Green Acres; Joe-Ann Place; Esther Place |
| B | F-5-2 | Freestone Place | 1955 | Freestone Place |
| D | F-5-3 | Ellsworth Manor | 1945 | Ellsworth Manor; Farnsworth Place |
| D | F-9-1 | Oasis Citrus Groves II | 1934 | Oasis Citrus Groves, Tract 2 |

| Type | Inventory Number | Neighborhood Name | Dates | List of Subdivisions in Neighborhood |
|------|------------------|-----------------------|-----------------------------------|--|
| D | F-9-2 | Oasis Citrus Groves I | 1934 | Oasis Citrus Groves, Tract 1 |
| D | F-15-1 | Hacienda Park | 1929 | Hacienda Park |
| | F-1-1 | San Clemente | 1930, 46, | San Clemente; La Mesita Sunset Manor Plat B |
| B | E-1-1 | San Clemente | 1930,46 | San Clemente Sunset Manor Plat B |
| A | E-1-2 | La Mesita | 1930 | La Mesita |
| A | E-2-1 | Harvey Homesites | 1946 | Harvey Homesites |
| B | E-2-2 | West Mesa Center | 1950 | West Mesa Center |
| D | E-3-1 | West Bond | 1946,48,49, 50,51,52,53, 55 | West Bond; Hosick Place; Fechter Tract; White Addition; Fuller Tract; Sunswept Acres; Craig-Debuf Addition; Telford Place; Scott Addition; Bond Acres |
| A | E-3-2 | West Side Addition | 1930,36, 45, 47 | West Side Addition; Monte Vista Addition; Clark Addition; Clark Addition 2 |
| A | E-3-3 | Vinyard Place | 1908 | Vinyard Place |
| A | E-3-4 | Palm Vista | 1948,52 | Palm Vista; Townsend Place |
| D | E-3-5 | Westwood Park | 1946 | Westwood Park |
| D | E-3-6 | Dykes Tract | 1941 | Dykes Tract |
| D | E-3-7 | Davis Park | 1947 | Davis Park |

| Type | Inventory Number | Neighborhood Name | Dates | List of Subdivisions in Neighborhood |
|------|------------------|----------------------|---------------------|---|
| B | E-5-1 | North Mesa Addition | 1947 | Stewart=s North Mesa Addition |
| B | E-5-2 | Brimhall Tract | 1930 | Brimhall Tract |
| C | E-5-3 | Fraser Fields | 1947 1945 | Fraser Fields (Stewart=s E. Mesa Addn is lost due to poor integrity) |
| A | E-5-4 | Standage Homesites | 1945 | Standage Homesites |
| C | E-5-5 | Sierra Vista Park | 1945,46,47 | Easten Place; Sierra Vista Park; Sierra Vista Park 2; Mesa Villa 1; Mesa Villa 2 |
| B | E-5-6 | Allen Park | 1945, 46, 55 | Allen Park; Temple Villa; Woodland Terrace |
| A | E-5-7 | Chula Vista | 1942, 45 | Moore Acres (Sec. 23) Chula Vista |
| C | E-5-8 | Allen Park Addition | 1945, 46, 47, 48 | Home Homes; Los Del Santos; Golden Grove; New High Subdivision; Allen Park Addition |
| C | E-5-9 | Temple* | 1921,24,40 41,42 | AZ Temple; Stapley Acres; Burk Addition; Butler Tract; Hewart Tract |
| C | E-6-1 | Sherwood Mesa | 1955 | Sherwood Mesa |
| C | E-6-2 | Beverly Estates | 1955 | Beverly Estates |
| B | E-6-3 | Hibbert-Allen Acres | 1925, 29 | Hibbert-Allen Acres LaZona Acres |
| B | E-6-4 | Los Ranchitos | 1943, 53 | Los Ranchitos; Mesa Homes |
| D | E-6-5 | Randall Heights | 1951 | Randall Heights |
| D | E-10-1 | AZ Citrus Groves | 1931 | AZ Citrus Groves |
| B | E-12-1 | Desert Wells (South) | 1946 | Desert Wells |
| C | E-12-2 | Desert Wells (North) | 1946 | Desert Wells |
| C | E-12-3 | Granite Reef Vista | 1947 | Granite Reef Vista Granite Reef Vista 2 |
| C | E-12-4 | Velda Rose Estates | ? | Velda Rose Estates |
| D | E-13-1 | Sunrise Ranch | 1949 | Sunrise Ranch; Sunrise Unit 1 |

| Type | Inventory Number | Neighborhood Name | Dates | List of Subdivisions in Neighborhood |
|------|------------------|-------------------------------|---------------------|---|
| D | E-17-1 | Whetten Park | 1955 | Whetten Park |
| D | E-18-1 | Buckner Addition | 1947 | Buckner Addition |
| D | E-18-2 | Steffey=s County Line | 1954 | Steffey=s County Line |
| A | D-3-1 | Val Vista Manor | 1946 | Val Vista Manor Val Vista Manor 2 |
| A | D-4-1 | Almond Place | 1930 | Almond Place |
| B | D-4-2 | Stewart Acres | 1926,48,50,55 | Stewart Acres; El May Villa; Riggs Place; Millet Place; Western Homesites; Western Homesites Addn.1 |
| B | D-4-3 | Stewart=s South Mesa Addition | 1947,48 | Stewart Stewart=s South Mesa Additions 1 & 2 |
| D | D-4-4 | Voorhis Addition | 1927 | Voorhis Addition |
| D | D-4-5 | LeBaron Addition | 1910,18,19,20 | LeBaron Addition Stewart Addn. To Mesa City Extension to Stewart Addn. Annex to Stewart Addn. |
| D | D-4-6 | Stewart Acres | 1926 | Stewart Acres |
| D | D-4-7 | Petri Place | 1948 | Petri Place |
| B | DB5-1 | Horne Acres | 1927,28,44,48,51,52 | Temple Acres; Temple View Tract; Lydia Allen Tract; Nielson Place; Horne Acres; Bigelow Addition; Junior High Park; Miller=s Addition |
| D | D-5-2 | Barden Acres | 1925 | Barden Acres |
| D | D-5-3 | Stewart=s SE Mesa Addition | 1949 | Stewart=s SE Mesa Addition |
| D | D-5-4 | Lynwood Tract | 1929 | Lynwood Tract |
| C | D-5-5 | Millet=s Green Acres | 1946 | Millet=s Green Acres |
| C | D-6-1 | Mesa Village | 1954 | Mesa Village |
| D | C-11-1 | Hermosa Villa | 1928 | Hermosa Villa Extension, Unit A |
| D | B-3-1 | Hill & Renz Corner | 1946 | Hill & Renz Corner |

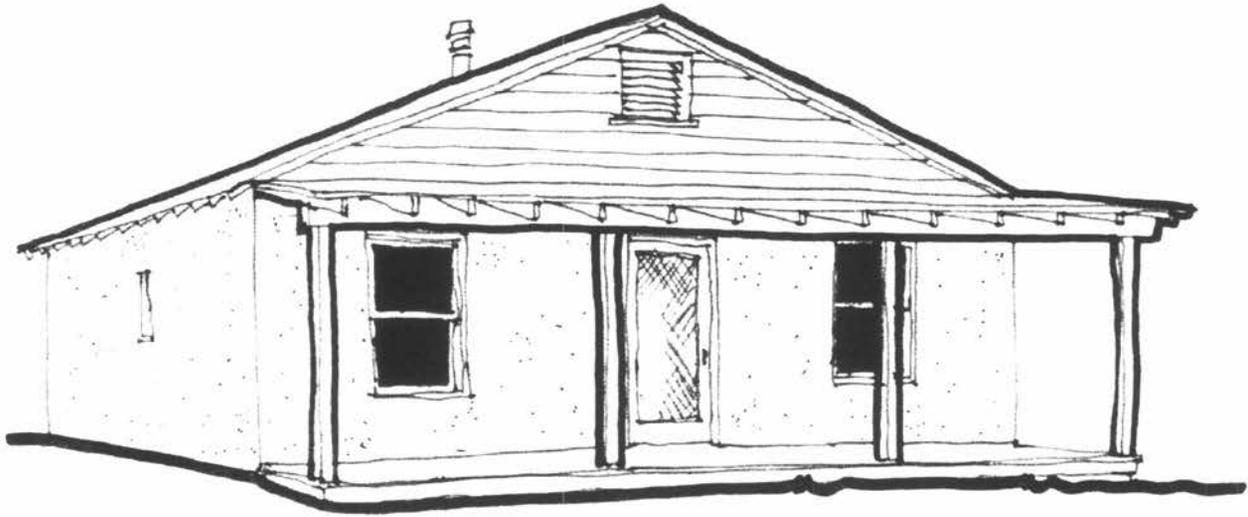
- Price Road
- 1 Dobson Road
- 2 Alma School Road
- 3 Country Club Drive
- 4 Mesa Drive
- 5 Stapley Drive
- 6 Gilbert Road
- 7 Lindsay Road
- 8 Val Vista Road
- 9 Greenfield Road
- 10 Higley Road
- 11 Recker Road
- 12 Power Road
- 13 Sossaman Road
- 14 Hawes Road
- 15 Ellsworth Road
- 16 Crismon Road
- 17 Signal Butte Road
- 18 Meridian Road



Pre-1955 Historic Resource Reconnaissance Survey
CITY OF MESA
April 1999

K Indian School
 J Thomas Road
 I McDowell Road
 H McKellips Road
 G Brown Road
 F University Drive
 E Mail Street
 D Broadway Road
 C Southern Avenue
 B Baseline Road
 A Guadalupe Road
 Elliot Road

National Folk (1870 - 1940)



Gable-front family depicted here

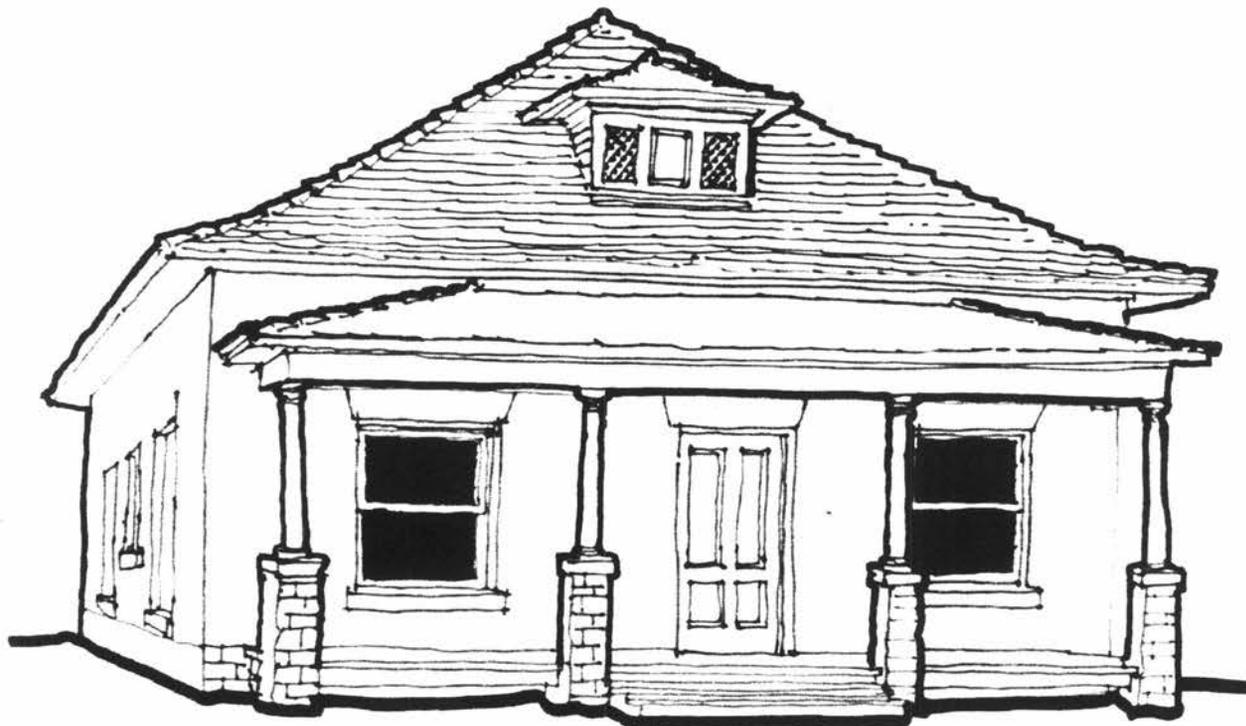
Characteristics of the National Folk style include:

- One story (sometimes two)
- boxlike massing with horizontal emphasis, one or two rooms deep
- Rectangular, square, or L-plan
- Wood frame or adobe construction with stucco or wood siding finish
- Hip or gable roof, low- to medium pitch
- Wood shingles (originally), but often replaced with asphalt shingles
- Flat or segmentally arched window and door openings
- Wood double-hung windows with small panes (six-over-six for example)
- Paneled wood doors
- Large front verandas supported by wood posts

Types of Massing:

- A Gable-Front
- B Gable-Front-and-Wing
- C Hall-and-Parlor
- D I-House
- E Massed Plan Side-Gabled
- F Pyramidal

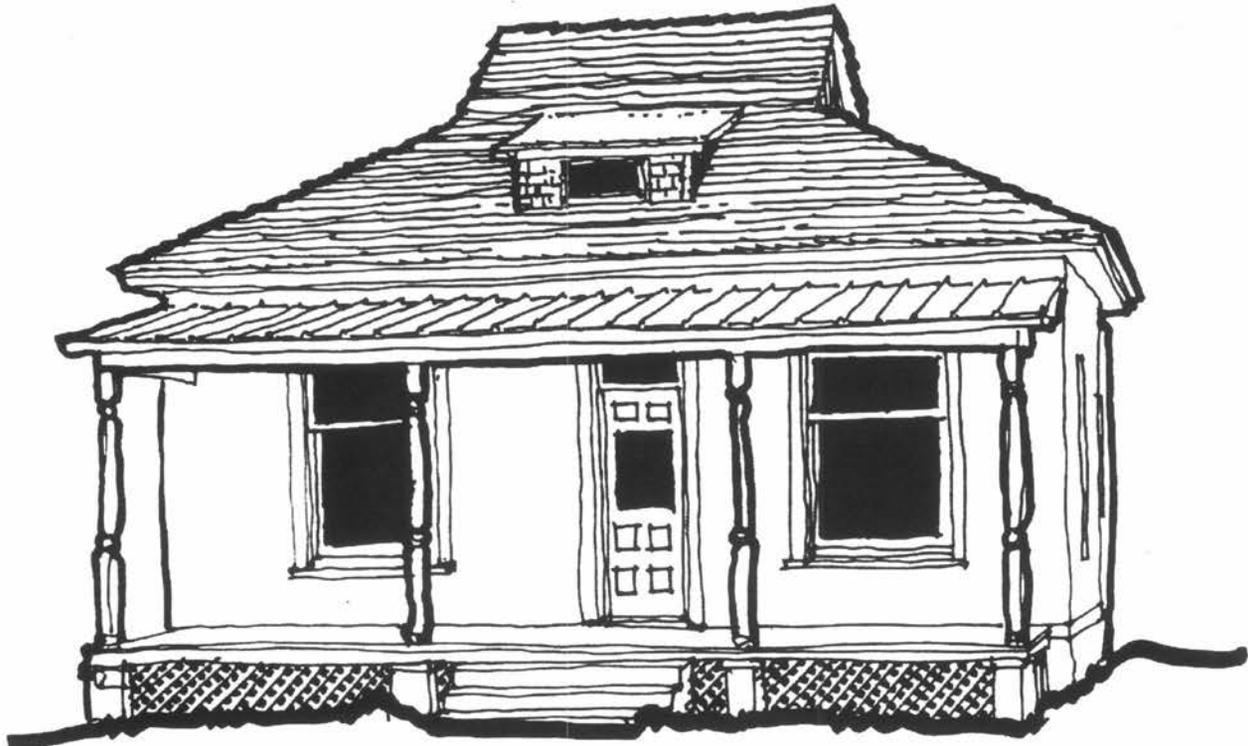
Neoclassical Cottage (1915 - 1935)



Characteristics of the Neoclassical Cottage style include:

- One story
- Rectangular or square plan with hipped- or pyramidal roof
- Boxlike massing with horizontal emphasis
- Wood frame or masonry construction
- Front entry porch (corner) or veranda supported with wood posts-a full-width porch may be under main roof or attached to the front façade of the main house
- Symmetrical front facade
- Large wood double-hung windows with one-over-one pattern
- Wood paneled doors
- Dormers at roof

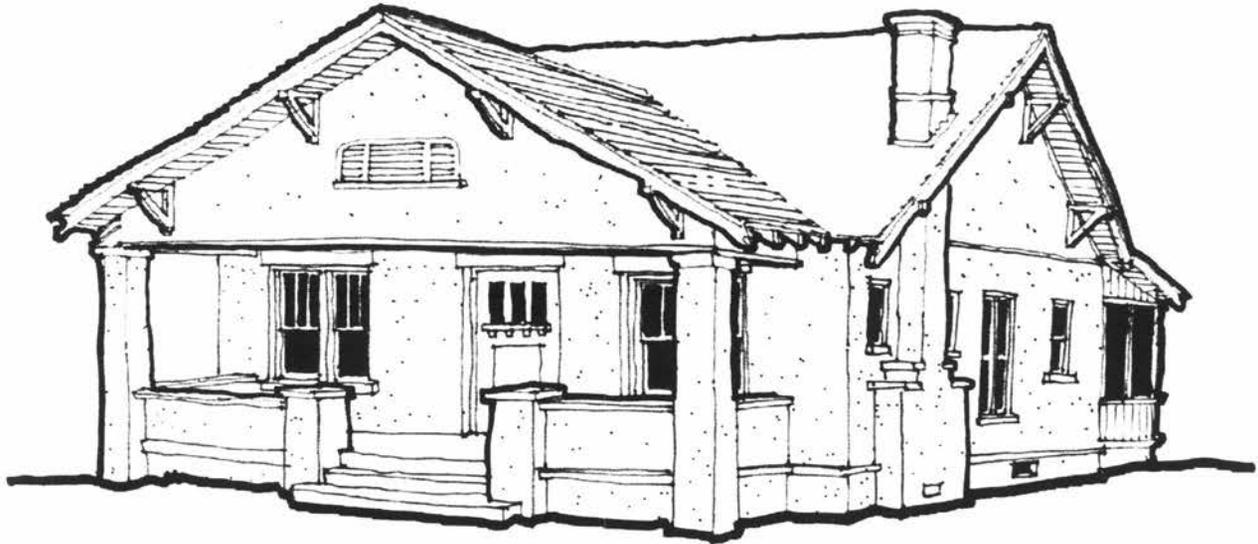
Queen Anne Cottage (1885 - 1905)



Characteristics of the Queen Anne style include:

- One story (sometimes two)
- Irregular plan, many times "L-shaped"
- Asymmetrical facade with vertical emphasis
- Many roof types including gables, hips or cones, dormers are common
- Wood shingles were originally used
- Front entry porches, sometimes very prominent in the facade
- Masonry construction atop stone foundations, more modest examples utilize wood frame construction
- Flat or segmentally-arched window and door openings with decorative masonry lintels
- Tall, wood double-hung windows with fancy patterns, wood panel doors
- Ornamental wood trim, spindlework, porch balusters, brackets, casings and decorative wooden scrollwork
- Decorative wood siding in gable ends

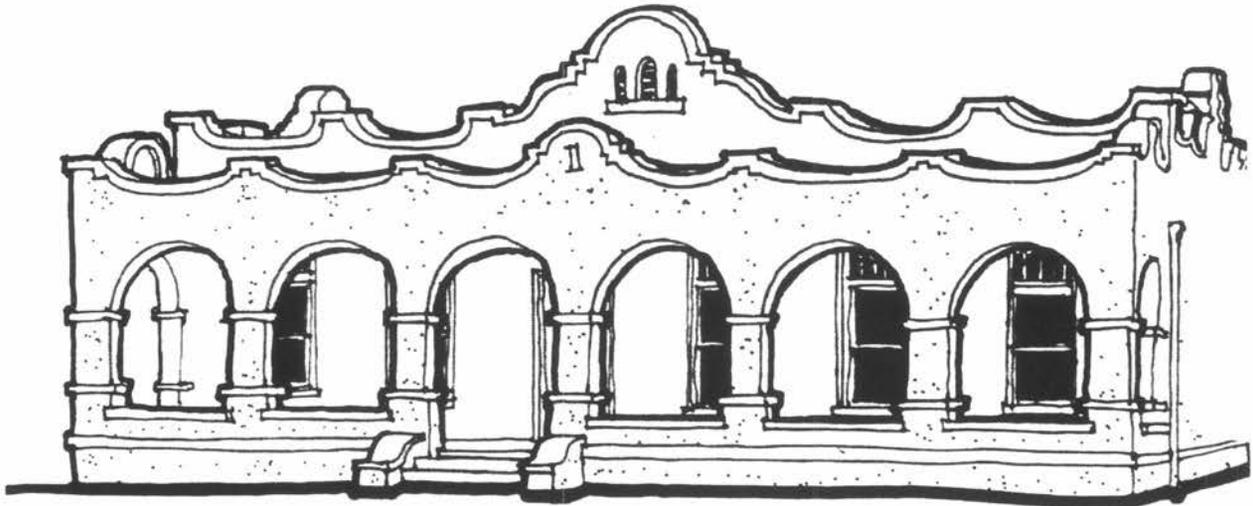
Bungalow (1905 - 1935)



Characteristics of the Bungalow style include:

- One story (sometimes two)
- Rectangular or square plan
- Symmetrical facade
- Masonry construction atop stone or masonry foundations
- Gable roof, medium-pitched (sometimes hipped with dormer)
- Wood shingles in gable ends
- Large front veranda supported with various types of posts, i.e., wood, concrete, masonry
- Segmentally-arched or flat window and door openings
- Large wood double-hung windows, simple wood doors
- Modest wood trim including wood brackets supporting deep eaves
- "Broadside" versions are defined as side-gabled roofs with front porch and front dormer in roof
- Other variations on the Bungalow style include Craftsman & Californian
- Craftsman Bungalows emphasize the use of oversized, exposed wood structural members
- California Bungalows usually have offset porches on front facade

Mission Revival (1895 - 1940)



Characteristics of the Mission Revival style include:

- Two story (modest examples of one story can be found)
- Rectangular plan
- Horizontal orientation, boxlike massing with symmetrical facades
- Hip roofs with clay tile roofing and deep eaves; or flat with curvilinear parapet walls
- Deep wrap-around verandas with arched openings
- Porte-cocheres are often associated with front porch
- Stucco finish
- Flat or roman-arched door and window openings
- Tall, wood double-hung windows

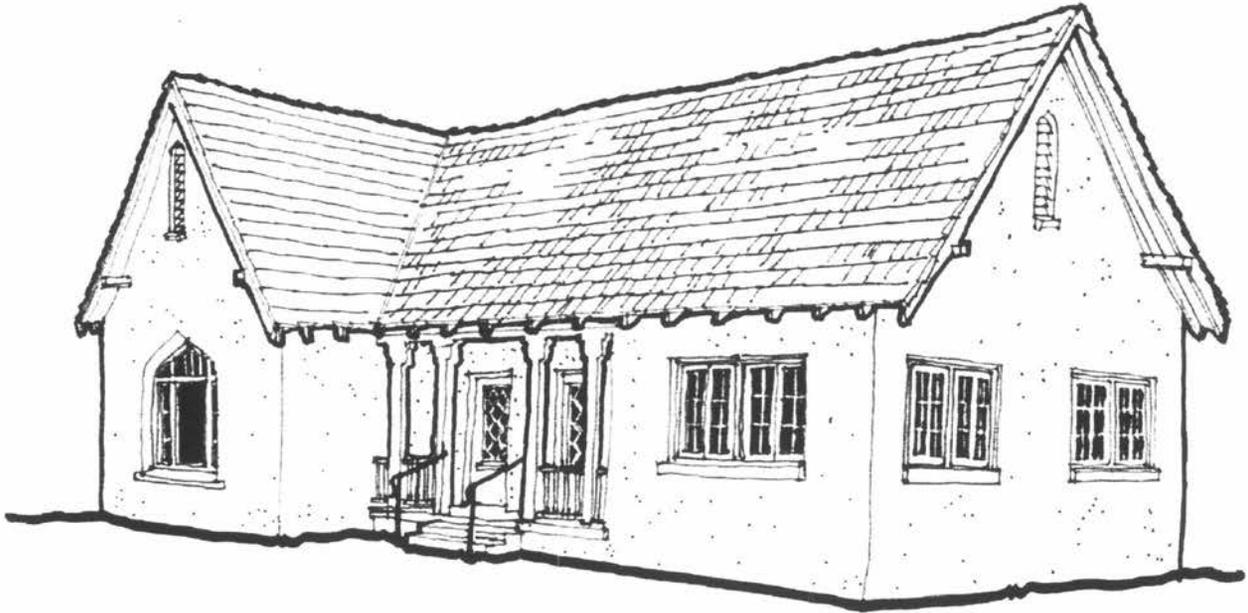
Southwest Style (1915 - 1940)



Characteristics of the Southwest style include:

- One story
- Rectangular plan
- Asymmetrical facade with horizontal emphasis
- Combinations of low-pitch gable and flat roofs
- Tile roofing and parapet walls
- Front entry porches
- Stucco finish
- Square, flat-topped door and window openings
- Tall, wood double-hung windows
- Roof scuppers (canales), exposed wood log beams (vigas)
- Little or no ornamentation

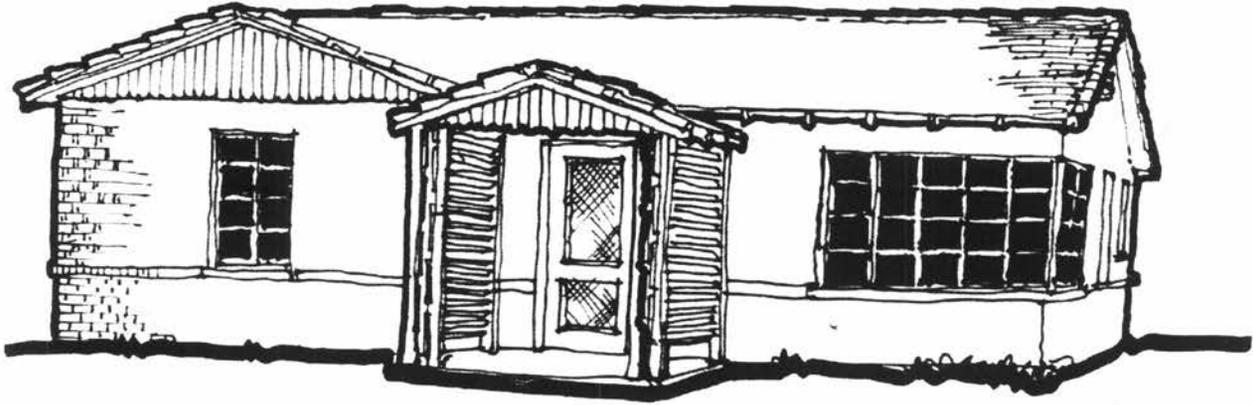
Tudor Revival (1915 - 1940)



Characteristics of the Tudor Revival style include:

- One story
- Rectangular or "L-shaped" plans
- Asymmetrical facades
- Intersecting high-pitch gable roofs
- Tall, decorative chimneys
- Portals or vestibules to serve as entry porches
- Brick, stone, or stucco finish
- Flat-topped, Tudor, Gothic, or round-arched window and door openings
- Wood casement windows with leaded glass

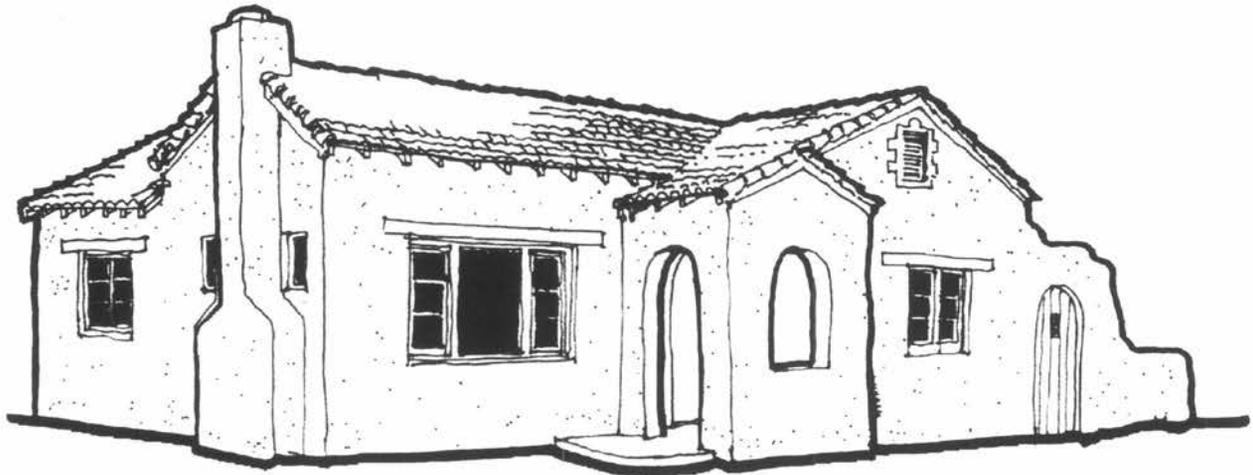
Ranch (1935 - 1960)



Characteristics of the Ranch style include:

- One story
- Small, boxlike massing with horizontal emphasis
- Low-pitch hip or gable roof
- Small entry porch with wood posts
- Masonry walls, painted or unpainted
- Square or rectangular window and door openings
- Steel casement windows with small panes of glass
- Occasional corner window
- Wood siding at gable ends
- Asphalt shingle roofing

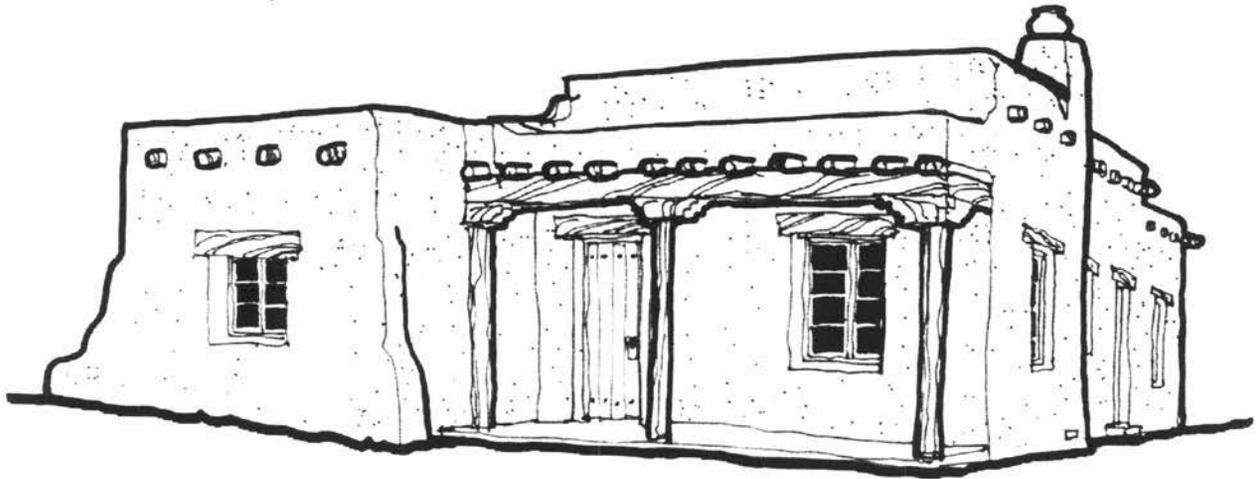
Spanish Colonial Revival (1915 - present)



Characteristics of the Spanish Colonial Revival style include:

- One or two stories (one is most common)
- Rectangular plan
- Asymmetrical facade with horizontal emphasis
- Combinations of low-pitch gable, shed and flat roofs; clay tile roofing
- Small entry porches
- Smooth stucco finish
- Roman or semi-circular-arched window and door openings
- Tall, wood double-hung windows with small panes in upper sash is common
- Modest detailing taken from Spanish and Mexican architecture, i.e., terra cotta, tile or cast concrete
- Decorative iron trim including brackets, railings, and balconets

Pueblo Revival (1915 - present)



Characteristics of the Pueblo Revival style include:

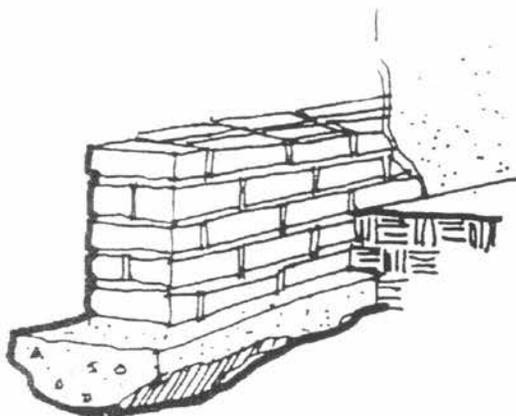
- One story or combination of single and two story masses
- Boxlike massing, with irregular or rectangular plans
- Flat roofs with irregular (often rounded) parapet walls
- Small front portals or vestibules
- Stucco finish on exterior walls
- Flat-topped door and window openings
- Wood casement or double-hung windows; wood plank doors
- Exposed wood log roof beams (vigas), posts, and lintels
- Tile roof scuppers (canales)

■ Maintenance and Rehab Guidelines: DOs and DON'Ts ■

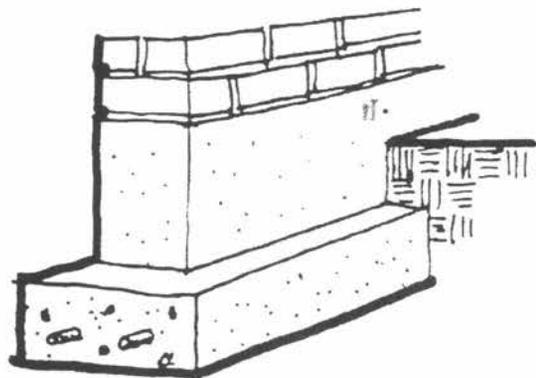
Foundations

Description

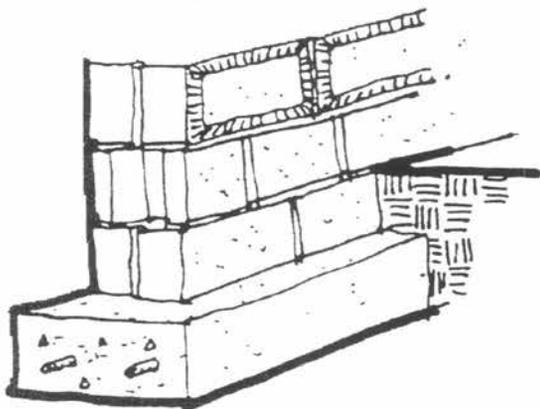
Foundations are made of two major parts, the footing and the stem wall. Residential foundations usually look like an upside-down T. The wide horizontal part underground is the footing. It is usually made of concrete. In very old houses the footings may be stone or brick. Sometimes footings may not even exist at all. The tall vertical part that emerges from the ground is the stem wall. It can be made of concrete, brick, concrete block, adobe, or stone. In many cases the stem wall is made of the same material as the exterior wall so you can not tell where the foundation stops and the wall starts. Generally, the stem wall extends no higher than the first floor level. Stem walls are usually quite tall in houses with wood floor structures in order to provide a crawlspace. Later houses with concrete slab-on-grade floors have short stem walls.



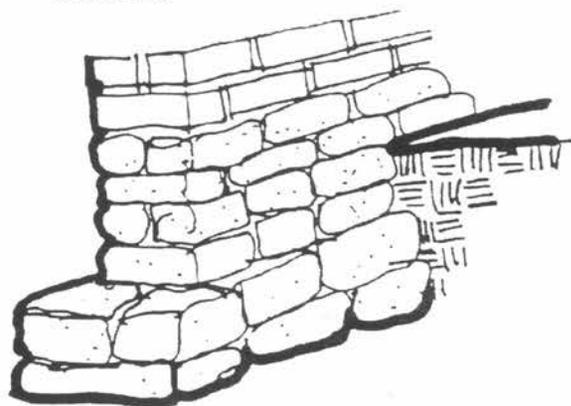
Brick



Concrete



Concrete Block

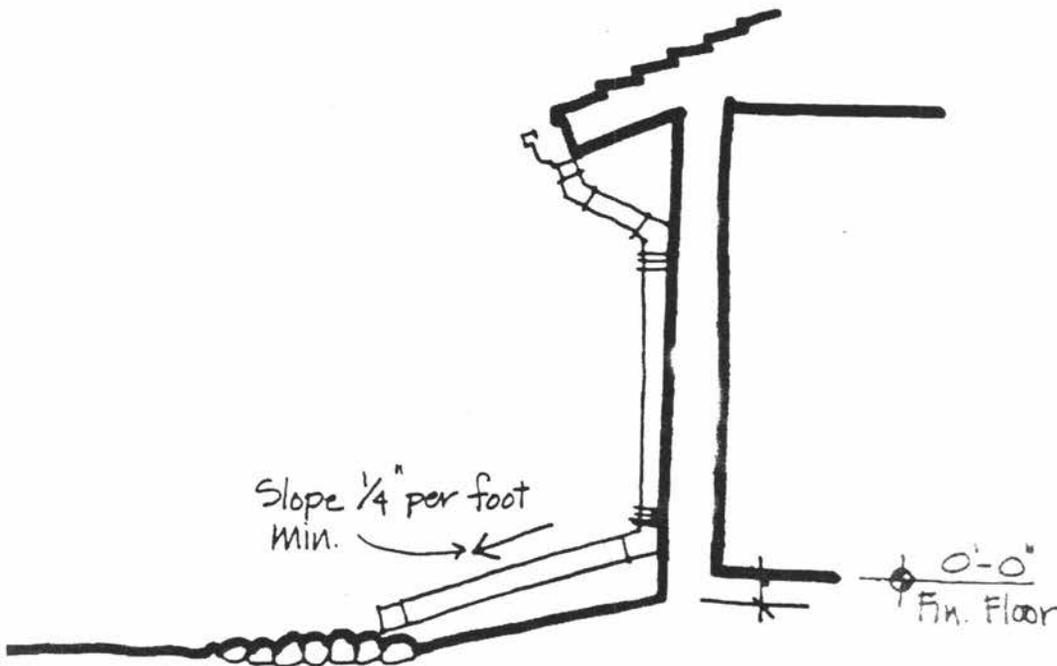


Stone

Deficiency

Foundation settlement and the cracking or tilting of stem walls are usually caused by movement of the earth under the footing. Water-saturated earth can compress or expand moving the foundations down or up. This serious structural problem starts with the collection of water on the earth's surface next to the stem walls. Long standing ponds of water will saturate the soil and cause movement. The problem is made worse if the foundations are very shallow or are unreinforced with steel. Heaving of the foundations can also be caused by plant roots.

Deterioration of the foundation materials is almost always traced to water. Masonry and concrete are actually porous materials - like very hard, dense sponges. They can soak up water. Capillary action can actually draw water up inside a wall like lamp oil through a wick and cause a condition called "rising damp" or "creeping damp." The water rising inside the masonry dissolves salts in the wall material. When the moisture evaporates at the masonry surface, the salts crystallize and microscopically burst apart the masonry material. The powdery white "efflorescence" on the surface of masonry walls are those crystallized salts which signal the beginnings of deterioration. Often the softer mortar deteriorates before the bricks or concrete blocks.



DO – Grade earth to drain away from the foundations. Provide rain gutters and downspouts to lead water from roof to splashblocks directed away from walls.

Guidelines

DOs

- Water must not be allowed to collect at the base of the building. Fill in low spots and grade the earth's surface (at least 1/4 inch per foot) to drain away from the foundations.
- Install rain gutters and downspouts to lead water from the roof to splashblocks directed away from the walls.
- Direct sprinkler heads to spray away from the foundations.
- Do not place new plants against or near the foundations.
- Determine if cracks occurred early in the building's history and if they have stopped moving. These old cracks can be filled to stabilize the foundation and prevent further water infiltration.
- If the cracks are new, correct the cause of deterioration and then fill with a concrete or mortar which is compatible in strength and finish to the historic materials.
- Refer to **Exterior Walls** for the treatment of masonry and stucco stem walls.

DON'Ts

- Identify and correct the cause of deterioration before addressing the symptoms of deterioration. Repair efforts will be wasted if the cause of the problem is not corrected.
- Sealing the exposed stem walls with paint or impermeable sealers will do no good. In fact it will trap water and water vapor inside the foundations making the situation worse. The materials must be allowed to "breathe" and transpire the moisture. Furthermore, painting or coating the foundations usually alter the feature's original architectural appearance.

Exterior Walls

Description

The exterior walls of a historic residence, because of their prominence to the facade, are important character-defining elements which should be retained and sensitively preserved in every rehabilitation or remodeling project.

Masonry

Historic homes in the Salt River Valley which have survived to the present day were primarily built of masonry, usually brick, stone, adobe, concrete, concrete block, terra cotta, or hollow clay tiles.

In general, masonry walls of historic houses were not originally painted except in some examples of Period Revival and Ranch styles.

Stucco

The use of stucco on masonry and wood frame walls is very common in Mesa especially on bungalows and Period Revival houses. The terms "stucco" and "plaster" are used interchangeably in common usage. However, "stucco" actually refers to a trowel-applied, non-structural exterior plaster made primarily of cement. Early adobe buildings were often covered with a veneer of unreinforced mud. Later they were covered by a more durable material called "lime plaster", a soft, vapor permeable material made without cement. In the twentieth century, portland cement plaster became available and was used almost exclusively as the stucco finish.

The three major types of stucco, mud, lime plaster, and portland cement are vastly different in their chemical and physical properties. Because of these compositional differences the maintenance, repair, and replacement of stucco should be accomplished only with materials which match the original in composition, color, texture, and strength. Furthermore, the same method of application should be used. Portland cement stucco was usually applied in two or three layers, scratch coat, brown coat, and finish coat. Stucco was usually painted as the final finish, but in some cases it was integrally colored with a dye.

Wood

Few, if any, historic architectural styles found in Mesa use wood as a sheathing material for exterior walls. The Shingle Style and American Colonial Revival are characterized by wood shingles and siding on their exterior walls. What can be expected locally is to find a great deal of wood used on houses for trim, windows, doors, and porches. Also, detached garages

| Appearance | Condition | Probable Cause | General Remedy |
|---|--|---|--|
|  | Cracks between two different materials | Separation of elements due to stress, moisture, thermal contraction | Fill cracks; patch |
|  | Vertical or zig-zag cracks in long wall, at corner or opening | Shrinkage after thermal expansion | Cracks may be filled and patched, but check for moisture in wall, as this probably relates to problem |
|  | Symmetrical cracks sloping up and away from both sides of a wall opening | Wall rupture due to excessive load | Additional support needed, structural column may be helpful; see a professional |
|  | Bulging in wall surface | Foundation settling | Address water problem, measure moisture; shore up; see a professional |
|  | Vertical or sloping cracks with evidence of slippage | Foundation settling or stress of uneven loading | Spot patching, shoring of foundation, or regrading if condition is stable; otherwise, see a professional |
|  | Tilting | Foundation settling | Push wall back into place with shoring, fill cracks; see a professional |

and sheds may be constructed and sided with wood. The maintenance and preservation of wood features on historic houses is very important in retaining their architectural character.

Deficiency

Masonry

The first enemy of historic masonry is water. Although masonry may seem indestructible, it can be ruined by time and water. Proper maintenance is the key to avoiding major structural and cosmetic damage to masonry walls. Damage to walls can be caused by several other situations involving heat/cold cycles, overloading, and foundation movement.

The accompanying chart can guide you in diagnosing some of the more typical problems with masonry walls. Keep in mind that a deterioration problem can have more than one cause and one cure. In cases of severe deterioration or of symptoms which appear suddenly, it is advisable to consult a professional for building evaluation and recommendations.

Stucco

Stucco, as a thin veneer, does not share the same physical or chemical characteristics as the structural material to which it is applied. Except in the case of mud plaster on adobe, stucco does not naturally adhere to its base material. Thus the structure's face must be roughened by one of several methods in order for the stucco to "key in" to the surface. Masonry mortar joints may be struck (deepened); nails may be partially driven in; expanded metal lath or "chicken wire" may be attached. As a thin surface coating, stucco is susceptible to deterioration and cracking caused by structural movement, thermal expansion, poor adhesion, and water. Improper connection method of stucco to wall will cause cracking, delamination (separation), and buckling. When the stucco surface is broken, water can enter the wall to deteriorate the structure and the stucco. Although freezing and thawing of water and ice can be another enemy of walls, the Mesa climate does not often present this cycle as a serious problem. Cracks in stucco may indicate not only a failure of the veneer, but also could signal a more serious problem with the structure beneath.

Wood

Wood siding and ornamental features are very susceptible to deterioration in the Southwest's arid, sunny climate. Damage may be caused by heat and cold, exposure to ultraviolet rays, water, rot, fungus, insects, wind, and fire. To preserve a historic building properly, its wood must be protected from its two major causes of decay, sunlight and water. Luckily, because wood is a plentiful and workable material, damaged historic features can be repaired rather than replaced. To retain the building's historic integrity it is advisable to maintain and repair original woodwork whenever possible. Wood which is severely damaged beyond repair will require replacement using wood of matching or similar species and of a high quality grade.

Guidelines

DOs

- Repair leaking pipes, roofs, and rain gutters, if masonry units or mortar are disintegrating.
- Repoint joints using chemically compatible mortar of matching strength, texture, and color, if water is entering the wall through gaps in damaged joints. The width and profile of the mortar joints should match the original.
- Reinstall loose masonry units. Replace missing or severely damaged units with new matching units.
- Repaint masonry already painted (if this approach is determined appropriate to the situation and architectural style). Hand scrape loose paint down to the next solid layer before coating.
- When planning to clean paint, dirt, or soot from the surface of masonry, first conduct a cleaning test on a small inconspicuous area to determine the gentlest, yet effective method. For dirt or soot removal, use steam or mild detergents applied with natural bristle brushes. For paint removal, use the mildest chemical that works; then follow with a low pressure water wash.
- Repaint stucco using elastomeric (rubber-based) coatings which will allow a degree of expansion and contraction of the surface without cracking and peeling.
- Assure that all wood features are firmly attached to the building. Wood should be screwed or nailed in place.
- Protect wood from sun and water by sealing the joints between wood and other materials to allow no infiltration of water. Bare wood should be primed and painted, varnished or stained.
- Protect wood vulnerable to deterioration with a wood preservative treatment.
- Apply wood fillers or consolidants to deteriorated wood members in place (such as rafter tails) before painting. Repair large structural members by injecting adhesives into cracks and clamping until cured.
- Use straight, dry, high grade wood to replace severely damaged features. Prime before installation and paint with two coats of high quality paint, varnish, or stain.

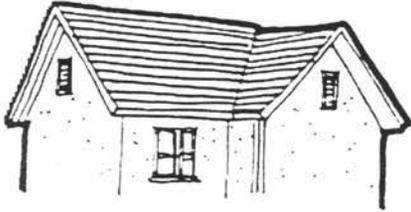


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- In locations exposed to water or the earth, use decay-resistant wood (redwood or cedar) and treat it with water repellent or preservative.

DON'Ts

- Paint masonry which was not originally painted as appropriate to its style.
- Paint masonry to hide a deteriorated surface without first correcting the cause of the problem.
- Paint terra cotta details and ornaments on a masonry building; they were never meant to be painted.
- Sandblast or high pressure waterblast masonry to clean the surface or to remove paint.
- High pressure blasting, abrasive and caustic cleaning methods will erode the hard crust of the masonry units and mortar joints and actually accelerate their deterioration.
- Apply sealants (including anti-graffiti coatings) to vertical surfaces of masonry walls. Some sealants may cause discoloration, adverse chemical reaction with mortar, and leave a glazed finish. Often these sealants will themselves deteriorate after a few years of exposure.
- Install exterior wood elements in a manner which creates flat, level surfaces (sills, railings, porch floors) which could catch and hold water.

Roof Forms



Intersecting Gable



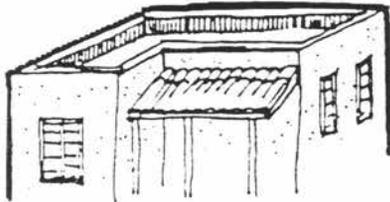
Hip Gable



Intersecting Hip



Jerkinhead Gable



Flat with Parapets

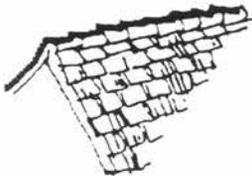


Hip with Bellcast Eaves



Side Gable with Shed Dormer

Roofing Types



Wood shingles or Shakes



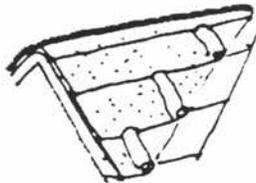
Tile Roof



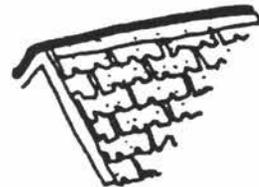
Standing Seam Metal



Corrugated Metal



Rolled Asphalt



Asphalt Shingles

Roofs/Roofing

Description

Roofs are important in defining the character of historic architectural styles. They are visually prominent elements of houses both in terms of massing and materials. The shape, texture, and color of roofs must be retained through repair and rehabilitation projects in order to preserve the house's architectural integrity. The water-tightness of a roof also is essential in maintaining the house's physical condition. In Mesa, roof types vary greatly depending on the historic styles. One may find materials such as wood shingles, clay tiles, metal, asphalt shingles, and rolled-on built-up roofing. Each roof type and material requires individual care and maintenance.

Deficiency

A roof's performance is linked directly to the quality of its original design and construction. Sometimes the drainage pattern of a roof and its waterproofing details were not properly installed at the time of its construction, causing a chronic problem of leaking or material deterioration. Underdesigned or overloaded roof structures may show signs of bowing or sagging. Flat, or nearly flat, roofs which have sagged may have a continual problem of ponding. Clogged roof drains may cause several inches of rainwater to stand on a flat roof incurring roofing deterioration, leaks, and structural overloading or sudden failure.

Guidelines

DOs

- Conduct seasonal inspection of the roof for indication of damage or deterioration of roofing, wood trim, caulking, and metal flashing. Clean rain gutters and downspouts of collected debris and leaves.
- Retain original shape and slope of roof and its associated features such as chimneys, dormers, ventilators, fascias, and ridge caps when repairing and maintaining.
- Repair or reinforce any sagging or broken structural framing members prior to installing roofing.
- Retain original roofing material, or when replacing use only materials which match or are similar to the original.

-
- Remove old roofing down to the roof sheathing (wood boards or panels) when replacing roof. Repair or replace damaged sheathing if necessary.
 - Install appropriate metal flashing where roof changes slope or meets a chimney, vent, or wall surface. Install drip flashing at roof edges and rain gutters where appropriate.
 - Follow roofing manufacturer's instructions for installation in order to meet warranty stipulations. Prepare roof sheathing for acceptance of roofing by installing roofing felt or nailers as is required by the particular roofing type. Always use high quality roofing materials and accessories to assure long life of the repairs or replacement.
 - Treat wood shingles with fire retardant and slow their deterioration from drying by initially and regularly applying a mixture of linseed oil and graphite.
 - If wood shingles must be replaced but new ones are not affordable, consider using thick, irregularly patterned asphalt shingles which are of a color and pattern which replicate wood shingles.
 - Provide adequate roof ventilation to keep the structure as cool as possible and to prevent condensation of water vapor inside the attic.
 - If new air conditioners, ventilators, or skylights must be introduced to a rooftop, place them in a location which will not be visible from the street. See Section 4.2 - Equipment Placement for appropriate locations.

DON'Ts

- Install a new layer of roofing over existing roofing. This adds weight to the structural system which was never anticipated in its original design. The new roofing warranty may be voided if improperly installed or installed over an older roof.
- Install new roofing materials which are non-original or visually incompatible.
- Install wood shakes (thick, split units) in place of original wood shingles (thin, sawn units), because it will drastically and adversely effect the character of the building.
- Paint or coat roofing which was not originally treated in a like manner.
- Install new skylights, ventilators, air conditioners or evaporative coolers on a historic roof if it can be avoided. Roof-mounted mechanical equipment can be unsightly and diminish the historic character. Furthermore, without reinforcement the original roof structure may not be strong enough to support the equipment.

Chimneys

Description

Every historic architectural style has details or forms which are appropriate to the defining its character. Chimneys are features which help to characterize a style and to give each house its own personality. Victorian Era brick chimneys are tall and narrow with intricately corbelled tops. Bungalow chimneys, made of natural-finished stone, or bricks sometimes covered with stucco, tend to be stocky in form with simple one or two course corbels at the top. Period Revival houses have a wide variety of chimney forms and details. Spanish Colonial Revival and Mediterranean Style chimneys often have hovelled (covered or sheltered) tops. Pueblo Revival chimneys may actually be mounted with ceramic chimney pots. Ranch Style houses are likely to have no fireplace or chimney at all.

Deficiency

Poorly maintained chimneys can deteriorate to such a degree as to have bricks fall from them. During the lifetime of a building, for various reasons, chimneys may have been shortened and modified. (Note that the Uniform Building Code requires that the top of a chimney must be two feet higher than any roof surface or feature within ten feet of the chimney.) Structural damage to entire chimney and fireplace systems caused by foundation movement or wind loads may have caused the unlined brick flue to crack allowing noxious gases to enter the house. Many original fireplaces and chimneys did not have operable dampers.

Guidelines

DOs

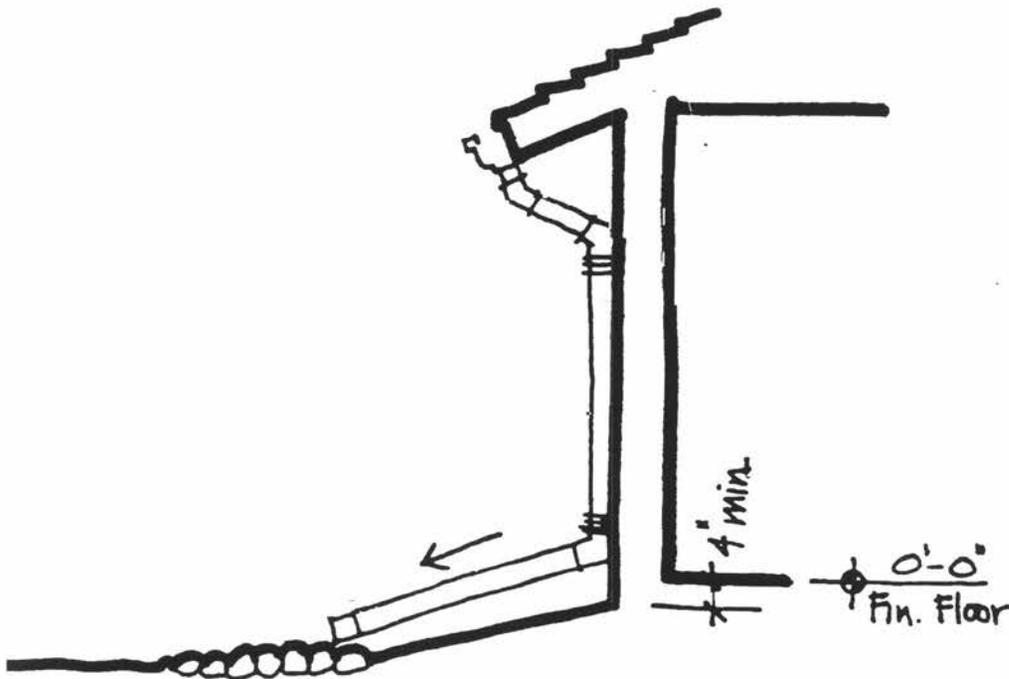
- Conduct seasonal inspections of chimneys to determine changes of condition (cracked masonry, loose mortar or bricks) and to identify the need for maintenance.
- Restore modified chimneys to their original height and form based upon archival documentation or, if that is not available, based upon details typical of the style and era.
- Repoint and repair masonry by removing all loose or deteriorated material down to solid structure and rebuild from there. Rebuild the chimney using the original or matching masonry and joint pattern. Introduce steel reinforcement where possible, especially around the chimney top. Where necessary, install a steel brace to anchor a tall, unreinforced chimney to the roof framing.

-
- As a supplement to repointing the joints of a gas-leaking chimney, consider installing a flueliner.

DON'Ts

- Shorten or modify a chimney as a shortcut to proper repair and restoration.
-

Gutters and Downspouts



DO-Install splashblock and long rainleaders at the lower end of the downspout to direct and release water far from the foundations.

Gutters and Downspouts

Description

Gutters and downspouts are meant to collect rainwater from sloped roofs and to distribute it far from the base of the building. Gutters protect walls which are subject to curtains of water falling from shallow overhangs. Downspouts or rainleaders protect the foundations from ponding water. Sometimes downspouts and gutters are character-defining elements of a particular style. Victorian Era downspouts may be very ornate while Period Revival downspouts are usually very simple.

In Mesa most homes do not have gutters, nor do they necessarily need them. If overhangs are deep and the ground surface slopes swiftly away from the foundations, then gutters and downspouts are probably not needed.

Deficiency

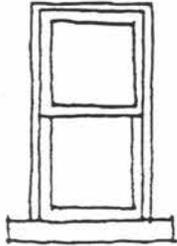
Backsplash from water falling from shallow eaves may cause coving of adobe and sand brick walls. Ponding water at the fall line dug into the earth below the eaves may saturate the foundations and cause rising damp. Flat-roofed Spanish Colonial and Pueblo Style logged downspouts at flat roofs with parapets are often subject to roof leaks caused in part by clogged downspouts.

Guidelines

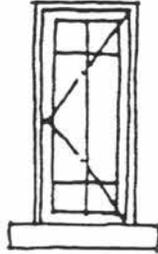
DOs

- Inspect rain gutters and downspouts seasonally for damage, rust, and clogging. Repair existing systems before considering replacement.
- If necessary to replace gutters and downspouts, install new systems in original locations using materials, cross-sectional profiles, and finishes which match or are compatible with the original design.
- If installing a new system, place downspouts in inconspicuous places which do not visually compete with other building features or windows. Install splashblock long rainleaders at the lower end of the downspout to direct and release water far from the foundations.
- Prime and paint the gutters and downspouts to blend with the color of the building's fascias and walls.

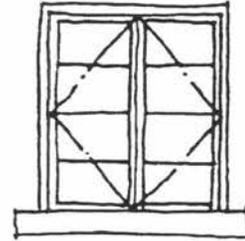
Window Types



Wood Double-hung



Wood Casement



Steel Casement

Note: Aluminum Sliding windows are not historic.

Doors and Windows

Description

Windows and doors are important features on the face of every building. The design of windows and doors helps to define the style and character of a historic house. Their sensitive repair or replacement is vital to the conservation of the building's architectural integrity. If inappropriate treatments are used in the rehabilitation of windows and doors, the character of the building can be severely and adversely effected.

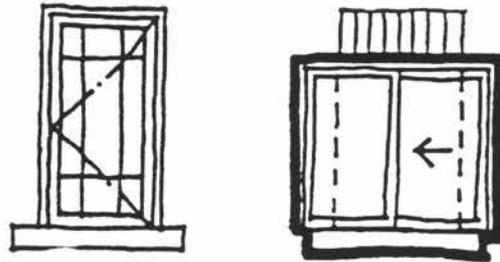
Deficiency

The most common maintenance problem with historic wood windows is deterioration caused by exposure to the sun and wind. Paint shrinks and cracks revealing the wood to the weather which quickly takes its toll first on the smaller components like muntins and then on larger parts like sashes. The putty dries, cracks, and falls from the sash allowing the glass to loosen. Wind and water then enter the house. After half a century of continual use, and the effects of heat and water, the internal counterweight ropes snap. Without counterbalances the sashes are very heavy to lift and do not stay open without a prop. Of course accidental breakage of glass is always a concern.

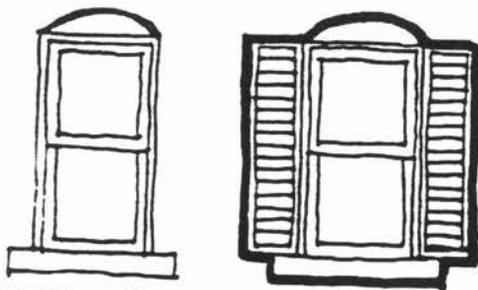
Guidelines

DOs

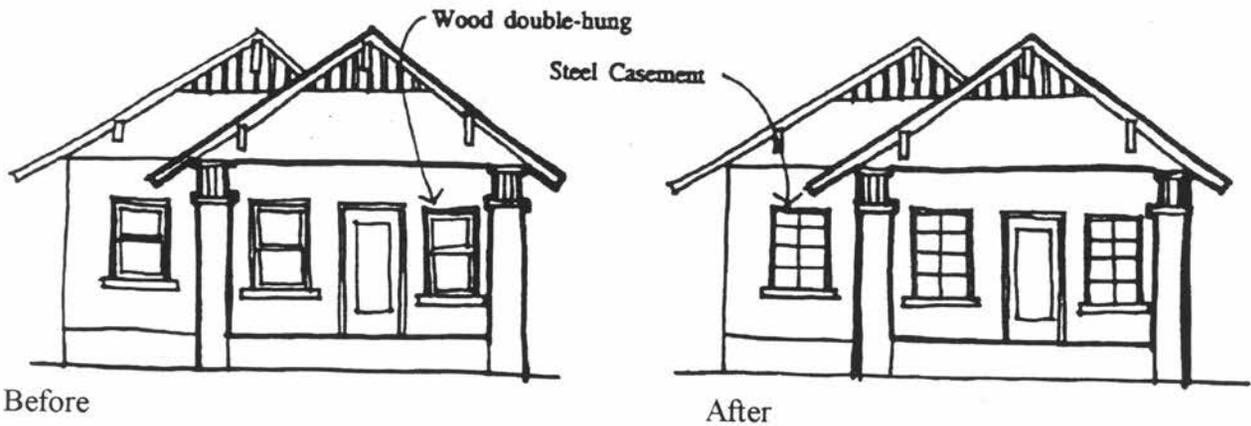
- Retain doors and windows in their original location, shape, size, function, and material.
- Retain the components of windows and doors, including frames, casings, sashes, mullions, muntins, glazing, shutters, moldings, and hardware. Match original materials, patterns, and forms when repairing or replacing components.
- Retain the pattern and width of window muntins if replacing original glass with insulated, double-pane glass. Consider installing interior "storm windows" as a method of improving weatherproofing rather than modifying original window sashes or replacing glass.
- If replacement is necessary, but matching window systems are unaffordable, consider installation with vinyl or metal-clad units with enamelled finishes.



DON'T – Widen opening to accept non-compatible window.



DON'T – Add non-original shutters.

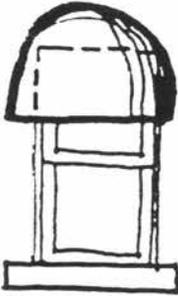


DON'T – Replace windows with new units incompatible with the historic types, patterns, and materials which define the house's style.

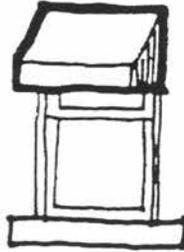
-
- Maintain the caulking, weatherstripping, hardware, and glazing in good condition.
 - If new or replacement screen doors are necessary, install new units which are compatible with the style of the house and the associated historic door.

DON'Ts

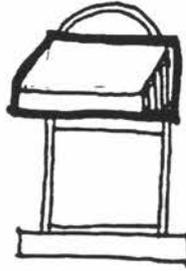
- Infill or modify the original window or door openings.
- Modify muntin pattern by removing, altering, or adding components.
- Replace original glass with reflective, obscure, or colored glass.
- Replace existing, working or repairable windows with new units.
- Replace windows with new units incompatible with the historic types, patterns, and materials which define the house's style.
- Replace any historic window with mill-finish aluminum windows.
- Replace doors or their hardware with types which are non-original design or of design not of the building period.
- Install modern aluminum, mill-finish screen doors over historic doors or use types which are from a different style or era than the house.



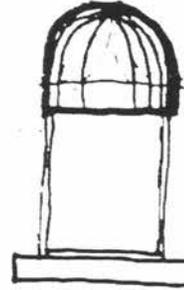
DON'T



DO



DON'T



DO

Awnings and Shades

Description

Shade is a precious commodity in Mesa, Arizona in the summertime. In the early years of settlement in the Salt River Valley, Vernacular houses were built with deep porches and canvas awnings to help keep them cool. With local trends in housing turning more toward nationally popular architectural styles and with the advent of evaporative cooling in the 1930s, the porches and awnings began to disappear. For example, English Tudor Revival houses have only small entry porches, shallow overhangs, and no awnings.

Deficiency

In the arid desert climate houses without protection from the harsh rays of the sun will quickly overheat, especially if they have windows on the south and west sides. Existing historic awnings of canvas fade and tear after only a few years in the sun.

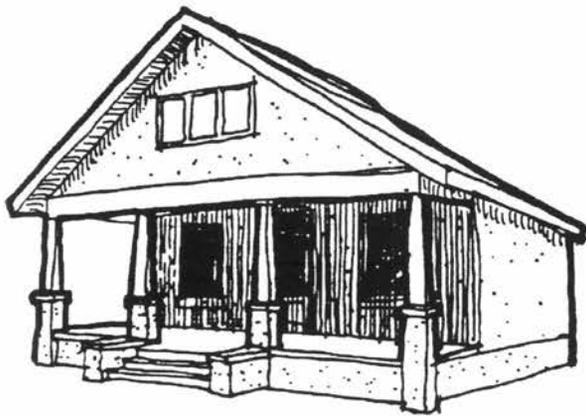
Guidelines

DOs

- Reconstruct a missing historic porch to match the appearance and materials of the original.
- Where porches do not offer shade to windows, install awnings which are appropriate to the style of the house. Although canvas is more authentic, synthetic fabrics which replicate canvas are acceptable substitutes which have a much longer lifespan and better color-fastness.
- Fasten awning frames to the window frames within the window opening.

DON'Ts

- Attach awnings to the walls adjacent to the windows. Such a method of fastening can damage and scar masonry.
- Use plastic awning fabric or metal, plastic, or wood shades permanently mounted over the exterior of windows.
- Install shades, blinds, or covering which conceals the window or detracts from the historic character of the house.



Before



After

DON'T – *Infill portion or all of porch. Infill adversely affects character of façade.*

Porches and Stairs

Description

Porches help to define the character of a house's historic style. As important elements of architectural design they should be retained and maintained. Porches are particularly significant to the facades of bungalows.

Deficiency

Standing water can decay wood porch and the bottom of wood porch posts. Wood siding or lattice used as porch skirts can suffer deterioration if allowed to stay in contact with soil.

Concrete porches may crack and partially collapse or heave from the compaction of wet earth below. Brick porch walls sometimes suffer from rising damp.

Guidelines

DOs

- Treat wood features in contact with the earth and water with wood preservatives.
- Clean, caulk, and seal concrete porches to prevent infiltration of water.
- Repair damaged and unsafe steps in a manner and with materials which match the original design.
- If it is necessary to provide handrails at stairs, install rails which are appropriate in design and materials to the historic character of the house.
- If a porch must be enclosed, do so with a design which uses large panels of glass set behind the porch posts. Preserve the porch's character of openness by allowing the building facade to be seen with a minimum of visual interruption.

DON'Ts

- Enclose a porch with solid walls or with any treatment which adversely effects the character of the historic house.
- Install "indoor-outdoor" carpet or other modern coverings on porch floors.
- Remove existing historic porches or replace damaged components which could be repaired.

Ornamental Trim

Description

Ornamental trim plays an important part in defining the character and style of a historic house. The trim can be made of various materials such as wood, masonry, plaster, or metal. The types of ornamental trim are virtually endless, including cornices, brackets, door and window casings, beams and columns, steps, railings, light fixtures, vigas, canales, decorative tile, precast terra cotta or concrete cartouches and medallions, keystones, ridge cresting, and ventilators.

Deficiency

By the very nature of ornamental trim as decorative elements applied to the exterior surfaces of the building, it tends to be less sturdy and long-lived than the structural elements. Weathering takes its toll on ornamental trim and decorative details. Water, wind, dirt, and sunshine will deteriorate exposed wood features very quickly in terms of the building's lifetime. Through time a building's ornamental trim may have been lost by deterioration, vandalism, or removal. Occasionally deteriorated trim will be removed without being replaced in kind, thus diminishing its architectural character and original integrity. Even worse is the situation where ornamental trim is added to a building to make it look older than it is or of a different style.

The original character of surviving trim may have been changed by improper maintenance. Carved stone and terra cotta ornaments, whose natural finishes were meant to show, may have been painted. Delicate concrete or plaster castings and wood carvings may lose their definition of sharp detailing and craftsmanship due to painting and repainting without the careful removal of earlier, damaged coats.

Guidelines

DOs

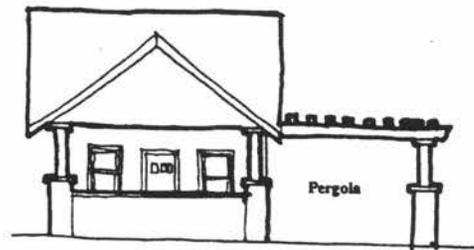
- Retain, repair, and preserve original ornamental trim in place wherever possible.
- Replace only missing or badly deteriorated components of the ornamental trim, retaining in place as much original material as possible.

DON'Ts

- Replace deteriorated trim with materials or designs which do not match the originals.

-
- Clean trim with harsh or abrasive methods.
 - Continue to repaint delicately carved or cast details so that the fine detail of workmanship is obscured by many coats.
 - Paint trim features which were not originally meant to be painted.
 - Add trim to a house to make it fancier than it originally was or to change (or mix) its style.
 - Remove original trim from a house without replacing it in kind.
-

Entrances, Portes Cochere, Pergolas and Carports



Entrances, Portes Cochere, Pergolas and Carports

Description

Very often an entrance, porte cochere, pergola, or carport are significant integral features of the facade of a Period Revival or Bungalow Style house. In addition to the ever present and prominent gables and porch, a bungalow also can have a distinctive entrance, porte cochere, or pergola. Later Ranch Style houses may have an attached carport. These features are usually designed to match the details and ornamental trim of the house's porch.

Porte cochere

A roofed structure extending from the main entrance of a building over an adjacent driveway and sheltering those getting in or out of vehicles.

Pergola

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

Carport

An open-sided automobile shelter usually attached to a house.

Wingwall gateway

A doorway or gate to the sideyard through an extension of the front wall of the house beyond the corner of the building.

Deficiency

Portes cochere, pergolas, and carports can suffer from the same types of deterioration as found at porches, ornamental trim, and roofs. Wood features can decay and masonry columns can sustain damage from rising damp, accidental impact, and settling foundations.

Inappropriate remodeling and in-filling can detract from the openness of the facade and the effects of shade and shadow.

Guidelines

DOs

- Maintain trim in good condition.
- Repair and replace damaged and missing features with matching materials and design based on physical or photographic evidence.

-
- If historic documentation of the house's original features is not available, then use designs which are appropriate to the style as modified to the specific house.
 - Remove built-up layers of paint from delicately carved features using the gentlest means possible prior to repainting.

DON'Ts

- Remove or severely modify an original entrance, porte cochere, pergola, or carport.
- Replace original features with stylistically incompatible elements and materials.
- Roof over pergola trellises.
- Fill in openings of recessed entries, gateways in wingwalls, and courtyards.

Colors

Description/History

The color scheme of a building is important to defining its style and to enhance its architectural design and form. Each historic era and style had its own approach to color and a favored palette of hues.

Victorian Era/Eastlake Style

Polychromatic scheme with up to eight different colors, usually one for each major material and several for wood trim and casings, window sashes, and doors. Color was as diverse as the ornamentation on a Victorian Era home.

Bungalow Style

The Arts and Crafts Movement at the turn of the twentieth century was at the heart of the Bungalow Style. Richness of color in earthtones was the hallmark of the era. Suggested color palettes for bungalows were available to the original home builders. Typical period color palettes are available from several major paint manufacturers today.

Mission Revival, Spanish Colonial Revival, and Southwestern Style

Red tile roofs and white or light-colored walls typify these Hispanic-inspired styles. Colors tend to be pastel in nature but can also tend toward earthtones. Brightly colored decorative tiles or hand-painted decorations or stencil patterns on wood trim or plaster walls is also found.

Pueblo Revival

Muted earthtones characterize the usual color scheme of Pueblo Revival houses although some were painted white.

Tudor Revival

High contrast in the color scheme of Tudor Revival houses helped to accentuate and delineate the dark half-timbering from the white or light stucco walls. Wood shingle roofs which replicated thatched roofs in English Cottage Revival houses sometimes were painted or stained a grey-green.

Ranch Style

Ranch houses tended to follow the color schemes of the period revival styles which may have influenced their specific detailing. Thus Ranch Style houses could have colors which were inspired by their Spanish or French predecessors. Vernacular Ranch Style houses were often painted with earthtones found in the earlier bungalows or Pueblo Revival houses. Ranch

houses could have been painted originally in a two-tone pastel scheme as divided by the beltcourse at the window sills. Still other Ranch Style houses may not originally have had their red brick walls painted at all.

Deficiency

Often buildings have been repainted several times, in both the historic and modern periods, with different colors which were the then-current popular palette. Occasionally materials which were originally meant to have natural finishes have been painted. Sometimes homeowners tend to repaint their historic houses to please their personal aesthetic sensibilities rather than to use original or historic color palettes.

Guidelines

DOs

- Conduct a careful investigation of the paint chronology of the various features of the building to determine the original and subsequent historic colors of the building. Document the layers of color from outside to base material. Try to relate correctly the various layers of the features to one another for some may have been repainted more often than others. The color of old paints may have changed or faded over time, thus look for paint hidden in cracks or in places not exposed to direct sunlight.
- If the original color scheme is not appealing, then use other historically appropriate colors from a palette from the same style and era as the house.

DON'Ts

- When investigating the chronology of paint colors, assume that the first coat was the original color. It may have been the primer.
- Use colors from an era or style different from that of the house.
- Use too many or too few colors for the style or ornamentation of the historic house.
- Reverse the pattern of values of the paint scheme (i.e., original dark walls with light trim changed to light walls with dark trim).
- Use currently popular or trendy paint schemes, modern pastels, or luminescent colors.

-
- Paint features which were not originally meant to be painted and, conversely, do not remove paint from features originally painted.
 - Paint roofs, front doors, or masonry unless appropriate for that style or unless specific evidence proves the house was originally painted in such a manner.

Painting

Description

Virtually every historic house has features which were painted, stained, or varnished in order to protect them from deterioration from weathering. Occasional exterior stucco may have been colored integrally with pigment additives rather than having been painted. The stucco of some bungalows may have even been purposefully left a natural cement color as an aesthetic expression and as a low-maintenance surface needing no paint.

Deficiency

Surfaces are improperly or inadequately prepared and cleaned for painting. Homeowners may not realize that sandblasting, although quick and easy, can irreversibly damage the historic building material and actually accelerate deterioration. Materials meant to have a natural finish have been painted.

Guidelines

DOs

- Conduct regular seasonal inspection of the painted surfaces of the building and repaint when necessary.
- Properly prepare all surfaces prior to painting. Securely fasten architectural elements to the building. Repair damaged materials. Scrape and sand off loose paint to solid surfaces leaving paint which still adheres. Clean and dry surfaces before painting.
- Recoat previously painted surfaces using the same type of paint. If different paint type is used, verify the compatibility with the earlier paint to assure adherence.
- Use the compatible type primer and paint for each surface material, i.e., wood, metal, stucco, etc.

DON'Ts

- Sandblast or high-pressure waterblast paint from the surfaces of historic materials.
- Remove all paint from materials even though areas of paint may still hold fast to the surfaces.

-
- Paint materials which were not originally meant to be painted, particularly terra cotta, stone, or perhaps stucco and concrete.

Paint and Soot Removal

Description

Throughout the lifetime of a building its exterior surfaces are subject to the effects of the atmosphere induced by weather, dirt, and smoke. Many coats of paint can build up on the surfaces as well.

Deficiency

Exterior surfaces of buildings become soiled with bird droppings, wind-blown dust, and soot from the smoke of chimneys and automobiles. These layers of dirt can have a deteriorating effect on building materials. Also the build-up of many layers of paint will obscure the fine textures of the original materials. Sometimes features which were meant to retain their natural finish have been painted.

Guidelines

DOs

- Establish a regular maintenance program which includes the washing of the building's exterior walls and features.
- If removal of paint, soot, or dirt is desired, first conduct a test to determine the gentlest yet most effective method of cleaning. Choose a small test area in an inconspicuous location on the building.
- If the homeowner elects to clean his own building, closely follow manufacturer's instructions for use of gentle chemical solvents. Water and gentle detergents applied with natural bristle brushes or steam cleaning are methods which homeowners generally can use successfully.
- If the cleaning project is large or difficult, hire a professional building cleaner who can prove their experience in the conservation of historic materials.
- Clean varnished surfaces with commercial wood cleaners following manufacturer's instructions.
- Remove varnish using fine grade steel wool and liquid varnish remover. Consult coating specialists for products and methods of paint and varnish removal.

DON'Ts

- Sandblast, water blast, or use abrasive and high-pressure methods of cleaning which are harmful to the building materials.
- Use caustic or harsh chemical solvents to remove paint which could be corrosive to the building materials or harmful to workers and nearby plants.
- Paint over dirt.

Landscaping

Description

The townsite of Mesa and its earliest subdivision additions were promoted as a well-watered oasis in the desert. Based upon the canal system of the ancient Hohokam culture, the nineteenth century agricultural irrigation system of the Salt River Valley also brought precious water to the homesites of Mesa. The availability of inexpensive water, the nostalgia for the green neighborhoods of former homes in the Midwest, and the desire to cool and shade their desert environment motivated the early citizens of Mesa to landscape their homesites with lush lawns, shrubs, flowers, and trees. The nature of Mesa's flat topography enabled the use of flood irrigation. Flat, terraced lawns surrounded by low earthen berms is a character defining element of Mesa's historic landscapes.

Many times the new residents tried unsuccessfully to nurture their familiar hometown plants in the desert. Through a process of trial and error, residents and nurserymen discovered various non-native plant species which could survive the climate of the Valley. Most of these plants required far more water and care than did the native desert plants. In spite of the ineconomies and additional maintenance required by exotic plants, most of the historic residents of the townsite rejected desert plants and low-water landscape principles for lush greenery. This lush landscaping defines the character of the older neighborhoods of Mesa. The verdant plantings and the bermed, irrigated lawns are the signature of historic Mesa homes. Even the city planners, subdivision developers, and City of Mesa promoted the "City Beautiful" aesthetics through the use of parkway lawns and landscaped medians as features of the streetscapes. Today the mature landscaping of the historic neighborhoods is as important to the setting and feeling of these areas as is are the buildings themselves.

Deficiency

A new-found sensitivity to the finite nature of our water resources has fostered a new, responsible attitude toward low-water landscaping in our desert cities. New subdivisions often encourage the use of "xeriscaping". This approach to low-water desert landscaping is very appropriate for modern lifestyles, but when applied to historic neighborhoods it can virtually destroy the setting and feeling of the historic district. Particularly devastating to the oasis is the removal of lawns and the felling of mature trees. The introduction of cactus to irrigated yards is not good for the cactus or for the setting. Occasionally, the historic character of the public right-of-way landscaping is compromised by the removal of mature green trees and lawn, replacing them with different tree species or desert landscaping.

Guidelines

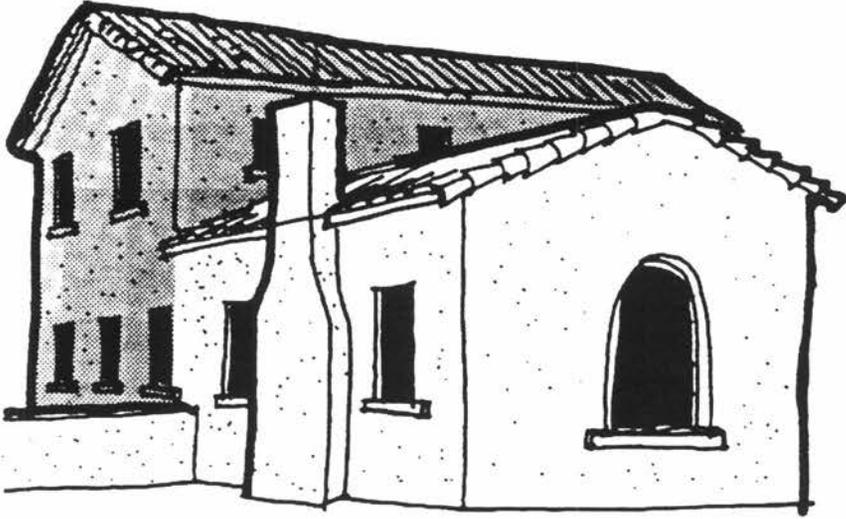
DOs

- Identify the original of historic landscape plan through archival research or oral history interviews prior to developing new plans for site development.
- In designing a new landscape plan, use only those plants which were available locally during the historic period.
- When mature landscaping becomes too large, prune it back in a proper manner to ensure its continued healthy growth. If pruning is not feasible or if the plant is diseased, remove it and replace it with a plant of like kind. When replacing mature plants introduce new plants of as large a size as possible and affordable in order to maintain the appearance of mature development of the yard.
- Care for the existing historic landscaping and irrigation system in order to maintain the character of the property's setting and its contribution to the streetscape as a district.
- When making changes to the landscaped setting of the building, introduce new plants and architectural features which are appropriate to the style and era of the property. Care must be taken in the design of fences, sidewalks, driveways, and raised planters to assure that they complement the historic character of the building.
- Maintain the visual character of split track ribbon driveways.
- Provide drought resistant landscaping elements with similar massing and density as the historic palette.

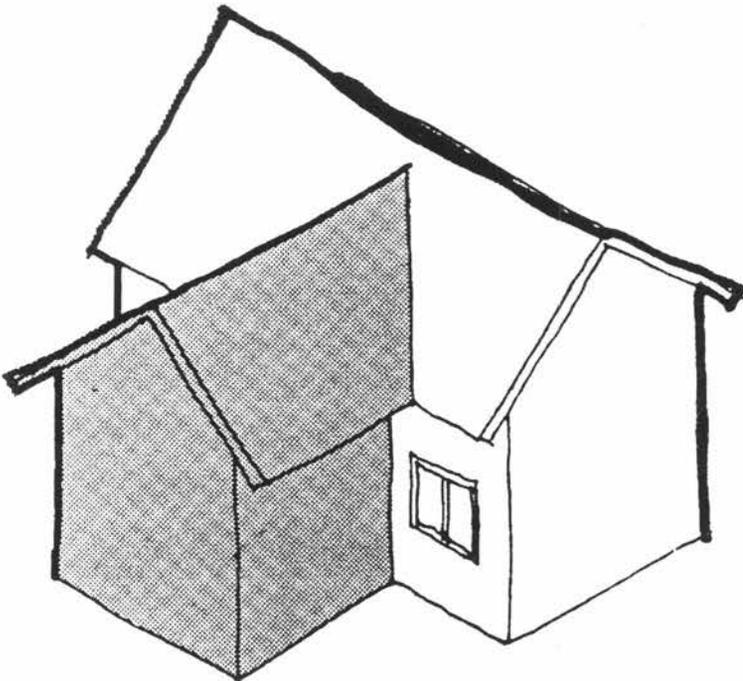
DON'Ts

- Remove historic plants without replacing them in kind and with large specimens.
- Remove character-defining historic site features or landscape elements (e.g., coach blocks, fountains and pools, sidewalks, planters, open irrigation ditches and headgates).
- Introduce desert landscaping into the green oasis character of the setting.
- Replace green lawns with gravel at yards, tree lawns, and medians.

-
- Abandon the flood irrigation system and introduce mounds and berms within an irrigated terrace-type lawn.
 - Introduce plants which were not locally available during the original or historic period of the property.
 - Use aggregate base course (small rounded gray stones) as a driveway or groundcover material.
 - Use concrete to infill the grass area between the split tracks of historic ribbon driveways.
 - Install fences of chainlink, panel and pier concrete block, exposed concrete block, or other materials or designs which are inappropriate to the style and era of the historic property.
 - Allow historic landscaping to grow so large as to obscure the primary facade of the building.



DO – Place additions (either one- or two-story) to rear of house.



DON'T - Place additions on the front façade. It will adversely affect the character of the house.

■ New Addition Design Standards: DOs and DON'Ts ■

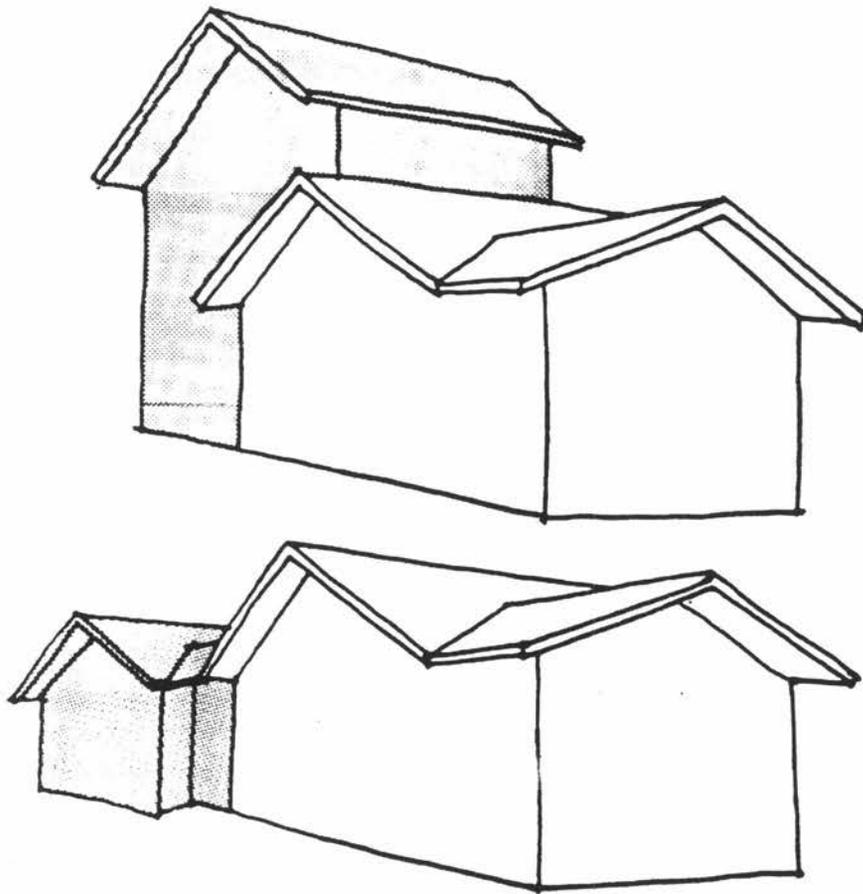
Placement of New Additions

DOs

- Construct new exterior additions to the side or the rear of a historic building to retain the streetscape facade and the setback to the street.
- Remove non-significant additions or nearby outbuildings to make room for a new exterior addition if removal does not effect the architectural integrity of the building.
- Design the new addition to complement and enhance the historic building in size, scale, materials, and details.
- Verify zoning restrictions for heights, setbacks, and building separation to define the buildable area within the property. Take into consideration overhang dimensions when determining the allowable building envelope. Setback and lot coverage variances may be difficult to obtain if zoning problems are self-imposed by the applicant's own design.
- Design non-historic site features and landscaping as distinctive but compatible with the building's historic style.

DON'Ts

- Remove significant original features of the building or its historic additions or site features for an addition if it will detract from the historic character.
- Place additions across or aside and flush to the front facade unless it is a carport, porte cochere, or garage which is in keeping with the character of a bungalow or Ranch Style house.
- Construct an addition which is larger in size or inappropriate in scale to the original building.



DO – *Design form of additions to match existing shapes, proportions, and masses of the historic building. Place second story additions to rear of the building to maintain the historic height of the building at the streetscape façade.*

Exterior Forms

DOs

- Design the form of the addition to repeat existing shapes, proportions of height to width, and masses of the historic building.
- Place second story additions at the rear of the house to maintain the historic height of the building at the streetscape facade.

DON'Ts

- Place second story additions toward the front of the building in a manner which would detract from the facade and form of the building.
- Place exterior landings, stairs, decks, or patios on the front of the house or on a side which is prominently seen from the street.

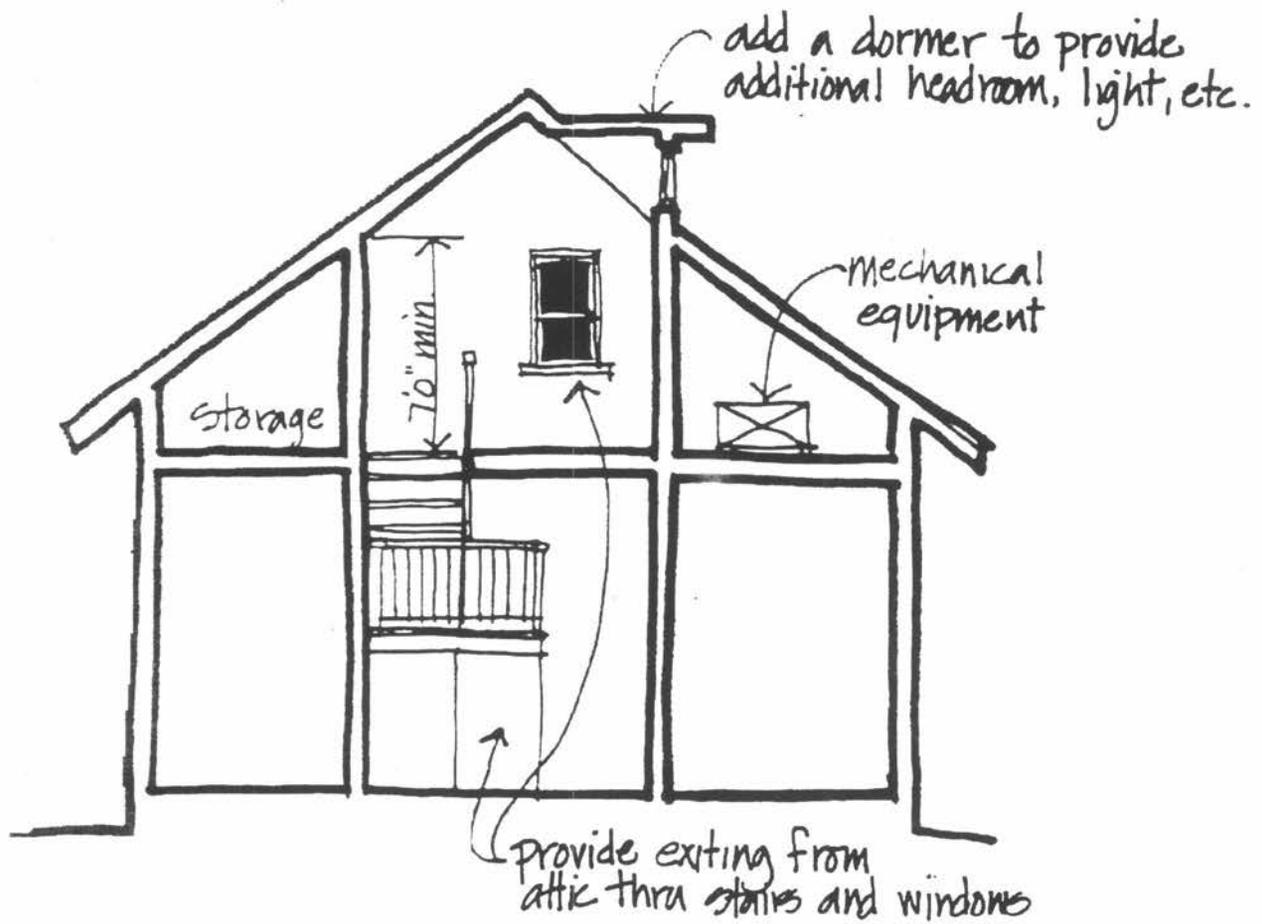
Roofs and Dormers

DOs

- Design dormers and roofs over new additions to be consistent with the pitch, type, proportion, shape, and materials of the original roof. If the historic building uses a combination of roof types, then use the same combination of types or choose one of those types.
- Place skylights on roof slopes not visible from the street. Use skylights which have a surface parallel to the plane of the roof. Keep skylight profiles low to the roof plane.

DON'Ts

- Introduce new roof types, features (i.e., dormers, chimneys), and materials which are not found in the original building. This approach would adversely effect the character of the building.
- Use skylights which have profiles which are domes, bubbles, or pyramids on the roof slopes visible from the street.



DO – Make use of the existing unfinished attic space to increase the useable area of the building.

Attic Expansion

DOs

- Make use of existing unfinished attic space to increase the useable area of the building. Be sensitive to the character of the building if external changes must be made. Houses with low-pitched roofs, such as Spanish Colonial Revival and Ranch Style, may not be appropriate for attic expansion as would some bungalows and Tudor Revival houses.
- Verify that headroom is sufficient (minimum 7 feet) in the areas for passage and use in the proposed room. Use areas of lower clearance for storage or duct space.
- Provide proper exiting from the attic rooms. This may include additional stairs and windows of specific size.
- Supplement the existing ceiling joists with larger or additional members to support the additional loads of people and furniture for which the ceilings were not originally designed.
- Provide headroom, light, or egress by changing the roof profile with a dormer or cross-gable at the rear of the building in a manner which respects the form and massing of the original building.
- Seek the services of a team of design professionals to address all aspects of an attic expansion project including architecture, structure, air conditioning, electrical, and plumbing.

DON'Ts

- Undertake an attic expansion project without professional services for investigation of conditions, code review, structural calculations, and design.
- Assume that the existing structure of the roof, ceiling, walls, and foundations will support the added load of the attic expansion.
- Change the roof profile and massing by creating a dormer or cross-gable at the front of the building or at a location which is prominently seen from the street.

Ornamental Trim

DOs

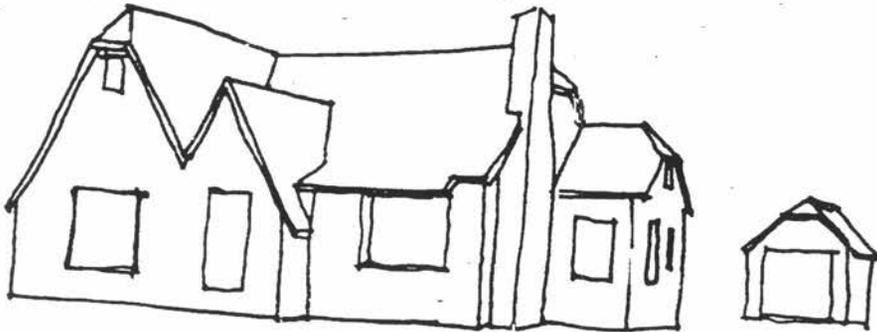
- Install ornamental trim on new additions which is compatible with that found on the original building.
- Use the same or similar materials and simplify the trim design in order to distinguish the addition from the original.

DON'Ts

- Install trim extremely different from the original type, detail, or material.
- Use trim which is from different style or period than that of the original or which makes the building appear fancier or older than it actually is.



DO – Use details, materials and forms which reflect those of the original building.



DO – Use details, materials and forms which reflect but don't exactly copy those of the original building.

Porches, Carports, and Attached Garages

DO's

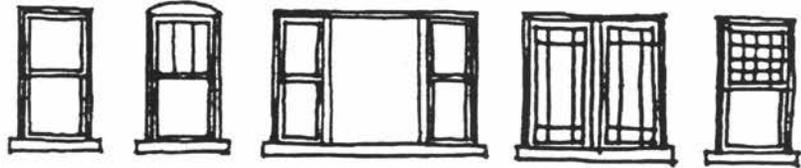
- If necessary, install new elements to buildings only which are appropriate to the style and era of the building. For example, bungalows and Ranch Style houses often had portes cochere and carports attached to them, whereas Tudor Revival houses did not.
- Use details, materials, and forms which reflect those of the original building.

DON'Ts

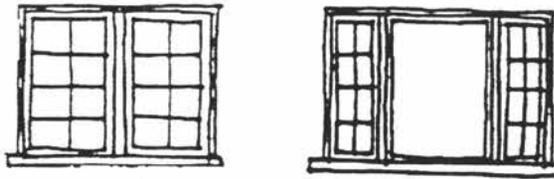
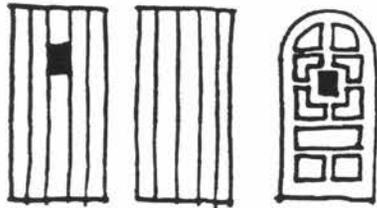
- Install an attached garage to historic houses. Although a rarity, Pueblo Revival houses and Ranch Style houses may have an attached garage. Even then, consider providing a detached garage in the back yard.

Door and Window Configurations

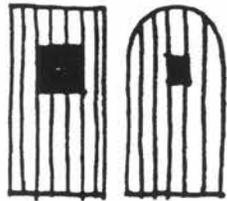
Note: These door and window configurations are representative examples of the types found in the particular style and do not indicate the only configurations found in the style. These window and door patterns may be used in providing authentic replicas in the replacement of extremely deteriorated or missing features in the restoration of a historic house. For new additions or rehabilitations these patterns can serve as a basis for designing or specifying new features. In keeping with the Secretary of the Interior's Standard Number Six, new doors and windows be complementary to, yet distinctive from, the historic features.



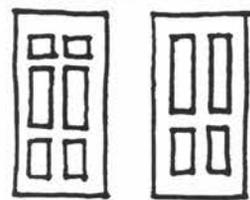
Bungalow



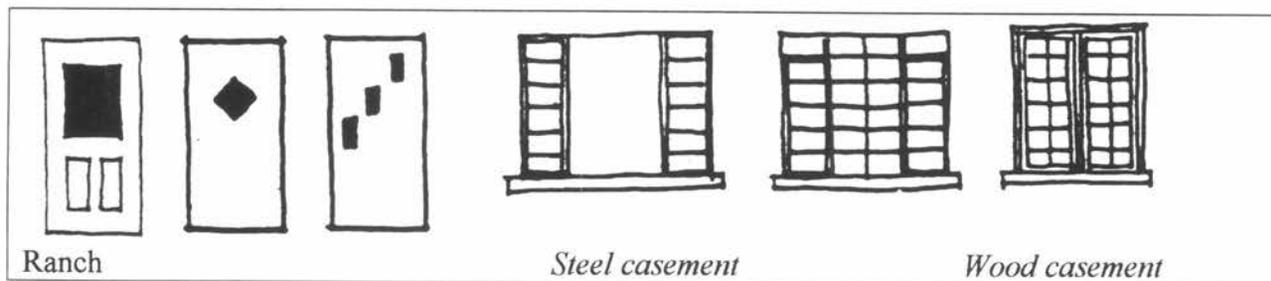
Spanish Colonial Revival



Tudor Revival



Colonial Revival



Windows and Doors

DOs

- Install windows and doors which are compatible with the original features of the building and which reflect the original or period style and era.
- Repeat the placement, spacing, shape, proportions, orientation, materials, and details of the original features.
- Follow the pattern of window size and placement on a new addition as found on the original house.

DON'Ts

- Install aluminum-framed windows to an addition, when wood windows exist and are predominant in the original building.
- Install windows which have a mullion or muntin pattern which is different or more complex than that of the original windows.
- Install openings which are different in number and size for the pattern of the original doors and windows.



Finishes and Colors

DOs

- Attempt to match the colors, textures, and finishes of the original exterior when building a new addition.

DON'Ts

- Accentuate an addition from the original building by using different colors, textures, and finishes.
- Introduce a palette of modern colors to the addition rather than using period colors.
- Introduce more colors, textures, and finishes to the addition than there were on the original building.

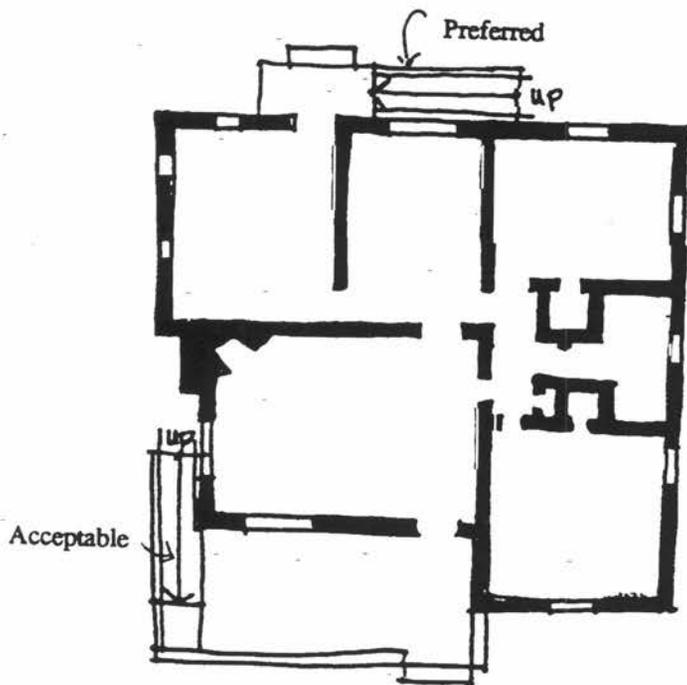
Detached Garages

DOs

- Design a new detached garage which reflects the character of the house without exactly replicating it. Simplify the details of the garage and use the same roof type and building form as the house.
- In preparation of the garage design, verify the zoning requirements for setbacks of detached buildings from adjacent property lines and alley rights-of-way.
- If possible, install two single garage doors instead of one double garage door in order to diminish the scale of the facade. Use a simple, plain door if a period replication is not possible.
- Use the same guidelines for garage addition as for house rehabilitation or room addition.

DON'Ts

- Introduce materials, features, and details which differ from those on the house. For example, don't use painted concrete block for the garage if the house exterior materials are common brick and stucco.
- Design a detached garage which is overscaled for the size of the house or the backyard.



DO – Provide handicap access to the building by installing a ramp or lift at the side or rear door. If the ramp must be placed at the front door, place the ramp to the side rather than the front.

Site Features

(including sidewalks, driveways, planters, fences, walls, patios, light fixtures, courtyards, pergolas, fountains, outbuildings, coachblocks, gazebos, etc.)

DOs

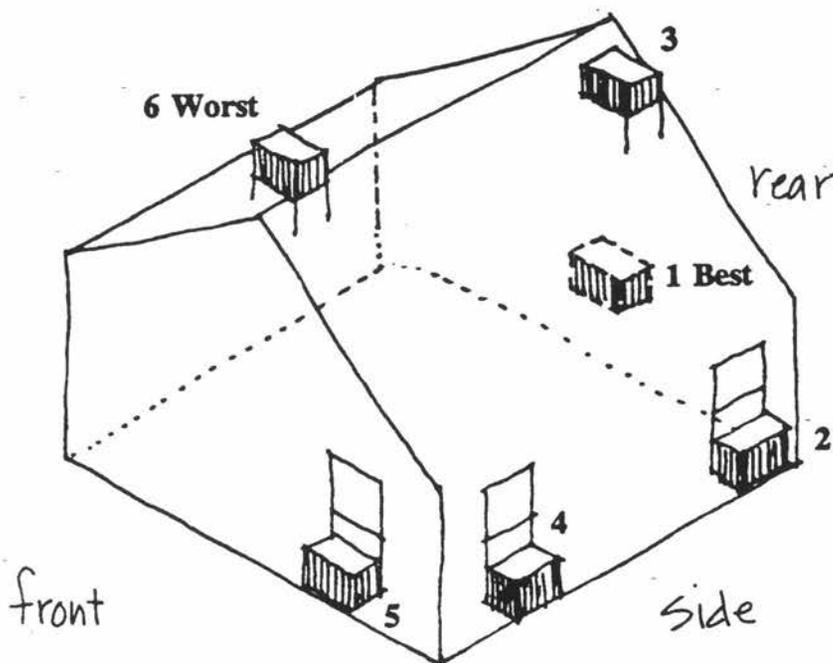
- Use greater sensitivity in designing features which will be seen from the public streetscape than those less visible.
- Match original materials and designs when repairing site features.
- Replace only the broken segments of original or historic period sidewalks, matching concrete color and scoring patterns. Retain segments of historic sidewalks which are embossed with the concrete contractor's name and the date of installation. Also retain in place curbstones which are embossed with the street name.
- If it is necessary to pave a long driveway or parking area with asphalt, use a concrete curb at its edges.
- If it is necessary to provide new, additional or replacement streetlighting, install more low-scale standards rather than fewer large-scale standards. If exact replicas for the historic light standards are unavailable, provide simple, modern fixtures which reflect the character and era of the neighborhood. Streetlights are very significant character defining elements of a historic district.
- If it is necessary to provide handicap access to the house, install a ramp or lift at a side or rear door. If a ramp is necessary at a front porch, install it at the side rather than the front.

DON'Ts

- Change, obscure, or remove significant site features.
- Install a fence in front of a house which obscures or detracts from the facade through size, height, material, finish, or detail (or lack of detail) or which is not compatible with the style of the house.
- Introduce new features or designs which are incompatible with historic features or styles, such as a Victorian gazebo in the yard of a bungalow.
- Introduce fence or wall materials which are not contemporary or compatible with historic styles or eras, such as chainlink and exposed or painted concrete block.

-
- Infill the grass strip between the tracks of a historic ribbon driveway or use aggregate base course (small gray river rocks) as a driveway paving material.
 - Introduce concrete finishes for sidewalks and driveways which were not commonly found during the historic period, such as salt finish or exposed aggregate.
 - Install replicas of historic streetlights in yards which appear out of scale when placed near the house or which are inappropriate for the style or era of the house.
 - Install driveway curb cuts and handicap access ramps in historic curbs and sidewalks with standardized modern engineering details which do not match the existing features.
 - Replace historic high, square street curbs with modern low, rolled curbs.
 - Remove or adversely alter significant historic streetscape features in the public right-of-way such as parkway lawns, sidewalks and curbs, medians, light fixtures, subdivision entry monuments, etc.
-

Equipment Placement



Placement of Cooling Units

Equipment Placement

DOs

- Place evaporative coolers and air conditioners in locations which are not visible or only slightly visible from the street.
- Consult with a professional in order to design an efficient, effective system for air conditioning and internal distribution through the historic house.
- Place other exterior equipment (antennae, satellite dishes, solar panels, electric service entrance sections, utility meters) in locations where they will be least visible. Consult with the proper City agency regarding certain permit requirements.

DON'Ts

- Place cooling equipment on a front facade, on the roof, or on the side facade near the front.



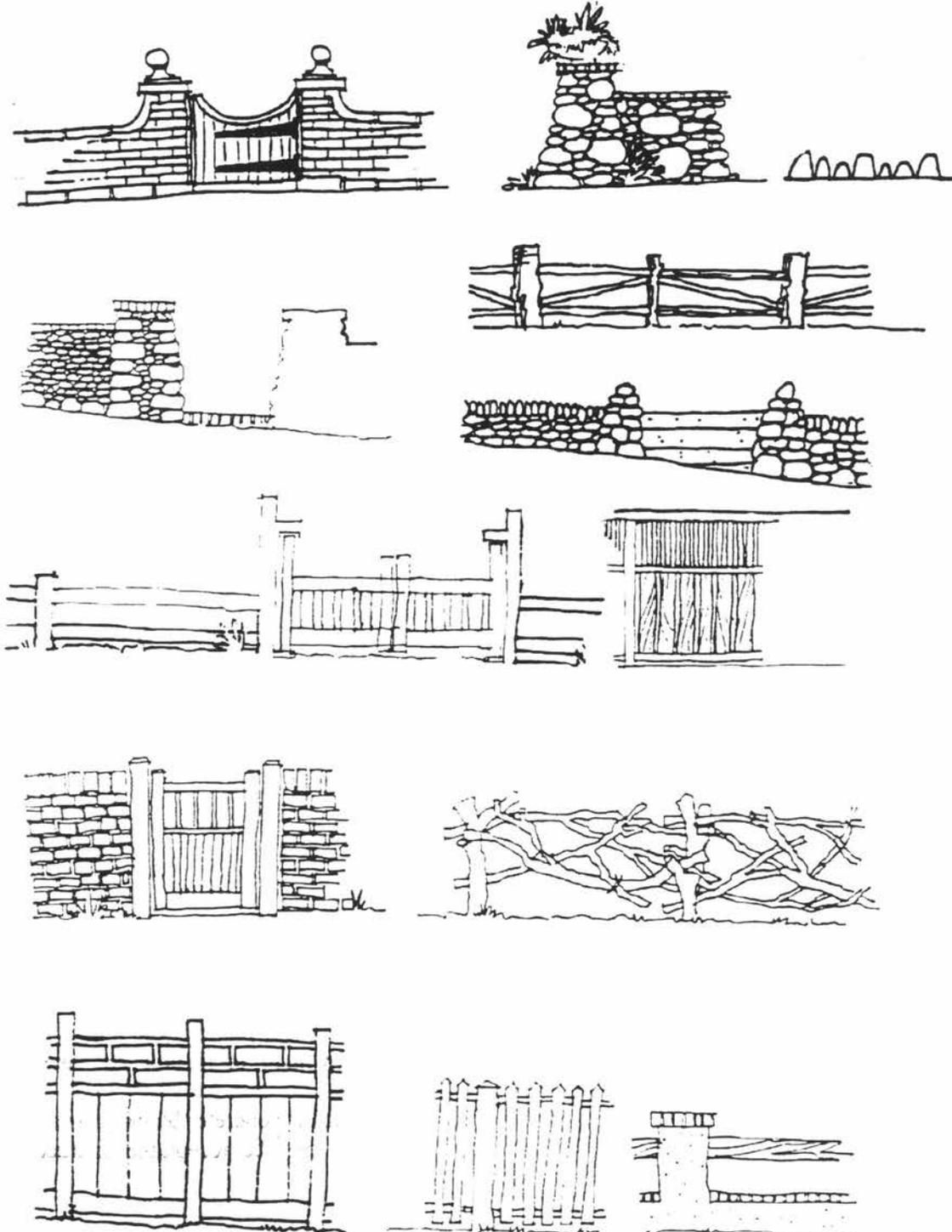
Energy Conservation

DOs

- Install batt or blown-in insulation in attics.
- Install weatherstripping at door and window openings.
- Retain existing wood window assemblies because of the high insulative value of wood compared to metal. Reduce infiltration of air by weather-stripping, tightening, and caulking the elements of the window assembly.
- Install a glass "storm window" sash to the existing window assembly (preferably on the interior) if replacement of thin single glass with thick "thermopane" is not possible in a thin sash.
- If windows must be replaced to improve overall household energy efficiency, then consider installing appropriately designed replacement windows or retrofitting the windows on all sides but the front (or street-facing) facade.
- If it is absolutely necessary to use tinted glass, use a 30% tint or less or use a clear "Low E" type glass.

DON'Ts

- Introduce reflective and tinted films or glass (mirrored, bronze, gray, etc.) to existing windows. These finishes drastically alter the historic character of a historic building.
- Introduce large areas of glass on the east and west facades of the building or addition when remodeling or enlarging a historic house.



Types of Fences

These fence illustrations represent a variety of materials and designs which were used with bungalows during the historic period. These patterns can be a point of beginning for designing modern fences for rehabilitation projects. New fences should complement the original style but should be distinguished as modern features.

Fences

DOs

- Design and build new fences using primarily materials which are found on the main building.
- Design new fences using shapes, forms, and details which are appropriate to the style of the main building and which will enhance the building's character.
- Design new fences to frame the view of a building from the street rather than to block the view.
- Design new fences to give an appropriate degree of security while maintaining a maximum degree of visibility at the public facades of the building.
- Verify the local zoning ordinance for heights and placement of fences. And verify property lines with a land survey prior to building a fence.
- Procure a building permit for constructing a fence.
- Design and build wooden fences using heavy-duty connections and long-lasting materials to decrease likelihood of sagging and deterioration.
- Maintain fences and their finishes to keep them in good repair and free from graffiti.

DON'Ts

- Design and build new fences which are more intricately detailed than the building, thus detracting from the building.
- Place or size a fence in such a manner as to obscure the primary facade of the building.
- Install fences whose materials are of modern era invention or image such as chainlink, prefabricated wrought iron panels, or painted or natural concrete block.
- Install fence systems which consist of the 4-inch thick concrete block panels with 8-inch thick piers. (8-inch thick concrete block walls may be acceptable if stuccoed so that the character of the block is hidden.)
- Use decorative, pierced concrete blocks within other fence designs.

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- Construct a fence which will interfere with visibility and safe operation of vehicles.

In-fill and Edge-fill Construction

Description

Very often there exist vacant lots within and adjacent to historic districts which have the potential for development. Also, the loss of buildings to fire or other misfortunes leaves a gap within the historic streetscape. Occasionally, a large property may be subdivided for development which increases the density of buildings in the area. New construction within and adjacent to historic districts has the potential of enhancing or destroying the setting and character of the streetscape. Sometimes threatened or doomed historic buildings may be moved onto vacant lots within historic neighborhoods in order to save them and to strengthen the host district.

In order to respect the architectural integrity of the historic district, great sensitivity must be used in the design or introduction of in-fill and "edge-fill" projects. Modern buildings should not imitate or literally copy their historic neighbors, but rather should complement them. By recognizing certain characteristic principles of design, respectful in-fill buildings can be designed.

While it is possible to guide the design of infill projects within an established historic overlay zone through a review process, it is difficult to influence projects outside the zone which none the less have a visual impact upon the historic district. In such cases, the City agencies should use positive methods of education and influence to guide the development of projects within view of the historic areas. Developers should be made aware of the benefits of enhancing the greater contextual area buffering the historic districts. The principles of design presented here for in-fill projects can apply to edge-fill projects as well.

Deficiency

Too often new in-fill projects do not complement the existing neighboring buildings in terms of placement, setting, size and scale, massing and form, style, materials, color, and workmanship. In-fill buildings sometimes disrupt the visual character of a neighborhood for various reasons. They do not respect existing setbacks from the street or are not oriented in the same direction as neighboring buildings. They are much larger in area and height. The shape of the building may be too monolithic, not subdivided into elements which are the same size or form as historic buildings. The architectural detailing of new buildings may have no association or reference to that of the historic buildings. The use of colors and highly refined or reflective materials in a striking and contrasting manner can alienate an in-fill building from its surroundings. The spacing between buildings is often as important visually to the streetscape as is the massing of each building. Packing new buildings too densely or

introducing a single facade much wider than is locally seen can adversely effect the streetscape. The rhythm of solid and void along the street is very important in maintaining the feeling of the district.

Guidelines

DOs

- Locate buildings on the site to fall in line with the established setback from the street.
- Position buildings in the same orientation as the existing buildings.
- Respect the established rhythm of solid and voids along the streetscape in the size and placement of the new building on the property.
- Respect the height of adjacent buildings by maintaining the established massing and rooflines at the front facade. If additional height is required, use a "step-back" massing approach to place upper stories further back in the new building from the front facade.
- Complement the scale of the neighboring buildings by breaking up the overall mass of the new building into elements of similar size and shape.
- Use materials and colors which create the same feeling produced by those found in the neighborhood. Although visual contrast to historic buildings can be interesting, it should be used sparingly in the design of new buildings.

DON'Ts

- Use large-scaled monolithic shapes of uniform materials and broad plane surfaces.
- Use reflective glass for windows or shiny wall panel materials.
- Use long bands or large areas of glass for windows where the shape and character of historic windows are rectangular holes piercing wall planes.
- Imitate the existing architecture of the district so as to give the impression that the new building is older than it actually is.

West Second Street Historic District

Statement of Significance and History

SUMMARY

The West Second Street Historic District in Mesa illustrates the early to mid-twentieth century growth of the Mesa Townsite. This area developed into a cohesive neighborhood of middle class and upper class families. The West Second Street Historic District is significant under National Register Criterion A in the area of Community Planning and Development for its relationship to broad patterns of community development in Mesa. The West Second Street Historic District illustrates important examples of architectural styles common in Arizona during the first half of the twentieth century. The West Second Street Historic District is considered significant under National Register Criterion C for the architectural styles and periods that it represents. The period of significance for the district starts in 1884 with the construction of the first home in the area and continues until 1948, the end of the 50-year period of significance for the National Register. The district is considered significant at the local level.

SIGNIFICANCE

The West Second Street Historic District in Mesa is significant for two reasons. First, it is considered significant under National Register Criterion A in the area of Community Planning and Development for its relationship to broad patterns of community development in Mesa. Second, the West Second Street Historic District illustrates important examples of

architectural styles common in Arizona during the first half of the twentieth century. The West Second Street Historic District is considered significant under National Register Criterion C for the architectural styles and periods that it represents. The period of significance for the district starts in 1884 with the construction of the first home in the area and continues until 1948, the end of the 50-year period of significance for the National Register.

The significance of the West Second Street Historic District is described under two historic contexts. Context one, "Mesa's Townsite Development, 1883-1948", describes the emergence of the community from Mormon-style garden lots to small subdivided parcels within the townsite. Context one describes the significance of community development in Mesa. Context two, "The Evolution of Architectural Styles in the Mesa Townsite, 1911-1948", describes the significant architectural styles and themes which influenced the stylistic treatment of buildings in Mesa as represented by the district. Context two describes the architectural significance of the district.

These historic contexts are based on previous Arizona SHPO-sponsored historic preservation survey work in Mesa. In 1993, the Woodward Architectural Group surveyed the original townsite of Mesa, developing historic contexts appropriate to Section 22 which comprised the original townsite. In 1997, The Architecture Company surveyed some of the early subdivisions outside of the original townsite. These two works built on an earlier Arizona SHPO-sponsored survey of

Mesa, the 1984 Mesa Historical Survey completed by Linda Laird and Associates. However, the 1984 survey was conducted prior to the emphasis on contextual evaluation so is not as valuable as the more recent surveys.

The two historic contexts developed in the 1993 and 1997 surveys closely reflect the two contexts used in this National Register nomination. Contexts identified by Woodward are "Mesa City: From Mormon Settlement to Urban Center, 1878 to 1945" and "The Evolution of Architectural Periods in the Mesa Townsite, 1878 to 1945." Contexts identified in the 1997 survey are "Mesa's First Suburbs: From Early Townsite Extensions to Modern Neighborhoods, 1910 to 1945" and "The Evolution of Architectural Styles in the Townsite Extensions, 1910 to 1945."

Description of Neighborhood Environment and Architectural Styles

SUMMARY

The West Second Street Historic District is found within the original Mesa Townsite limits. The district encompasses four north-south streets----Robson Street, Macdonald Street, Drew Street, and Center Street, and two east-west streets----Second Street and First Street.

The district is composed of residential buildings of various styles reflecting the different periods of development in Mesa. Although the original neighborhood has suffered severe erosion of its edges by modern intrusive development, it retains its original residential character. The land around the district has undergone major modern

development. West of the district stands the City of Mesa Police Department complex. South and east of the district on Macdonald Street is a Roman Catholic elementary school and church.

DESCRIPTION

The character, and thus the historic significance, of the West Second Street Historic District is visually demonstrated by the irregular sizes and layouts of its residential parcels, landscaped street medians, and by the evolution of its architectural styles.

The Streetscapes

The West Second Street Historic District demonstrates the earliest transformation of Mesa's rural townsite to suburban estates by the division of the original "City of Zion" garden blocks through individual lot splits rather than the replatting of the blocks as complete residential subdivisions. Also, the original broad public rights-of-way were enhanced in quality and narrowed in scale by the introduction of landscaped medians. These tree-lined, grassy medians are significant character-defining elements of this neighborhood. Furthermore, the architectural styles found here tell the story of the evolving construction methods and changing tastes in home design during fifty years of Mesa's residential development.

The spatial relations of the wide streets and square blocks demonstrate a unique pattern in Arizona's history of town planning. The Mormon settlers of the Mesa Townsite employed a town layout which had been standardized by the Church of Latter-Day Saints commonly known as the "City of Zion" plan. The plan is characterized by an

orthogonal grid of broad streets and square garden blocks. Each block was divided into eight lots which could each accommodate a large house, subsistence garden, and accessory outbuildings.

Local tradition in Arizona's Mormon-founded towns explains that the wide streets in original townsites allowed large, ox-drawn wagons to turn around at mid-block without having to go to the edge of town. The wide streets of Mesa which define large square blocks are now remnants of the original "City of Zion" plan.

In the West Second Street Historic District, the scale of the original, wide streets was diminished by the introduction of landscaped medians. These flood-irrigated medians serve as streetscape amenities which dramatically enhance the character of the neighborhood by replacing broad expanses of asphalt pavement with lawns, shrubs, and trees. The medians also visually unite the landscaped front yards of the distant, opposite-facing streetscapes.

The introduction of concrete curbs, gutters, and sidewalks in the West Second Street Historic District during the historic era also contributed to the transformation of its character from rural to suburban. Parkway lawns separate the sidewalks from the curbs on all streets in the district. Presently there is no evidence that a community street tree plan was ever intended or established on the parkways of West Second Street Historic District. Today there are several species of trees found in the parkways in no particular pattern or spacing, indicating that each homeowner could choose the landscaping between the sidewalk and the street.

The skyline is further effected by the power and telephone poles and lines which follow easements within the parkways. Without rear

alleys all the public utilities here have always run along the streets. These utility lines cannot necessarily be considered visually intrusive in that this historic suburban neighborhood has always been served by a system similar, yet likely simpler, to the existing one. The late 1990s have seen the introduction of a new system of street lights which, although vehicular in height and scale, attempt to be sympathetic to the historic pedestrian character of the neighborhood. No records or photographs have been found to date which indicate the presence or character of street lights during the historic period.

The landscaping in the West Second Street Historic District is more dense, lush, and mature than in some other townsite neighborhoods because it is still served by the community's flood irrigation system. Its streetscapes retain a strong sense of continuity and unity because of the trees and shrubs which create a setting around and behind the houses. The deciduous and palm trees form an important soft-edged skyline which mitigates the presence of modern mid-rise buildings near the district.

The trees, shrubs, and lawns of the medians are very important character-defining elements of the neighborhood creating pleasant shaded roadways for residential traffic. It is evident that the plants in the median are probably less than fifty years old, but it is reported that the presence of extensive landscaping had always been part of the street medians. It is not known whether there was a community street tree plan for the medians during the historic period. The tall, spreading deciduous trees within the West Second Street medians fill the public right-of-way giving visitors a feeling of enclosure and connection between the opposite-facing blocks. In slight contrast, the

smaller ornamental orange trees of the North Macdonald Street medians allow for a sunnier, more open feeling. The intersection of these two streets and the impressive historic buildings on the four corners create the unmistakable heart of the neighborhood.

The Architectural Styles

The sixty-year history of residential development booms of Mesa is reflected at a neighborhood scale in the West Second Street Historic District where changes in the popularity of architectural styles coincides with the periods of development. Also, the distribution of architectural styles throughout the West Second Street Historic District indicates that the development of residential lots was relatively even throughout its period of significance. Examples of nationally popular styles during that time are found mixed throughout the district.

The earliest house surviving intact in the district, dating from 1896, is the Joel E. Sirrine House at 160 North Center Street (Inv. No. 183). This Queen Anne Cottage reflects the nineteenth-century rural character of the townsite and Mesa's first building boom period between 1890 and 1898.

The beginning of the suburban redevelopment of the townsite blocks during the first twentieth-century building boom (1905-1919) is marked by the appearance of three styles of houses in the West Second Street neighborhood: Classical Bungalows such as the 1906-08 Ruse/Mougeot House at 162 North Macdonald (Inv. No. 193); Colonial Revival houses such as the 1905 Phelps/Wilbur/Marsh House at 122 North Macdonald (Inv. No. 189); and the unique 1906 Fuller/Strauch house of the Mission

Revival style at 128 North Macdonald (Inv. No. 190).

A national economic downturn after World War I also discouraged housing construction in Mesa until 1927 when prosperity returned, if only for a short time. During this era of growth Period Revival style homes edged out the bungalows as the popular choice for residential architecture. Built in 1928, the Jesse M. Almand House at 207 North Macdonald (Inv. No. 163) is representative of the architectural romanticism which swept the country. It is an excellent example of Tudor Revival houses which sprang up for a short time in Mesa. The Spanish Eclectic style likewise was a popular choice, not only for houses, but also for commercial and community buildings. The Mesa Woman's Club of 1931 at 204 North Macdonald (Inv. No. 156) demonstrates the popularity of regional and ethnic styles in the Southwest which still continues today.

The Great Depression dealt a severe blow to housing development throughout the country. Mesa and the Salt River Valley were no exceptions. In response to the Depression the federal government passed a variety of laws meant to stimulate the nation's economy. The National Housing Act of 1934 created the Federal Housing Administration (FHA) which was designed to revive residential construction through increased mortgage lending by private institutions. It was not until 1936 that the first house in Mesa (at 22 East First Avenue) was constructed using an FHA loan.

The FHA-financed houses conformed to the minimum standards of size, materials, and construction methods required by the agency's guidelines. These restrictions caused architects and builders to rethink the way

houses should be designed and constructed. The Minimal Traditional Style and Ranch Style houses responded to the needs of new homeowners, builders, and bankers. In the West Second Street neighborhood, however, there is little evidence of the New Deal construction revival. It was not until after World War II that these new styles of houses were built. A 1946 Minimal Traditional house can be found at 53 West Second Street (Inv. No. 184) and a Transitional Ranch House built by the Serrano family in 1946 still stands at 242 North Robson (Inv. No. 602).

INTEGRITY

The West Second Street Historic District retains a high level of architectural integrity to convey its historic character. Its urban plan and street features, residential architecture, and landscaping still appear essentially as they did during the mid-twentieth century.

The setting for the houses along the wide streets has changed little since 1948. Large houses were built on generous-sized parcels which were individually split from the original townsite garden lots. Thus the rhythm of the house facades along the streets varies in a pleasant manner. Only one vacant lot is found within the boundaries of the district. Few modern era houses are found within the district boundaries. Development of modern buildings on the edges of the four blocks, which are partly encompassed the district, have severely intruded upon the margins of the original townsite blocks. Although some of the houses of the historic period are no longer eligible because of loss of architectural integrity, their scale and massing do not detract from the spatial feeling of the district. Only a couple of non-compatible modern buildings have been constructed within the district, however, they

do not adversely effect the overall character of the neighborhood.

The contributing houses of the district vary only slightly in their levels of individual architectural integrity. Collectively they readily convey the historic character of their period of significance. Some houses, as repaired and maintained, still look as they did in the 1940s. Many of the houses have sustained alterations and additions during both the historic and modern periods to make them more liveable. Typical minor changes involve the replacement of wood shingles with asphalt shingles, the replacement of wood windows with aluminum windows within the unaltered openings, room additions to the rear, and carport additions on the side. Such changes to individual houses, where limited in scope, do not substantially or adversely, effect the overall character of the streetscape when addressed as a whole.

Threats to the Neighborhood

The West Second Street Historic District faces the same threats to its integrity and conservation as any typical residential neighborhood. Demolition of the buildings through insensitive development, neglect, and disaster are the major challenges to the well-being of the neighborhood. It is the goal of the residents to maintain the residential character and temperament of their neighborhood. The possibility of "up-zoning" from residential to commercial zoning is not likely but could be possible if the neighborhood is not diligent and the City agencies do not understand the residents' desires. Commercial intrusion at its perimeter could erode the district from the outside. Introduction of commercial use permits (beyond those existing for professional offices)

or "spot zoning" could disintegrate the district from within.

Insensitive changes to the character-defining elements of the neighborhood and of each property over a long period of time could incrementally dilute the setting and feeling of the area. Each property owner must do their part in maintaining their individual properties in a manner which enhances and reinforces the unique character of the West Second Street Historic District. Likewise the various City agencies must be aware of the fragile nature of the district's character and how alterations of features in the public right-of-way can dramatically effect the neighborhood character.

It is of vital importance to the neighborhood to remain vigilant and vocal with regards to preserving its historic integrity from threats within and threats without. We strongly recommend that the residents of the West Second Street Historic District work together toward establishing a neighborhood association for the purposes of

- 1) promoting preservation education and advocacy within the District and at City Hall,
- 2) review designs for additions, alterations, and new construction at a local level for property improvements which require no building permit,
- 3) promoting neighborhood safety and security, and
- 4) improving social interaction and community well-being.

Neighborhood Preservation Goals

Based upon information provided by the

residents of the historic district and City of Mesa staff members, the following goals and objectives have been established:

Goal 1.0

Protect and/or enhance the character of the historic district.

Objective 1.1

Identify those significant streetscape features and elements which define the historic character of the public right-of-way.

Objective 1.2

Identify those historically and architecturally significant buildings, structures, landscape and site features which are in the historic neighborhood. Identify the specific elements of each historic property which, when viewed together, define the historic character of the streetscape.

Objective 1.3

Establish historic preservation guidelines, specifically applicable to Mesa's historic districts and individual properties, as a basis for evaluating proposed construction, rehabilitation and addition projects, and demolitions at the level of neighborhood and municipal review.

Objective 1.4

Establish a process for design review within the neighborhood and the municipal government, as linked to the zoning ordinance, which will evaluate proposed construction, rehabilitation and addition projects, and demolitions, and which will subsequently certify

compliance with the City's historic preservation design guidelines upon completion of the project.

Objective 1.5

Protect the neighborhood's residential character and lower the traffic flow by allowing no additional commercial uses into the district and by requesting the City and transit authority to relocate the area bus stop currently on a neighborhood street.

Objective 1.6

Work with the (designated) City Historic Preservation Officer and the City traffic engineering and public works departments to enhance the historic character of the public right-of-way by:

- .1 restoring the historic landscape design;
- .2 removing the asphalt walkway in the median;
- .3 using historically appropriate concrete details at curbs and sidewalks;
- .4 repairing sidewalks rather than replacing them,
- .5 installing streetlight standards which are appropriate in scale and design to the neighborhood character.
- .6 installing supplemental signs to existing street signs designating the neighborhood as the "West Second Street Historic District", and
- .7 installing new neighborhood entry monuments in the right-of-way at the perimeter of the historic district.

Goal 2.0

Educate the government officials and citizens of Mesa and the residents of the historic district on the importance of preserving historic resources.

Objective 2.1

Work with MEGACORP to establish a public information program and prepare publications which will educate Mesa's government officials, citizens, and historic district residents about the significance and value of their local cultural resources.

Objective 2.2

Work with MEGACORP to present preservation workshops which will educate the neighborhood residents about the design review process and historic preservation guidelines and which will demonstrate the proper approach towards preserving and maintaining their historic properties.

Objective 2.3

Encourage MEGACORP to develop additional design guidelines for new construction on vacant property within and adjacent to the historic neighborhood ("in-fill and edge-fill design").

Wilbur Historic District

Statement of Significance and History

SUMMARY

The Wilbur Street Historic District in Mesa illustrates the early to mid-twentieth century growth in the northeast portion of the Mesa Townsite. This area developed into a cohesive neighborhood of middle class and working class families. The Wilbur Street Historic District is significant under National Register Criterion A in the area of Community Planning and Development for its relationship to broad patterns of community development in Mesa. The Wilbur Street Historic District illustrates important examples of architectural styles common in Arizona during the first half of the twentieth century. The Wilbur Street Historic District is considered significant under National Register Criterion C for the architectural styles and periods that it represents. The period of significance for the district starts in 1892 with the construction of the first home in the area and continues until 1948, the end of the 50-year period of significance for the National Register. The district is considered significant at the local level.

SIGNIFICANCE

The Wilbur Street Historic District in Mesa is significant for two reasons. First, it is considered significant under National Register Criterion A in the area of Community Planning and Development for its relationship to broad patterns of community development in Mesa. Second, the Wilbur Street Historic District illustrates important examples of architectural

styles common in Arizona during the first half of the twentieth century. The Wilbur Street Historic District is considered significant under National Register Criterion C for the architectural styles and periods that it represents. The period of significance for the district starts in 1892 with the construction of the first home in the area and continues until 1948, the end of the 50-year period of significance for the National Register.

The significance of the Wilbur Street Historic District is described under two historic contexts. Context one, "Mesa's Townsite Development, 1911-1948," describes the emergence of the community from Mormon-style garden lots to urban subdivisions within the townsite. Context one describes the significance of community development in Mesa. Context two, "The Evolution of Architectural Styles in the Mesa Townsite, 1911-1948," describes the significant architectural styles and themes which influenced the stylistic treatment of buildings in Mesa as represented by the district. Context two describes the architectural significance of the district.

These historic contexts are based on previous Arizona SHPO-sponsored historic preservation survey work in Mesa. In 1993, the Woodward Architectural Group surveyed the original townsite of Mesa, developing historic contexts appropriate to Section 22 which comprised the original townsite. In 1997, The Architecture Company surveyed some of the early subdivisions outside of the original townsite. These two works built on

an earlier Arizona SHPO-sponsored survey of Mesa, the 1984 Mesa Historical Survey completed by Linda Laird and Associates. However, the 1984 survey was conducted prior to the emphasis on contextual evaluation so is not as valuable as the more recent surveys.

The two historic contexts developed in the 1993 and 1997 surveys closely reflect the two contexts used in this National Register nomination. Contexts identified by Woodward are "Mesa City: From Mormon Settlement to Urban Center, 1878 to 1945" and "The Evolution of Architectural Periods in the Mesa Townsite, 1878 to 1945." Contexts identified in the 1997 survey are "Mesa's First Suburbs: From Early Townsite Extensions to Modern Neighborhoods, 1910 to 1945" and "The Evolution of Architectural Styles in the Townsite Extensions, 1910 to 1945."

Description of Neighborhood Environment and Architectural Styles

SUMMARY

The Wilbur Street Historic District is found within the original Mesa Townsite limits and is composed of three residential subdivisions platted between 1919 and 1922. These subdivisions were created from existing blocks within the original Townsite plat. The district encompasses four north-south streets---Pasadena Street, Hibbert Street, Wilbur Street, and Pomeroy Street, and is bounded on the north and south by Second Street and First Street. The district is composed of residential buildings of various styles reflecting the different periods of growth in Mesa. Although the original neighborhood has suffered from

some modern intrusions, it retains its original "residential" character. The land surrounding this district is either vacant or has undergone large-scale modern development. West of this district stands the Mesa Conference Center, a large hotel, arts, and convention center for the City of Mesa.

DESCRIPTION

The original Mesa townsite was laid out in the typical "City of Zion" pattern as followed by many Mormon-settled communities with large square blocks and wide streets that form a north/south and east/west grid. Of this original townsite, two full blocks, 1 and 33, were subdivided to create three separate subdivisions---Wilbur Subdivision, Glenwood Tract, and W.R. Stewart Subdivision. These subdivisions comprise the Wilbur Street Historic District.

Although composed entirely of residential buildings, this district contains two separate characters based upon the width of the streets within the district. The wider streets of Hibbert and Pomeroy, developed as part of the original townsite, provides a more rural feeling, while the narrower streets of Pasadena and Wilbur provide a more urban feeling. The size of the lots within district is fairly uniform.

The architectural styles within the district reflect the different periods of development characteristic of the City of Mesa. The Bungalow is the most dominant architectural style in the neighborhood which reflects the date of the subdivision plats between 1919-1922 in the height of this style of architecture. A few Revival style houses, Tudor and Pueblo, appear within the district as well. The last style of architecture represented in this

district is the Ranch style. The Ranch style houses responded to the need for more housing following World War II.

The development of the neighborhood follows the trends of the entire City. The majority of homes were constructed between 1920 and 1930. The New Deal, in 1935, sparked residential construction in Mesa, and thus in the Wilbur Street neighborhood. This period of development is represented by the Ranch-style homes in the neighborhood.

The integrity of most of the contributing properties within the district is high. Alterations of the houses, if any, can be characterized as home-owner repairs or additions for enlarging families. Original roofing has been replaced with asphalt shingles. Some windows have been replaced with modern aluminum units. Additions, have been constructed on the rear of various homes. Today, many homes are being restored and rehabilitated within the neighborhood and an appreciation of its significance is evidenced by the formation of this proposed district. Non-contributing properties within the district include both modern residences (post 1948) and altered historic properties. There are a few vacant lots on Hibbert Street which do not detract from the character of the neighborhood. Very few properties within the proposed boundaries are non-contributing properties. The non-contributing properties, thus do not detract from the historic character of the district.

CHARACTER OF THE HISTORIC DISTRICT

The character, and thus the historic significance, of the Wilbur Historic District is

visually demonstrated by the differences in its three major streetscapes and by the evolution of its architectural styles.

The Streetscapes

The dramatic contrast between the original, wide township roads (North Hibbert and Pomeroy Streets) and the later, narrow subdivision roads (North Pasadena and Wilbur Streets) marks the transformation of approach to community planning and development in Mesa from its founding by Mormon farmers to its exploitation by early twentieth-century real estate speculators. It also signals a shift in the demographics of Mesa's population and a response to the need for greater housing density. While the character of the architecture and landscaping is virtually identical on each street of the district, the contrasting spatial character of the wide and narrow streets gives the visitor a feeling that the district is split in the middle at Hibbert Street.

In reality the spatial relations of streets and blocks demonstrate quite a different pattern in history. Local tradition in Arizona's Mormon-founded towns explains that the wide streets in original townsites allowed large, ox-drawn wagons to turn around at mid-block without having to go to the edge of town. The wide streets which once defined square blocks are now remnants of the original "City of Zion" plan. The later, narrow residential streets split each original garden block into two smaller, rectangular residential blocks, thus changing the townsite's character from nineteenth-century rural to twentieth-century suburban.

Today in other parts of the Mesa townsite, such as in the West Second Street Historic

District, the scale of the original, wide streets was diminished by the introduction of landscaped medians. These flood-irrigated medians serve as streetscape amenities which dramatically enhance the character of the neighborhood by replacing broad expanses of asphalt pavement with lawns, shrubs, and trees. The medians also visually unite the landscaped front yards of the distant, opposite-facing streetscapes.

In historic subdivisions outside the Mesa townsite, such as in the Evergreen Historic District, the "City of Zion" plan was completely abandoned in favor of more efficient (and profitable) patterns of residential subdivision of land. Long rectangular blocks with narrow streets permitted land speculators and housing developers to derive greater density and more profit from the sale of lots and houses. During this century's interbellum period residential lots in the Mesa were designed typically as narrow and deep, creating neighborhoods with houses close beside one another and with detached garages in the backyards. The replacement of wagons by automobiles in the early twentieth century eliminated the need for wide streets within residential areas. By comparison to the square blocks and wide streets of the "City of Zion" plan, the long rectangular blocks and narrow streets of the automobile-suburban plans, increased the amount of land area available for housing by decreasing the size and width of public rights-of-way.

The introduction of concrete curbs, gutters, and sidewalks in the Wilbur Street Historic District during the historic era also contributed to the transformation of its character from rural to suburban. Parkway lawns separate the sidewalks from the curbs on all streets in the

district. Naturally the parkways are much narrower on the later suburban streets than on the original townsite streets. Presently there is no evidence that a community street tree plan was ever intended or established on the parkways of Wilbur Street Historic District. Today there are several species of trees found in the parkways in no particular pattern or spacing, indicating that each homeowner could choose the landscaping (or no landscaping) between the sidewalk and the street.

The landscaping in the Wilbur Street Historic District is not as dense or mature as that in some other townsite neighborhoods (such as West Second Street Historic District) because it is no longer served by the community's flood irrigation system. Its streetscapes do however retain a sense of continuity and unity because of the trees and shrubs which create a setting around and behind the houses. The deciduous and palm trees form an important soft-edged skyline which mitigates the presence of modern mid-rise buildings surrounding the district.

The skyline is further effected by the power and telephone poles and lines which follow easements within the parkways. Without rear alleys all the public utilities here have always run along the streets. These utility lines cannot necessarily be considered visually intrusive in that this historic suburban neighborhood has always been served by a system similar, yet likely simpler, to the existing one. The late 1990s have seen the introduction of a new system of street lights which, although vehicular in height and scale, attempt to be sympathetic to the historic pedestrian character of the neighborhood. No records or photographs have been found to date which indicate the presence or character

of street lights during the historic period.

The Architectural Styles

The distribution of architectural styles throughout the Wilbur Street Historic District indicates that the residential lots were developed relatively evenly through the almost forty years of its period of significance. Examples of nationally popular styles during that time are found mixed throughout the district demonstrating that the three subdivisions there grew simultaneously rather than consecutively.

The earliest surviving house in the district, reportedly dating from about 1892, is a simple National Folk style dwelling at 126 N. Hibbert Street (Inv. No. 307). It reflects the nineteenth-century rural character of the townsite. The pre-World War I bungalows, such as those at 128 N. Wilbur Street and 138 N. Wilbur Street (Inv. Nos. 295 and 296), mark the beginning of the suburban redevelopment of the Mesa townsite. The era of development between World War I and the Great Depression is reflected by bungalows and period revival style homes. Few houses were built during the Depression and the war. After World War II, Ranch houses were the popular style built in the Wilbur Street neighborhood.

The materials and ornamentation of the district's houses reveal the residents' differing levels of income and sophistication. While working and middle-class people generally shared the same tastes in popular residential styles throughout their neighborhood's period of development and significance, their ability to pay for high-style architecture differed. The use of certain materials and the detailing of

their houses reflected the amount of money they had to spend on their homes. Today we can see both expensive brick Craftsman Bungalows as well as modest stucco-on-frame National Folk style houses standing together in the Wilbur Street Historic District indicating the integration of two socio-economic groups.

Archival research into the occupations of the neighborhood's early residents verifies that workers, managers, and professionals lived together in the same neighborhood. It appears that during the historic period, the Wilbur Street neighborhood attracted residents of both the working and middle-classes without particular discrimination due to income level.

INTEGRITY

The Wilbur Street Historic District retains sufficient architectural integrity to convey its historic character. Its urban plan and street features, residential architecture, and landscaping still appear essentially as they did during the early twentieth century.

The setting for the houses along the wide and narrow streets has changed little since 1948. Small houses were built on single parcels and on lot-and-a-half parcels. Thus the rhythm of the house facades along the streets varies little.

Only three vacant lots are found within the boundaries of the district. Few modern era houses are found within the district boundaries. Development of modern buildings on the edges of the three-and-a-half blocks which encompass the district have intruded upon the margins of the original townsite blocks. Most of these modern structures, however, are in keeping with the scale and massing of the residential houses. One exception is a multi-story parking garage on the west side of the district which is screened,

to a degree, by closely planted street trees in the historic parkway.

Only one house has been moved into the district to replace one which had been demolished. This Queen Anne Cottage, at 150 North Wilbur Street, pre-dates the main era of architectural development of the district (1911-1948), but does represent the style of architecture which existed during the Mormon founding years in the nineteenth century. The house, threatened with demolition, was moved here in 1997 from an older neighborhood which was being cleared for redevelopment. This Victorian Era survivor, while not eligible as a contributor to the district because of its recent relocation, does represent the rural architectural style typical of this very area prior to its suburbanization.

The contributing houses of the district vary only slightly in their levels of individual architectural integrity. Collectively they readily convey the historic character of their period of significance. Some houses, as repaired and maintained, still look as they did in the 1940s. Many of the houses have sustained alterations and additions during both the historic and modern periods to make them more liveable. Typical minor changes involve the replacement of wood shingles with asphalt shingles, the replacement of wood windows with aluminum windows within the unaltered openings, room additions to the rear, and carport additions on the side. Such changes to individual houses do not substantially, or adversely, effect the overall character of the streetscape when addressed as a whole.

Threats to the Neighborhood

External Threats:

At the west side of the district new

development currently appears to pose no threat of encroachment. The facilities which do exist however could be improved architecturally to mitigate their visual contradiction to the neighborhood character. The multi-story parking garage at the northwest corner of the district looms over the houses on Pasadena Street. The Wilbur Neighborhood Association should work with the garage owner to enhance the landscaping buffer. Also, the installation of security fencing at the retention basin sideyard and at the garage openings would limit hiding places for intruders.

Years ago, before the Wilbur Historic District was established, a large portion of the neighborhood's north end was cleared by an "urban removal" project to make room for a mixed use redevelopment project. The proposed Mesa Verde project is running behind schedule at this time. If and when it is completed, the multi-story, high-density project will possibly create new problems for the Wilbur Neighborhood in the form of cross-through traffic and inappropriate overflow parking on the residential streets. The Wilbur Neighborhood Association representatives must actively work with the City of Mesa and the Mesa Verde developers to identify and avert the potential automobile intrusion problem as well as design a streetscape along the north side of Second Street which will complement the scale and pattern of the historic neighborhood.

The east side of the historic district is bounded by a new landscaped "open space" which has been developed by the City as part of the Fire Station built at the corner of Pomeroy and First Street. Although the park-like open space is owned by the City, the neighbors are

concerned that the land could be redeveloped as commercial facilities in the distant future. The Wilbur Neighborhood Association must remain vigilant to assure that the current multi-family zoning not be changed up to commercial use and that the current width of Pomeroy be maintained. They may also work toward down-zoning the City-owned property to single-family residential use to assure the integrity of the east boundary of the historic district should the open space be redeveloped.

On the south side of the Wilbur Historic District there is concern about maintaining the historic building containing the Antique Wedding House (James A. Macdonald House). This building is listed on the local Register of Historic Places. It serves as an important surviving historic element at the intersection which anchors the visual character of the area. The new large-scaled fire station at the southeast corner of the district is buffered from the homes by thick landscaping and masonry walls. Changes to this boundary are not foreseen. There is, however, concern about the scale and extent of possible development by Berge Ford across East First Street which could close Pomeroy just as Wilbur has been blocked by a street abandonment.

In general, it appears that the Wilbur Historic District is externally threatened, not by commercial erosion of its edges, but rather by the possibility of being surrounded by intrusive multi-story, high-density modern development which could adversely effect the setting and skyline around the residential neighborhood.

Internal Threats:

As is typical with all historic districts, one of the greatest internal threats to the

neighborhood's character is from the improper additions and alterations created by ill-informed property owners themselves. While rehabilitation projects funded through government grants must comply with Section 106 requirements to follow *The Secretary of the Interior's Standards*, privately-funded projects are not required to do the same. Until the Wilbur Neighborhood Association and the City of Mesa can enact enforceable historic preservation design guidelines, only public education and peer pressure can influence the decisions of property owners. Of particular concern for house remodeling are porch in-fills, over-scaled and multi-storied room additions, loss of detached garages, window and door replacement, re-roofing materials, and inappropriate wall sheathing and stuccoing. Lack of proper maintenance by home-owners is always a concern. Illegal parking in front yards and in streets. The character of the historic streetscape is also threatened by insensitive changes to front yards in the form of fences, desert xeriscaping of originally irrigated lawns, and introduction of modern-era plant species. Irrigation service has been lost to some houses in the neighborhood already; more abandonments could threaten the green character of the neighborhood. It is also important to note that it is possible to over-landscape the historically modest character of the Wilbur neighborhood by making the area too formal and too lush. The neighborhood needs to develop an enforceable landscaping design guideline as well as one for architecture. There must also be developed a guideline for in-fill of vacant properties with new buildings or relocated buildings. It is reported that the number of rental properties has slowly been decreasing as property values improve and properties are once again being occupied by owners who

take pride in the maintenance of their historic homes.

Bureaucratic Threats:

A typical threat to historic districts is through the plans and actions of well-meaning, but ill-informed governmental agencies who do not understand the importance of retaining and enhancing historic character by sensitive development of right-of-way features and utilities. Historic districts can be greatly affected by the incremental changes to the public spaces by repair and accessibility improvement of sidewalks, abandonment of irrigation systems, lack of maintenance of tree lawns, introduction of new street lights and medians. The Wilbur Neighborhood Association must insist that the City of Mesa work toward historic preservation awareness and development cooperation among its bureaucratic agencies. Just as handicap accessibility has become second-nature in the thinking of governmental planners and designers, so too must historic preservation sensitivity.

The Wilbur Neighborhood Association must monitor City plans for public works improvements in order to assure the conservation of the historic district's character.

They must insist on being made a partner in decision making by City agencies where the historic character of the neighborhood is effected. Currently there are plans being considered for the enhancement of Hibbert through the introduction of medians and landscaping. It will be a difficult task to determine the appropriateness of modern medians for the Wilbur Historic District as compared to the historic-era character-defining medians in the West Second Street Historic District. The dramatic contrast of wide and

narrow streets within the Wilbur Historic District is a physical clue to the historic changes to the city from a Mormon farming community to a automobile suburban community.

Summary of Current Specific Threats to the Wilbur Historic District:

- The impact of redevelopment at the district boundaries, especially
 - Mesa Verde or similar high-density development to the north
 - Fire station and open space
 - Street closure of Pomeroy for Berge Ford expansion
- Internal changes
 - Proposed median on Hibbert
 - Curb and gutter repairs and improvements
 - Inappropriate landscaping by City and homeowners
 - Loss of irrigation service and desire to restore service already lost
 - Inappropriate in-fill of vacant property
 - Demolition and redevelopment of historic and modern properties within the district
 - Inappropriate front yard fences
- District boundary changes
 - Increase size of district to protect edges and to improve historic density ratio
 - Amend district property list to include properties as they become age-eligible

Neighborhood Preservation Goals

Based upon information provided by the residents of the historic district and the City of Mesa staff members, the following goals and objectives have been established:

Goal 1:**Protect and enhance the character of the historic district.**

Objective 1.1 Establish historic preservation guidelines for both the setting and the individual properties as a basis for evaluating proposed demolition, construction, rehabilitation, and addition/alteration projects at the level of neighborhood and municipal review.

Objective 1.2 Establish a process for design review and compliance certification within the neighborhood and the municipal government, as linked to the current zoning ordinance, future historic preservation ordinance, and possible neighborhood CC&Rs

Objective 1.3 Encourage the development of a not-for-profit, incorporated neighborhood association with full neighborhood participation in order to promote the goals and objectives of the residents of the historic district.

Objective 1.4 Work with the City Historic Preservation Officer and the City agencies to enhance the character of the district through sensitive improvements to the public right-of-way by:

- .1 providing and maintaining appropriate landscaping in the tree lawns;
- .2 determining the appropriateness of introducing modern street medians;
- .3 using historically appropriate concrete details at new sidewalks and gutters;
- .4 repairing sidewalks rather than replacing them;
- .5 installing streetlight standards which are appropriate in scale and design

to the neighborhood character;

- .6 installing supplemental signs to existing street signs designating the neighborhood as the "Wilbur Historic District"; and
- .7 restoring irrigation service to those areas which have lost it.

Objective 1.5 Work with the City Historic Preservation Office to expand the boundaries of the historic district to include those eligible properties within and around the current boundary. Develop guidelines and procedure for evaluation and approvals of in-fill development, demolition moratorium, parcel consolidation, and building relocation.

Objective 1.6 Work with the owner of the parking garage to improve security and to provide landscaping as a visual buffer between the garage and

Goal 2:**Educate the residents of the historic district, government officials, and citizens of Mesa on the importance and methods of preserving historic resources.**

Objective 2.1 Work with the City Historic Preservation Office and HP Commission to establish a public information program and prepare publications which will educate officials, citizens, and historic district residents about the significance and value of their local cultural resources.

Objective 2.2 Work with the City Historic Preservation Office to present preservation workshops which will educate the neighborhood residents about historic preservation guidelines and which will demonstrate the proper approach towards

preserving and maintaining their historic properties. Explain the process to apply for property tax benefits on listed historic

properties.

Glossary of Architectural Terms

ADDENDUM – Written modifications or interpretation of drawings and/or specifications **after** they have been delivered to bidders but **before** bids have been received by the Owner.

ADOBE - A large, unfired brick made of clay-based mud and straw binder, handpacked in a form and dried in the sun.

A.I.A. – American Institute of Architects

A.I.A. FORMS – Very useful contract and construction management forms copyrighted and issued by the AIA. Available from the AIA Office (602) 258-7499.

ALLOWANCE – Sum allocated in Contract Documents, for items or services still not specified at time of bidding, i.e., carpeting.

ALTERNATE BID ITEM – Substitute choice. Example, Base Bid would include concrete. An Alternate Bid Item would be to substitute the concrete floor with tile.

ARBITRATION – Settlement of a construction dispute by a group of experts, the Arbitration Board, chosen to hear both sides and come to a decision.

ARCADE - A range of arches supported by piers or columns. A passageway, one side of which is a range of arches supporting a roof.

ARCH - A structural element designed to support the weight above an opening. A true arch consists of wedge-shaped stones or bricks that make a curved bridge spanning an

opening.

AS-BUILTS - A final set of the construction drawings which have been marked up to reflect any changes made in the field during construction. They accurately depict what was actually constructed.

ASHLAR - Textured, rough-hewn stone; or the simulated appearance of rusticated stone in concrete blocks.

ASTRAGAL - A moulding of half-round profile, especially the strip covering the joint between a pair of doors or casements.

BALUSTRADE - A railing consisting of a handrail supported on balusters often built on a base.

BALUSTERS - Lathe-turned or straight spindles that support a handrail as part of a balustrade.

BARGEBOARD - Ornamental trim board along the face of the incline of a roof gable.

BASE BID – The scope of work included in the Contract Documents that is not listed as an Alternate Bid Item.

BATTERED WALL/COLUMN - A wall or column which slopes inward as it rises; a tapering pier. Common on pueblo walls or Bungalow porches.

BAY WINDOW - A window that projects from the outer wall, extending the floor space and creating an alcove in the interior space.

BELCAST ROOF - A roof slope with a convex profile creating a distinctive curve upwards at the eaves, associated with some Victorian and Bungalow styles.

BELT COURSE - A slightly raised horizontal band marking a division in wall surfaces.

BIDDING DOCUMENTS - Those documents supplied to Contractors to use in preparing their proposal to the Owner. They include: Instructions to Bidders (mostly on Commercial Projects), Proposal Form, Drawings, Specifications, Conditions, Addenda, Sample of Owner-Contractor Agreement, sometimes includes various Bonds, Subcontractor Lists, Qualifications Lists, etc.

BLUEPRINT - Reproduction of an original drawing. It is typically blue lines on white paper background.

BOARD-AND-BATTEN - Vertical plank siding with the joints covered by narrow wood strips.

BUILDING PERMIT - Written permission from the City to construct or alter a structure.

CHANGE ORDER - Written instruction to the Contractor, **after** contract is signed, to change work, construction time or costs.

CANALE - A water spout extending beyond the plane of an exterior wall or parapet.

CANTILEVER - Construction in which a beam or structure extends beyond the face of a wall, being supported only at the one end.

CASEMENT - A window with the sashes opening outward on vertical hinges.

CASING - Decorative trim encasing a window or door opening.

COLUMN - A vertical, round shaft that supports, or appears to support, a load.

CONDITION - the relative amount of repairs necessary to reverse deterioration or damage and bring the building back to its original state.

CONTINGENCY - Sum allocated for miscellaneous, unspecified or unforeseen work, items or services. Monies from this allowance can be spent only with the Owner's consent. Unused portions shall be returned to the Owner. In Historic Preservation Work, this amount is typically 20% of the Construction Budget.

CONTRACT DOCUMENTS - These documents include: Agreement between Owner and Contractor, Drawings, General and Special Conditions, Specifications, Addenda, Change Order, X-drawings, and any other document specifically designated in the Agreement as being a Contract Document.

CONTRIBUTING PROPERTY - a building, site, structure, or object adding to the historic significance of a historic district.

COPING - The sloped capping or top course of a wall made of stone, metal, wood, or some other materials for the purpose of protecting the wall from weather.

CORBEL - A projection of successive levels of masonry beyond the wall surface producing a bracket form.

CORNICE - The projecting member at the top of a wall or roof trim.

CREEPING DAMP - (sometimes called rising damp) The vertical movement of water through a substance by capillary action. Common on lower levels of masonry buildings.

CROWN MOULDING - A curved moulding used to terminate the trim on cornices, walls, casings, and cabinets.

DENTILS - A classical ornamental moulding consisting of a horizontal series of block-like projections thought to have been based on the appearance of rows of teeth.

DETERMINATION OF ELIGIBILITY - an action through which the eligibility of a property (or district) for National Register listing is decided but the property is not actually listed. City officials usually request a Determination of Eligibility prior to completing individual or district nomination forms.

DISTRICT - a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.

DORMER - A projecting gable in a pitched roof with a window or windows on its front vertical side.

DOUBLE-HUNG - A window in which both the upper and lower sash are independently operable in vertical movement within the same frame.

DRAW - Partial payment made by the lender

toward the construction loan to either the Owner or Contractor.

EAVE - The edge of a roof that projects over the outside wall.

ELEVATION - A "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective.

ELIGIBILITY - the ability of a property to meet the National Register criteria.

EVALUATION - the process by which the significance and integrity of a historic property are judged against the National Register criteria in order to determine its eligibility.

FACADE - The front or principal face of a building; any side of a building that faces a street or other open space.

FANLIGHT - A semi-elliptical or semi-circular window, usually over a door.

FASCIA - A flat board with a vertical face that forms the trim along the edge of a flat roof or along the eaves of a pitched roof.

FAST TRACKING - To plan and construct a building in the quickest timeframe possible. It entails overlapping tasks in many cases. It may also entail obtaining multiple building permits for each phase of construction.

FEELING - quality of integrity through which a historic property evokes the aesthetic or historic sense of past time and place.

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

FINIAL - A terminal form at the top of spire, gate-post, pinnacle, or other point of relative height.

FLASHING - Metal sheets at the junctions of roofs and walls or chimneys used to prevent leaks.

GABLE ROOF - A ridged roof forming a gable at each end. A roof with a single peak.

GABLE - The upper (usually triangular-shaped) terminal part of a wall under the eave of a pitched roof.

GAMBREL ROOF - A roof with two slopes on each of two sides, the lower steeper than the upper.

GLAZING - Glass set in windows.

HALF-TIMBER - A form of Medieval construction using exposed framing with the intervening spaces filled with stucco or masonry. Ornamental trim that reflects the internal structure.

HARD COSTS - The actual costs paid to a contractor for construction of a building.

HIGH STYLE - Common terminology for the most elaborate and formal versions of major architectural styles.

HIP ROOF - A roof with sloping ends and sides, usually with four sides terminating in a ridge or point.

HISTORIC CONTEXT - an organizing structure for interpreting history that groups information about historic properties which

share a common theme, common geographical location, and common time period. The development of historic contexts is a foundation for decisions about planning, identification, evaluation, registration, and treatment of historic properties, based upon comparative significance.

HISTORIC DISTRICT - See "District".

HISTORIC SIGNIFICANCE - the importance of a property to the history, architecture, archaeology, engineering, or culture of a community, State, or the Nation.

HOOD - A protective, often ornamental cover over doors or windows.

HUE - Generally, color or a particular shade or tint of a given color.

IN-KIND - Matching the original material.

INTEGRITY - the amount of the building's original fabric remaining after a lifetime of alterations and additions.

JERKINHEAD - A gable roof with the ends of the gables clipped off to form small hips.

LINTEL - A supporting beam placed over a door, window or other opening; usually visible and of a contrasting material from the wall surface.

LOCATION - quality of integrity retained by a historic property existing in the same place as it did during the period of significance.

MANSARD ROOF - A roof that slopes in two planes, the lower of which is usually steeper.

MATERIALS – quality of integrity applying to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

MECHANIC’S LIEN – Encumbers real property for the amount of unpaid labor, materials or services. Until these claims are settled, a clear title to the property cannot be given.

MILL FINISH - The raw, unfinished color and texture of an aluminum or other metal product, such as a window or door frame, as it comes directly from the mill or factory.

MUNTIN - A small piece of wood or metal in a window sash holding in place and separating one piece of glass from another.

NON-CONTRIBUTING PROPERTY – a building, site, structure, or object that does not add to the historic significance of a district. Typically, the poor integrity of a building classifies it as “non-contributing”. If three or more items have been insensitively altered on a building, i.e., windows replaced, sheathed, porch infilled, then it will be considered “non-contributing”.

ONE-OVER-ONE - (1/1) A double-hung window with one pane of glass in the top sash and one pane in the bottom.

OXIDATION - In rusting or burning, the chemical union of a substance with oxygen.

PARAPET - A low wall at the edge of roof, porch, or terrace.

PERGOLA - An arbor or colonnade with columns or posts supporting open roof

timbers.

PERIOD OF SIGNIFICANCE – span of time in which a property attained the significance for which it meets the National Register criteria. This is typically from the date of construction up until the 50-year-old mark of the property.

PILASTER - A pier or half-column of shallow depth applied to a wall.

PITCH - The degree of slope or inclination, as in the steepness of a roof.

PLASTER - A wall finish material usually made of lime gypsum or cement, sand, and water, applied in a plastic state with or without a heavy texture, to exterior or interior surfaces

PLUMB - The degree to which a wall is perfectly vertical.

PORTE COCHERE - An open-walled but covered structure attached to the side of a building through which a carriage or automobile may pass or under which they may park. Also a roof and supporting projection over a driveway near the entrance to a house; later referred to as a carport.

PRESERVATION - The process of preserving an existing form, character and appearance of a structure through techniques designed to arrest or slow the deterioration of a structure, or to improve the structural conditions.

PUNCHLIST – List of required corrections compiled after the project is declared substantially complete by the Contractor. Normally this is prepared either by the Owner

or by his Architect. These items should be completed prior to final payment to the Contractor.

QUARREL - A small, diamond-shaped pane of glass, one of many in a window.

QUOINS - An ornamental element, usually of masonry, on the corners of a building which expresses the structural interlocking of the corner.

RAISED PANEL - In wood millwork, a door, cabinet or furniture with beveled panels inset in flat wooden frames. Doors will usually have several raised panels, as opposed to slab or flat panel doors which may have only one panel per door.

RAFTER - A wooden framing member stretching from the ridge to the eave of the roof.

RENOVATION - The introduction of new elements to a building to replace old worn parts.

RESTORATION - To employ treatments aimed at returning a building to its original appearance and condition.

REHABILITATION - To take corrective measures to make a building usable or liveable again.

RETAINER - A sort of earnest money charged by the Architects upon execution of the Contract. This amount can range from a few hundred dollars to a few thousand dollars depending on the size of the contract. The amount may be applied towards the first or last invoice charged to the Owner.

RIDGE - The horizontal top line formed by the meeting of two sloping roof planes.

RIDGE CAP - The wood, tile, or metal cap covering the ridge of a roof.

SASH - The movable frame holding glass in a window opening.

SCONCES - Decorative wall fixtures or lamps. Wrought iron sconces are common to the Spanish Colonial and Mediterranean Revival styles.

SCUPPER - An opening through a wall that allows for roof drainage. Term also refers to the metal funnel which catches runoff water and directs it into the downspout.

SEGMENTAL ARCH - A gently curving arch having the shape of the uppermost segment of a circle.

SHAKE - A thick, wavy, rough, shingle made of wood, used in Ranch era architecture.

SHED ROOF - A single sloped roof.

SHOP DRAWINGS - Detail drawings prepared by the subcontractor or equipment suppliers, to be checked by the Architect. These might include drawings for casework.

SIDELIGHTS - Tall, narrow windows with small glass panes flanking a doorway or picture window.

SOLID CORE - With reference to doors, a slab door made of solid wood rather than several panels with a hollow interior.

SPECIFICATIONS – Part of the contract documents containing detailed written description of materials, installation, workmanship, standards and guarantees, organized in 16 sections.

SUBCONTRACT – A contract between general contractor and a subcontractor (i.e., painter); or a contract between an Architect and his subconsultant (i.e., structural engineer). This does not create a contractual relationship between the Owner and these parties.

SUBSTANTIAL COMPLETION – When a building is completed to a degree that the owner can take occupancy, but there may be small corrections to be made prior to **FINAL COMPLETION** of the project.

SURROUND - Ornamental trim or casing surrounding a door or window opening.

SURVEY – A map drawn by a licensed surveyor showing the property boundaries, building footprints, easements, trees, and fence lines.

TERRA COTTA - Cast and fired clay units, usually larger and more intricate in form and detail than brick.

TRANSOM - A window opening over a door.

TRUNCATED - Having the top of a hip roof cut off by a flat plane.

TUDOR ARCH - An English arch which slopes gently upward to a point. Associated

with English Revival styles.

UBC – Uniform Building Code. Provides the minimum standards for the design, construction, use, occupancy and maintenance of buildings.

VARIANCE – Formal permission granted by the zoning administration after a hearing to modify existing zoning provisions for the benefit of the applicant. Typical variances include building a structure, i.e., detached garage, within the existing building setback.

VESTIBULE - A small entrance room or enclosure situated at an exterior entry to a building.

VIGA - A horizontal roof beam, usually a wood log exposed and extending beyond the plane of a wall or parapet.

VERANDA - A long, roofed, gallery-like arcade or porch that spans the width of a facade.

VERNACULAR - Indigenous architecture characteristic of a certain locale.

WAINSCOT - Wood paneling or some other decorative material that is applied to the lower part of wall.

WINGWALL - A non-structural, ornamental wall extending out to the side of a building.

WORKING DRAWINGS – Plans, sections, elevations and details, drawn to scale and dimensioned used to construct structure.

■ Secretary of the Interior's Standards for Rehabilitation ■

The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

For additional information on The Standards, visit the National Park Service website at: www.cr.nps.gov/nr. The mailing address for the National Park Service is:

National Register of Historic Places
National Park Service
1849 C Street NW Room NC400
Washington, D.C. 20240