

# ARCHITECTURAL DESIGN GUIDELINES

## CITY OF CLAREMONT CALIFORNIA



ARCHITECTURAL  
DESIGN GUIDELINES

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CALIFORNIA

ARCHITECTURAL DESIGN GUIDELINES  
CITY OF CLAREMONT

CITYWIDE DESIGN GUIDELINES  
AND HISTORIC PRESERVATION  
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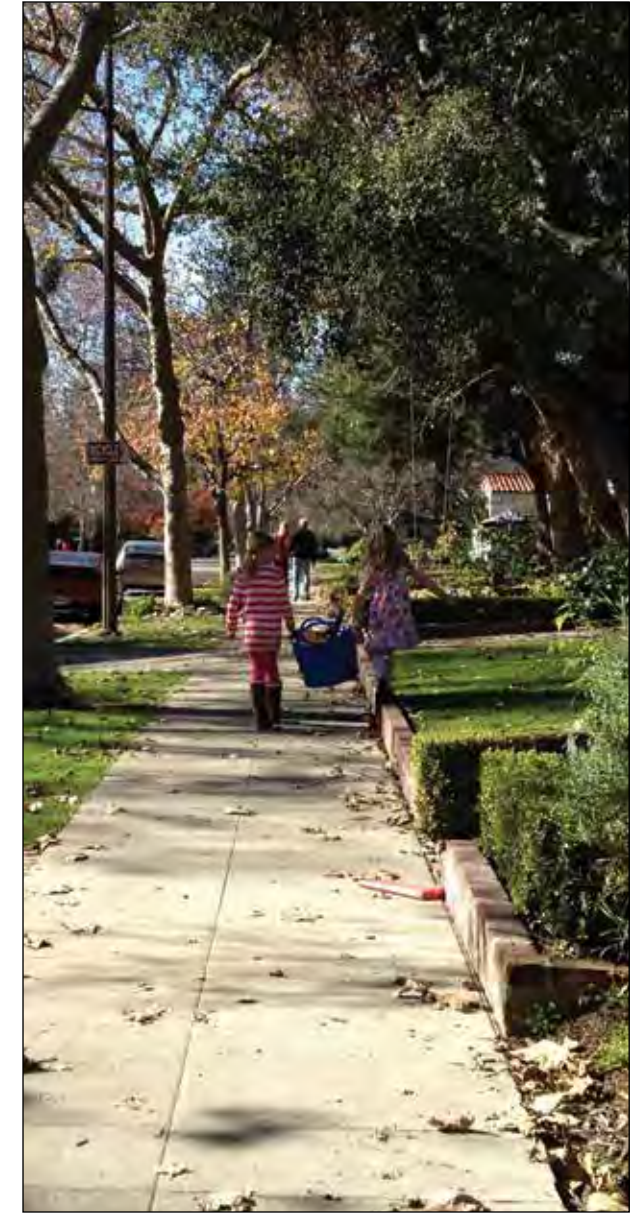


## PURPOSE

These design guidelines are established to support the goals and policies of the *Neighborhood description, Chapter 2, Land Use, Character, Preservation, and the Claremont Municipal Code Cultural Resources Preservation Ordinance*.

The *General Plan, Chapter 2* defines over 30 distinctive neighborhoods—residential, commercial, institutional—and includes a neighborhood vision for each area.

- To ensure greater clarity in the application and review process, and produce consistent and predictable development decisions;
- To provide a standard for the City's elected leadership, commissions, and planning staff to use when reviewing projects;
- To provide property owners and architects with assistance when designing projects;
- To preserve and sustain the major elements that define each area; and
- To allow architectural alterations that respect the character of each building and area.



## GENERAL STANDARDS

The general standards below are the overall guidelines for neighborhoods, commercial development, and individual properties, including established historic neighborhoods and districts.

Specific guidelines for neighborhoods and architectural styles are contained in following sections of these guidelines.

1. Generally, alterations to an existing property shall minimize changes to distinctive materials, features, spaces, and spatial relationships.
2. Modifications to properties shall strive to retain and preserve their character by avoiding removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize the property.
3. Every property represents a physical record of its time, place and use. Changes that superficially revise this record and create a false history, such as adding inauthentic features or elements from unrelated historic periods or uses, should be avoided.



4. Authentic period materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property should be retained.
5. Deteriorating elements are encouraged to be repaired rather than replaced. Where replacing a distinctive feature, the new feature should match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

6. For historic structures, additions, exterior alterations, or related new construction, design should minimize destruction of historic materials, features, and spatial relationships that characterize the property. The new work should be compatible with the historic materials, features, size, scale, and massing to protect the integrity of the property and the neighborhood.

## HOW TO USE THESE GUIDELINES

The Architectural Design Guidelines describe architectural styles, features, massing, proportions, details, materials, colors and relationships relevant to Claremont's housing inventory, historic resources, districts, and neighborhoods.

### Neighborhoods:

The first section establishes the vision and guidelines for each neighborhood. Use this tool first to learn about the neighborhood context and as an overall guide to the type of development that will complement the neighborhood.

### Pedestrian-oriented Commercial:

The second section of the Guidelines establishes guidelines for development in pedestrian-oriented commercial areas. The guidelines relate to the overall design direction and context of the development in which the commercial project is proposed.

### Architectural Styles:

The third section of the Guidelines establishes architectural guidelines for styles of architecture that are common in Claremont. Use these guidelines to learn the character defining features and other criteria to assist in making design choices. The guidelines cover a wide range of architectural styles and establish the standards and qualities Claremont wishes to preserve and against which new development proposals will be assessed.

### Appendices:

The fourth section contains a *City-wide Historical Context Statement*, the *Secretary of the Interior Standards for Rehabilitation*, and a Glossary.





**NEIGHBORHOODS  
RESIDENTIAL/  
INSTITUTIONAL**



For neighborhood location and vision, please see the **Neighborhood description**, Chapter 2: Land Use, Community Character, and Heritage Preservation Element

Neighborhood Map – Figure 2-6

Celebrating and Preserving Our Neighborhoods, Page 2 – 39 through 2-66 at the link below.

<https://www.ci.claremont.ca.us/home/showpublisheddocument/15354/637353440933370000>



- ABILENE WAY
- ARBOL VERDE
- CHAPARRAL
- CLARABOYA/HIGHPOINT
- CLAREMONT CLUB
- CLAREMONT COLLEGES
- COLLEGE AVENUE AREA
- CLAREMONT MANOR
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- VIA ZURITA
- THE VILLAGE
- VILLAGE RESIDENTIAL
- VISTA
- WEBB SCHOOLS
- WEST ARROW
- UNINCORPORATED SPHERE OF INFLUENCE
- LIVE OAK CANYON
- PADUA HILLS/PALMER CANYON CANYON
- WEBB CANYON/HORSESHOE AREA

**ABILENE WAY**

**LOCATION**

South of Radcliffe Drive between Indian Hill and Mills via Abilene Way  
Adjacent to California Botanic Garden

**NEIGHBORHOOD DESCRIPTION**

This hidden enclave of eight parcels of single family homes has been built over many years. Access is from an unpaved road off of Radcliffe Drive just below Baseline Road. The area is undeveloped with no curbs, gutters or paved roads. Each house is from a different era so there is no one style of architecture predominant. The area is bordered by the California Botanical Garden, the Bernard Field Station and the Pomona Water Company which gives the area a very rural appearance and feel

**NEIGHBORHOOD VISION**

The Abilene Way neighborhood will remain as a unique rural enclave within an urban setting.

**ARCHITECTURE**

The neighborhood contains distinctive examples of different periods and styles of custom built homes, and there are also some historic structures that have been moved to the area and reused. New structures that continue the eclectic theme are encouraged. Alterations should honor the architecture of the existing structures.

**LANDSCAPING**

- Landscaping that is drought tolerant, native and complementary to the neighborhood and property structure is recommended.
- Continue to discourage fencing to complement the neighborhood and bordering properties as a habitat for native mammals, birds, reptiles and insects.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- Maintain zoning as a Rural Residential District.
- There are no curbs and vehicle access to each property is determined by the homeowner.

**STREETScape**

- The City right-of-way may contain street trees and the property owner is responsible for maintenance of trees within the right-of-way.
- Continue to have unpaved roads and no sidewalks.
- Continue the practice of no streetlights in the neighborhood.



**ARBOL VERDE****LOCATION**

South of Sixth Street  
North of First Street  
East of Mills Avenue

West of the City's border with Upland and  
Montclair along Claremont Boulevard

**NEIGHBORHOOD DESCRIPTION**

What made this neighborhood unique is its history as one of the few areas where Mexican Americans could own land or houses due to the early twentieth century restrictive covenants that kept Mexicans from home ownership. This area, one of the few not so limited, became a center of barrio life from the 1920s until 1973. At that point Claremont Blvd. was built through the neighborhood demolishing several houses and the Sacred Heart Chapel, a center of the community. The remaining houses are simple bungalows, most built before the era of tract housing. A small city park (Barrio Park) is in the lower third of the area which is also home to a unique social and architectural experiment called the Intercultural Council Houses. In the decade after World War II, twelve houses were built in one block to house a mix of Mexican and Anglo families. They shared a common back yard and were built using materials that were developed during the war. With their flat roofs and clerestory windows, the International Style homes looked unlike any other Claremont neighborhood. Financed by local individuals, the goal was to enhance intercultural understanding.

Over the years the common backyard has been divided but residents still value the mixed nature of the block. Recent acquisitions in the northern area of Arbol Verde for college uses have not effected the ICC houses which have been placed on the National Register of Historic Places.

**NEIGHBORHOOD VISION**

Retain the historic character of the neighborhood. Transition the northern portion of the neighborhood to educational uses per the development agreement between the City and Claremont McKenna College. Move identified significant houses per the development agreement to vacant lots in the southern portion. The southern portion should be strengthened and preserved and the homes in the southern portion remain residential and not adapted to other uses.

**ARCHITECTURE**

- The architecture contains smaller homes and bungalows of different styles and eras.
- The Intercultural Council Houses are constructed in the modern International Style.
- New structures that complement existing styles, massing and scale are encouraged.
- Alterations and additions should honor the architecture of the existing structure.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is historically complementary to the property structure is recommended.

- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Many heritage trees, including eucalyptus along Mills, exist in the neighborhood and should be retained and removal discouraged.

**SITE PLAN**

- The neighborhood is laid out in in north-south, east-west grid pattern.
- Most houses are setback minimally on lots, including for the Intercultural Council Housing.
- Maintaining the existing curb cuts and denying further curb cuts is recommended.
- Alterations, additions and new construction should keep to the setbacks, massing and scale of the neighborhood.

**STREETSCAPE**

- The City right-of-way contains street trees.
- The placement of street trees occur in the parkways for the most part.
- Sidewalks separate the parkway from the front lawns of homes, although there are minimal areas where the sidewalks are at curb edge.
- The interior of the neighborhood has streetlights at intersections mounted on telephone poles and the artery streets surrounding the neighborhood are cast reinforced concrete and regular intervals.
- The property owner is responsible for planting, watering and maintenance within the right-of-way.





**CHAPARRAL**

**LOCATION**

South of Baseline Road  
North of California Botanic Garden and Bernard Field Station  
West of Claremont Club and University Terrace Neighborhoods  
East of Indian Hill Boulevard along Radcliffe Drive

**NEIGHBORHOOD DESCRIPTION**

At the heart of this residential neighborhood are Chaparral Elementary School and the adjacent Chaparral Park (1976). The neighborhood was developed by Lewis Homes in the 1960s and 1970s. This neighborhood also includes the Brighton Park and Padua Terrace Apartments. The street pattern is a conventional suburban form, with cul-de-sacs feeding collector streets. The one and two story homes are set back from the street, with narrow sidewalks along the curb edge. The dominant architectural style is California Ranch, many with the signature Lewis Homes design treatments and all of the front facades align to a common build-to line. Mid-century modern homes are also found in the neighborhood.

**NEIGHBORHOOD VISION**

Generally retain the low-profile character of the structures and maintain, massing, scale and the build-to lines.

**ARCHITECTURE**

- The architecture consists of many ranch homes designed and built by Lewis Homes, an active developer of ranch and tract homes at mid-century.
- In addition to tract homes there are also custom and semi-custom homes and a few older homes that were associated with citrus ranches.
- The homes along Blaisdell Drive, known as Faculty Row, are mid-century modern designs as are other nearby homes.

- Alterations and additions should honor the architecture of the existing structure and surrounding homes.

**LANDSCAPING**

- Landscaping that is native and drought tolerant and complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- Setbacks are fairly standard in the neighborhood.
- There are many cul-de-sacs throughout the neighborhood and resulting in steep ramps to driveways due to the sidewalks being at the curb edge.
- Any new development should conform with the standard setbacks and be similar in terms of massing and scale/

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks are narrow and mainly at the curb edge, although there are exceptions.
- The placement of street trees varies according to the placement of the sidewalks. Most sidewalks are at the curb with the trees set back on the inside of the sidewalk. In other blocks the trees are planted in a parkway between the curb and the sidewalk.
- Streetlights are cast reinforced concrete and occur at street corners and at intervals on the street.
- The property owner is responsible for planting and maintenance within the right-of-way



Chaparral/Marylind Ave. Area

Chaparral/Blaisdell Drive Area

Chaparral/Radcliffe Drive Area

**CLARABOYA/HIGHPOINT**

**LOCATION**

North of Thompson Creek Trail  
via Mountain Avenue

South of Johnson’s Pasture/Wilderness Park

West of Sycamore Canyon Park

East of Webb Canyon/Wilderness Park

**NEIGHBORHOOD DESCRIPTION**

Built in the early 1960s, Claraboya is the only hillside development visible from the flatter areas in Claremont. The only access to the neighborhood is from Mountain Avenue, north of Baseline Rd. These mostly single story homes were set into terraces so that every house has an unobstructed view of the Pomona Valley. Houses are set close to the street with no sidewalks. The houses are large and of many modern styles. In keeping with the Claremont practice of naming streets after colleges these streets are named after South American and Mexican institutions. At the top of Mountain Avenue are three rows of townhouses, also built into terraces so that each unit has the same views as the houses. In 2003 the Grand Prix fire destroyed 15 homes in this neighborhood.

**NEIGHBORHOOD VISION**

The key for the future is to allow rebuilding and remodeling without changing the overall character of the neighborhood, impacting views, or having development unreasonably encroach onto slopes.

**ARCHITECTURE**

• The architecture in the neighborhood contains distinctive examples of mid-century architecture, many of which are designed by well-known architects.

• New structures that continue that theme are encouraged.

• Alterations and additions should honor the architecture of the existing structure.

• At the northern end of Mountain Avenue are three rows of townhomes in the High Point complex.

**LANDSCAPING**

• Landscaping that is native, drought tolerant and complementary to the hillside setting and/or property structure is recommended.

• Where lots have homes directly above them, it is recommended to keep trees and planting from encroaching on the views above.

• Low water drip systems should be utilized instead of sprinkler systems wherever possible.

• Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

• Setbacks are close to the street edge with minimal front yards and no sidewalks.

• The houses are generally single story with attached garages.

• Homes are located on the downhill side and help facilitate the unobstructed views.

• Homes and townhouses are terraced into the hillsides.

• In the single-family area, the north-south street, including Mountain Avenue, San Andres Way and San Angelo Drive, are double-loaded, with many of the homes having views of the surrounding open space.

• There are no setbacks or sidewalks in the Highpoint development with entryways and garages along the street.

**STREETSCAPE**

• Access to the neighborhood is restricted to Mountain Avenue.

• The street pattern is a series of terraced setbacks with single-loaded streets.

• The City right-of-way contains street trees.

• The property owner is responsible for planting and maintenance within the right-of-way



Highpoint

**CLAREMONT CLUB****LOCATION**

South of the 210 Freeway

North of Claremont Boulevard

West of Monte Vista

East of the Chaparral neighborhood

**NEIGHBORHOOD DESCRIPTION**

Begun as the Claremont Tennis Club in 1972, owner Stanley Clark only later turned to developing the remaining land into townhouses and condominiums set in a park-like setting with three small parks scattered throughout the development. Then individual houses were built around these on cul-de-sacs off curved streets. The units have moderate setbacks and sidewalks. The residential development occurred in 1980 and 1981. Meanwhile the tennis club enlarged and became The Claremont Club with pools, exercise facilities, health and wellness services and child care.

**NEIGHBORHOOD VISION**

The townhomes and condominiums offer options for home ownership without the need for extensive yard maintenance, and any future changes to these units should respect the existing densities and high-quality design features. The single-family homes should retain a low-scale profile.

**ARCHITECTURE**

- The architecture is contemporary in nature with Spanish style elements, such as clay roofs.
- Facades are dominated by garages.
- New structures that continue the same design features are encouraged.
- Alterations and additions should honor the architecture of the existing structures.
- Improvements are regulated by a homeowner's association in conjunction with City and State development and building codes.

**LANDSCAPING**

- Landscaping that is native and drought tolerant and complementary to the property and structures is recommended.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- Single family homes are arranged around cul-de-sacs.
- Homes have moderate setbacks.
- The townhomes are within a park-like setting.

**STREETSCAPE**

- The neighborhood includes two townhome complexes, a condominium development and several groupings of single family homes.
- Single family homes are arranged around cul-de-sacs.
- Townhomes connect with pathways to the front of units and garages are aligned with alleys.
- The City right-of-way contains street trees and sidewalks.
- The property owner is responsible for planting and maintenance within the right-of-way.



**CLAREMONT COLLEGES**

**LOCATION**

South of Foothill Boulevard

North of the Santa Fe Railroad tracks and 1st Street

East of Village and Historic Claremont, generally—College Avenue and Harvard Avenue

West of the Los Angeles County Line boundary



**NEIGHBORHOOD DESCRIPTION**

The Claremont Colleges is a consortium composed of five undergraduate institutions, two graduate institutions, and an organization that manages the shared facilities. The Colleges provide a wealth of attention to, students in a small college setting, along with combined resources equal to those of large universities. Benefits that The Colleges bring to the community include a significant employment base, arts and cultural offerings available to the entire community, along with opportunities for life-long learning.

The unique collection of buildings that comprise The Colleges contribute to the City’s character and identity. An excellent survey of distinct structures at The Colleges is contained in Judy Wright’s Claremont- A Pictorial History. The structures should be preserved to continue to benefit the City and its residents. Working with civic groups and city leaders the colleges have maintained most the important historic and architectural structures of merit on their campuses. They have purchased additional land for future expansion with properties north of Foothill Boulevard and an abandoned quarry on the east along Claremont Boulevard.

**NEIGHBORHOOD VISION**

The City will encourage all the colleges within the Institutional land use designation to prepare master plans that detail long-range planning and development objectives and standards. Such master plans should ensure maintenance and preservation of the Claremont Colleges’ cultural resources.

**ARCHITECTURE**

The architecture in the area contains distinctive examples of various periods and styles, many of which are designed by renowned architects. New structures are not required to replicate the dominant style of each campus, however the new buildings should be of an aesthetic that complements the campus overall and may include references to older buildings and the dominant styles. Alterations and additions should honor the architecture of the existing structure.



**LANDSCAPING**

- Landscaping that is native and drought tolerant and complementary to the property and structures is recommended.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The Colleges are laid out on a grid pattern that was developed at the same time as Historic Claremont.
- Although some internal streets are no longer public, the basic grid pattern remains the same, with some of the northern section having north/south alleys.
- Setbacks vary, however on the internal and collector streets the setbacks of Historic Claremont remain.
- Each campus should develop and periodically update a master plan that addresses future building, renovation, restoration/preservation and landscape elements.

**STREETSCAPE**

- Some of the internal streets are owned and maintained by the Colleges.
- There is City right-of-way on the public streets in and around the Colleges that contain street trees, parkways and sidewalks separated by a parkway.
- As trees mature and reach end of life, varied species should be planted in blocks originally planted with all one species to reduce tree loss due to disease.



- The street tree canopy is important to maintaining the unique feel of the Colleges.
- Tall reinforced concrete streetlights occur on the public streets with a typical pattern of a streetlight on each corner and spaced evenly on the blocks. Some streets with medians have streetlights in the median with two light arms.
- Internal streets and campuses have streetlights of smaller heights.
- The property owner is responsible for planting, watering and maintenance within the public right-of-way.



**CLAREMONT COLLEGES**

**COLLEGE AVENUE AREA**



**CLAREMONT MANOR****LOCATION**

South of Harrison Avenue  
North of Bonita Avenue  
West of Berkeley Avenue  
East of Cambridge Avenue

**NEIGHBORHOOD DESCRIPTION**

Claremont has developed a reputation as an excellent place for retirees. The Claremont Manor is an example of one such outstanding retirement community. Established in 1949 by Lee Pitzer as a gift for his ailing wife, the Claremont Manor was originally developed by Pacific Homes. The facility offers all levels of housing and care, ranging from cottages and apartments for fully mobile residents to assisted living professional services. At the center of the community is a large H-shaped, red brick, multi-story complex with offices, apartments, and other community facilities. Surrounding the main building are cottages. The neighborhood is screened from the surrounding area by lush landscaping. The site layout is internally focused. The primary entrance is off of Harrison Avenue.

**NEIGHBORHOOD VISION**

The vision for the Claremont Manor is to continue to thrive in the form described above.

**ARCHITECTURE**

- The architecture of the complex is of many different styles. The main brick building is has a clay tile roof and formal entrance with columns.
- Surrounding structures are from different periods and range from small cottages, to minimal traditional to modern to Spanish revival.
- New structures that complement the existing structures are encouraged.
- Alterations and additions should honor the architecture of the existing structure.

**LANDSCAPING**

- Landscaping that is native, drought tolerant and complementary to the property structures is recommended.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The site layout is internally focused.
- At center of the community is a large H-shaped, multi-story complex of offices, apartments and community facilities.
- Cottages surround the main building.
- The neighborhood is screened from the surrounding area by landscaping.
- The primary entrance is on Harrison Avenue.

**STREETSCAPE**

- The internal streets are owned and maintained by the complex.
- There is City right-of-way on the public streets around Claremont Manor that contain street trees and sidewalks at the curb edge.
- As trees mature and reach end of life, varied species should be planted in blocks originally planted with all one species to reduce tree loss due to disease.
- The street tree canopy is important to maintaining the unique feel of the neighborhood.
- Tall reinforced concrete streetlights occur on Bonita Avenue with a typical pattern of a streetlight on each corner and spaced evenly on the block. Streetlights mounted on power poles occur along Harrison Avenue. On Cambridge the streetlights occur only on smaller heights.
- Internal complex streets have streetlights of smaller heights.
- The property owner is responsible for planting, watering and maintenance within the public right-of-way



**CLAREMONT SOUTH**

**LOCATION**

North of American Avenue  
South of the 10 Freeway  
East of Pomona border along Mountain Avenue  
West of the City’s border with Montclair/San Bernardino County along Mills Avenue

**NEIGHBORHOOD DESCRIPTION**

For many visitors and residents this 10 Freeway exit at Indian Hill Boulevard is their introduction to the city. Since 1954 when the freeway was extended to Claremont, this area has become one of the major commercial centers with a small residential hub. Most visible is the Claremont Auto Center with adjacent commercial outlets including a very busy supermarket. Nearby are three motels, restaurants and some office and professional uses. Some of the city’s earliest residential tracts are here with the streets named after colleges, an ongoing policy throughout Claremont.

**NEIGHBORHOOD VISION**

The visual quality of all commercial properties should continue to be upgraded over time, as this presents a gateway impression of Claremont to freeway travelers. The residential neighborhoods will retain their low-profile suburban scale, with further investment encouraged to provide a healthy housing stock.

**ARCHITECTURE**

- The homes are mostly single story ranch and modern styles.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- There are many heritage trees in Old Claremont and they should be retained and removal discouraged. These trees, along with street trees, help to define the age and ambience of the neighborhood.
- American Avenue has mature palms as street trees from College Avenue to Mills Avenue.
- Privacy screening between homes is encouraged due to the homes being close together.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out in a north-south, east-west semi grid pattern.
- Setbacks are standard in the neighborhood.
- There are no cul-de-sacs in the neighborhood, however Drave Avenue curves in a horseshoe shape and Brown Drive has two curves as it traverses north to south between Bryn Mawr Road and American Avenue.
- Additions and alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.
- Second story additions are discouraged

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks.
- The curbs are raised, drained by inlets.
- Some streets do not have parkways.
- Streetlights are either mounted on power poles or are tall metal fluted standards.
- Street trees are planted at regular intervals.
- The placement of street trees varies according to the placement of the sidewalks. Some sidewalks are at the curb with the trees set back on the inside of the sidewalk. In other blocks the trees are planted in a parkway between the curb and the sidewalk.
- The property owner is responsible for planting and maintenance within the right-of-way.



**CONDIT****LOCATION**

North of Foothill Boulevard,  
Claremont High School, Condit School  
and the development  
just east of Condit School

South of the 210 Freeway

East of Towne Avenue

West of Mountain Avenue  
and Indian Hill Boulevard

**NEIGHBORHOOD DESCRIPTION**

Developed by Lewis Homes in the 1960s and 1970s, Condit is a large suburban, single-family neighborhood generally around Condit Elementary School. Other public amenities include the Alexander Hughes Community Center (an adaptive reuse of an elementary school) and Lewis Park, named after the residential developer responsible for so many of the City's earliest housing tracts.

**NEIGHBORHOOD VISION**

Generally retain the low-profile character of the structures, and maintain the deep setbacks.

**ARCHITECTURE**

The houses are single and two-story, ranch style.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of "area rugs" and not "wall-to-wall carpeting."

- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out generally in a north-south, east-west grid pattern for connector streets.
- The area is characterized by suburban development with long curving blocks and cul-de-sacs.
- Lots feature deep setbacks.
- Additions and alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.
- Second story additions are discouraged on single story homes.
- Lots feature moderate setbacks with attached garages, most facing the street.

**STREETScape**

- The City right-of-way contains street trees planted at regular intervals.
- The placement of street trees varies according to the placement of the sidewalks.
- Most streets do not have parkways.
- There are a variety of streetlights, ranging from cast reinforced concrete, tall metal fluted standards, mounted on power poles or, in the case of the Indian Hill Estates, shorter one-of-a-kind poles of a mid-century design.
- Streetlights occur at the corners and generally at mid-block or at regular intervals.
- Most sidewalks are at the curb with the trees set back on the inside of the sidewalk. In other blocks the trees are planted in a parkway between the curb and the sidewalk.
- The property owner is responsible for planting and maintenance within the right-of-way.





**HILLSIDES****LOCATION**

North of the northernmost extent of the urban development of the City

South of the Angeles National Forest – San Gabriel Mountains National Monument

East of La Verne and Pomona City's borders

West of the Los Angeles/San Bernardino County line

**NEIGHBORHOOD DESCRIPTION**

For many residents and visitors, Claremont's hillsides are an integral part of the community's image, appeal and identity. They provide a stunning visual backdrop, an environmental sanctuary and a recreational resource. Most of the hillsides have been restricted from development through a combination of land acquisitions and unique zoning standards. At the heart of the hillsides is the Wilderness Park established in 1997. Over the years, the park has grown to over 2,500 acres. .

**NEIGHBORHOOD VISION**

The City will continue to implement the Hillside Ordinance as it pertains to this area.

**ARCHITECTURE**

- Building is not permitted in The Hillsides.
- Continue to ban housing in the area.

**LANDSCAPING**

- The Hillsides is governed by the City of Claremont Vegetation Management Plan.
- The retention and propagation of native drought tolerant vegetation is encouraged.
- Removal of invasive, non-native vegetation is encouraged.

**SITE PLAN**

- The Hillsides is an open space that is home to native flora and fauna.
- Retain the area as natural open space for future generations.
- Continue to implement the Claremont Hills Wilderness Park Management Plan.

**STREETScape**

- There are no paved roads in the The Hillsides area.
- There are service roads and firebreaks.
- There are hiking trails for the public.
- Permit parking is allowed in designated lots.



**HISTORIC CLAREMONT****LOCATION**

South of Foothill Boulevard.

North of Harrison Avenue

East of Indian Hill Boulevard

West of College Avenue and the area west of Indian Hill bounded by Eighth Street, Berkeley Avenue and Harrison Avenue

**NEIGHBORHOOD DESCRIPTION**

This is Claremont's oldest neighborhood with homes constructed between the 1890s and 1940s. Built adjacent to Pomona College and the small downtown, the district includes Sycamore School, Claremont's, oldest elementary school, and Memorial Park, the city's central park. The neighborhood takes full advantage of its location near the Village and Claremont Colleges. The area features high quality homes of various architectural styles. Not only does the diversity of architectural styles provide visual interest, the variety of scale makes a very pleasant pedestrian experience as one travels along the tree-line sidewalks.

**NEIGHBORHOOD VISION**

Retain the historic character of the district, respecting the varied styles of architecture. Require that additions to existing residential structures conform to design criteria for Historic Claremont as set forth in the Land Use and Development Code.

**ARCHITECTURE**

- The area contains a distinctive variety of many architectural styles, many of which are designed by well-known architects, which include Victorian, Craftsman, and Spanish Colonial Revival.

- New structures that complement the historic district and homes are encouraged.
- Restoration of the historic structures and character defining features is encouraged.
- Alterations and additions should honor the architecture of the existing structure and use similar materials.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is historically complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of "area rugs" and not "wall-to-wall carpeting."
- There are many heritage trees throughout the neighborhood and they should be retained and removal discouraged. These trees, along with heritage street trees, help to define the age and ambience of the neighborhood.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The land use is primarily single-family residential.
- There are examples of multi-family dwelling units that were built prior to the prohibition in 1970.
- The streets are based on a grid system and many have access to garages from alleys behind the houses.
- Blocks often contain large houses on the corners with smaller ones filling in the blocks.
- Many homes have guest houses or accessory dwelling units in the district.
- The alleys often offer garage parking access which provides a streetscape with a reduced view of parked vehicles.
- Maintaining the existing curb cuts and denying further curb cuts is recommended, especially where sidewalks at the curb would have steep wings making handicap accessibility difficult.
- Homes are typically setback on the lots in the neighborhood, depending on the era in which the house was built and if the street has been widened as is the case with Indian Hill Boulevard.
- Any new development should conform with the minimum setback of the houses on the same block.

**STREETSCAPE**

- The City right-of-way contains street trees and, in most blocks, sidewalks.
- The placement of street trees occur in the parkways.
- As trees mature and reach end of life, varied species should be planted in blocks originally planted with all one species to reduce tree loss due to disease.
- Streets are narrower in Historic Claremont than in other neighborhoods, except for arteries.
- The street tree canopy is important to maintaining the unique feel of the historic neighborhood.
- Streetlights mounted on power poles occur throughout the neighborhood with a typical pattern of a streetlight on each corner.
- The property owner is responsible for planting, watering and maintenance within the right-of-way.





**HISTORIC CLAREMONT**

**COLLEGE AVENUE AREA**

**MEADOWOOD**

**LOCATION**

North of Miramar Avenue  
South of Alamosa Drive  
East of Bonnie Brae Avenue  
West of Mills Avenue

**NEIGHBORHOOD DESCRIPTION**

The site plan for Meadowood is unique among Claremont’s neighborhoods. This small residential area is tucked between the North Claremont and Northeast Claremont neighborhoods. At the heart of the neighborhood is a common open space. The detached homes are aligned around cul-de-sacs that lead out to connector streets along the neighborhood’s edge. The combination of open space and short blocks makes this one of the most pedestrian-friendly areas north of Base Line Road.

**NEIGHBORHOOD VISION**

Maintain the neighborhood character. Provide the additions respect th character of the development.

**ARCHITECTURE**

The houses are single and two-story ranch style.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Maintain the variety of street trees found in the neighborhood.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The connector street homes of the neighborhood are laid out in a north-south, east-west grid pattern.
- The neighborhood is characterized by suburban development with six cul-de-sacs that run east-west.
- Lots feature deep setbacks with garages to the front.
- The neighborhood is centered on a common space that includes a park, playground, tennis courts, swimming pool and a pathway that bisects the neighborhood north to south,

- Additions, alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.

- Streets are narrow and parking is only permitted designated indentations or turnouts.

**STREETScape**

- The City right-of-way contains street trees planted at regular intervals.
- The placement of street trees varies according to the placement of the sidewalks. Some sidewalks are at the curb with the trees set back on the inside of the sidewalk. In other blocks the trees are planted in a parkway between the curb and the sidewalk.
- Interior sidewalks are separated by parkways.
- Connector streets do not have parkways and sidewalks are at the curb edge.
- The interior curbs are rolled, except for indentations/turnouts where parking is allowed on the cul-de-sacs.
- Connector street streetlights are either mounted on power poles or are tall reinforced concrete poles and appear at corners and at regular intervals.
- Interior streetlights are at the end of each cul-de-sac and are short wooden poles with the box streetlight mounted at the top.
- The property owner is responsible for planting and maintenance within the right-of-way.



**MOUNTAIN VIEW****LOCATION**

North of Harrison Avenue  
South of Foothill Boulevard  
East of Towne Avenue  
West of Mountain Avenue

**NEIGHBORHOOD DESCRIPTION**

South of Foothill Boulevard is the neighborhood of Mountain View. Named after Mountain View Elementary School, the neighborhood is also home to the City's only middle school, El Roble and the private Foothill Country Day School. The number of two-story homes makes Mountain View stand out compared to other neighborhoods of the same era. Butte Street crosses diagonally through the community and links Eighth Street, Towne Avenue, and Mountain Avenue together. There is only one connection to the historic grid of Claremont at Tenth Street. The neighborhood lacks pedestrian connections to the retailers and businesses north along foothill Boulevard. At the center of the neighborhood are several large water tanks owned by the City of Pomona which serve Pomona Valley Hospital Medical Center.

**NEIGHBORHOOD VISION**

Maintain the neighborhood character. Allow for two-story homes where appropriate, where not prohibited by deed, and consistent with the original subdivision character. Discourage encroachment of institutional uses into single-family residential areas.

**ARCHITECTURE**

- The houses are mainly single and two-story ranch and modern styles.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of "area rugs" and not "wall-to-wall carpeting."
- Maintain the variety of street trees found in the neighborhood.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out in a modified north-south, east-west grid pattern.
- The neighborhood is characterized by suburban development of long streets and a few cul-de-sacs.
- Lots have deep setbacks and feature attached garages.
- Additions, alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.

**STREETSCAPE**

- The street network is typical suburban form with long streets, cul-de-sacs, no alleys and sidewalks directly at the curb.
- Connector streets and arteries have parkways and sidewalks, except for areas of Butte Street and Towne Avenue that have no sidewalks.
- The City right-of-way contains street trees planted at regular intervals.
- Streetlights are mounted on power poles, tall metal poles and a few tall reinforced concrete poles and appear at corners and at regular intervals.
- The property owner is responsible for planting and maintenance within the right-of-way.



**MT SAN ANTONIO GARDENS****LOCATION**

North of Bonita Avenue  
South of Harrison Avenue  
East of Towne Avenue  
West of Taylor Street

**NEIGHBORHOOD DESCRIPTION**

Another one of Claremont's retirement communities is Mt. San Antonio Gardens. The 30-acre retirement community extends over the order between Claremont and Pomona. Only about a quarter of the community is in Claremont, on Taylor Drive to Harrison Avenue. The gated community serves residents through all phases of senior life, including independent and assisted living and nursing care. The facility contains a social center and a wellness center..

**NEIGHBORHOOD VISION**

Preserve the low-scale of the portion that is in Claremont. Work with the City of Pomona and the Gardens to address master planning and future development. Allow for continued development and enhancement consistent with the existing campus. Discourage the expansion of the institution into adjacent residential neighborhoods.

**ARCHITECTURE**

- The architecture of the complex is of many different styles, however, the predominant style of the houses along Taylor are ranch and modern, mid-century styles.
- New structures that complement the existing structures are encouraged.
- Alterations and additions should honor and complement the surrounding architecture.

**LANDSCAPING**

- Landscaping that is native, drought tolerant and complementary to the property structures is recommended.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The site layout is internally focused.
- On Taylor Street, lots sizes are moderate and have large setbacks with attached garages, generally at the front of the house.
- At center of the community are offices, residential units, health care and community facilities.
- There are two entrances, one each on Bonita and Harrison Avenues.

**STREETSCAPE**

- The internal streets are winding and are owned and maintained by the Gardens.
- There is City right-of-way on the public streets around the complex that contain street trees and sidewalks at the curb edge.
- The street tree canopy, internally and externally, is important to maintaining the unique feel of the neighborhood.
- Streetlights occur on power poles or cast reinforced concrete poles surrounding the complex with a typical pattern of a streetlight on each corner and at regular intervals on Bonita Avenue.
- Internal complex streets have streetlights of smaller heights on shorter metal poles with arms extending from the top.
- The property owner is responsible for planting, watering and maintenance within the public right-of-way.



**NORTH CLAREMONT****LOCATION**

North of the 210 Freeway

South of Hillside and  
Northeast Claremont neighborhoods

East of the Thompson Creek neighborhood

West of the PVPA spreading grounds

**NEIGHBORHOOD DESCRIPTION**

One of the City's largest residential neighborhoods, North Claremont was developed mostly in the 1970s primarily by two development companies: Armstrong and Rosemount. In addition, some of the development was completed by Lewis Homes. The result is a single family, suburban subdivision of winding streets, cul-de-sacs, and larger lots.

The one and two-story southwestern and ranch style homes are set back from the street and connected by a network of sidewalks and trails. The Thompson Creek Recreation Trail forms the neighborhood's northern edge. The community is well served by a number of public amenities, including La Puerta Sports Park (1982), Jaeger Park (1978), Vail Park (1982) and the private Western Christian Schools.

**NEIGHBORHOOD VISION**

Strive to preserve the open feeling on the large lots. Maintain historic setback lines and ensure that home additions or new construction respect the dominant architectural styles and scale.

**ARCHITECTURE**

- The houses are single and two-story ranch and southwestern styles

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of "area rugs" and not "wall-to-wall carpeting."
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out in a north-south, east-west grid pattern on the connector streets.
- The area is characterized by suburban development with interior winding streets and cul-de-sacs.
- The larger lots feature very deep setbacks, a few with attached garages at the front, but most at the side or rear of the structures.
- Additions and alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.

**STREETSCAPE**

- The City right-of-way contains street trees in parkways there are where sidewalks.
- The curbs are raised, drained by inlets.
- Some streets do not have parkways or sidewalks in the western section of the neighborhood.
- Streetlights are either mounted on power poles, are tall metal fluted standards, tall reinforced concrete or shorter modern style metal poles in a specific subdivision.
- Street trees are planted at regular intervals.
- The placement of street trees varies according to the placement of the sidewalks. Some sidewalks are at the curb with the trees set back on the inside of the sidewalk. In other blocks the trees are planted in a parkway between the curb and the sidewalk.
- The property owner is responsible for planting and maintenance within the right-of-way.



**NORTHEAST CLAREMONT****LOCATION**

North of the 210 Freeway  
South of Mt. Baldy Road and Padua Hills  
East of North Claremont  
West of the PVPA spreading grounds

**NEIGHBORHOOD DESCRIPTION**

In the early 1980s most of this area reflected the city's rural and agricultural past. Scattered ranch houses, barns and pump houses in dying groves still dotted the landscape. In 1987, pressure for development caused the city to adopt a zoning designation of "Rural Claremont" for the area. New construction was to protect mountain views, encourage using local materials, keeping lemon trees or small groves, and use "rock swales" in place of curbs, gutters and sidewalks. The demand for large executive homes overwhelmed the rural feel of the citrus ranches and several large developments quickly transformed the area. Blaisdell Ranch was the first area to be developed in 1987 with lots being sold to individuals who built in a wide variety of architectural styles. An historic grove area was preserved in an agreement with the Blaisdell Homeowners Association and the city was allowed some public use with the city paying one fourth of the maintenance costs of the preserve. Belage and Chanteclair were developed as "Residential Unit Developments" (RUD) with their own design themes and the developers dedicated an adjoining Padua Avenue Park

(22 acres) site to the city for the recreational uses of the new citizens of the area. Creekside Estates was another RUD with 12 homes using rock parking strips, and specific roof treatments, and limits of minimum and maximum home sizes (2500 to 6400 sq. ft.). Each home must have at least one Mesa Oak or Valley Oak in the front yard.

**NEIGHBORHOOD VISION**

The changes that have occurred within Northeast Claremont, have prompted the need for the zoning district to be changed from "Rural Claremont" to a name more reflective of the established character. The development standards and design guidelines for the area would need to be reviewed and amended to address the concerns of residents, including constrained accessibility, appropriateness and incompleteness of public improvements, and street lighting. The City would need to work with residents to resolve these issues, as no consensus has developed on how to address these concerns. Critical to any discussion will be the issue of funding, as the cost of improvements must not unfairly be placed upon the rest of Claremont..

**ARCHITECTURE**

- The large single and two-story houses are a variety of contemporary interpretations of architectural styles, ranging from Ranch to Tudor, to Spanish/Mediterranean, to French Country, to English, to Craftsman, and eclectic homes that contain details from different styles. Blaisdell contains a variety of styles, while Belage, Chanteclair and Creekside Estates have unifying design themes and/or architectural features.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of "area rugs" and not "wall-to-wall carpeting."
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged as appropriate.

**SITE PLAN**

- The neighborhood is laid out in a north-south, east-west grid pattern on the connector streets.
- The area is characterized by interior winding streets and cul-de-sacs.
- Lot sizes are large and feature very deep setbacks.
- Additions, alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.
- Second story additions on single level homes are discouraged.

**STREETSCAPE**

- The City right-of-way contains street trees and a few sidewalks in some areas.
- Rolled curbs are present in most developments, except for Blaisdell Ranch where there are drainage swells and driveways with culverts at street level.
- Some streets in the south of the neighborhood have curbs.
- Most streets do not have parkways.
- In keeping with the rural orientation of the neighborhood, streetlights are not found on most streets but in the developments there are short wood light poles with a light box mounted at the top for down lighting found at intersections.
- Street trees are planted at regular intervals where there are parkways, however, most trees are plantings by homeowners close to the right of way.
- The property owner is responsible for planting and maintenance within the right-of-way.





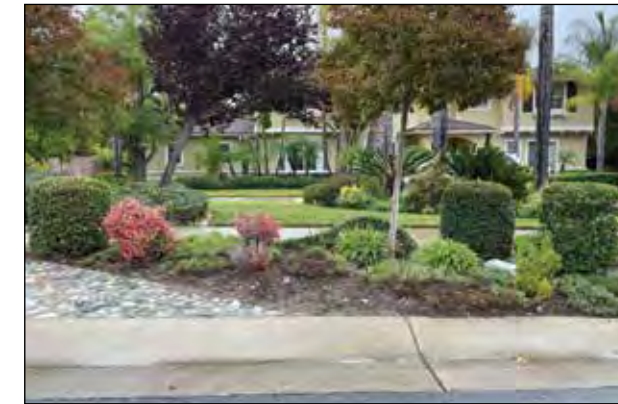
**NORTHEAST CLAREMONT**

**BLAISDELL RANCH**



**NORTHEAST CLAREMONT**

**CHANTECLAIR**



**NORTHEAST CLAREMONT**

***BELAGE***



**NORTHEAST CLAREMONT**

***CREEKSIDE ESTATES***



**OAKMONT****LOCATION**

North of the 10 Freeway  
South of the Metrolink Tracks  
East of Indian Hill Blvd  
West of Mills Avenue

**NEIGHBORHOOD DESCRIPTION**

One of the earliest large-scale, suburban developments in Claremont is the neighborhood of Oakmont. At the heart of the Oakmont neighborhood is Oakmont Elementary School (1950). The area is well served by Blaisdell Park (1964), College Park (1965), and the adjoining Pooch Park (1996). Other neighborhood amenities include San Antonio High School and Oak Park Cemetery. Although many of the single-family, ranch style homes remain in their original configuration. A trend that began in the 1990s has resulted in several second-story additions. The Peppertree shopping center and a high-density residential project are also located at the edge of this neighborhood.

The street pattern is characterized by typical suburban development with cul-de-sacs and connections to the surrounding neighborhoods, including Vista. Along the major streets, the pedestrian experience is enhanced by a narrow planter with trees that separates walkways from the street. The other streets only feature a sidewalk directly along the curb.

**NEIGHBORHOOD VISION**

Maintain the overall neighborhood character. Allow for second-story additions and new construction where such construction retains the relatively low scale development form that characterizes the neighborhood. Maintain a coordinated street tree planting program for public rights-of-way, and encourage the planting of front yard trees where no parkways exist. Encourage on-going maintenance and/or redevelopment of commercial and high-density residential properties.

**ARCHITECTURE**

- The houses are single and two-story, ranch and modern styles.
- The architecture in the area contains distinctive examples of many periods and styles, many of which are designed by well-known architects. New structures that continue that theme are encouraged. Alterations should honor the architecture of the existing structure.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Privacy screening between homes is encouraged due to the homes being close together.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out in a north-south, east-west grid pattern.
- The area is characterized by suburban development with long blocks, winding streets and cul-de-sacs within the interior.
- Lots feature moderate setbacks with attached garages facing the street.
- There are a few cul-de-sacs in the neighborhood.
- Additions and alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood
- Second story additions are discouraged in sub-neighborhoods with only single story homes.

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks.
- The curbs are raised, drained by inlets.
- Most streets do not have parkways, with those occurring intermittently along College Avenue.
- Streetlights are either mounted on power poles or are tall metal fluted standards and reinforced concrete standards appear along arteries.
- Street trees are planted at regular intervals.
- The placement of street trees varies according to the placement of the sidewalks. Most sidewalks are at the curb with the trees set back on the inside of the sidewalk.
- The property owner is responsible for planting and maintenance within the right-of-way.



**OLD CLAREMONT****LOCATION**

South of Foothill Boulevard.  
North of Eighth Street  
West of Indian Hill Boulevard  
East of Mountain Avenue

**NEIGHBORHOOD DESCRIPTION**

Old Claremont is the City's first major residential expansion following the development of the Historic Claremont district. Built primarily between the 1920s and 1950s, it features many structures that are listed on the City's Historic Register. Consistent with Claremont's historic grid, the Old Claremont neighborhood is compact and connected to Historic Claremont and The Village. In most of Old Claremont, pedestrian access is provided by narrow sidewalks, although there are blocks scattered throughout that have no sidewalks. The homes are setback from the street, with garages and accessory buildings typically accessed by alleyways. The structures are primarily single-story, with many fine examples of contemporary, post-war construction and design. Within Old Claremont is a small residential area known as University Circle. The development was built between 1938 and 1951. The homes feature minimal setbacks and lot areas that are less than 8000 square feet. Most of the homes within University Circle share a common architectural language.

**NEIGHBORHOOD VISION**

Require that additions and new construction retain the established historic architectural styles and patterns of development. Strongly discourage the addition of front driveway curb cuts where existing access to garages is provided or can be provided from alleyways.

**ARCHITECTURE**

- The architecture in the area contains distinctive examples of different periods and styles much like Historic Claremont, many of which are designed by well-known architects.
- Homes include, but are not limited to, Modern, Spanish, Tudor, Ranch, and a variety of revival styles.
- New structures that continue that theme are encouraged.
- Alterations and additions should honor the architecture of the existing structure.

**LANDSCAPING**

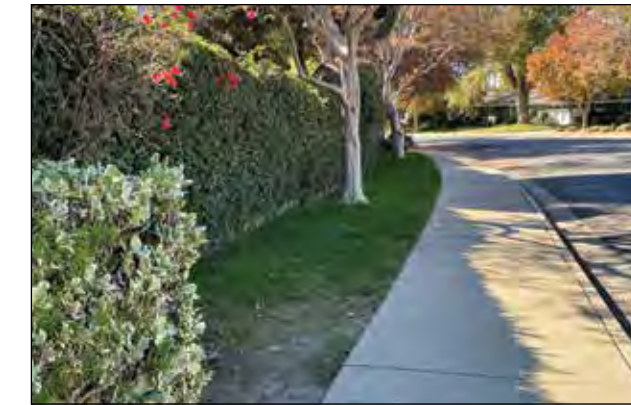
- Landscaping that is native and drought tolerant, but that is historically complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of "area rugs" and not "wall-to-wall carpeting."
- There are many heritage trees in Old Claremont and they should be retained and removal discouraged. These trees, along with street trees, help to define the age and ambience of the neighborhood.
- Privacy screening between homes is encouraged due to the homes being close together.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- Many of the blocks have a vehicle alley east-to-west intersecting the block behind the properties.
- The alleys often offer garage parking access which provides a streetscape with a reduced view of parked vehicles.
- Maintaining the existing curb cuts and denying further curb cuts is recommended, especially where sidewalks at the curb would have steep wings making handicap accessibility difficult.
- Setbacks vary in the neighborhood depending on the era in which the house was built. Any new development should conform with the minimum setback of the houses on the same block.

**STREETSCAPE**

- The City right-of-way contains street trees and, in most blocks, sidewalks.



- The placement of street trees varies according to the placement of the sidewalks. Some sidewalks are at the curb with the trees set back on the inside of the sidewalk. In other blocks the trees are planted in a parkway between the curb and the sidewalk, except where parkways are too narrow to plant trees.
- As trees mature and reach end of life, varied species should be planted in blocks originally planted with all one species to reduce tree loss due to disease.
- Streets are wider in the Old Claremont neighborhood than in Historic Claremont and the street tree canopy is important to maintaining the unique feel of the neighborhood.
- Tall fluted metal streetlights occur throughout the neighborhood with a typical pattern of a streetlight on each corner and at mid-block.
- The property owner is responsible for planting, watering and maintenance within the right-of-way.







Old Claremont / Indian Hill area

Old Claremont / Indian Hill area

Old Claremont / Indian Hill area



Old Claremont / Indian Hill area

Old Claremont / University Circle area

Old Claremont / University Circle area

**PIEDMONT MESA**

**LOCATION**

North of Thompson Creek  
South of Baseline Road  
East of the Pomona and La Verne boundaries  
West of Thompson Creek

**NEIGHBORHOOD DESCRIPTION**

Located atop the Scanlon Mesa, Piedmont Mesa was, at one time, the Town of Piedmont and the original location proposed for Pomona College, the first of The Claremont Colleges. Much of this single-family residential neighborhood was developed after World War II. As such the street pattern is typical of post-war suburban developments with very few sidewalks and little connectivity between the sub-areas. Because Thompson Creek creates a natural barrier there is sparse connectivity between Piedmont Mesa and the rest of the City. Some of the older areas feature alleys. There are also a few units on small lots located adjacent to the 210 Freeway. The neighborhood shares a border with the cities of Pomona and La Verne.

**NEIGHBORHOOD VISION**

Improve pedestrian connectivity within the neighborhood and to surrounding areas. Ensure that new construction enhances and adds to the low-scale neighborhood character.

**ARCHITECTURE**

- The houses are mostly single story, with a few two-story of newer construction, ranch and modern styles.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Privacy screening between homes is encouraged due to the homes being close together.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out in a north-south, east-west modified grid pattern.
- The area is characterized by post-war suburban development with winding streets and long cul-de-sacs.

- There are few connections to the surrounding neighborhoods
- Lots feature moderate setbacks with attached garages, most facing the street.
- Additions, alterations and new construction should complement the neighborhood and keep to the current setbacks, massing and scale.
- Second story additions are discouraged

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks are along the curb edge
- The curbs are raised, drained by inlets.
- Most streets do not have parkways.
- Streetlights are minimal and do not occur on some streets.
- When present, streetlights are either mounted on power poles or are tall reinforced cast concrete.
- Street trees are planted at regular intervals.
- The placement of street trees varies according to the placement of the sidewalks. Most sidewalks are at the curb with the trees set back on the inside of the sidewalk. In other blocks the trees are planted in a parkway between the curb and the sidewalk.
- The property owner is responsible for planting and maintenance within the right-of-way.



**PILGRIM PLACE**

**LOCATION**

North of Harrison Avenue  
South of Eighth Street  
East of Cambridge Avenue  
West of Berkeley Avenue

**NEIGHBORHOOD DESCRIPTION**

Founded in 1924, Pilgrim Place was established as the Claremont Missionary Home. Built to serve religious leaders who had given 20 years of Christian service, the 33 acre community eventually expanded its mission. It is open to people who believe in service to others and peace workers regardless of their religious background. It is the oldest of the several retirement communities in Claremont. Close to the college campuses and the Village, it is a retirement community that offers a continuum of care including independent living, assisted living and skilled nursing care. Pilgrim Place is also home to the Petterson Museum of Intercultural Art.

An outstanding example of urban residential design, this intimate community of small cottages and attached units surrounds a community complex and gathering place. The community is well marked with ceremonial gateways. The street pattern departs from the surrounding grid; winding around the neighborhood, framing the community complex at the center, and providing for a pleasant pedestrian experience. The residential units were built by different builders, but the community conforms to a basic set of architectural standards that results in a cohesive neighborhood.

**NEIGHBORHOOD VISION**

Allow for continued development and enhancement of Pilgrim Place consistent with the existing campus. Encourage the retention and renovation of the historic buildings in the complex and discourage the expansion of the institution into adjacent residential neighborhoods.

**ARCHITECTURE**

- The architecture of the complex is of many different styles. The predominant style of main buildings is Spanish/Mediterranean, however cottages are from different periods and range from English to minimal traditional to modern to Ranch.
- New structures that complement the existing structures are encouraged.
- Alterations and additions should honor and complement the surrounding architecture.

**LANDSCAPING**

- Landscaping that is native, drought tolerant and complementary to the property structures is recommended.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The site layout is internally focused.
- Lots sizes are small and have moderate setbacks.
- At center of the community are offices, residential units, health care and community facilities.

- Cottages surround the main buildings and face internal streets, while the cottages that face Harrison, Berkeley and Eighth Street appear as a residential neighborhood.
- The primary entrance is on Berkeley Avenue.

**STREETScape**

- The internal streets are winding and are owned and maintained by Pilgrim Place.
- There is City right-of-way on the public streets around the complex that contain street trees and sidewalks either in the parkway or at the curb edge.
- As trees mature and reach end of life, varied species should be planted in blocks originally planted with all one species to reduce tree loss due to disease.
- The street tree canopy, internally and externally, is important to maintaining the unique feel of the neighborhood.
- Entrance pillars occur at main entrances and should be retained,
- Streetlights occur on power poles surrounding the complex with a typical pattern of a streetlight on each corner.
- Internal complex streets have streetlights of smaller heights on shorter metal poles with downward facing light boxes mounted at the top.
- The property owner is responsible for planting, watering and maintenance within the public right-of-way.





**RUSSIAN VILLAGE****LOCATION**

North of Montclair boundary  
South Cucamonga Avenue  
East of Oakmont neighborhood  
West of Montclair boundary

**NEIGHBORHOOD DESCRIPTION**

An excellent example of Folk Architecture and listed on the National Register of Historic Places in 1979, Russian Village was the vision of one man, Konstany Stys. The neighborhood was established in 1923. At that time, 14 homes were built, mostly by hand. Each home shares a common architectural vocabulary using large fieldstones, roofs with tiles, low stone boundary walls, and iron gates. There is ample use of recycled materials such as rubble and leftover construction materials. The public realm is enhanced by the use of large stones outlining the walking paths along both sides of the street. These stones define the curbs and walkways. The unique character of the neighborhood was preserved when it was left out of the Mills Avenue widening project. Mills Avenue narrows from four lanes to two as it approaches the neighborhood and right-of-way has been preserved as a bicycle path. The landscaping features a generous canopy of elm trees with deep setbacks and lush plantings.

**NEIGHBORHOOD VISION**

Retain the unique character of this neighborhood by requiring that any public realm improvements and new construction respect the character of the historic homes and pattern of development from the original 1923 design.

**ARCHITECTURE**

- The houses are single and two-story eclectic folk architecture.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Retain the lush plantings and trees that are central to the history of the neighborhood.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged if used at all.

**SITE PLAN**

- The neighborhood is laid out in a north-south pattern.
- The street narrows through Russian Village and should be retained so as not to encroach on the original design.
- Lots feature moderate to deep setbacks.
- Additions, alterations and new construction should honor the original design and keep to the current setbacks, massing and scale of the neighborhood.
- Preservation and renovation of existing cultural resources is encouraged.

**STREETSCAPE**

- The City right-of-way contains street trees, parkways and sidewalks.
- The curbs consist of local field stone and should be maintained and retained.
- Street trees are placed at regular intervals in the parkways.
- Streetlights are mounted on power poles at the corners.
- The narrow street between Moreno Street and Cucamonga Avenue should be left as it is.
- The property owner is responsible for planting and maintenance within the right-of-way.



**STONE CANYON****LOCATION**

North of Mt. Baldy Road  
South of County land and the Hillside  
East of Padua Avenue  
West of Padua Hills

**NEIGHBORHOOD DESCRIPTION**

As the first project implementing the City's Hillside Ordinance, the Stone Canyon development created the opportunity to preserve over 1,200 acres of hillside property by clustering the permitted development credits from the hillside property onto this 113- acre site immediately adjacent to Padua Avenue. Developed under a Specific Plan, the preserved hillside property was the beginning of the City's Wilderness Park..

**NEIGHBORHOOD VISION**

Maintain the neighborhood as designed with the specific plan and monitor and update the Stone Canyon Master Landscape Plan for re-vegetating the area, ensuring that it blends into its foothill background and historical context..

**ARCHITECTURE**

- The houses are two story Mission, Spanish Colonial and Monterey styles

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of "area rugs" and not "wall-to-wall carpeting."
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged when used.

**SITE PLAN**

- The neighborhood is laid out in an east-west pattern of connectors feeding cul-de-sacs.
- The area is characterized by suburban development with winding blocks and cul-de-sacs.
- Large lots feature moderate setbacks.
- Homes have attached garages with most facing the street.
- Additions and alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.
- Additions in excess of current scale are discouraged.

**STREETSCAPE**

- The City right-of-way contains sidewalks along the curb edge on one side of street only.
- Most curbs are rolled and some are raised.
- Cul-de-sacs drain into field stone drainage swales on connector streets.
- Connector streets do not have parkways.
- Medians occur on Padua Avenue and on the connector streets, with circular medians in the larger cul-de-sacs.
- Streetlights are shorter metal standards with downward lit light boxes mounted at the top.
- The placement of street trees occurs at corners, medians and in parkways along Padua Avenue.
- The property owner is responsible for planting and maintenance within the right-of-way



**SUMNER**

**LOCATION**

North of Foothill Boulevard  
South of Thompson Creek and Baseline Road  
East of Thompson Creek  
West of Towne Avenue

**NEIGHBORHOOD DESCRIPTION**

Adjacent to Piedmont Mesa, Sumner is another example of the post-World War II subdivisions in Claremont. The neighborhood is centered on Sumner Danbury Elementary School and Griffith Park (1961). Similar in character to the Vista neighborhood, the single-family homes are single-story California Ranch style.

**NEIGHBORHOOD VISION**

Retain the character of the neighborhood and ensure that new construction respects the dominant Ranch style of homes.

**ARCHITECTURE**

The houses are single and two-story ranch style.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is generally laid out in a north-south, east-west grid pattern.
- The area is characterized by suburban development with long blocks and a few cul-de-sacs with connections to the surrounding neighborhoods
- Lots feature large setbacks, attached garages generally at the front of the house.
- Additions and alterations and new construction should keep the current setbacks, massing and scale of the neighborhood.
- Second story additions are discouraged in sub-neighborhoods with only single story homes.

**STREETScape**

- The City right-of-way contains street trees and sidewalks are either along the curb edge or separated by a parkway.
- The curbs are raised, drained by inlets.
- Streetlights are either mounted on power poles or are tall metal fluted standards and occur on corners and at mid-block or regular intervals on the longer streets.
- Street trees are planted at regular intervals.
- The placement of street trees varies according to the placement of the sidewalks. Some sidewalks are at the curb with the trees set back on the inside of the sidewalk. In other blocks the trees are planted in a parkway between the curb and the sidewalk.
- The property owner is responsible for planting and maintenance within the right-of-way



**THOMPSON CREEK****LOCATION**

North of Baseline Road  
South of Thompson Creek  
East of Glen Way  
West of Mountain Avenue

**NEIGHBORHOOD DESCRIPTION**

This neighborhood consists of a small enclave of larger, single-family homes surrounded on three sides by unincorporated Los Angeles County. The homes are sited around a number of cul-de-sacs, and lot sizes are generous. Access to surrounding areas is limited.

**NEIGHBORHOOD VISION**

Maintain the large-lot development pattern and low-scale character.

**ARCHITECTURE**

- The houses are single and two-story ranch style.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out in a north-south, east-west grid pattern.
- The area is characterized by long blocks and cul-de-sacs with connections to the surrounding neighborhoods
- Lots feature large setbacks with attach garages at the front of the houses.
- There are a few cul-de-sacs in the neighborhood.
- Additions and alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.
- Additions should adhere to the low-scale character of the neighborhood.

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks are along the curb edge
- The curbs are raised, drained by inlets.
- Streetlights are mounted on tall metal fluted standards that occur at the corners and at regular intervals along the streets.
- Street trees are planted at regular intervals and set back on the inside of the sidewalk.
- The property owner is responsible for planting and maintenance within the right-of-way.



**TOWNE RANCH****LOCATION**

North of Foothill Boulevard  
South of the Condit Neighborhood  
East of Mountain Avenue  
West of Indian Hill Boulevard

**NEIGHBORHOOD DESCRIPTION**

Towne Ranch was one of the first subdivisions built in Claremont following World War II. The custom-lot subdivision was developed by long-time property owner Stuart Towne. His goal was to attract a diverse population with a mix of quality homes and reasonable prices. The neighborhood represents a link between the custom homes of pre-war days and the suburban pattern that characterizes much of Claremont today.

**NEIGHBORHOOD VISION**

Towne Ranch was one of the first subdivisions built in Clary.

**ARCHITECTURE**

- The houses are single and two-story, custom ranch and modern styles.

**LANDSCAPING**

- Landscaping is long established and lush throughout the neighborhood.
- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out in a generally north-south, east-west grid pattern.
- The area is characterized by suburban development with long blocks and few cul-de-sacs with connections to the surrounding neighborhoods
- Lots feature moderate setbacks, most with attached garages at the front but some early homes with a detached garage set back from the house.
- Additions and alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.
- Second story additions are discouraged in neighborhoods with only single story homes.

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks are mainly along the curb edge
- The curbs are raised, drained by inlets.
- Streetlights are either mounted on tall metal fluted standards.
- Street trees are planted at regular intervals.
- The placement of street trees varies according to the placement of the sidewalks. Most sidewalks are at the curb with the trees set back on the inside of the sidewalk. In other blocks the trees are planted in a parkway between the curb and the sidewalk.
- The property owner is responsible for planting and maintenance within the right-of-way.



**UNIVERSITY TERRACE****LOCATION**

North of Foothill Boulevard  
and Brighton Park Apartments

South of Chaparral and the Claremont Club  
East of Chaparral

West of Claremont Boulevard

**NEIGHBORHOOD DESCRIPTION**

Located just west of Claremont Boulevard via Windham and Earlham Drives. University Terrace takes advantage of its location near the Claremont Colleges. The neighborhood included the first attached single-family homes in Claremont. The site plan for the development was designed to enhance the pedestrian experience. The homes face inward towards common open space, and a network of walking paths connect to a community center and swimming pool.

**NEIGHBORHOOD VISION**

Retain the pedestrian amenities and open spaces in the neighborhood.

**ARCHITECTURE**

The houses are single and two-story ranch style.

**LANDSCAPING**

- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Privacy screening between homes is encouraged due to the homes being close together.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out in a modified north-south, east-west grid pattern.
- The area is characterized by suburban development with winding streets and connections to the surrounding neighborhoods
- Lots feature minimum setbacks and are built to the property line on one side, with attached garages that are close to the streets.
- There is one cul-de-sac in the neighborhood.
- Additions and alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.

- Second story additions should mirror the design of the existing second story homes.

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks are along the curb edge
- The curbs are raised, drained by inlets.
- Streetlights are mounted on tall cast reinforced concrete standards.
- Street trees are planted at regular intervals.
- The placement of street trees are at the curb with the trees set back on the inside of the sidewalk.
- The property owner is responsible for planting and maintenance within the right-of-way.



**VIA ZURITA**

**LOCATION**

North of Foothill Boulevard  
South of Via Zurita Street  
East of Indian Hill Boulevard  
West of the Claremont School of Theology and California Botanic Garden

**NEIGHBORHOOD DESCRIPTION**

Via Zurita is a small residential neighborhood west of the Claremont School of Theology and California Botanic Garden. The area was developed in the 1930s on land owned by Scripps College. Many of the original owners were college faculty. The neighborhood is named after its defining feature--a traffic circle along Via Zurita..

**NEIGHBORHOOD VISION**

Preserve the eclectic styles of homes and uniqueness of the neighborhood while allowing for home improvements and reinvestments.

**ARCHITECTURE**

- The houses are single and two-story in a variety of styles including Spanish, modern, ranch and Minimal Traditional.

**LANDSCAPING**

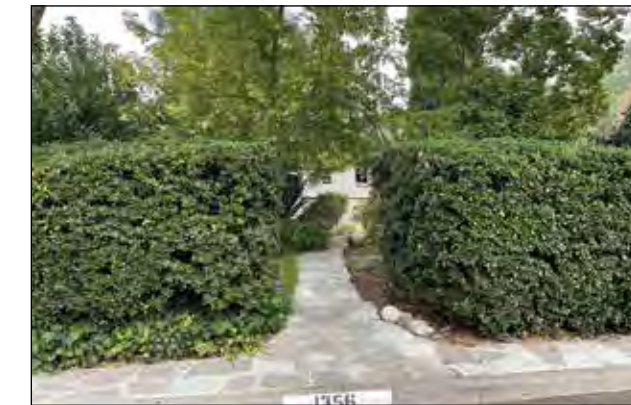
- Landscape is lush and established in the neighborhood.
- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out in a modified north-south pattern.
- Most homes have attached garages that face the street.
- Lots feature minimal to large setbacks.
- Additions and alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.
- Second story additions are discouraged in order to maintain the low profile of the neighborhood.

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks are along the curb edge
- The curbs are raised, drained by inlets.
- There are no streetlights on the interior streets but do occur on Indian Hill Boulevard at the corners.
- Street trees are planted at regular intervals.
- The placement of street trees are on the inside of the sidewalks.
- The property owner is responsible for planting and maintenance within the right-of-way.



**THE VILLAGE****LOCATION**

North of the railroad tracks and Arrow Highway

South of Harrison Avenue and Bonita Avenue  
East of Cornell and Oberlin

West of College Avenue

**NEIGHBORHOOD DESCRIPTION**

The Village is Claremont's central business district. First platted in 1889, the Village has become one of Claremont's most beloved public spaces and home to many of the City's most distinguished buildings, including City Hall, the Santa Fe Depot and the U.S. Post Office.

The physical design of the district east of Indian Hill Boulevard was established by the 1987 Village Design Plan which stated that the City should enhance the "pedestrian nature of the district, maintain the views of the San Gabriel mountains, provide for mature trees, rock curbs, significant buildings, and their pattern, rhythm, scale and relationship to one another and the street". Building heights are limited to 40 feet and many structures are only one story. Most buildings have no setback from the sidewalk, helping to contribute to the well-defined and distinct outdoor room effect along the streets. The addition of street furniture and sidewalk cafes has enhanced the pedestrian experience. Several large commercial structures located along the railroad tracks do not share the same high level of architectural integrity found within the rest of The

Village. These buildings along First Street have much larger mass than the surrounding buildings and the retail uses are depressed slightly below grade and set back from the street. Several older homes within The Village have been built north of Bonita Avenue along Harvard and Harrison Avenues. The preservation and/or adaptive reuse of these homes is encouraged.

Development within The Village is reviewed by the Architectural Commission. Much of the area is required to conform to the Claremont Village Design Plan. The pattern of buildings and streets establishes a rhythm, scale, and relationship that are greater than the sum of its parts. As The Village has expanded west across Indian Hill Boulevard, opportunities have increased to enhance pedestrian activity within and beyond Claremont's core. Historically, the area west of Indian Hill was the heart of Claremont's citrus industry. Farmers would bring their goods to the packing houses to be shipped by rail to destinations throughout the United States and around the world. By the mid-1970s, the citrus industry had moved out of Claremont and the industrial area did not attract new businesses. By the early 1990s, the City recognized that The Village would have to grow if it were to remain economically competitive in the region. Constrained on the east by The Colleges, on the north by residential areas, and south by the railroad tracks, the only way to meet this need was to expand across Indian Hill Boulevard. In January 2001, the City Council adopted the Village Expansion Specific Plan with the goal to encourage retail and commercial uses that were currently not available in Claremont. Some of those uses include regional retail stores that would

be more attractive to college students and residents, a hotel, multi-family housing, and a cinema. The design intent is to preserve the intimate, walkable character of The Village while providing larger commercial spaces that are desirable to regional and national retailers.

Key projects for The Village expansion included adaptive reuse of the College Heights Lemon packing house, construction of a parking structure to support new businesses, and new residences at varying densities, all of which were achieved. The area south of the railroad tracks and bounded by Indian Hill Boulevard, Arrow Highway and Bucknell Avenue are now governed by the South Village Specific Plan for development, and will preserve the intimate walkable character of the Village.

**NEIGHBORHOOD VISION**

Maintain the traditional role of The Village as a place where people meet, and preserve the character of The Village which is derived from its pedestrian nature and elements such as mature trees, rock curbs, and the pattern, rhythm, scale, and relationship of its buildings. Continue to implement The Village Design Plan and Specific Plans for the west and south Village, as they may be amended from time to time. Ensure that new development will complement the traditional development in The Village and surrounding neighborhoods

**ARCHITECTURE**

- The architecture varies widely and is a living timeline of the development of the City

**.LANDSCAPING**

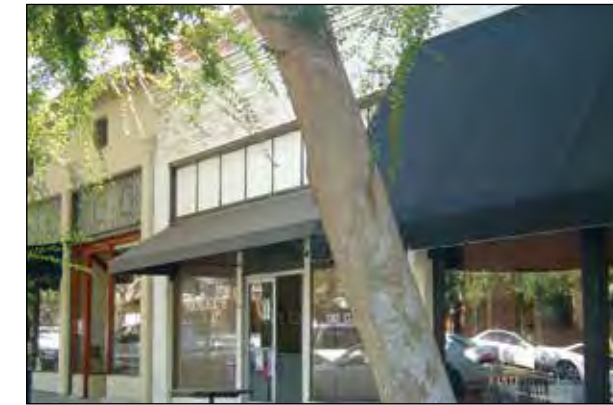
- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape and pathway lighting is encouraged.

**SITE PLAN**

- Manrb cuts and denying further curb cuts is re-The neighborhood is laid out in a north-south, east-west pattern.
- Additions, alterations and new construction should complement the surrounding structures and keep to the current setbacks, massing and scale of the neighborhood.

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks are mostly along the curb edge, however, some streets have parkways.
- The curbs are raised and are split-stone in older sections and drained by inlets.
- There are older style streetlights in the Village and larger ones along connector streets.
- Street trees are planted at regular intervals.
- The placement of street trees vary depending on the location of sidewalks. Some are in parkways and others are inside the curb in cutouts in the sidewalk.







**VILLAGE RESIDENTIAL**

**LOCATION**

North of the railroad tracks  
South of Harrison Avenue  
East of Cambridge Avenue  
West of the Village

**NEIGHBORHOOD DESCRIPTION**

The Village Residential neighborhood consists of several residential complexes of various styles, heights, unit types and is home to hundreds of Claremont residents. Apartments include courtyard structures, long houses arranged around common areas and units oriented toward the street with parking at the rear. The condominium and townhomes have multiple stories. Neighborhood assets include Our Lady of the Assumption Catholic Church and private school (K-8). Within easy walking distance of The Village and the commuter train depot, the Village Residential area represents opportunities to link multi-family housing with nearby community services, retail, dining and regional transportation.

**NEIGHBORHOOD VISION**

Allow for enhancement and/or redevelopment of multi-family residential areas consistent with current law and regulations.

**ARCHITECTURE**

The architecture consists of single-family homes, apartments, duplexes, townhomes and condominiums of a variety of styles including Mediterranean, mid-century modern, ranch, Minimal Traditional, and row-type townhouses and condominiums of eclectic styles.

**LANDSCAPING**

- Landscape is established in the neighborhood.
- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.
- 

**SITE PLAN**

- The neighborhood is laid out in a north-south, east-west pattern.
- Most of the homes have detached garages at the rear of the property.
- Apartments and duplexes have garages or carports at the side or rear of the development.
- Townhouse and condominium garages are attached and occur at the side of the unit in an alley or at the rear of the unit in an alley.
- Lots feature minimal to moderate setbacks.
- Additions and alterations should keep to the current setbacks, massing and scale of the neighborhood.
- New construction should contribute to the multi-family nature of the neighborhood.

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks are mostly along the curb edge.
- The curbs are raised, drained by inlets.
- Streetlights occur in a variety of forms, with Village style lights extending into the townhouses and condominiums and lights mounted on electrical poles or on reinforced cast concrete standards..
- Street trees are planted at regular intervals.
- The placement of street trees are on the inside of the sidewalks, except where there are parkways.
- The property owner is responsible for planting and maintenance within the right-of-way.



**VISTA****LOCATION**

North of the 10 Freeway  
South of the railroad tracks  
East of Cambridge Avenue  
West of Indian Hill Boulevard

**NEIGHBORHOOD DESCRIPTION**

Vista represents another of Claremont's early post-war suburban subdivisions, and has been Claremont's most dense and ethnically diverse neighborhood. The heart of the neighborhood is the 12 acre Vista Del Valle Elementary School (1953) and adjacent Stuart Wheeler Park (1957). The neighborhood includes a blend of smaller single-family apartments along San Jose Avenue, with adjacent auto-oriented retail and restaurant uses. Rancho San Jose Park and Wheeler Park serve the needs of residents at the southern edge of the district. The neighborhood contains one residential structure listed on the City Register. Within Vista is the Cinderella Tract developed by Lewis Homes in the 1950s. The urban form is conventional suburban development with many properties facing single-access streets terminating in cul-de-sacs. Other land uses include a business park with office and light industrial uses and the Keck Graduate Institute. North of Arrow Highway to the railroad tracks along Indian Hill Boulevard is governed by the Village South Specific Plan.

**NEIGHBORHOOD VISION**

Enmaintainerties that complement the residential areas Encourage on-going maintenance and enhancement of single-family residential properties while maintaining the low-scale character of the Cinderella residential area, Allow for enhancement and redevelopment of commercial, industrial, and educational properties that complement the residential areas and which are consistent with General Plan goals and specific plans..

**ARCHITECTURE**

The houses are single and two-story, ranch and minimal traditional style.

**LANDSCAPING**

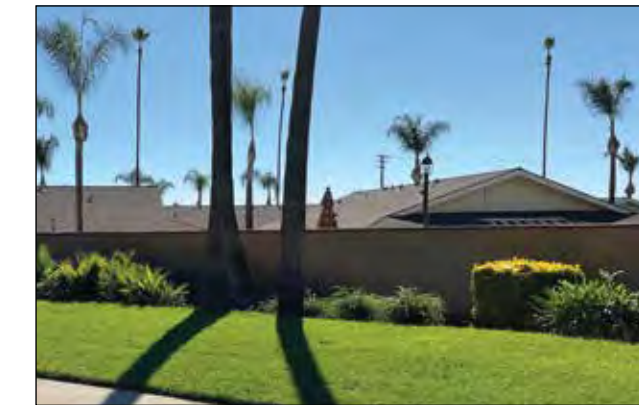
- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of "area rugs" and not "wall-to-wall carpeting."
- Privacy screening between homes is encouraged due to the homes being close together.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out in a north-south, east-west grid pattern.
- The area is characterized by suburban development with long blocks, some curving streets and cul-de-sacs.
- Lots feature moderate setbacks with attached garages, most facing the street.
- Additions and alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.
- Second story additions are discouraged, especially in developments such as the Cinderella development.

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks are along the curb edge
- The curbs are raised, drained by inlets.
- Streetlights are either mounted on power poles or are tall metal fluted standards.
- Street trees are planted at regular intervals.
- The placement of street trees are set back on the inside of the sidewalk.
- The property owner is responsible for planting and maintenance within the right-of-way.



**WEBB SCHOOLS****LOCATION**

North of Baseline  
South of Webb Canyon Road  
East of Webb Canyon Road  
West of Thompson Creek

**NEIGHBORHOOD DESCRIPTION**

The Webb School is a private school founded in 1922. The school was originally an all-boys school. In 1981, the demand for a high-quality girl's school was recognized, and the Vivian Webb School for Girls was founded. Today, students are placed in single gender classes for the freshman and sophomore years, with full integration thereafter. More than 70 percent of Webb School students live on the compact campus that is surrounded by open space. The Mission-style Vivian Webb Chapel (1944) is the campus' signature building. Designed by founder Thompson Webb, the chapel was assembled from hand-made adobe bricks. It reflects the best design qualities of the California Missions. The campus also features the Raymond M. Alf Museum of Paleontology. Webb is the only high school in the world to host an accredited museum of paleontology on its campus..

**NEIGHBORHOOD VISION**

Maintain the character of the existing campus that has been determined to be eligible for local, state, and national register status. Encourage master planning that acknowledges and preserves the historic and cultural resources of the campus and promotes compatible and complementary development with both the campus and adjacent properties on land not currently developed.

**ARCHITECTURE**

- The dominant architectural style is Spanish/Mission Revival, with some buildings of a more modern design but with elements of the dominant style such as clay tile roofs.
- The Alf Museum is a more modern design by Claremont artist and designer, Millard Sheets.

**LANDSCAPING**

- Landscape is lush and established on the campus.
- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The site plan is governed by the Webb Schools master plan.
- Additions and alterations and new construction should adhere to the current design, setbacks, massing and scale of the school.

**STREETScape**

- The City right-of-way exists along Baseline Road at the campus entrance.
- The curbs are raised, drained by inlets.
- There short streetlights on the interior of the campus and streetlights occur on Baseline on power poles.
- There are no street trees on the right-of-way in front of the campus.
- The sidewalk in front of the campus is at the curb.
- The property owner is responsible for planting and maintenance within the right-of-way



**WEST ARROW**

**LOCATION**

North of Arrow  
South of the railroad tracks  
East of the boundary with Pomona  
West of Cambridge Avenue

**NEIGHBORHOOD DESCRIPTION**

This eclectic neighborhood is comprised of four developments that stretch from Arrow Highway to the south side of the railroad tracks. Each was developed independently and not all are interconnected. The first development is a residential area along Piedmont and Princeton Drives that features ranch-style homes arranged around a loop road. The second development is the Marywood complex, in which a number of modest-sized condominiums are arranged around courtyards and connected by walking paths. The third development is south of the Marywood complex and includes a group of single-family homes arranged along two sides of a common driveway. The fourth development area is the Claremont Village Apartments which is auto-oriented with narrow pathways leading to the dwelling entrances.

**NEIGHBORHOOD VISION**

Maintain the character of each development, support a high level of maintenance in the properties, ensure services at a level equal to that given to other neighborhoods, and involve residents in City programs and activities

**ARCHITECTURE**

The dominant architectural style is single story Ranch along Piedmont and Princeton Drives. The styles of the other developments are Mediterranean and modern.

**LANDSCAPING**

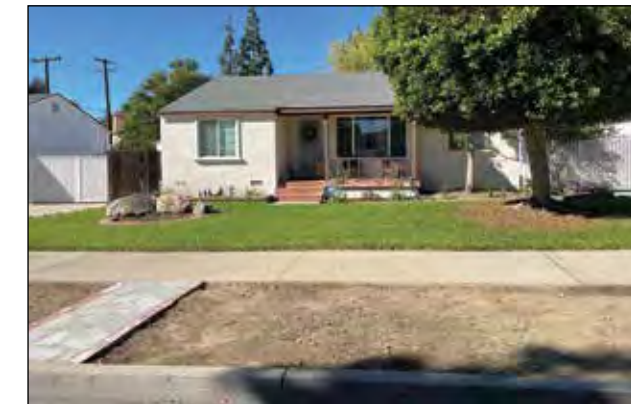
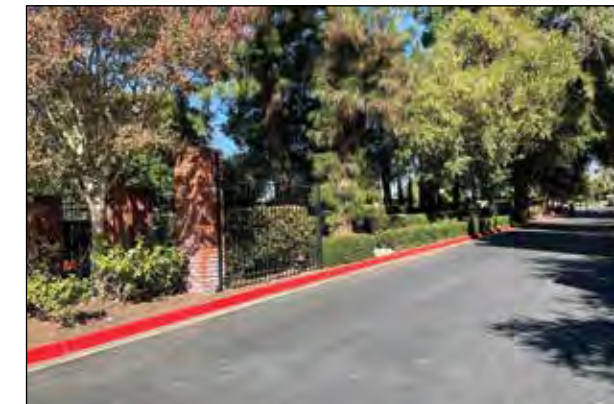
- Landscape is established in the neighborhood.
- Landscaping that is native and drought tolerant, but that is complementary to the property structure is recommended.
- Drought tolerant does not necessarily mean cactus and succulents. Lawns may still be retained with the use of low water grasses, but should be thought of in terms of “area rugs” and not “wall-to-wall carpeting.”
- Low water drip systems should be utilized instead of sprinkler systems wherever possible.
- Low voltage and LED landscape lighting is encouraged.

**SITE PLAN**

- The neighborhood is laid out in a north-south pattern.
- Most homes have attached garages that face the street.
- Lots feature minimal to large setbacks.
- Additions and alterations and new construction should keep to the current setbacks, massing and scale of the neighborhood.
- Second story additions are discouraged in the single-family neighborhood in order to maintain the low profile of the neighborhood.

**STREETSCAPE**

- The City right-of-way contains street trees and sidewalks along the curb edge on Arrow Highway and in parkways on Piedmont and Princeton.
- The curbs are raised, drained by inlets.
- Streetlights occur at the corners and at intervals on Piedmont and Princeton and are tall, metal fluted standards and reinforced cast concrete along Arrow Highway.
- Street trees are planted at regular intervals.
- The placement of street trees are in parkways and inside of sidewalks elsewhere..
- The property owner is responsible for planting and maintenance within the right-of-way



**UNINCORPORATED SPHERE OF INFLUENCE**

**LOCATION**

North of Basline Road

**NEIGHBORHOOD DESCRIPTION**

Each of the neighborhoods described below is located within unincorporated Los Angeles County. Until such time as these areas become part of the City of Claremont, they will continue to receive services from Los Angeles County (e.g., law enforcement from the Los Angeles County Sheriff’s Department, trash pick-up from a private vendor, land use and building permits from the Regional Planning Department) and be governed/represented by the Los Angeles Board of Supervisors. (As of 2006, these areas were represented by the Fifth District Supervisor.)

**LIVE OAK CANYON**

Live oak canyon is the most westerly neighborhood within the Claremont Sphere of Influence. The neighborhood extends north of Base Line Road, up to the Brassie Lane development in La Verne. The Webb Canyon neighborhood forms the easterly boundary, and the City of La Verne forms the westerly boundary.

This area has a very eclectic mix of lot sizes, house sizes, and architectural styles. Very modest individual homes mix with large family compounds that have multiple structures. One such compound dominates the neighborhood. Some of the properties within this receive water and/or sewer service from the City of La Verne.

In 1989, the cities of Claremont and La Verne adopted a Memorandum of Understanding (MOU) to cooperate in planning, annexations matters, and the provision of municipal services for this area. The pre-annexation General Plan and zoning designations for this area are *Hillside Residential Overlay and Hillside Slope Density 2, and Slope Density 3*



Live Oak Canyon Area

**PADUA HILLS/PALMER CANYON**

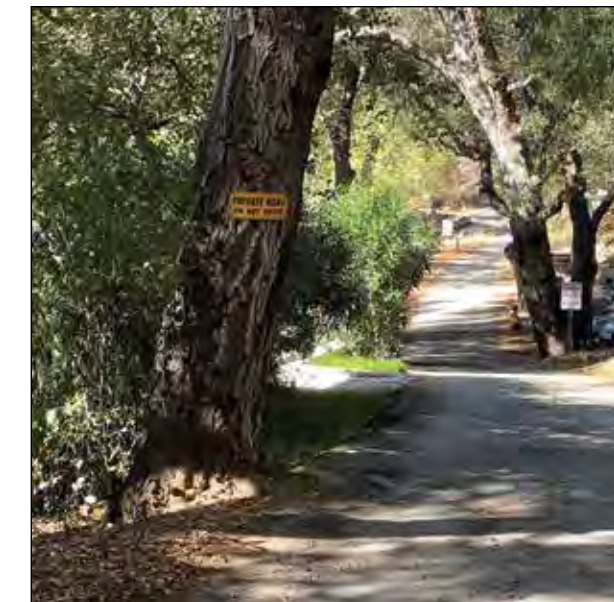
**Padua Hills** was planned In the fall of 1928, a group of people (Padua Hills Incorporated) interested in saving the foothills bought about 2,200 acres of land in the Claremont Hillsides. They decided to subdivide the land and construct a community center and theatre for the area.

They hoped that the “residents would be a mix of artists, writers, craftsmen, rich or poor in money, with the education, background and appreciation that would enable them to enjoy homes at Padua Hills.” The Padua Hills residential neighborhood has historic significance due to its relationship with the Padua Hills Theatre (1930), which is listed on the *National Register of Historic Structures*. The famous International Style architect, Richard Nuetra designed two of the homes within this neighborhood. His influence of post and beam construction with floor-to-ceiling glass walls can be seen in many of the other homes. Approximately ten homes were damaged or destroyed by the 2003 Grand Prix/Padua Fire, and many homeowners chose to rebuild. This area has pre-annexation General Plan and Zoning designations of *Residential 6 and Residential Single Family 13,000*.

**Palmer Canyon** is a “box canyon” located to the north and east of the Historic Padua Hills Theatre. Some of the first structures constructed were built as summer cabins that over time were converted into permanent residences, many without benefit of permits or review by Los Angeles County. In addition, the area had neither a water system nor sanitary sewers. Palmer Canyon had approximately 40 homes until the 2003 Grand Prix/Padua Fires swept through the area. After the fire, four homes were left standing, with the rest reduced to rubble. Los Angeles County has not allowed any homes to be rebuilt until funding for a community water system, sewer system, and an acceptable road meeting Los Angeles County Fire standards has been secured. This area has a pre-annexation designation of *Hillside Residential Overlay, with zoning of Hillside Slope Density 2 and Slope Density 3*.



Palmer Canyon Area



Padua Hills Area



**WEBB CANYON/HORSESHOE AREA**

The Webb Canyon neighborhood is located north of Base Line Road, up to Marshall Canyon Park. The Hillside neighborhood forms its eastern boundary with the Live Oak Canyon neighborhood on the west. The Webb Canyon neighborhood has some of the most remote inhabited properties with in the community. Webb Canyon Road serves as the primary access road. Webb Canyon Road is paved for a portion and then becomes a private dirt road maintained by property owners. This canyon neighborhood has a handful of homes and the Live Oak Dam and debris basin (a county-maintained facility). One home was lost in the 2003 Grand Prix/ Padua Fire. The pre-annexation General Plan and zoning designations for this area include *Hillside*, *Hillside Residential Overlay*, and *Hillside Slope Density 2 and Slope Density 3*.

The Horseshoe Area is located north of Base Line Road and is adjacent to the Thompson Creek neighborhood. A portion of this area abuts the Hillside and Claraboya neighborhoods. This unincorporated area is called the Horseshoe due to its shape.

Many of these lots are at least 15,000 square feet in size, and under county regulations, horses and other large animals can be maintained on the properties. Homes range in size and have a diversity of architectural styles. Several structures burned during the 2003 Grand Prix/Padua Fire. This area has several pre-annexation General Plan and zoning designations, including *Hillside Residential Overlay*, *Residential 6*, *Hillside Slope Density 2*, and *Residential Single Family 13,000*.



Padua Hills Incorporated Area

## PEDESTRIAN-ORIENTED COMMERCIAL

**These guidelines are intended to aid developers, property and business owners seeking to construct new or alter existing commercial development.**

**These guidelines should be considered in the early stages of these projects in order to provide a framework for solutions consistent with the stated goals.**

**The guidelines are not intended to limit creative design solutions.**

### The goals of these guidelines are to:

A Improve the identity and character of each of the specific commercial and mixed-use districts.

B Provide pedestrian-oriented business environments that are compatible with the existing character of each business district.

C. Provide for improved streetscapes within each of the commercial districts by providing human-scaled development, landscaping, and maintaining or establishing a continuous building frontage along streets (where appropriate).

D. Provide for compatible new development by encouraging consideration for how it will relate to adjacent rooflines, massing, building materials and colors.

E. Provide immediate and long-term economic benefits to developers, owners, businesses and the community by helping to develop and maintain quality commercial districts.

For Specific Plan information, see *City of Claremont, Title 16 Zoning, Chapter 16.000 through 16.900*

*Chapter 16.081 SP Specific Plan District, 16.081.020 Specific Plan Areas* for a listing of the current and former specific plan areas.

For information on a particular specific plan, contact the City of Claremont, Planning Division. See link below:

<http://www.qcode.us/codes/claremont/>



## SPECIFIC PLANS AND DESIGN GUIDELINES

These goals, and the goals and objectives of the General Plan are addressed in much greater detail in specific plans or design guidelines for a number of commercial and mixed-use areas of the City. Each area has different existing architectural features, however the desire for a cohesive “small town” feeling throughout the City will call for any new infill construction and alterations to these existing buildings to be carried out within the intent of the design objectives for each specific plan or commercial district. Each have subtle differences that will affect the design of infill construction or rehabilitation. These documents have highly detailed design guidelines and, in many cases, development standards, that provided far more detailed information that should be considered in conjunction with these design guidelines.



### Commercial and Mixed-Use Districts with Existing Specific Plans or Design Guidelines include:

- Claremont Village (*Village Design Plan*)
- Village Expansion (*Village Expansion Specific Plan*)
- Village South (*Village South Specific Plan*)
- Old School House (*OSH Specific Plan*)
- SW Indian Hill/ San Jose (*Southwest San Jose Specific Plan*)

## COMMON GOALS FOR THESE COMMERCIAL DISTRICTS

- (1) increasing the level of pedestrian activity and making the street front more pedestrian friendly;
- (2) strengthening the “street-wall” by building out to the sidewalk on undeveloped and lower density lots, with new construction along a zero setback;

(3) adopting district design guidelines encouraging new building construction or alterations to existing buildings to be carried out within the intent of the design objectives for the commercial areas.

In all commercial districts, common desirable design characteristics such as building height, rhythm, size of openings, and materials establish parameters for infill that will be compatible with the traditional “small town” architecture of the historic Village core areas and are desirable throughout Claremont. These parameters are defined in these Design Guidelines. These parameters do not specify a precise copying of historic features or a creation of “historic looking” buildings. Although modern construction technology provides the ability to create buildings that duplicate the appearance of older historic buildings, this type of historicism is discouraged under *The Secretary of the Interior’s Standards* and these design guidelines. New construction should both respect the character of the existing building stock and place its own contemporary stamp on the urban setting.



## PEDESTRIAN-ORIENTED COMMERCIAL INFILL

These guidelines address commercial infill projects on streets with traditional “shopping street” characteristics. Pedestrian shopping streets are to be enhanced by new development.

Buildings in a vernacular style should be developed at the sidewalk edge and have transparent storefronts and other elements that provide human scale and visual interest. Buildings within the commercial areas should exhibit the basic features of traditional “Main Street” buildings in new and innovative ways. Storefront buildings should incorporate the following traditional features:

- Large display windows at the sidewalk edge
- High quality construction and materials
- Awnings and shading features at the storefront level
- Pedestrian oriented signage and lighting



## SITE DESIGN

### BUILDING COVERAGE

- Align a building’s front edge to the sidewalk edge or outdoor dining area.
- The City desires to define commercial areas by developing urban spaces through the creation of clear “street walls.” In order to create well defined “street walls,” consistently throughout the commercial areas, it is recommended the following be observed.

Side and front yard set backs are discouraged in favor of contiguous building facades along the street.

A minimum of 75% of the front of a building should be parallel to the front property line; where portions of the building are setback from the sidewalk, the area should be treated as an arcade, courtyard or plaza.



### GROUND LEVEL TREATMENT

- All street-frontage properties should provide a primary access directly to the street.
- A secondary access is also encouraged at the rear of the structure.
- Long expanses of modular building frontage should be avoided by the placement of doors to the street at intervals not greater than 50 feet.
- Generally, store frontages should consist of at least 50% transparent window surface providing visual access at the street level.
- The frontage of a commercial building should incorporate other pedestrian oriented elements such as: outdoor dining areas, public art, landscaping, shade trees, canopies/ awnings/ trellises, planter boxes, benches, and enhanced materials.
- Mid-block access via narrow pedestrian passages entered at the street front through framed openings and doorways is appropriate.
- Locate mechanical equipment and service areas out of public view, screened by the building or landscaping.



### **PARKING STANDARDS**

Locate on-site parking to minimize visibility from the sidewalk and street.

Place on-site parking behind the ground level or completely above or below the first floor of a building.

Access to parking should be from the rear or side of the property where access is available via alleys or secondary streets, not from the primary shopping streets.

Shared access and parking between adjacent businesses or developments is encouraged.

- Any parking structures located above ground floor commercial along a public street should be designed to the same standards as any other new construction, with particular attention to fenestration and quality of materials.

- Paved and raised pedestrian ways should be incorporated into surface parking lot design in order to channel foot traffic and direct it toward businesses.

- Any new or existing surface parking lots along a public right-of-way should have a 10-foot setback with landscaping.

- Screening of parking lots is encouraged through the use of plant materials in order to partially obscure the view of parked vehicles, while allowing visibility to the businesses beyond.



- Screening can be intensified with the addition of 3 foot high masonry or stucco walls , which are encouraged to be screened with at least a 50% covering of plant material.

- Large canopy trees are preferred in parking lots. Planting one tree for every four parking spaces is encouraged. The minimum size for trees at the time of installation is 24 inch box. Additional landscaping should cover at least half of the interior parking lot area.

- To minimize the impact on microclimates, heat island effects should be minimized. The use of light-colored, high-reflectance, high-albedo paving is encouraged.

- Similarly, where possible, parking areas should be shaded through the use of large canopy trees, vine-covered trellises, and other shading devices.

- Porous pavements should be considered to control storm-water runoff.





- New buildings in the sub-areas listed will generally be 1, 2 or 3-stories in height, and additions will be second and third stories, except in transit oriented districts or delineated in the specific plan.
- Large buildings with continuous planes are generally unattractive. To reduce the excess mass, wall planes should be varied in depth and direction.
- New buildings should be similar in width to traditional buildings, or be divided into an assembly of parts that are similar in width to traditional street fronts of approximately 25 feet.
- The height of larger buildings should be varied so that they appear to be divided into distinct massing elements. Different parts of a building's facade can be articulated by use of color or varying the arrangement and design of facade elements such as differing the window style and size at different bays.
- Floor to floor heights and parapet heights should relate to those found in traditional "Main Street" architecture. To create continuity throughout the commercial districts, similar floor-to-floor heights should be followed.
- First floor storefront windows, including transoms where used, should be at a minimum of 10 feet from floor to ceiling.

**BUILDING MASS AND SCALE**

- New buildings and additions should be delineated both vertically and horizontally with traditional design features that promote a sense of human scale.
- New buildings should relate to the existing surrounding developments and not exceed the height allowances of the zoning code. Height exceptions may be allowed where additional height is appropriately designed and meets the development objectives for increased density in the sub-area or specific plan.



**BUILDING FORMS AND ROOF LINES**

Simple rectangular building forms with horizontal roof planes are the predominant roof form in traditional Claremont Village commercial architecture.

- New buildings and additions should be designed with simple rectangular forms.
- Cylindrical, pyramidal or other unconventional building forms are discouraged.
- Roof lines in a traditional commercial "Main Street" setting are known for their relatively flat roofs, commonly hidden by a parapet at the street front wall.
- Roof designs on new infill construction or additions are encouraged to reflect traditional commercial roof configurations.

- Parapet walls used for screening flat roofs at the street front can take a variety of forms derived from traditional commercial architecture, including: pediments, a stepped front, and might be detailed with elements such as cornice molding or tile.
- An offset, jog or corner roof element is appropriate at the roofline of a larger building in order to prevent long continuous planes. Smaller sloped accent roofs are acceptable. Large gable roof forms are strongly discouraged.
- Mechanical equipment located on the roof should be located away from public view and be screened by parapet walls or landscaping.
- New buildings and additions should relate to existing, adjacent buildings. Cornices, water tables, and bandings should align and be similar in size and scale. Windowsills and head heights should align. Windows should be in similar proportion.

### BUILDING ENTRANCES

- The primary entrance to a building should be oriented to the street and clearly identified.
- The primary entrance should be oriented to the sidewalk.
- Corner buildings may be designed with angled entrances at the corner.
- The primary entrance should convey a sense of scale and identity with the use of an awning, a change in roofline, or other architectural feature to define the entry.
- Recessed entries at storefronts should be retained where existing, and incorporated into new construction.
- Storefront entries should generally be centered on the tenant space, sheltered to provide a transition to the interior, and have large areas of glazing, avoiding solid doors.



### AWNINGS

- Awnings should be simple in design, color and detail. Excessive or visibly busy structural supports should be avoided
- Awnings can add character to a facade, but should be conventional forms (avoid curves, oversized and asymmetrical forms) and project no more than 6 feet from the building facade.

- Awnings should be designed to cover each individual window band or bay separately at a building front.
- Shapes should relate to the shape of the top of the opening and contribute to the cumulative effect to the streetscape where awnings exist on neighboring buildings.
- Where a building has several businesses, different colored awnings may be used at each tenant space, or awnings of the same color with a different treatment at the valance. Awning colors should complement the building palate and not be too vivid or bright.
- Awnings should be located at the top of first floor windows, and can also be located below the transom.
- Internally illuminated awnings are strongly discouraged.
- Canvas or matte finish vinyl are appropriate materials for awnings, and should be replaced when faded. Glossy materials are strongly discouraged.
- Claremont encourages business names and addresses to be stenciled onto awning flaps in lieu of adding additional signage, where permitted by Code.

### DOORS AND WINDOWS

Doors and windows are important to the character of individual buildings and to street-scapes. Doors and windows should be proportioned to the building facade and be of high quality materials and design so as to provide interest and be inviting.

- Entry doors should be recessed and have a large area of glass.
- High quality wood or steel doors with either solid or divided-lite clear glazing are appropriate. French doors, Dutch doors and pairs of doors are all acceptable.
- Storefront windows should be maximized along commercial street fronts. Storefront openings should be a symmetrical composition of openings along the street front. Storefront glazing should have a continuous sill height above a bulkhead.
- Upper floor windows should be individual units, evenly spaced and have a vertical orientation, and not be a “ribbon” of glass.
- Vertically oriented windows should generally be twice as high as they are wide. Windows should be traditional styles and shapes: double-hung, casement or fixed.
- The window surface should be set back from the exterior wall surface to create variety and shadows in the wall planes.
- Windows may be paired or in bays of three where groupings are appropriate with the building massing and proportions.
- Security gates on the exterior of windows and doors are discouraged.
- Windows should be wood, steel, or anodized or enameled aluminum. Non-anodized aluminum is discouraged
- Glazing should be clear and not tinted or reflective.
- Window and door hardware should be complementary to the style of the building, of a non-corrosive material; solid brass or bronze is recommended.
- Storefront windows should sit atop bulkhead or low curb (18 to 24 inches high) and not extend down to grade. The curb should be clad in stone, tile, masonry, or other durable materials.



## BUILDING MATERIALS AND COLOR

The materials used on a building and its architectural elements should complement the design and add visual interest to the facade and streetscape.

- Materials should be limited to traditional materials such as brick, stucco, stone, terracotta, wood, tile and metal. Materials with a matte finish are preferred; polished or reflective surfaces are discouraged.
- Stucco surfaces should be smooth with a relatively fine aggregate size or smooth steel troweled finish and have a composition of surface changes and details adding human scale.
- The number of materials should be limited so that a large number of facade materials do not create a “busy” surface.
- Materials at bulkheads should be complimentary to the main building material and should continue at the returns into recessed storefront sections and recessed entryways.
- Colors of adjacent buildings should complement one another; consideration should be given to the color of buildings nearby. A minimum of three colors is recommended for use on building facades, a third or fourth color can be used on accent items such as awnings, or doors and windows.



## ADDITIONS AND SECONDARY STRUCTURES

Additions should be designed to respect the character of the original structure and to minimize impacts on adjacent properties.

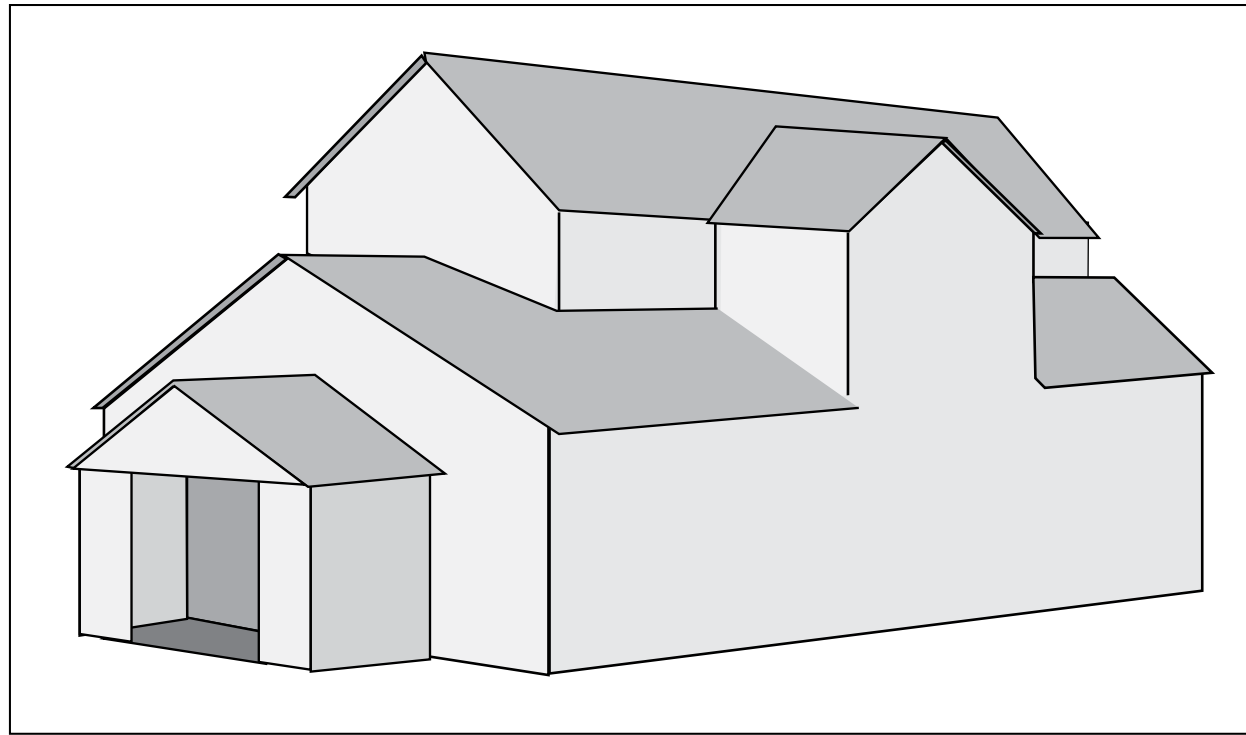
A primary character-defining feature of many homes and neighborhoods is their single-story configuration. Second story additions to one-story houses are therefore generally discouraged. It should be understood, particularly in these cases, that it may not be possible to achieve the allowable floor area ratio (FAR) without impacting the existing building. In these cases, therefore, the maximum use of the FAR is not likely to be the most appropriate way to approach the project.

Additions should be integrated with the

building’s existing exterior in order to minimize undesirable changes to the character of the home and surrounding development and materials occurs. When planning an addition to an existing residence, removal of more recent, inappropriate alterations that are not historically significant should be considered. For historic buildings, additions should generally be located at the rear or secondary sides of the building, set back from the primary facades, and limited in size and scale in relation to the existing structure. Generally, additions should have limited visibility from the street

The following general guidelines provide direction on how additions should be designed to respect the character of the existing building, the neighborhood and adjacent properties. The height, massing, forms, location on the property, roof slope, exterior building materials, window and door type and placement are all important considerations in the design of an addition.





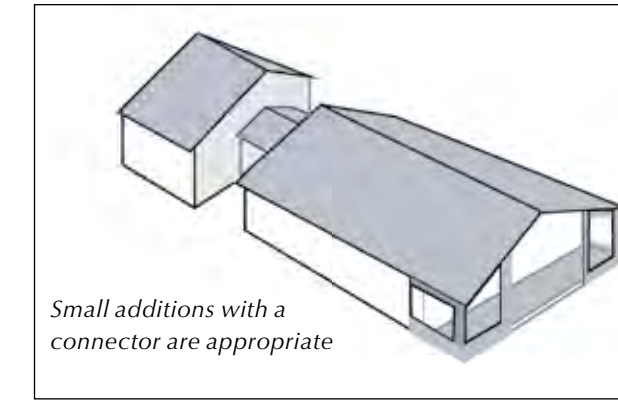
*This diagram illustrates that varying the roof lines of the building can help to break up the massing of an addition.*

### SCALE AND MASSING

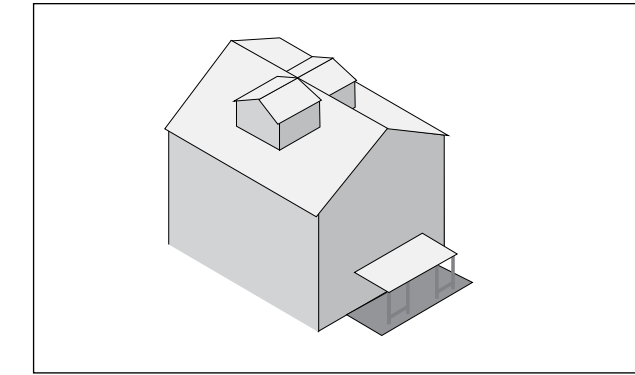
The mass of a structure is related to its floor area, height, relationship to the site and design of its architectural forms. Articulated architectural forms and details consistent with the style of the home are encouraged in additions to existing residences.

- Consider the existing rhythm of setbacks at the front, rear and side yards when planning any addition. The creation of large, flat surfaces and the loss of open space and mature landscaping should be avoided.
- Second story additions with simple rectangular building forms appear massive; variety and articulation of a second floor addition is necessary for compatibility with neighboring structures.
- Dormers, second floor balconies and small decks can reduce the visual impact of a second story.
- Architectural elements including breaks in roof forms with chimneys, facade articulation and ornamental details all create a sense of human scale.
- New additions should be compatible in mass and scale with the neighborhood, and should be visually subordinate to the original building.

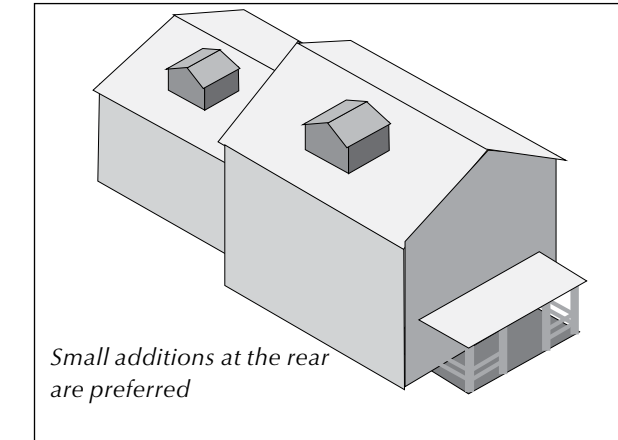
- Generally, the plate height (height from floor to floor) should be the same for any addition as it is the existing home.
- Dividing the building mass into smaller separate structures can break up the perceived mass of a building.
- An addition set apart from the original building with a small connector to link it is appropriate when the rear yard can accommodate the additional building footprint.
- In some cases, adding a combination of spaces vertically and horizontally will minimize the visual impacts and preserve more of the rear yard.
- Stepping the height up away from the street and neighboring structures can minimize the perceived scale of an addition. Locate a rooftop addition back from the building front. The back of a building may be taller than the front and still appear in scale with the primary structure if appropriately designed.
- Adding dormers at the sides of rear of an existing roof can provide additional floor area at a second level while maintaining the original mass of the building.



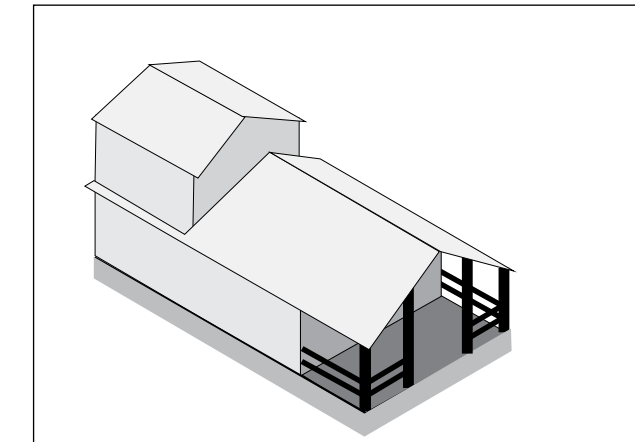
*Small additions with a connector are appropriate*



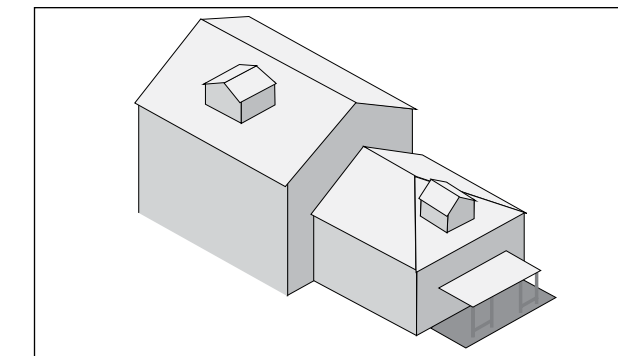
*Adding vertically with dormers helps to minimize the impacts of additions and preserve rear yards*



*Small additions at the rear are preferred*



*Adding vertically at the rear with matching roof forms that step back from the building footprint reduces the impact of the addition*

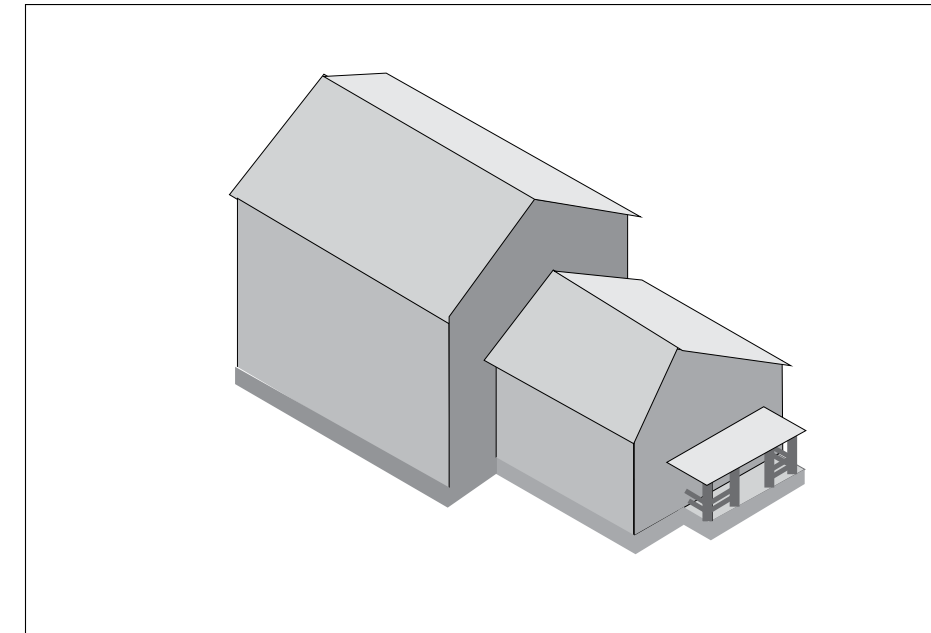
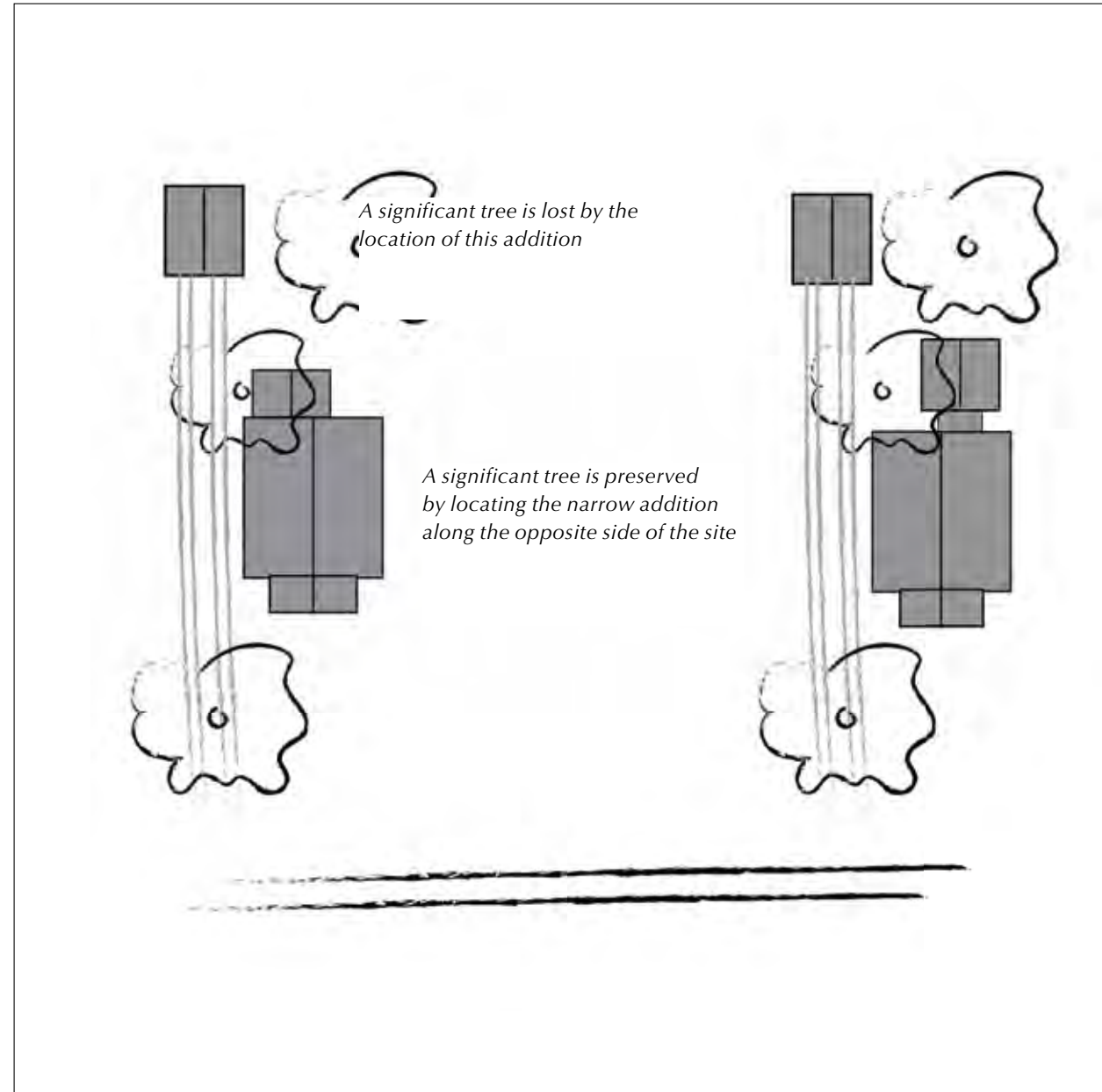


*The impact of large-scale additions can be somewhat mitigated by using appropriately pitched roofs and dormers*

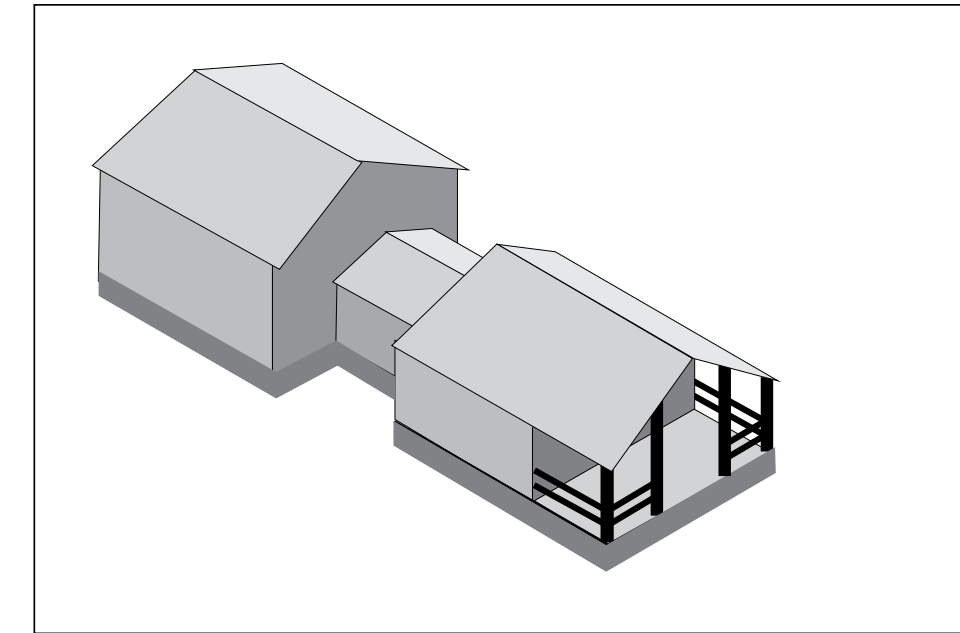
### SET BACK/BUILDING PLACEMENT/ORIENTATION ON PARCEL

Claremont neighborhoods generally have unique rhythms created by structures typically centered on their lots, similar building heights along the street fronts, and similarly consistent front and side yards of generous sizes. These streetscapes vary from neighborhood to neighborhood based on the size of lots, size of structures, setback from the street, and location of the garage.

- Additions should be placed at the building rear and set back from the front to minimize the visual impact on the existing structure form the public right-of-way so that the original proportions and character of the residence remain prominent and the overall streetscape (rhythm of how the buildings relate to the street) remains intact
- An addition may also be set apart from the original building with a small room or simple link such as a hall or breezeway. Locating an addition at the front of a structure is inappropriate.
- Addition design should attempt to preserve a portion of a neighbor's view by positioning or limiting width, depth, or height of proposed building elements.
- Additions should be located so that mature, significant trees are preserved.



*Massive additions that fill the majority of the rear yard and that overwhelm the original scale of the house and neighborhood are highly discouraged and should be avoided*



*Small additions that are linked with a connector can be an appropriate solution to differentiating the new from the old*

### HEIGHT AND ROOF FORM

The height of an addition should blend well with neighboring structures and not overwhelm the original structure or neighboring structures. The zoning code sets maximum height limitations, but the prevailing pattern of a neighborhood should be considered in determining the appropriate height of an addition. When planning a residential addition, it is important to evaluate the slopes and ridgelines of the existing structure and the roof forms typical of the architectural style. A well-designed roof addition is architecturally consistent and similar to the slopes and ridgelines of the original structure.

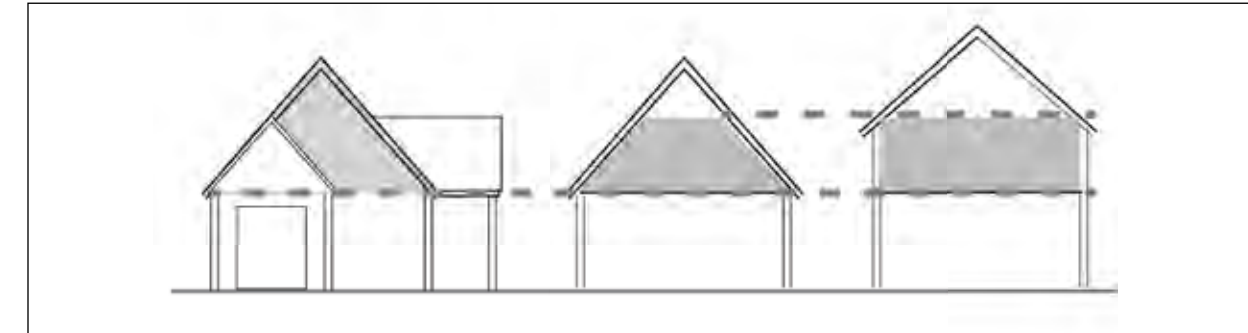
- A structure higher than others on its block can be incompatible when set at the front. However, the visual impact of an increase in

height can be mitigated by front, side and or rear setbacks.

- Locating a second story addition into the area of the existing rooflines will lower the apparent height of the home.
- Second story additions should not be at the front of a building or considerably taller than neighboring structures, disrupting the rhythm of the streetscape.
- Second story additions that are located within existing rooflines will keep the roof height consistent with others in a neighborhood, and lower the mass and apparent height of a home.
- Locate taller sections of an addition where they will not obstruct sunlight to adjacent gardens or windows on neighboring structures.
- Additions can appear less massive when they include gables, hips and dormer elements.
- The roof forms and slopes should match the original; multiple roof types and slopes on a single structure can create a chaotic appearance.



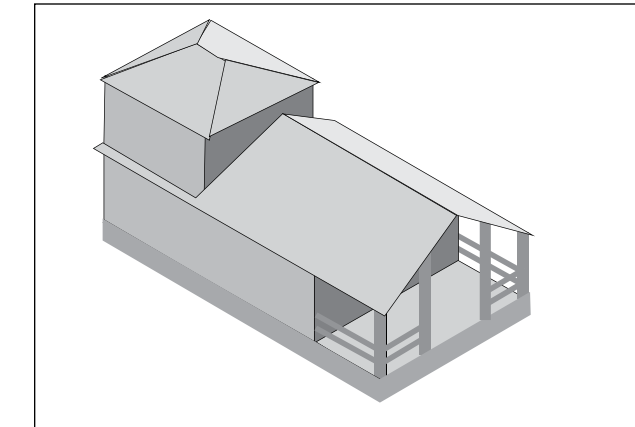
Second story additions **should not be at the front of a building or considerably taller** than the neighboring structures, disrupting the rhythm of the streetscape



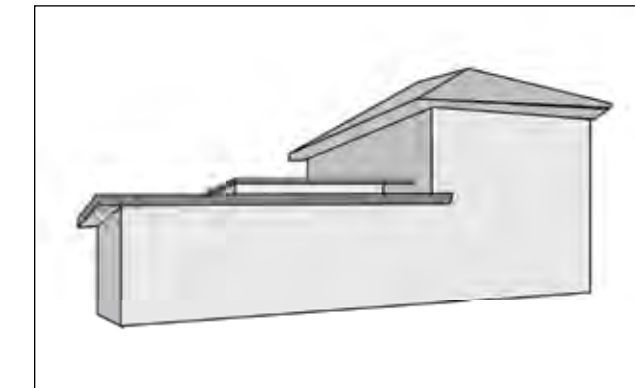
Second story additions that are located within existing rooflines will keep the roof height consistent with others in a neighborhood, and lower the mass and apparent height of a home



Second story additions with roof forms and slopes that match those of the original structure are most **compatible**



Second story additions with **dissimilar roof forms and abrupt changes in height should be avoided**



An addition of **disproportionate massing** and with **dissimilar roof form and slope** appears awkward with the original





**FENESTRATION –  
WINDOWS AND DOORS**

Additions should include windows and doors that are compatible with those of the original building; they should match the existing in style or be similar and consistent with the architectural style of the building. For example, if double-hung windows are the primary type on the existing house, double-hung windows, with similar proportions, should also be employed in the addition.

**WINDOWS**

- Window mullion widths, window trim, and surrounds should be consistent with the existing windows.
- New windows installed in an addition should match the frame dimensions and colors of the windows found on the original structure.
- New windows in additions should employ divided lite and glazing patterns that match the original house.



- Windows should be placed symmetrically or grouped in bands, consistent with the architectural style and placement of windows on the existing building. Avoid designing from “inside to out.” Avoid placing windows wherever convenient, rather than where appropriate on the facade.
- New windows should be placed where they will provide privacy between adjacent properties. If fenestration cannot be placed in architecturally appropriate positions without impacting privacy, then perhaps the alteration or additions should be reconsidered.
- Awnings are not consistent with most architectural styles found in Claremont. However, when compatible with a building, awnings should cover only one window. Awnings should be fabric, not metal or wood, in an accenting solid color, and similar for the entire structure.

**DOORS**

- New doors should be constructed of the same material as was used historically, predominantly wood in Claremont.
- New door trim, surrounds, hardware and finish should be consistent with the existing doors.
- New doors should have true-divided lites when glazed doors are appropriate.
- New doors should be placed where they will provide privacy between adjacent properties. If fenestration cannot be placed in historically appropriate positions without impacting privacy, then perhaps the alteration or additions should be reconsidered.
- New doors should match the style of the home. For instance, Neo-Victorian Style doors (commonly sold at many home improvement centers) are not appropriate on Craftsman style houses.



**EXTERIOR CLADDING AND  
ROOFING MATERIALS**

The exterior of a structure, its composition of materials, textures and colors, contribute to its overall character. The original exterior building materials of existing residences should be retained and preserved. Most residences in Claremont have one or two exterior cladding or siding materials as well as a roofing material. Any new additions should have matching wood siding, cladding or stucco in a matching profile and texture and should be acceptable according to the general guidelines maintained by the City Planning and Building Department and listed below.

**SIDING AND EXTERIOR CLADDING**

**Exterior Wall Finishes – Encouraged:**

- Stucco, with appropriate texture (e.g. sand or smooth finish and half timbering)
- Wood clapboard siding
- Wood shingles
- Wood board and batten
- Highest-quality cement fiber products designed to meticulously duplicate wood shingles, siding, or board and batten siding
- Brick
- Natural Stone elements

**Exterior Wall Finishes –  
Generally Unacceptable:**

- Plywood sheet products (e.g., T-111 siding)
- Metal siding
- Corrugated plastic or metal
- Imitation materials
- Cultured stone products
- Concrete block
- Where exterior cladding is painted, additional cladding should also be painted. Where exterior materials are unfinished, additional materials should also be unfinished or have a clear or natural finish.
- Repainting of masonry and wood surfaces and metal features, when necessary, should use colors historically appropriate to the building and neighborhood. Avoid trendy colors that tend to go out of style quickly.
- Earth tones are the predominant colors in Claremont. The use of bright or primary colors should be avoided. For most of the traditional architectural styles the number of colors on the exterior should be limited to two or three, with an accent color for trim. In the Craftsman style homes, darker earth tones are often used for all elements.



## ROOFING

### Roofing Materials – Encouraged:

- Composition shingles
- Clay tile
- Slate
- Wood Shake (where allowed by code)

### Roofing Materials – Generally



### Unacceptable:

- Membrane roofing (roll-roofing); unless original roofing material for the home
- Corrugated metal or plastic
- Galvanized metal
- Standing Seam Metal
- Stucco
- The roofing material on additions should also match the original building as closely as possible in type, color, profile and placement.
- Roofing materials in Claremont are generally natural and unfinished. These high quality materials provide a connection to the natural setting and are very durable.
- Avoid synthetic roofing materials or those with a glossy or reflective surface. Detailing at ridge lines, eaves and parapet caps should match the existing roof.
- All new chimneys and other exterior elements such as eave details, railings and porch elements should match or be compatible with the materials of those found on the existing building.

## FACADE TREATMENTS

Elements of a building's facade provide visual interest and contribute to the overall quality of the building. Facades of new additions should be articulated with fenestrations and have a variety of planes.

- Large blank walls with minimal detail should be avoided. Architectural features such as decorative moldings, brackets, shutters, cornices, window trim, roof vents, chimneys, balconies, and railings should be included in additions.
- Facade treatments for new additions should be consistent with the existing building and its architectural style. Details and elements not found on the existing structure or inconsistent with the style should be avoided.
- Architectural details on additions such as eave detailing and depth, trim size and placement should match the historic building.
- Additions to historic structures should utilize similar materials and forms but somewhat simpler or differentiated details than the original structure, to help distinguish the new construction from the original building.





**SECONDARY STRUCTURES AND  
OUTBUILDINGS**

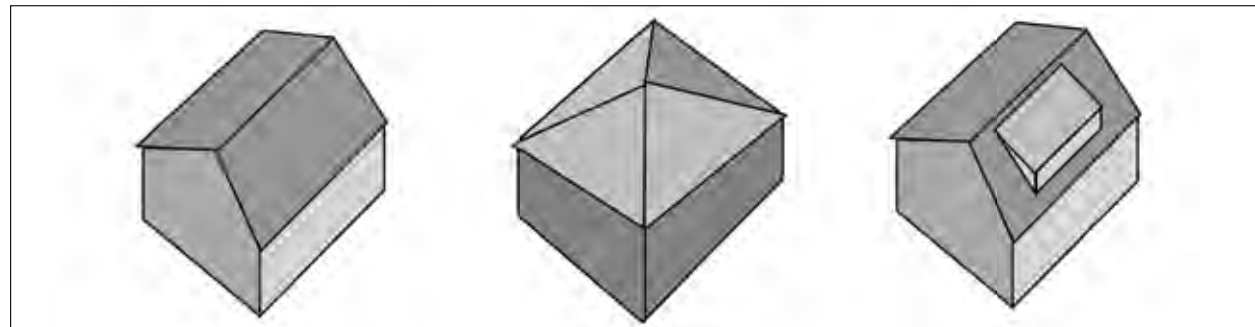
Secondary structures and outbuildings include garages, sheds, and accessory dwelling units as permitted by zoning. Rehabilitation of existing secondary structures is encouraged when feasible. New secondary structures should respect the patterns set by existing outbuildings and be compatible with the architectural style of the main residence .

**SCALE AND MASSING**

- A secondary structure should be similar in mass, scale and height to those seen traditionally in the neighborhood.
- In general, an accessory structure should be unobtrusive and subordinate to the main house and not compete visually with the main house.

**HEIGHT/ROOF FORM/MASSING**

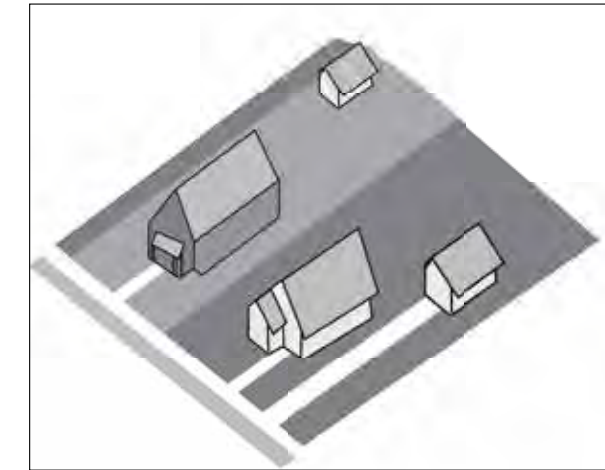
- Roof forms of secondary structures should match those on the primary structure in slope and form.
- The height should be lower than the main building, with reserved eave projections and eave heights.
- Basic rectangular forms with gable, hip or shed roofs are generally appropriate, with slopes that match the main residence. Avoid flat or shed style roofs unless matching the main residence.



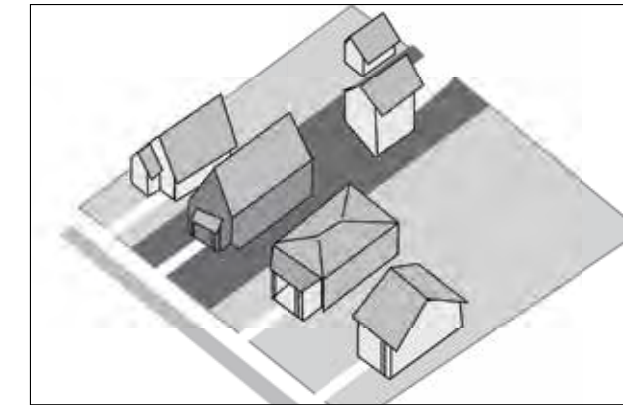
*Appropriate roof forms for secondary structures.  
Slope to match existing house.  
Suggested plate height: 9ft.  
Suggested ridge height +/- 15ft.*

**SET BACK/BUILDING  
PLACEMENT/ORIENTATION ON  
PARCEL**

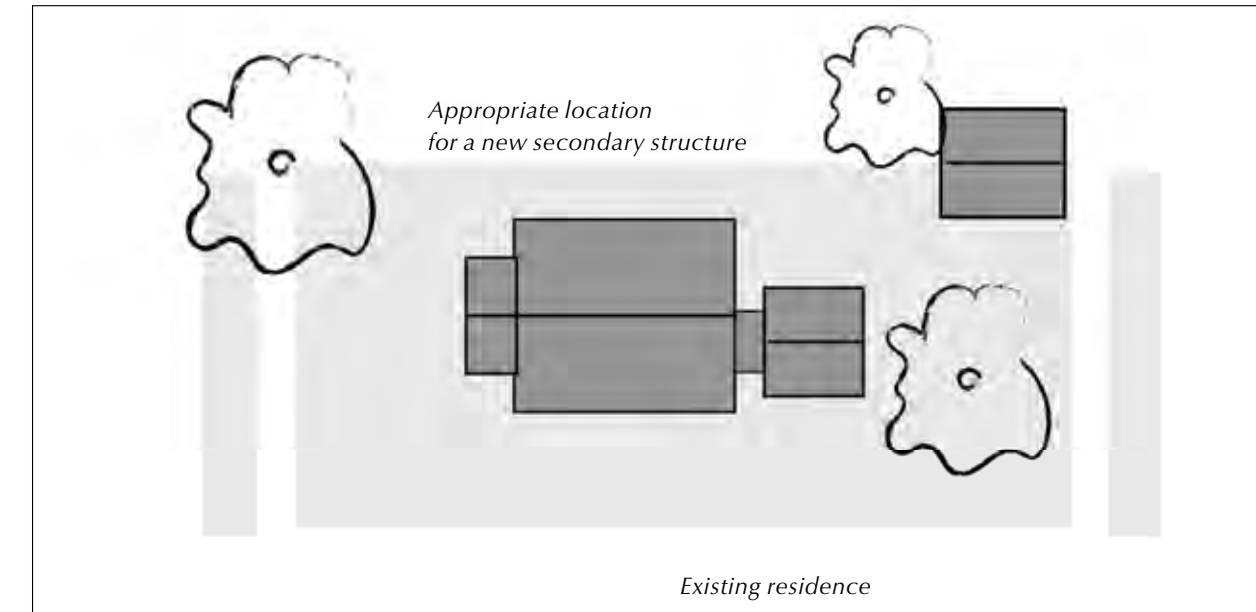
- Secondary structures should be located to the rear of the lot, and along an alley when feasible.
- On lots not located on an alley, secondary structures should observe setback requirements. Garages located just behind the existing residence at the end of a side yard driveway are appropriate.
- Whenever possible, new secondary structures should be located next to an adjacent secondary structure in order to provide a sense of openness on the remaining portion of a lot and adjacent lots.



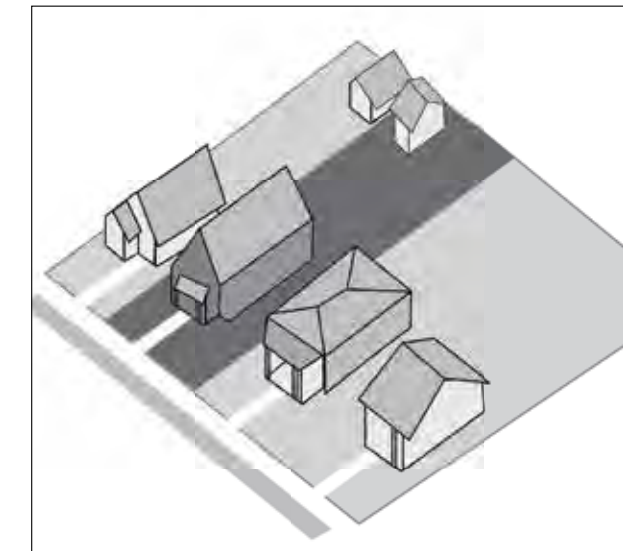
*Garages set behind existing residences, with driveway access along the side yard are encouraged*



*This secondary structure is too large for the site, and not compatible with the existing secondary structures in size or relationship to the alley*



*Existing residence*



*Locating secondary structures adjacent to an existing secondary structure retains openness at the rear yards and at the alley*

### **FNESTRATION - WINDOWS AND DOORS**

- Windows and doors on accessory structures should be compatible with the primary structure, the materials, finishes, and colors should also match. The styles and detailing should be similar or simpler.
- Locate doors and windows in such a way as to respect the privacy of neighboring properties to the greatest extent possible.

### **SIDING, EXTERIOR CLADDING AND ROOFING**

- The exterior building materials on secondary structures should match the materials, color, texture and placement on the primary structure.
- Building materials should be limited in number and be consistent with the traditional materials used predominantly in the style of the main house.
- Roofing materials should match those on the main building wherever possible.



### **FACADE TREATMENTS**

- Ornate architectural detailing is generally inappropriate for secondary structures.
- Materials and detailing should be a simplified version of those on the main structure, and the colors should match wherever possible.



## **LANDSCAPING**

### **LANDSCAPE DESIGN PHILOSOPHY**

The City of Claremont encourages diversity, creativity, quality, and resource conservation in its landscapes for residential, commercial, industrial and institutional uses.

The Architectural Commission encourages clear design concepts which complement existing and adjacent buildings and parking areas and respect the site's context within the larger community. The Commission advocates originality of design, well-chosen plants, and the use of vibrant colors and textures to reflect the quality and ambience of Claremont.

## ARCHITECTURAL COMMISSION ROLE IN REVIEWING LANDSCAPE DESIGN

Section 16.300.030 of the Claremont Municipal Code requires significant new landscaping to be reviewed by the Claremont Architectural Commission, a seven-person committee of Claremont citizens who are appointed by the City Council. The Commission reviews a variety of landscape plans and is required to find that each of the twelve general design review criteria contained in Claremont Municipal Code Section 16.300.060 are met before approving any plan. In making these findings, the Architectural Commission regularly emphasizes common principles that are considered necessary to create landscape reflective of Claremont's unique character.



## LANDSCAPE DESIGN GUIDELINES

These landscape design guidelines are intended to aid citizens, developers, City staff and the Commission in achieving excellence in landscape design, maintenance of the City's extraordinary tree canopy, and the continued development of the City's landscape character. Use of these guidelines and landscape design principles, are intended to help ensure that new planting plans throughout the City will contribute to Claremont's collective urban forest and further the City's Sustainability Goals.

The City's design review process and these guidelines are intended to provide an effective alternative to prescriptive tree preservation programs often found in other cities. Those programs often focus solely on tree count and often lead to over-planting, planting in inadequately sized spaces, and over-dependence on small species of trees. In addition, the processes and guidelines, identified below, are intended to allow for the flexibility to remove under-performing, aging, diseased or inappropriate species of trees in order to install better conceived landscapes that take a long-term view of urban forestry.

## PRINCIPLES OF LANDSCAPE DESIGN



The following is a list of landscape design principles that will be used by City staff and the Architectural Commission in making decisions regarding landscape design:

- **Design Excellence:** Landscape plans should include a sophisticated color palette, variation of plant color texture and size in a visually appealing manner, and be designed in a way that is appropriate for site and architectural design on the site.
- **Plant Organization:** Planting plans should organize plants in a thoughtful and attractive manner employing hydrozones, layers, and attractive groupings.
- **Heritage Class Trees:** Plans should

generally include "heritage class" tree species that are large, long-lived and intended to contribute to the iconic tree canopy that is so important to the unique character of Claremont. Common examples of these trees include oaks, pines, and sycamores.

- **Long Term View:** Landscapes should take a long-term view and avoid short-sighted strategies that include over-planting with the intent of future thinning. Heritage class trees, in particular, should be given the room they will need to develop their full canopy, with smaller trees being added in smaller areas to provide under-story growth.
- **Adequate Soil Volume:** Landscape plans shall include provision of properly sized planter areas to ensure that plants and trees will achieve good health and grow to their full potential.
- **Sustainability:** Observe Sustainability best practices including use of efficient irrigation, storm water catchment techniques, and climate-appropriate and non-invasive plants.
- **Heat Island Effect:** Address Heat Island effect issues created by large parking lots by planting trees that will shade these areas.

## ADDITIONAL LANDSCAPE DESIGN GUIDELINES

Landscaping can add a sense of human scale to a building, create a sense of entry and enliven the public areas at the exterior of a building.

- To conserve water necessary for irrigation, the use of climate-appropriate (drought-tolerant or native) plantings is encouraged.
- The use of parkways, a landscape strip between the sidewalk and the street, is encouraged.
- Development that preserves mature trees and enhances or increases established landscaped areas is encouraged.
- Trees should be large canopy type trees.
- Landscaping can be used to soften the effect of large areas of wall, both in residential and commercial developments, or asphalt parking areas in commercial areas.
- The use of planters or possibly a planted landscape strip between the sidewalk and the building facade is encouraged in commercial areas.

## ARCHITECTURAL STYLES

A diverse mix of architectural styles can be found in almost all of Claremont's residential neighborhoods.

The following architectural styles are described and identified in these guidelines.

These styles are the most prevalent historically referenced residential styles in the City.

The character-defining features for each of these styles are listed. Not all of these features are present in each example of the style, but when present, they are significant to the design and character of that residence.

For historic structures, the design guidelines that follow are based on the Secretary of the Interior's Standards for Treatment of Historic Properties. They are intended to foster the preservation and rehabilitation of the character-defining features of an historic structure.

The standard procedure for historic buildings is to identify, retain and preserve the form and detailing of the architectural materials and features that are important in defining the architectural character of the structure. Additions or alterations are encouraged to be compatible with these historic features.



1. Turn of the Century
  - Victorian / Queen Anne
  - Massed Plan Vernacular
  - Farm House
  - Shingle Style
  - American Foursquare
  - American Colonial Revival
  - One-Story / California Bungalow
2. Craftsman / Bungalow
3. Mission and Spanish Colonial Revival
4. Tudor and English Inspired
5. French Inspired
6. Monterey Revival
7. International Style
8. California Ranch
9. Modern Styles
  - Minimalist Traditional
  - Split Level
10. Other Styles
  - Moderne
  - Art Deco
  - Mediterranean / Italian Renaissance Revival
  - Prairie Style
  - Eclecticism
  - Folk or Indigenous

For these styles the reference tool for these houses is

*A Field Guide to American Houses*  
by Virginia and Lee McAlester.

## 1 TURN OF THE CENTURY

Turn of the Century is a term used to describe a group of residential styles popular from the late 1880s through the 1910s. The rapid industrialization that occurred during this period, the mass production of building products, and the new transcontinental railroad (completed in 1869) made these easily replicated styles popular.

These Turn of the Century styles found in Claremont include the Victorian Styles, Massed Plan Vernacular, the Shingle Style and American Foursquare. These styles have some similar characteristics, including: simple forms, single story front porches, predominantly double-hung windows, and wood exterior materials. However, each style is slightly different; the main character-defining features of these styles are listed below.



### VICTORIAN / QUEEN ANNE

- Steeply pitched roofs and tower elements
- Multiple front-facing gables
- Patterned shingles at roof elements and gable end walls
- Ornate porch and eave detailing with decorative woodwork
- Ornamental work at gable ridges
- One or two-story bay windows, usually with double-hung windows
- Horizontal wood clapboard siding

### MASSED PLAN VERNACULAR

- One-story with a rectangular floor plan (short side oriented on the street) and symmetrical massing (except on corner porch model)
- Hipped roof with modest eave extension and centered front dormer (sometimes with side dormers)
- One-over-one double-hung windows (paired on front elevations) or wide transom windows (on front)
- Porch that spans the facade or cuts into a corner (usually recessed under the roof)
- Bay windows located on the front or side elevations
- Narrow clapboard siding (true wood siding not Hardy Board)

### FARMHOUSE VERNACULAR

- Similar to Massed Plan Vernacular, but usually two-story with rectangular or L-shaped floor plan; hipped or gable roof



**SHINGLE STYLE**

- Irregular, complex form with wood shingle siding on the entire building
- Complex but narrow roof with multiple gables, combination hip/gable, dormers, eyebrow dormers, conical tower roof and minimal eave extensions
- Curved surfaces and shapes (curved bays, eyebrow dormers, wide arched porch openings, Palladian windows)
- Horizontal emphasis in overall forms
- Multi-pane windows (casement or double-hung)
- Prominent recessed front porch over half of the front elevations typical, with the other half of the front elevation dominated by a curved or otherwise distinguished bay

**AMERICAN FOURSQUARE**

- Two-story, symmetrically massed, square plan (or nearly square)
- Low-pitched hip roof with moderate eave extensions, usually with exposed rafter tails, and centered dormer
- Wide, one-over-one, double-hung windows with one-light, fixed windows with transoms on either side of a centered entry on the front elevations



- Symmetrical front elevation
- Prominent wood header and sills at window openings
- Full, open front porch (sometimes wraps corner) with classical columns, entablature, wood balustrade and details such as dentils, enframed pediment
- Wood clapboard or stucco exterior walls
- Concrete or brick foundation and side wall chimney
- Classical detailing such as roofline entablatures, dentils, Palladian window

**AMERICAN COLONIAL REVIVAL**

Colonial Revival was the dominant style for residential construction throughout the country from 1880 - 1955. Colonial Revival homes represent a resurgence of interest in the early English and Dutch houses built along the Atlantic seaboard. Usually two-story and rectangular in plan and massing, Colonial Revival homes have side gabled or hipped roofs, wood or brick exteriors, and a symmetrical arrangement of windows and doors on a flat facade. Characteristic features include an accentuated front door, normally with a decorated pediment supported by pilasters. Overhead fanlights or sidelights are also commonly found with the entry door.

In Claremont, Colonial Revival homes range from the simple Cape Cod Salt-Box to more high-style Colonial Revival homes.

**CHARACTER-DEFINING FEATURES – AMERICAN COLONIAL REVIVAL STYLE****MASSING**

- Simple rectangular plan and massing, occasionally L-shaped Two stories
- Flat facades with projecting portico at covered front entry Central front entry door
- Covered front porch
- Garages where present are detached at the side-rear yard

**ROOFS**

- Side gable, gambrel, or hipped roofs, occasionally with
- Gabled dormers, usually in pairs or groups of three
- Medium pitch
- Wood or composition shingles
- Boxed eaves
- Cornice board or frieze
- Cornice returns at gable ends

**PORCHES**

- Front entry doors are usually accentuated by a decorative, pedimented covered entry
- Partial or full-width one-story porches may exist on older examples
- Smaller porticos are common on later examples
- Porches generally have classical columns
- Porch roofs are usually simple pedimented gables, or flat half round elements with small balustrades

**ARCHITECTURAL DETAILS**

- Symmetrical placement of architectural features
- Small decorative balustrade at top of entry porticos
- Classical columns at covered entry porticos
- Simple brick chimneys at the gable ends
- Horizontal wood siding
- Brick exterior walls (not common in Claremont)
- Louvered or paneled wood shutters painted in a contrasting color

**WINDOWS AND DOORS**

- Round, half-round or quatrefoil windows at gable ends
- Double-hung wood windows with multi-pane, true-divided lite sash
- Wood paneled doors, occasionally with sidelights and fanlights

**ONE-STORY BUNGALOWS**

Claremont has many one-story bungalows built in the early 1900s. The styles vary from those that contain simplified Craftsman details to those with Classical details of the California Bungalow.

Many have detailing unique to Claremont as shown by the following examples.

With its origins in the “Bungla” imported from British-ruled India, this low-slung simple structure had a surrounding veranda. In early twentieth century in California the style developed as an efficient and much less expensive home than the complex and costly Victorian houses. It suggested a simpler, informal style of living. Usually a one-story rectangular-plan house often with individual detailing in pedimented small porch entries, Claremont has many of these simple wood or stucco bungalows that preceded the larger and more detailed Craftsman bungalow styles.

**MASSING**

- Simple rectangular plan and massing, usually one-story.
- Flat facades with projecting portico at covered front entry. Central front entry door.
- Covered front porch
- Garages where present are detached at the side-rear yard

**ROOFS**

- Side gable, or hipped roofs, occasionally with:
  - Medium pitch
  - Wood or composition shingles
  - Boxed eaves
  - Cornice board or frieze
  - Cornice returns at gable ends

**PORCHES**

- Front entry doors are usually centered and accentuated by a decorative, pedimented covered entry
- Partial or full-width one-story porches may exist on some examples.
- Porches often have classical columns
- Porch roofs are usually simple pedimented gables, or flat half round elements with small balustrades

**ARCHITECTURAL DETAILS**

- Symmetrical placement of architectural features.
- Classical columns at covered entry porticos.
- Simple brick chimneys at the gable ends.
- Horizontal wood siding.

**WINDOWS AND DOORS**

- Round, half-round or quatrefoil windows at gable ends
- Double-hung wood windows with multi-pane, true-divided lite sash
- Wood paneled doors, occasionally with sidelights and fanlights





## 2 CRAFTSMAN /BUNGALOW

**Craftsman Style**, characterized by a rustic aesthetic, was popular from 1900 -1925. The style derived from The English Arts and Crafts Movement, which emphasized handcrafted materials and simple detailing partly in a reaction against the elaborate, mass-produced ornamentation found on Victorian style homes at the turn-of-the century. The Craftsman style flourished in Southern California. Here the two brothers, Charles and Henry Greene practiced architecture and designed simple Craftsmen bungalows (including one in Claremont) and high-style interpretations from 1903-1914. Their detailed designs were published widely in magazines and the Craftsman style became popular across the country. Prominent front entry porches, sleeping porches, breakfast nooks and inglenooks (fireplace seats), are characteristic of the wood frame structures, typically clad with earth toned wood shingle or clapboard siding.

In Claremont, examples of Craftsman style homes range in size and level of detailing from one-story bungalows to larger 2-story homes, all with the typical Craftsman characteristics. Craftsman style homes incorporate elements from other architectural styles or have other cultural influences. Some have elements of the Colonial, Spanish and Shingle styles, while others have features of Chalet and Pueblo revival styles or elements of Asian cultures.

### CHARACTER-DEFINING FEATURES - CRAFTSMAN STYLE



#### MASSING

- Horizontal massing
- One, one-and-one-half, or two stories in height Porches at front are either full or partial width of this façade
- Porch roof supported by square columns, sometimes tapered
- Garages where present are detached and at a side or rear yard

#### ROOFS

- Low pitched, gabled roofs (occasionally hipped) Offset front gable
- Multiple roof planes
- Wide overhang at eaves
- Exposed rafters and extended rafter tails at eaves Wood shingle roofing (often replaced by composition shingles)
- Dormers (shed or low pitched) commonly incorporated

**PORCHES**

- Porches are a main element in the overall massing and character
- Partial or full-width, projecting, one-story porches with gabled roofs
- Sleeping porches or screened porches are also common in this style
- Details and materials at porches include square, battered, or tapered piers, open or solid balustrades, shingles, horizontal siding and stone or brick work
- Porch roofs often have exposed rafter tails or structural roof braces, treated as ornament

**ARCHITECTURAL DETAILS**

- Structural beams or braces under gables, treated as ornament
- Earth toned wood shingle siding
- Clapboard siding
- Flat wood trim
- Field stone, river rock or brick foundation walls, pier supports, and chimneys (often local stone)
- Influence from Chalet, Asian or with cement plaster finish rather than wood



**WINDOWS AND DOORS**

- Wood windows, casement or double-hung, often grouped in horizontal bands
- Extended wood lintels over door and window openings
- Stylized muntin patterns in window sash
- Art (stained) glass or leaded glass often used
- Wood doors, often with a clear finish and some glazing
- Oversized wood entry doors with stained finish



### 3 MISSION AND SPANISH COLONIAL REVIVAL

The **Mission Style** blends the architecture of the Mediterranean, Italian and Spanish traditions, with the architecture of the California Missions. In general, this revival style sought to convey the feeling and association of the era of the California Missions. The buildings of this style were intended to be copies of these early Spanish and Mexican forms. This style suited the warm California climate and became a favorite building idiom in the 1920s.

The **Spanish Revival Style** was most popular from 1915 – 1930s. The Spanish influence in Claremont residential architecture is prominent in the historic neighborhoods. Homes in this style are recognizable by their characteristic white, smooth hand-troweled stucco finish, clay tile roofing, simple forms and modest door and window openings. The character of these dwellings ranges from the smaller more simply detailed eclectic Spanish Revival homes to the high-style larger homes with more ornate details and building forms.

In many respects there is overlap between these two styles; however, the Mission Style has very different massing.

#### CHARACTER-DEFINING FEATURES – MISSION AND SPANISH COLONIAL REVIVAL

##### MASSING MISSION STYLE

- One or two stories in height
- Often symmetrical, but can be asymmetrical, massing with hipped or gable roof
- “Mission-shaped” or scalloped roof dormer or parapet
- Exterior stair and balcony elements

##### MASSING SPANISH COLONIAL REVIVAL

- One, one-and-one-half, or two stories in height
- Asymmetrical massing with multi-level roofs
- Side and front gabled forms, cross gables, flat and hipped roofs Exterior stair and balcony elements

##### ROOFS

- Mission or Spanish clay tile roofs
- Clay tile coping at parapets
- Medium to low pitched gabled and hipped roofs



##### PORCHES AND BALCONIES

- Porches and balconies are common and are often found on interior or rear courtyards, though street facing elements occur
- Front entries are often recessed in a deep wall opening
- Front entries are sometimes behind small open arcades with arched openings
- Upper floor balconies are generally small, cantilevered and may be open or covered by a roof
- Balconies are common and are generally of heavy timber framing members with exposed rafter tails and brackets
- Balconies often have open railings of wood, sometimes metal, and simple detailing



##### ARCHITECTURAL DETAILS

- Iron railings
- Smooth, hand-troweled stucco finish at roof top chimneys, elaborate clay tops
- Smooth, hand-troweled stucco or tile decorative roof vents at gable ends
- Decorative tile accents
- Unpainted, heavy timber framing at exterior balconies and porch roofs

##### WINDOWS AND DOORS

- Arched window and door openings
- Wood plank or paneled doors
- Paired divided-lite wood casement windows
- Windows and doors recessed at the wall plane with stucco return, no trim
- Awnings at windows





#### 4 TUDOR AND ENGLISH INSPIRED

The Tudor and English Inspired styles of the 1920s – 1930s are characterized by the quaint and charming medieval traditions of English architecture, giving these dwellings an air of fantasy. The most commonly found features are steeply pitched cross-gable roofs, false half-timbering, exposed timbering, and tall multi-paned windows in bands. Tudor homes in Claremont range from simple bungalows with a single steeply pitched offset cross gable and a stucco exterior, to more elaborate, two-story examples of this style with multiple gabled roof forms, projecting bays and half-timbering.

#### CHARACTER-DEFINING FEATURES – TUDOR AND ENGLISH INSPIRED



#### MASSING

- Steeply pitched roof forms
- Multiple gables, overlapping gables and cross gable forms
- Asymmetrical massing typical, one to two stories, sometimes bi-level
- Vertical orientation of building forms and elements
- Small covered recessed arched porches at entries
- Porches or covered carports at side, within main building form and roof

#### ROOFS

- Steeply pitched gable roofs
- Usually one prominent front-facing gable and other smaller gables
- Small, sometimes flared eaves
- Wood or asphalt shingle roofing, sometimes rolled at the edges to imitate thatching

**PORCHES**

- Porches where they occur are typically small covered front entries with a recessed alcove entered through an arched opening
- Recessed entry doors are usually within steeply pitched gable roof elements and openings are sometimes arched

**ARCHITECTURAL DETAILS**

- Smooth stucco finish with half-timbering
- Different materials on various planes of the building
- Prominent chimneys, often massive with decorative chimney pots
- Brick exterior cladding, unpainted, decorative patterns, limited in area
- Large barge boards at gable roof ends, sometimes decorative Decorative roof vents at the gable ends
- Stonework or “clinker” brick at chimneys and on other accent walls

**WINDOWS AND DOORS**

- Multi-paned, small true divided lites, sometimes leaded diamond pattern
- Casement and double-hung wood or steel windows
- Tall windows, often grouped in bands, sometimes in a large bay
- Doors are usually arched and typically heavy wood plank with clear finish

**5 FRENCH INSPIRED  
(FRENCH REVIVAL AND  
NORMAN REVIVAL)**

French Inspired homes were built from 1915 - 1945. Based on French domestic architecture, the styles vary in detailing, but have similar roof forms. Steeply pitched hip or gable roofs in multiple planes and varying heights are typical. Other common traits include asymmetrical massing, tower elements, and plaster exterior finish. The Norman Cottage is a romantic style that features a small round tower topped by a cone shaped roof. Other Norman homes have castle like features with an arched doorway at the entrance to a tower feature. Some French inspired homes have half-timbering, similar to the Tudor style. The French inspired designs in Claremont have elements of Norman, Tudor, and French Eclectic architecture.



**CHARACTER-DEFINING FEATURES  
– FRENCH INSPIRED****MASSING**

- Prominent rooflines
- Mainly two-story, some single story and bi-level
- Asymmetrical massing, sometimes with a tower
- Symmetrical massing also typical for French Inspired
- Slight overhang at upper story
- Semi-recessed front entry door
- Flat facades without porches

**ROOFS**

- Steeply pitched roof, often with cross gables, or multiple hips Dormers, typically on the prominent façade
- Dormers sometimes break through cornice line
- Slate, composition, or wood shingle roofing
- Shallow, boxed eaves
- Flared eaves
- Cornice board or frieze
- Conical towers

**PORCHES**

- The French inspired styles are typically without porches
- Entries are sometimes covered by awnings or include doors that are recessed deeply into the wall opening

**ARCHITECTURAL DETAILS**

- Quoins at corners, windows and doors
- Half-timbering facade treatment
- Brick or stone chimneys, sometimes prominent and at the eave wall, detailed at the top
- Smooth finish stucco exterior wall finish

**WINDOWS AND DOORS**

- Arched windows and doors
- Casement or double-hung windows
- Divided lite windows, sometimes in bands of three or more
- Simple, modest wood trim at windows
- Canvas awnings at windows

**6 MONTEREY REVIVAL**

A blend of Spanish adobe construction detailing and English inspired architecture brought from New England, the Monterey style originated in California. The revival version examples were built from 1925 – 1950 and are a combination of Spanish Revival and Colonial Revival architecture. Generally rectangular in plan, with simple rooflines and detailing, this style is recognizable by a prominent second floor balcony with simple wood columns and balustrade.

**CHARACTER-DEFINING FEATURES  
-MONTEREY REVIVAL****MASSING**

- Two-story, prominent simple rectangular form
- Second story balcony, cantilevered and covered by main roof
- Simple rectangular or L-shaped plan roofs
- Low pitched
- Side gabled or off-center cross gable roof
- Clay tile or wood shingle roofing

**PORCHES AND BALCONIES**

- A second-story balcony, typically cantilevered, is the primary character defining feature of the Monterey Revival style
- The balcony may be full or partial width and is generally covered by the main roof
- Balconies typically have exposed wood framing, decorative framing elements, simple wood posts and open balustrades

**ARCHITECTURAL DETAILS**

- Exterior walls clad in smooth or sand finish stucco, horizontal wood siding, or brick
- Finish may vary from first to second story
- Short, simple chimney at one or both gable ends
- Paired casement windows or French doors
- Wood divided-lite windows, casement or double-hung
- Decorative wood shutters at windows
- Simple, small trim at windows



## 7 INTERNATIONAL

In the years between World War I and II, Americans preferred the period revival homes that reflected past traditions. European architects emphasized radically new designs that came to be known as International Style architecture. The style was introduced in the US by several designers who emigrated to escape the chaotic atmosphere in Europe. The structural and theoretical ideas they brought had widespread influence. The core of the revolutionary ideas was the use of a structural skeleton of a building, generally of steel, that could be covered by a thin, non-structural skin or cladding. For small homes steel was impractical and cost prohibitive. The other concept of the devotees of the International Style were promoted and embodied in the words of Le Corbusier, that a house was a “machine for living.” Functionalism, or how a building served its inhabitants, was the focus. Traditional elements of the house that were only decorative were discarded. The idea influenced domestic building in America for decades to come.

Although the style is not widely found in Claremont, it is included because it is the style of the Intercultural Council Houses Historic District.



### CHARACTER-DEFINING FEATURES - INTERNATIONAL

#### MASSING

- One, two or three stories
- Second and third stories stepped back from ground floor much like the Pueblo style of building
- Asymmetrical façade on a regular structural system

#### ROOFS

- Flat roofs, some without ledge at roof line

- Shallow coping at roofline most common
- Wide boxed overhangs

#### PORCHES

- Traditional porches not present
- Flat front entry or recessed in otherwise flat front
- Cantilevered overhangs above entry
- Plain round supports used for porches or house

#### ARCHITECTURAL DETAILS

- Walls not used for structural support
- Exterior walls hung over structural skeleton
- Interior walls act as partitions rather than structural support
- Large sections of blank windowless walls
- Cantilevered sections of house, roof or balcony without visible support
- Smooth wall surfaces, usually of stucco, however wood used later
- Long ribbons of windows, at times wrapping around building corners are common

#### WINDOWS AN DOORS

- Windows set flush with exterior walls
- Steel casement windows widely used
- Floor to ceiling windows
- Unadorned flat, simple doors not accentuated and at times deliberately obscured



**8 CALIFORNIA RANCH**

This style was originated in the mid-1930s by several California architects. As the style gained popularity it became the dominant style throughout the country in the 1950s and 60s. The “car culture” in conjunction with the freeway system made the development of the ranch house possible. Prior to the ranch, houses in “suburbs” were made up of compact houses on small lots within walking distance of streetcars and rail lines. Following World War II compact houses could be replaced with sprawling designs on much larger lots further away from city centers. The rambling ranch emphasizes this by maximizing façade width that is also increased with the inclusion of a built-in garage. They style is loosely based on Spanish Colonial design and include elements borrowed from Craftsman and Prairie modern styles of the early 20th century.

**MASSING**

- Typically one-story, wide rectangular form
- Simple rectangular, U or L shaped plan
- Integrated garage usually at front of house

**ROOFS**

- Low pitched
- Hipped, cross-gabled and side-gabled
- Composition or wood shingle roofing
- Moderate or wide eave overhang, boxed or open

**PORCHES**

- Integrated into wide eaves
- Entry often recessed
- Decorative iron or wood porch supports

**CHARACTER-DEFINING  
FEATURES - CALIFORNIA RANCH****ARCHITECTURAL DETAILS**

- Single story
- Long, low-pitched roof line with deep overhanging eaves
- Simple, open concept floor plan
- Vaulted ceilings with exposed beams, often in combination with tongue and groove roof decking
- Living areas separate from the bedroom(s)
- Asymmetrical rectangular, “U”, or “L”-shaped
- Devoted courtyard, patio or deck space
- Large windows and sliding glass doors that open to a patio
- Often features an attached garage.
- Wood, brick or stone exterior wall treatments

**WINDOWS AND DOORS**

- Ribbon windows are frequent
- Large picture windows in living areas
- Sliding glass doors
- Flat panel entry door with sidelight(s)



**9 MODERN**

Most domestic building all but ceased during World War II. When construction resumed in 1946, revival type styles were largely abandoned. New variations of the modern styles were built that had taken hold prior to the war. Along with the Ranch (a predominant style in Claremont and listed separately here), Modern Styles included the Minimal Traditional, Split Level, Shed and Contemporary.

Following is a general description of each style. Specific information related to the subcategories found in this section should be referred to *A Field Guide to American Houses, Virginia and Lee McAlester*.

**MINIMAL TRADITIONAL**

This style was a simplified form loosely based on the dominant Tudor style popular in the 1920s and 1930s. The style became popular in the late 1930s and was a dominant style of post-war 1940s and early 1950s until the Ranch became the dominant style beginning in the early 1950s. These homes have a dominant front gable and massive chimneys, but the steep Tudor roof pitch is lowered and the façade omits the traditional detailing. They were built of wood, brick, stone or a mixture of these wall-cladding materials. Most were one-story structures.

**SPLIT LEVEL**

Closely related to the Ranch, the Split-Level became popular in the 1950s. The style featured half-story wings and sunken garages. Although they generally featured some traditional decorative elements, their form clearly makes them a modern form. It has the same horizontal lines of the Ranch, but added a two-story unit that intercepted a one-story wing at mid-height to make three floor levels of interior space. The intent was to separate interior spaces into quiet living spaces, noisy living and service areas and sleeping areas.

**CONTEMPORARY**

Somewhat less common, the Contemporary departs from traditional form and detail and was favored in architect designed houses of the 1950s through the 1970s. These houses generally have wide eave overhangs, and flat or low-pitched roofs with broad, low, front-facing gables. Exposed supporting beams and other structural members are common and normally referred to as post and beam construction. Contrasting wall materials and textures, and unusual window shapes and placements are also character-defining features.

**SHED**

The most recent of the modern styles is the Shed. Like the Contemporary, this style eschews traditional detail and is most common in architect-designed houses of the late 1960s and 1970s. It is characterized by one or more shed-roofed elements, usually of moderate to high pitch, which dominate the façade and have the effect of several geometric forms shoved together.



**10 OTHER STYLES**

Other historically significant residential styles that are found in Claremont, fewer in number than those illustrated, for which the character defining features should be retained include:

**MODERNE****ART DECO****MEDITERRANEAN/  
ITALIAN RENAISSANCE REVIVAL****PRAIRIE STYLE**

For these styles the reference tool for these houses is *A Field Guide to American Houses* by Virginia and Lee McAlester.

**ECLECTICISM**

Eclectic is a style term used to describe a building that is a composite of architectural styles in a single building. Architectural styles are, of course, not static.

Often, homes are designed with the influence of multiple styles and are still considered significant contributors to historic neighborhoods, or individually significant structures. In some cases, a historic home designed in an early style will have substantial alternation in a later popular style. Still others reflect the transition between styles. There are many eclectic houses whose significant character-defining features are from two predominant styles. Residential styles found in Claremont that reflect this pairing include Craftsman/Colonial Revival and Colonial Revival/Craftsman, among others. The predominant architectural style (listed first) is usually reflected in a building's massing and materials. The influence of the other style is more frequently seen in the decorative detail. Thus, late examples of the Craftsman bungalow, built in the 1920s, exhibit Colonial Revival elements such as classical columns and pedimented porches will be classified as Craftsman/ Colonial Revival.

**FOLK  
OR INDIGENOUS ARCHITECTURE**

Buildings that were not designed or built by professional architects or builders are often called "folk" architecture. Claremont's most famous examples of this style are the thirteen one and two-story houses on South Mills Avenue. The creator was a Polish immigrant, Constasy Styes, who bought land during the great Depression of the 1930s. Using native (and free) fieldstone and other recycled materials (broken pavement and roof tiles from the 1933 Long Beach earthquake) he built his own house and assisted in the construction of several others for fellow workers and friends. The unique neighborhood was placed on the National Register of Historic Places.

Built during its citrus past (1900-1950) Claremont has many stone barns and pump houses that are also "folk" architecture. These utilitarian structures and the one remaining lemon packing house are the strongest visual ties to the town's rural past. Because all folk architecture is unique in materials and function there are not regular guidelines for their construction or features. Care should be taken to preserve all character-defining features.



## ALTERATIONS

When altered, homes of traditional architectural styles should incorporate the traditional elements of design for that style. When an exterior feature is missing, and can be reproduced with the aid of historical, pictorial, or physical documentation, re-establishing that feature is recommended. When character-defining features are deteriorated, they should be repaired, rather than replaced. Alterations or replacements to Craftsman homes, for example, should include wood windows rather than vinyl or aluminum windows, broad eaves with extended rafter tails rather than not, and wood shingles rather than stucco siding.

For properties not listed on the historic register but that have been altered and have lost their integrity, the guidelines do not require that a property is restored to its original appearance nor do they require that it imitate the appearance of the surrounding properties. Instead, these guidelines recommend treatments that will encourage compatible alterations that will not impair the visual cohesiveness of the neighborhood.

### ROOFS MATERIALS, FORM AND SHAPE

Roofs are the most significant features that define the massing and proportions of historic residences in Claremont. Roof forms, pitch, overhangs at eaves, and roofing materials vary widely by architectural style. The following general guidelines apply to all traditional roof styles.

- The original roof form should be preserved. Any replacement of deteriorated features, or addition of small features should be done in the style of the original building, considering the original roof form and slopes.

- When re-roofing is necessary, repair and reinstallation of salvageable historic roofing, such as slate and clay tile is preferred to replacement. With clay tile replacement, consideration should be given to selection of tiles that will match the color of “aged” tiles to avoid a patched look. Further, mixing new and old tiles during reinstallation can help limit patched appearances. Replacement of non-historic roofing with material compatible to the architectural style of the building is encouraged.

- When replacement roofing material is necessary, or any new areas of roofing are added, the materials should match the original material, color, profile and placement pattern as much as possible. Historic roofing materials in Claremont are generally from indigenous materials and are wood shingle, shake and clay tile; careful selection of any replacement roofing material should result in compatibility with the structure and the surrounding neighborhood. Glazed, reflective or metal surfaces should be avoided.

- The City’s Planning and Building Department maintains a list of roofing materials that are generally acceptable for projects in Claremont. Materials are categorized into two groups: “encouraged” and “generally unacceptable”. The term “generally” is used to imply that exceptions may be made in certain situations. An “encouraged” material may not be acceptable if used in the wrong context. At the same time, a “generally unacceptable” material may be acceptable if the material is uniquely befitting the design and a convincing argument can be made to use a material.

Roofing Materials  
Encouraged:

Composition shingles

Clay tile

Slate

Wood Shake (where allowed by code)

Roofing Materials  
Generally Unacceptable:

Membrane roofing (rolled) if not original to the building

Corrugated metal, plastic, or Galvanized metal

Stucco

- Dormers should be consistent with the style of the building. The slope, form, size, and location of new dormers should all be integral with the existing roof, and located so that they are inconspicuous from the public right-of-way. The type of window in the dormer should be consistent with windows typical of the style and others on the building. New dormers should be designed to match any that exist on the existing building.

- Where skylights are added, they should be on a non-dominant facade or roof surface, away from public view. Skylights should be an integral part of the roof, flat in profile to add limited height to the roof line. Avoid the installation of a pronounced feature such as a ridge skylight, a dome or pyramid shaped skylight. Glazing should be clear or solar bronze; white acrylic is discouraged.
- Solar panels, satellite dishes, antennas or other rooftop devices should be located on roof planes that do not face a public-right-of way. Mounting these types of features on the dominant building facade is discouraged.
- Chimneys should be retained in their original form, materials and detailing. Spark arrestors should be compatible with the structure.

- Any deteriorated eaves, gutters, or flashing should be replaced in kind. Character-defining eave detailing should be retained whenever possible. Any new eaves should be similar to the existing eaves in depth of overhang, detailing at exposed rafter tails or boxed soffits.

These guidelines provide general information about enhancing properties and neighborhoods.

- Simple building forms are generally preferred.

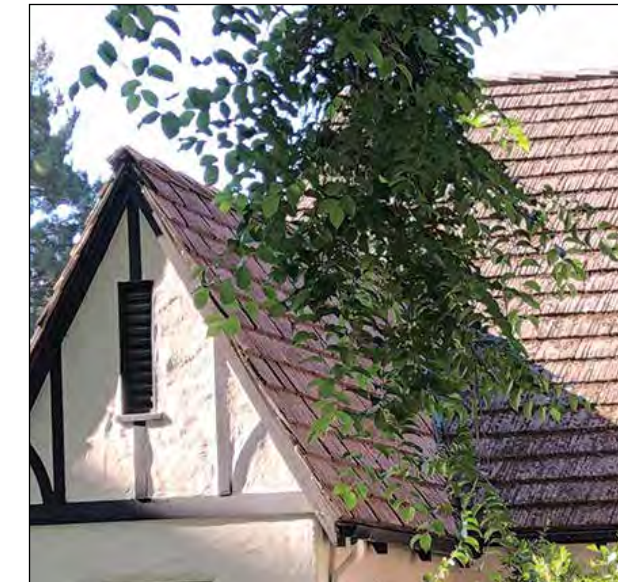
- Simple gabled or hipped roofs with a pitch similar to the surrounding structures are generally appropriate.

- Flat roofs may be appropriate where the prevailing style(s) of architecture provide an appropriate context.

- Exotic or complex roof forms that detract from the visual continuity of the established neighborhood patterns are generally inappropriate.

- Roofing materials should generally have a non-reflective, matte finish.

- Solar panels, satellite dishes, antennas or other rooftop devices should be located on roof planes that do not face a public-right-of way.





### PORCHES AND BALCONIES

Porches and balconies of varying sizes, configurations, and materials are important design elements on most of the historic residential styles found in Claremont. Porches in Claremont vary in configuration from full width, to partial front entry porches. They are contained within the main roof structure, or have individual roofs. They are made up of various elements and styles of posts, columns, balustrades, and decorative features; materials vary depending on the style of the house.

- The original porch, sleeping porch, or balcony forms at primary facades should be preserved and not removed from the primary facades. Restoring porches that have been

altered from their historic configuration and appearance is recommended. Additional porches added at non-prominent facades should have the architectural style and detailing to complement or match that of the historic porches.

- Porches at the primary facades should not be enclosed or filled with glazing. Glazed enclosures for porches on secondary facades could be achieved using large sheets of glazing and recessing the enclosure behind the historic posts and balustrades. Porches should not be altered by the addition, removal or relocation of historic elements.

- The materials and details at porches should be retained and preserved. Deteriorated elements should be repaired, patched and consolidated wherever possible. Missing or severely deteriorated features should be replaced to match the original elements.

- Simple forms and detailing for new porches and balconies are preferred.

- Materials such as wood and metal are appropriate for a new or reconfigured porch or balcony.

- Porch and balcony rooflines should be compatible with the main roof forms of the existing residence.

- Detailing, color and materials of new or new or reconfigured porches or balconies should reflect the architecture of the existing building.

### ARCHITECTURAL DETAILS

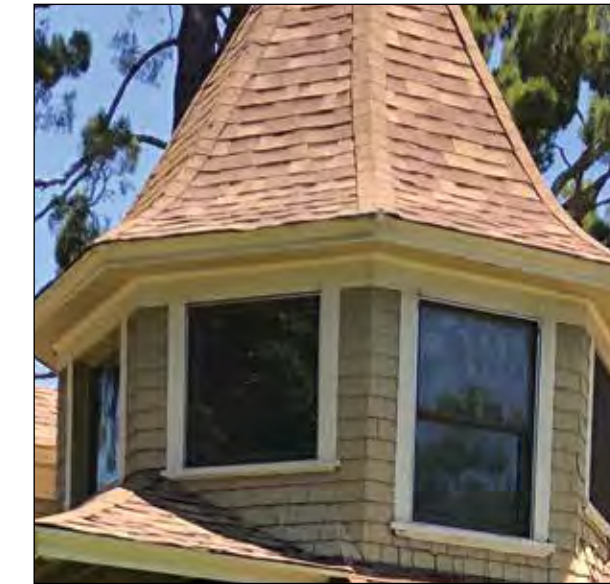
Original architectural details of buildings should be identified, retained and preserved. These details may include ornamental details made of wood, stone, clay tile, or metal and vary greatly depending on the architectural style of the historic building. Architectural details might include: railings, brackets, grilles, chimneys, attic vents, balustrades, quoins, decorative tiles, and hardware.

- Where deteriorated or missing, details should be repaired or replaced to match the original. Original architectural details should not be covered with wood siding, stucco or any veneer material. Details should not be painted where they were not originally.

- Installation of new features such as roof vents, cornices or doorways should be compatible with the style, size, scale, material, detailing and color of the historic building.

- Features such as metal railings should be cleaned, corrosion removed, and repainted with architectural with colors that are appropriate to the historic building. Gentle cleaning methods for should be used cast iron, wrought iron, and steel.

- Newly installed details should reflect the architectural character of the residence and architectural vocabulary of the neighborhood.





## FENESTRATION WINDOWS AND DOORS

Windows and doors are important design elements to the facade of any residence. The scale, proportions, materials, spacing and glazing patterns of windows and doors on historic residences should be retained. Avoid designing alterations from “inside to out.” Avoid placing windows and doors wherever convenient, rather than where appropriate on the facade

Window and door styles and types should be considered in connection with those seen historically in the neighborhood. Windows should be simple in shape, arrangement, and detail. The number of different window styles should be limited. Windows and doors should be finished with appropriate trim detail in a manner consistent with the architectural styles seen in the neighborhood.

### WINDOWS

- Existing windows and doors should be repaired rather than replaced whenever possible. R-caulking and installing weather stripping is encouraged to improve thermal efficiency. Low E films or coatings may also be applied to limit solar heat gain without reducing the amount of visible light that can pass through the windows. These films or coatings should not be tinted or reflective (mirrored).
- New windows and doors should be of the same material as those original to the structure, typically wood in Claremont, occasionally steel.
- Mullion and muntin widths and the proportions of divided lites should match the existing windows. Where true-divided lite windows exist, new windows should also be true-divided, not with false muntin patterns. Interior grid style false muntins are strongly discouraged.
- Window glazing should match the existing, and double-paned glazing should not be used if not compatible with original wood frame or window structure.
- Window awnings: only appropriate on some styles, see character-defining features list. When used, each awning should generally cover only one window or window grouping. Awnings should be fabric, not metal or wood, in an accenting color, and similar for the entire structure.
- Discouraged window features: varying window styles, varying materials, aluminum, simulated divided lites.

### DOORS

- Doors should be solid wood, with proportions and detailing consistent with the architectural style of the building. Aluminum or sliding doors are discouraged.
- Entry doors on residences in Claremont are typically single doors.
- New dormer windows should be consistent with the style of the building. The slope, form, size, and location of new dormers should all be integral with the existing roof, and located so that they are generally inconspicuous.



### FAÇADE TREATMENTS

The materials on the facades, or exterior walls of the historic residences in Claremont are important character-defining elements in all of the styles represented. The size and shape of the materials, color, and texture all contribute to the unique character of the houses. Although there are a variety of styles and materials, the neighborhoods are defined by this variety, but limited in range. This limited range of materials is important to the overall character of the city.

The City’s Planning and Building Department maintains a list of exterior wall finishes that are generally acceptable for projects in Claremont. Materials are categorized into two groups: “encouraged” and “generally unacceptable”. The term “generally” implies that exceptions may be made in certain unique situations. An “encouraged” material may not be acceptable if used in the wrong context. At the same time, a “generally unacceptable” material may be acceptable if the material is uniquely befitting the design and a convincing argument can be made for use of the selected material.

- Use building materials that are of traditional dimensions.
- Alternative materials should appear similar in scale, proportion, texture and finish to those used historically.
- Alternative materials should have a proven durability in the Southern California climate; for example, they should not be easily susceptible to UV-related degradation.

- Stucco can be an appropriate treatment but should maintain a finish compatible with that seen historically within the neighborhood and should be appropriate to the style of architecture.
- Synthetic spray-on stucco is generally not appropriate.
- Wood lap or shingles, brick, or stone are also appropriate materials, if other buildings in the neighborhood employ these materials.
- All wood siding should have a weather-protective finish.

Wood, brick or stone elements should be similar in dimension and pattern to that used historically and employed in traditional manner in terms of design. Extensive use of glass or polished metal, or other highly-reflective material, as a primary exterior finish is generally not appropriate unless the architectural style provides for a prevailing use of these materials.

- Decorative details should be consistent with the traditional style of the residence.
- Avoid painting unpainted masonry and wood surfaces when they contribute to articulating walls, and when such materials are used to articulate texture.

#### Exterior Wall Finishes –Encouraged:

Stucco, with appropriate texture (e.g. sand or smooth finish and half timbering)  
Wood clapboard siding  
Wood shingles  
Wood board and batten  
Brick  
Stone elements

#### Exterior Wall Finishes- Generally Unacceptable:

Plywood sheet products (e.g., T-111 siding)  
Metal siding  
Corrugated plastic or metal  
Imitation materials such as composite cement board siding and shingles and composite wood decking  
Concrete block  
Rough stucco and textured coatings

- Historic architectural styles typically have at least two significant exterior building materials that should be preserved and maintained in place to the greatest extent possible. Identifying, retaining and preserving brick, stone, smooth finish stucco, wood clapboard siding, shingles, half-timbering, board and batten siding, wooden decorative elements, and metal features should be a primary consideration in rehabilitation projects.
- Wood siding and shingles should be repaired by patching or piecing in, or consolidating the individual pieces. Replacement in kind or with compatible materials may also be appropriate for extensively deteriorated pieces. The new elements should match the original wherever possible. When replacement is necessary, materials should only be replaced where deteriorated beyond repair, and new materials should match the original.
- For historic architectural style structures, removal of non-historic, inappropriate exterior materials is encouraged. Re-installation of the historically appropriate materials is

recommended. Synthetic materials, such as aluminum or vinyl siding, should not cover historic materials. New stucco should not cover historic wood materials.

- Masonry and wood surfaces and metal features should be repainted when necessary. Painting wood surfaces should include removal of only damaged or deteriorated paint, down to the next sound level. Paint stripping should occur only when paint is severely deteriorated or built-up in excess causing details to be obscured.
- Repair of wood features should be done by patching or consolidating in areas of deterioration. Replacing of severely deteriorated features should match the original elements.
- Repainting should be done with colors historically appropriate to the building and compatible with the neighborhood. Earth tones are the predominant colors in Claremont. The use of bright or primary colors should be avoided. The number of paint colors used on a house should reflect the traditional approach for that style.
- Painting unpainted masonry and wood surfaces is not recommended. Preservatives should be applied to wood features such as beams or rafter tails that are exposed and traditionally unpainted.
- Proper drainage should be applied to prevent standing water on masonry and wood surfaces.

- Masonry should be cleaned only when necessary to halt deterioration or remove heavy soiling. Masonry surfaces and features including walls, door surrounds, steps and columns are durable historic building materials, but are also the most susceptible to damage by improper maintenance and repair and by harsh cleaning methods.
- Masonry should be repointed where there is evidence of deterioration, including cracks, damp walls and deteriorated mortar by duplicating historic mortar joints in width joint profile, and mortar strength, composition, color and texture.
- Damaged masonry features should be repaired by patching or piecing in, or consolidating the individual masonry units. Replacement with compatible materials may also be appropriate for extensively deteriorated pieces.
- Deteriorated stucco should be removed and reapplied to match the original in thickness, texture and color only where necessary. Any new areas of stucco should also match the historic material in appearance.

### STREETScape AND SITE DESIGN

The existing streetscape pattern, including sidewalks detached from the curb that are predominantly separated from the street by linear planting strips, and mature large-canopy trees is one of the most character-defining aspects of the historic residential neighborhoods of Claremont. Most streets are somewhat narrow, with homes on similarly sized lots, identical setbacks from the street, and similar side yard driveways and center set walkways, creating a rhythmic pattern along the streets. Most planting strips are landscaped between the equally spaced trees. Most front yards also have a generous area of lawn or plantings, many with landscaped garden areas.

- Any rehabilitation or alterations should maintain the traditional landscape character and sidewalk design of the existing streetscape pattern.
- The streetscape pattern, including sidewalk layout, parkway areas and mature large-canopy trees should be retained in the manner in which the neighborhood was developed. If in an historic neighborhood, the guidance above should prevail. If in a non-historic neighborhood, then the original patterns of the growth or housing development should prevail.
- Any new or replacement sidewalks should be similar to the existing in location, size and concrete texture and color.
- Protect and maintain vegetation in the planting strips.
- Replacing planted areas with hardscape or impervious materials is not recommended. Where lawn is the predominant planting material in the planting strip on a street, planting more drought tolerant, native, or water-wise green plants to replace water thirsty lawns is appropriate, while ensuring that street trees are continued to be irrigated.
- Existing mature street trees should be retained. Diseased or missing trees should be replaced with trees of the same species where appropriate.
- Front yard character should be compatible with the and neighborhood.
- Established mature vegetation in yards, particularly mature shade trees should be retained.
- Retaining and adding mature shade trees in addition to the existing street tree(s) at front yards is encouraged.
- Landscape materials and features should be compatible with the architectural style of the house and complementary in color, texture, form and scale.

- Front yards should remain open to public view and remain free of fencing or hedges to greatest degree possible.
- Historic retaining walls, curbs and stairs should be preserved.
- Large areas of paving, decks or patios are discouraged at the front yards; retain the existing pattern of pathways and driveways.
- A pathway should lead from the sidewalk to the entry.
- Where uniform curb cut patterns exist, these should be retained. New curb cuts should not be added, and existing driveway locations should remain. Most driveways in Claremont are along the side yard, often leading to a separate garage at the rear of the house or yard.
- Paving material for driveways and walkways should be consistent with the architectural style and materials of the house. Paving materials with a pattern, texture and color, especially those that to match or relate to historic material on the site are encouraged. Reduction in driveway paving width with the use of decorative paving or a planted median is encouraged.



## APPENDIX A

### HISTORIC CONTEXT STATEMENT

#### HISTORICAL DEVELOPMENT OF THE CITY OF CLAREMONT

##### THE EARLY YEARS

Situated on the eastern border of Los Angeles County about 30 miles east of Los Angeles, nestled up to the foothills of the San Gabriel Mountains, is the small college town of Claremont. Known for its historic buildings, tree-lined streets, and home to esteemed institutions of higher learning, including the unique consortium of the Claremont Colleges.

For hundreds of years prior to Claremont's development, the area was home to the Tongva who traded and intermarried with the neighboring Serrano and Cahuilla Native American tribes. The Tongva people were hunters and gatherers who lived locally and in the foothills above Claremont near the streams of the San Antonio Creek depending on the season. A Tongva village is known to have existed on Indian Hill Mesa, a few miles north of Indian Hill and Foothill Boulevard, as late as the mid-18th century. In 1771, the Catholic Church established Mission San Gabriel nearby. The mission incorporated most local natives, now called Gabrielinos, who were brought to work as laborers and shepherders.

After the Mexican government secularized the missions in 1834, the lands were taken from the church and turned into private land-grant ranchos. Two friends, Ygnacio Palomares and Ricardo Vejar, petitioned for and received a large tract of ex-mission land, which they called Rancho San Jose. The vast rancho held present-day communities of Claremont, La Verne, Pomona, Walnut, San Dimas, and Glendora within its boundaries. Palomares and Vejar used the land to raise sheep, with Palomares building his original Adobe de Palomares in present-day Ganesha Park in Pomona in 1854. Meanwhile, Vejar settled in the Walnut/Spadra area and Palomares' sister's family, the Alvarados, built their adobe, El Alisal, just outside rancho boundaries in what is today Claremont's Memorial Park.

In the 1860s, a drought devastated the area, hitting the rancheros hard. Palomares died in 1864, and his wife was forced to sell off parts of the rancho to American settlers. The Gabrielinos continued to live on Indian Hill mesa until 1873, when they were struck by a deadly smallpox outbreak.

The decade of the 1880s marked the beginning of a new era. With the arrival of the railroads, eastern land buyers now had easy access to the open expanses in California. The Palomares family had already sold their land in 1874, and in December of 1882, the Pomona Land and Water Company bought the Alvarado's land in Claremont.

The completion of the country's first transcontinental railroad in 1869 brought about an unprecedented period of growth for Southern California. Between Los Angeles and San Bernardino alone, over 30 prospective towns were developed along the Southern Pacific line and the competing Santa Fe. Claremont, located along the Santa Fe railway route, was one of these boomtowns.

Claremont was established in large part from the efforts of new resident Henry Austin Palmer. A shrewd Northern Californian land buyer, Palmer had purchased 80 acres of land in Pomona at the beginning of the land boom, and had then moved his family into El Alisal, the old home of the Alvarado family. When Palmer learned of the Santa Fe's interest in building a line through the area, he cleverly suggested it pass above North Pomona, thus establishing the town of Claremont.

In 1887, the Pacific Land Improvement Company, a Santa Fe railroad subsidiary, began preparations for the planned 430-acre town. Thick brush was cleared, and a handful of buildings—a land office, a Gothic depot, a few houses, and a grand hotel—were constructed. The first Claremont land auction on April 7 was a great success, with about 300 lots sold. However, by spring of the following year the land bubble had burst—land sales crashed and interest rates rose, leaving Claremont largely uninhabited.

Claremont's saving grace was the recently founded Pomona College, which was itself struggling in the post-boom years. In the frenzy of the land rush, plans had been made for a Congregationalist college to be built in the proposed town of Piedmont on Scanlon Mesa, at the mouth of Live Oak Canyon. The cornerstones were laid at that location in September of 1888, but when the bubble burst and funds became tight, the College was forced to hold classes in a small cottage in Pomona.

A plan was engineered to ensure the future of both the town and the College: the school would move into the abandoned hotel in Claremont, at least temporarily. Over the Christmas break of 1888-1889, Pomona College relocated to the large, unfurnished hotel, and renamed it Claremont Hall. This proved successful, and by the winter of 1892, the College's Board had made the decision to remain permanently in Claremont.

Gradually the town began to attract new residents, mostly Congregationalist New Englanders, drawn by the promise of free land and a good education for their children. The spirit of community soon took hold as many new Claremont residents moved into the town. Residents and college students began to gather together to plant trees, improve roads, and otherwise beautify their growing town. A grammar school, cemetery, and a fire depot were constructed, and New England-style town meetings were held

regularly for residents to discuss and vote on town issues. With the support of its early residents, Claremont was incorporated as a city into Los Angeles County in September of 1907.

In the same year that Pomona College moved to Claremont, Peter Dreher planted his first orange trees in town. The climate and soil proved ideal for the fruit, but profits were slim. Convinced citrus could prove lucrative, Dreher joined with other local growers to form a cooperative, Claremont Fruit Growers Association, which worked directly with eastern brokers, not through commercial shippers, thus increasing grower's returns. This venture was highly successful, and by 1916-1917, Claremont was shipping over two million boxes of fruit east.

The Pomona Valley citrus industry survived the Great Depression relatively unscathed—in fact, by 1937, production was at a historic high. The decade of the 1940's was the true citrus heyday. Northern Claremont especially was overtaken by vast groves, with their neat rows of trees tended to by crews of Mexican American workers.

After the fruit was picked, it had to be sorted for quality, labeled by brand, and shipped. In the industry's early days, the fruit had been packed at the small, clapboard Santa Fe Depot. Due to the remarkable strength of the citrus industry, the Santa Fe railroad constructed a new Spanish Colonial Revival depot in 1927; by this time, citrus packing had been moved into the cavernous packinghouses that lined the railroad tracks. During the 1940s primarily Mexican American women staffed the packinghouses.

With the strong involvement of the Mexican American community in the citrus industry, it is unsurprising that distinctly Latino districts developed. Claremont had two barrios, as they were called: East Barrio, now commonly known as Arbol Verde, and West Barrio. The East Barrio, where Claremont's primary Catholic Church was located, was home to a thriving community for many decades. West Barrio, which was constructed specifically for citrus packinghouse families, contained Claremont's first school for Mexican American children.

Meanwhile, Pomona College quickly gained a reputation as one of the premier liberal arts colleges in the country. With this prestige, however, came the serious problem of overcrowding. By 1920, enrollment was at 750 students.

The solution to this problem was the development of the "group plan," inspired largely by the Oxford-Cambridge system. This plan established The Claremont Colleges, a consortium that included both a graduate school (now the Claremont Graduate University) and "Associated Colleges," the first of them being Pomona. These Associated Colleges—there would come to be five in total—were independent institutions; however, they all shared some common services and facilities, such as an infirmary and auditorium. In 2000, after a series of name changes, The Claremont Colleges became the Claremont University Consortium.

The first additional Associate College to be built under the group plan was Scripps College for Women. The college was named for its generous benefactor, Ellen Browning Scripps, who wanted to create a school with a focus in the humanities. Just two years after the incorporation of The Claremont Colleges, Scripps' first class entered in the fall of 1927.

### MID-TWENTIETH CENTURY

For two decades, the consortium's three schools seemed sufficient. However, by the late 1940's, demand increased due to millions of WWII veterans returning home with the GI Bill. Plans were quickly approved for Claremont Men's College, which was incorporated in 1947, with the aim of educating young men interested in following careers that focused on public service. CMC became co-educational in 1976, and was renamed Claremont McKenna College shortly thereafter.

The post-war industrial boom in the west soon inspired the 1955 addition of Harvey Mudd College, a liberal arts college with a science and engineering emphasis. In 1963, Pitzer College was incorporated as a women's college to help reach a gender balance within the colleges (in 1962, women were outnumbered by about 700). Later, Pitzer became co-educational, though it retained its specialization in the social sciences. The Consortium was completed in 1997 with the establishment of the Keck Graduate Institute of Applied Life Sciences.

By the early 20th century, Claremont's residential district was composed of a variety of architectural styles: Victorian, Neo-Classic Revival, Mission Revival, Craftsman, American Four Square, and more. "Russian Village," a neighborhood south of the Village, contained thirteen unique houses and bungalows built from salvaged material. Grand stone citrus homes, including the notable Pitzer-Peairs House (now on the National Register of Historic Places) dotted the northern part of town. Despite being located in the western wilderness, Claremont was an architecturally sophisticated town.

The combination of the beauty of the area and the resources of the colleges was ideal. By the 1940s, Claremont was the center of a growing studio art movement, which emphasized the use of natural materials. Pomona and Scripps Colleges both continued to expand their art programs, adding highly influential artists to their faculty. Across the campuses, public art works, including murals by Ramon Martinez and José Clemente Orozco, offered inspiration to budding student artists. Experienced artists, too, flocked to Claremont, and the town quickly became known as an art mecca.

Padua Hills Theater, built in 1930 in the hills overlooking Claremont, further encouraged this. From 1937 to 1974, the Theater served as home to the Mexican Players, who performed hundreds of shows in their native language and drew

audiences from around the region. Furthermore, each summer, the Padua Hills Art Fiesta brought 30 or so local artists together for a celebration of "Art in Action," with the artists creating their work in front of delighted visitors. For years, Padua Hills thrived as an artists' colony, and the presence of such a community was of immeasurable cultural value to Claremont.

Following the end of World War II, Claremont, like many other towns in southern California saw a massive increase in population. The completion of the San Bernardino Freeway through Claremont in the mid-1950's brought in huge waves of new residents, many of whom commuted to larger cities to work. While the arrival of railroad in the late 1800s was the primary reason that Claremont was developed, in the mid-twentieth century it was the automobile and the resulting highways that drove development of the postwar housing boom that expanded the residential growth eastward to the far reaches of Los Angeles County and beyond. By 1970, when the boom began to subside, Claremont's population had increased nearly 800% in just three decades. Housing tracts with names like "Towne Ranch Estates" and "Piedmont Highlands" had been constructed as Claremont expanded northwards. Nine schools and a number of parks opened to meet the needs of the growing population.

In this new, suburban Claremont, citrus, long the town's main industry, struggled to survive. Damage by vandals increased as groves became surrounded by housing developments, and the growers soon found they made a larger profit selling their land to developers than using it to grow oranges. The packinghouses along the Santa Fe tracks began to close, and by the 1970's, the industry was on its last legs.

Aside from the declining citrus industry, however, Claremont's transformation was a remarkably smooth one, due in part to the clever foresight of its residents. Just prior to the boom, in 1944, the Claremont Chamber of Commerce had established the Post-War Planning Committee. Comprised of about 50-70 residents, the committee dedicated itself to issues such as the development of parks and schools and maintenance of city trees and streets. It also dealt with zoning, and proposed new commercial areas and housing tracts were discussed in depth before being approved. With thoughtful planning, Claremont was able to maintain its small-town appeal while still expanding into a modern suburb.

**CLAREMONT  
ART AND ARCHITECTURE**

Claremont is fortunate to have many gifted architects that have practiced here. First drawn by opportunities to design buildings at the Claremont Colleges in the early years and later attracted by the art movement spearheaded by Millard Sheets at mid-century, and yet again by the Colleges as they expanded, many of our public and institutional buildings, along with numerous houses have been designed by notable architects.

Frank Burnham designed the Classic Revival style Carnegie Library. Myron Hunt designed Little Bridges and Bridges auditorium. Gordon Kaufman is known for his design of the Scripps College campus and for a house at 11th and Oxford. Sumner Spaulding designed Frary Dining Hall at Pomona College and the Village Theatre. Robert Hall Orr designed the Pitzer-Peairs House and Crookshank Hall at Pomona, the old Claremont High School and the iconic Village building, the Claremont National Bank.

Greene and Greene designed the Darling/Wright House at 8th and College. Arthur Munson was the architect of the Garner House and the Vortex Building. Marston and Mayberry also practiced in Claremont and designed the now demolished Claremont Library and Padua Hills Theatre. Millard Sheets designed the Garrison Theater at Scripps College and the Pomona First Federal Bank on Foothill.

Claremont embodies an environment that is a mix of small town atmosphere combined with academic and cultural attributes. It could almost be the perfectly designed set for a mid-century sit-com like *Father Knows Best* or *Leave it to Beaver*. But in the annals of modernism, Claremont could very well be one of the best kept secrets. The period that was recognized as the mid-century, post-war explosion of all things cool and modern, and Southern California offered a fertile testing ground for many of the architects, artists and craftspeople that have now defined what happened in Claremont as a movement.

A lively arts community since the early 1930's mainly due to the influence that a young visionary Millard Sheets brought to a fledgling art department at Scripps College. Inextricably linked were the artists, craftspeople and architects that Sheets retained to teach, and who later made Claremont home influencing generations of artists and makers to come. In 1935 he brought William Manker, a successful potter, to set up a ceramics department at Scripps. In 1939, Albert Stewart, a prominent sculptor from New York, joined the faculty. In 1940 Jean Goodwin Ames, an accomplished muralist, began teaching design. In 1943 Sheets added Henry Lee McFee in painting and, in 1948, Richard Petterson in ceramics. During the war years, Charles Brooks and Whitney Smith taught architecture; after the war, they were succeeded by Ted Criley. Sheets also set up a program in weaving, first taught by Mary Easton Gleason, then by Marion Stewart. In 1950 Phil Dike, another leading Southern California Regionalist painter, joined the faculty in painting. Sheets also attracted other Regionalist painters, such as Rex Brandt and Phil Paradise, as visiting artists. Claremont became a veritable caldron of modernism and as Karl Benjamin would later say, "The epicenter of the art world in Southern California."

And the architecture was not far behind. Herman Garner of Padua Theater fame, created an artists' colony in the Padua Hills, giving property and construction labor to Albert and Marion (Hoppy) Stewart for their Theodore Criley designed home and studio. Ceramicist Harrison McIntosh who had years earlier convinced his folks into commissioning Richard Neutra to design their home in LA had a home and studio designed by Fred McDowell built in Padua next door to another Neutra structure, the Ninneman House, restored and currently owned by artist and landscape architect Domingo Paglia who had worked for Neutra. Millard Sheets built a home in Padua, artists Arthur and Jean Ames and sculptor Betty Davenport Ford all lived here. One can just imagine the potlucks and cocktail parties that transpired and the view of the setting sun over the valley. Just down the hill, artist Norma Tenega's house was built by ceramist Lindley Mixon and designed by Foster Rhodes Jackson who trained with Frank Lloyd Wright at Taliesin West. William Manker designed and built his home on Baseline in 1951 (then a simple two lane road through the citrus orchards) that later became the home of ceramicist Rupert Deese who also shared a studio with Harrison McIntosh in an old stone house on Route 66 near Indian Hill before moving to Padua with him. In the Village, the 'Father' of Hard Edged Abstract Expressionism, painter Karl Benjamin, commissioned Fred McDowell to design

his home and studio on Eighth Street. Buff and Hensman of Pasadena fame built here, as did Cliff May known for both his Ranch style homes and the early pre-fabs that he and Chris Choate designed. Both styles appear in Claremont.

The list goes on and on, and along with the renowned architects that practiced in Claremont in the early years, it reads like an American Institute of Architects who's who: Richard Neutra, Theodore Criley, Foster Rhodes Jackson, Cliff May, Everett Tozier, Buff and Hensman and so on. Not to be overshadowed by residential commissions, the institutional and commercial output during this period included work by A. Quincy Jones and famed east coast architect Edward Durrell Stone. John Lautner designed an office building for Claremont Village although it was never built. Lautner did design Henry's Diner on Route 66 on the Pomona border that was the epitome of modern Drive-in architecture, a huge whale-like structure that offered respite on the drive from the desert to the city. But it could be the indomitable Millard Sheets who really helped change the modern face of Claremont, albeit, a somewhat subtle expression of artistic achievement seen in the buildings, murals and even street markers that we pass every day. The group of artists and craftspeople Sheets inspired and brought together, bound by the built environment that he and others produced have indeed created a Modernist Mecca.

Understanding that the unique environment of Claremont required an extra level of review, the City established the Architectural Review Board in 1958, which has subsequently been changed to the Architectural Commission. Since the early 1970s there has been an active preservation movement in Claremont. Spurred by the demolition of what preservationists considered iconic structures, Claremont Heritage was founded and has worked with the City and citizens to preserve its cultural resources. In the 1970s the City adopted the local historic register and Claremont is also home to many listed structures and districts on the National Register of Historic Places.

Today Claremont is a mostly built out community—a maintenance community if you will. In-fill development is and can be controversial as one group wants to limit change, one wants to address housing issues and another wants to address preservation issues. Those dynamics, given a close read of development history, will always be with us. Striking a balance and making good policy decisions will always be challenging but necessary in order to pay homage to the City's rich history and to plan for the future.

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## APPENDIX B

### SECRETARY OF THE INTERIOR STANDARDS FOR REHABILITATION OF HISTORIC BUILDINGS

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement

of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## APPENDIX C

### GLOSSARY OF TERMS

The following Glossary is intended as a tool for architectural, building, and construction terms used in the document. The selections included are common terms used to refer to features and elements on residential and other properties. However, this is not a comprehensive glossary of terms. There are several excellent architectural and construction dictionaries available that may be referenced for more complete definitions and information.

**Alteration** Changes made through the removal and / or addition of building material.

**Alignment** The arrangement of objects along a straight line.

**American bond** Also called common bond. A brick masonry bonding pattern where every seventh course consists of headers, with all other courses consisting of stretchers.

**Appurtenances** An additional object added to a building; typically includes vents, exhaust hoods, air conditioning units, etc.

**Arcade** A series of arches supported by columns or pillars; a covered passageway.

**Arch** A construction technique and structural member, usually curved and made of masonry. Composed of individual wedge-shaped members that span an opening and support the weight above by resolving vertical pressure into horizontal or diagonal thrust.

**Architrave** The lowest part of an entablature, or the molded frame above a door or window opening.

**Asphalt shingles** A type of roofing material composed of layers of saturated felt, cloth or paper and coated with a tar, or asphalt substance and granules. Also called composition shingles.

**Association** As related to the determination of “integrity” of a property, association refers to a link of a historic property with a historic event, activity or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.

**Balconet** A low, slightly projecting, ornamental railing around the lower portion of a window; a false balcony.

**Balcony** A platform projecting from the wall or window of a building, usually enclosed by a railing.

**Baluster** One of a series of small pillars or units of a balustrade; also an upright support of the railing for a stair; balusters can often be decoratively designed.

**Balustrade** A railing or parapet consisting of a top rail on balusters, sometimes on a base member and sometimes interrupted by posts.

**Bargeboard** A projecting board, often decorated that acts as trim to cover ends of the structure where a pitched roof overhangs a gable.

**Battered pier** A pier that is inclined with respect to the surface of the wall on the face that is not perpendicular to the walls.

**Bay** A regularly repeated spatial unit of a building or wall as defined by columns, piers or other vertical elements; also a structural projection, most often with windows, expressed on the elevation of a building.

**Bay window** A projecting bay with windows which forms an extension to the interior floor space. On the outside, the bay should extend to ground level, in contrast to an oriel window, which projects from the wall plane above ground level.

**Belt** A horizontal band course on a brick or stone wall; it may be of a different kind of brick or stone.

**Board-and-batten siding** Vertical siding made up of alternating wide and thin boards where the thin boards cover the joints between the wide boards.

**Bonding** The repeating arrangement of bricks into patterned rows.

**Boxed eaves** That part of the roof that projects beyond the external wall or eave, which is enclosed by boards or moldings so that the rafters are not visible.

**Bracket** A projection from a vertical surface providing support under cornices, balconies, window frames, sometimes in the shape of an inverted “L” and sometimes as a solid piece or a triangular truss, etc.; also sometimes used to describe a metal fastener.

**Building** A resource created principally to shelter any form of human activity such as a house.

**Cantilever** A projecting beam, girder, or other structural member that is supported at only one end.

**Capital** The topmost member of a column or pilaster. It is usually decorated and often carries an architrave.

**Casement window** A window that is hinged on the side and opens in or out.

**Character-defining feature** Essential to the perception or understanding of the building; contributes to the special quality of a building or a site, without which the uniqueness is lost.

**Chamfer** An oblique surface produced by cutting an edge or corner, usually at 45 degrees.

**Chimney pot** A decorative masonry element placed at the top of a chimney, common on Queen Anne and Tudor

Revival buildings.

**Clapboards** **Narrow**, horizontal, overlapping wooden boards that form the outer skin of the walls of many wood-frame houses. In older houses, the exposure (the exposed area of each board not overlapped by another board) ranges from four to six inches. Also known as lap siding.

**Clerestory** An elevated range of windows in a wall that rises above the ridgeline of the primary roof.

**Clinker brick** A brick that has been deformed in the firing process. Colonnade A row of columns supporting a beam or entablature.

**Column** An upright supporting member, either attached or freestanding, such as a pillar or a post; generally composed of a capital, shaft, and base.

**Contributing resource** Adds to the historic association, historic architectural qualities, or archaeological values for which an historic district is significant because the resource was present during the period of significance, relates to the documented significant contexts, and possesses integrity.

**Corbel** A projection from a masonry wall, sometimes supporting a load and sometimes for decorative effect.

**Corbeled cap** The termination of a brick chimney that projects outward in one or more courses.

**Corner board** A board which is used as trim on the external corner of a wood-frame structure and against which the ends of the siding are fitted.

**Cornice** The exterior trim of a structure at the meeting of the roof and wall; usually consists of bed molding, soffit, fascia, and crown molding.

**Course** In masonry, a layer of bricks or stones running horizontally in a wall.

**Cresting** Decorative grille work or trim applied to the ridge crest of a roof, common on Queen Anne style buildings.

**Cross gable** A gable that is perpendicular to the main axis or ridge of a roof.

**Cupola** A small, sometimes domed structure surmounting a roof. Found mainly on Italianate and Colonial Revival buildings.

**Dentil molding** A molding composed of small rectangular blocks run in a row.

**Design** As related to the determination of “integrity” of a property, design refers to the elements that create the physical form, plan, space, structure and style of a property.

**Divided light windows** Windows or doors with glass that is divided into smaller panes by secondary framing members or muntins.

**Doorframe** The part of a door opening to which a door is hinged. A doorframe consist of two vertical members called

jambs and a horizontal top member called a lintel.

**Dormer** A structure containing a vertical window (or windows) that projects through a pitched roof.

**Double-hung sash window** A window with two or more sashes; it can be opened by sliding the bottom portion up or the top portion down, and is usually weighted within the frame to make lifting easier

**Eave** The part of the roof that overhangs the wall of a building.

**Elevation** Building elements in a vertical plane.

**Entablature** Above columns and pilasters, a three-part horizontal section of a classical order, consisting of the cornice at the top, the frieze in the middle, and the architrave on the bottom.

**Façade** The entire exterior elevation of a building, particularly the front.

**Fanlight** A window, often semicircular, over a door, with radiating muntins suggesting a fan.

**Fascia board** A flat board horizontally located at the top of an exterior wall, directly under the eaves.

**Feeling** As related to the determination of “integrity” of a property, feeling refers to how a historic property evokes the aesthetic or historic sense of past time and place.

**Fenestration** The arrangement or pattern of windows or other openings in the facade of a building.

**Floor Area Ratio (FAR)** Generally defined as the gross floor area permitted on a site divided by the net area of the site.

**Form** The overall shape of a structure (i.e., most structures are rectangular in form).

**Frame** A window or door component.

**French door** Two doors, composed of small panes of glass set within rectangular arrayed muntins, mounted within the two individual frames. Usually such doors open onto an outside terrace or porch.

**Frieze** A horizontal member of a classical entablature, often decorated, located above the architrave and below the cornice.

**Gable** The vertical triangular portion of the end of a building having a double-sloping roof, usually with the base of the triangle sitting at the level of the eaves, and the apex at the ridge of the roof. The term sometimes refers to the entire end wall.

**Gable-on-hip** A roof that has a hip as the primary roof form and a gabled element that caps the roof at the ridge line. Also referred to as a Gablet, this element is typical of the Ranch style.

**Gambrel roof** A roof having two pitches on each side, typical of Dutch Colonial and Colonial Revival architecture.

**Gingerbread** Highly decorative woodwork with cut out ornament, made with a jigsaw or scroll saw, prominent in Gothic Revival architecture

**Glazing** A transparent material (such as glass) used to enclose windows.

**Header Bricks** laid horizontally with their lengths perpendicular to the face of the wall.

**Half-timbering** In late medieval architecture, a type of construction in which the heavy timber framework is exposed, and the spaces between the timbers are filled with wattle-and daub, plaster, or brickwork.

**Hipped roof** A roof which slopes upward on all four sides.

**Historic district** An ensemble of buildings and their surroundings given a designation due to their significance as a whole; a geographically definable area (urban or rural, small or large) possessing a significant concentration, linkage, or continuity of sites, buildings, structures, and/or objects united by past events or aesthetically by plan or physical development. A district may also comprise individual elements separated geographically, but linked by association or history.

**Historic fabric** Materials or elements of a building or place, which contribute to its historic character.

**Hood molding** A decorative molding over a window or door frame, commonly found on Italianate style buildings.

**Horizontal rhythm** The pattern of solids and voids created by the openings (such as doors and windows) or the repetition of design elements on each floor of a building or series of buildings.

**Infill** The construction of a new building in an historic district or non-historic neighborhood.

**In-kind replacement** To replace a feature of a building with materials of the same characteristics such as material, texture, color, etc.

**Integrity** A property retains its integrity if a sufficient percentage of the structure date from the period of significance. The majority of a building’s structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details such as dormers and porches, ornamental brackets and moldings and materials as well as the overall mass and form of the building.

**Jerkinhead roof** A gable roof truncated or clipped at the apex - also called either a “clipped gable” or “hipped gable” roof. Common in Bungalows and Tudor Revival, and Arts and Crafts style buildings.

**Latticework** A wood or metal screen composed of interlaces or crossed thin strips.

**Leaded glass** Small panes of glass, either clear or colored, that are held in place by strips of lead.

**Lintel** A horizontal beam over an opening in a wall that carries the weight of the structure above.

**Location** As related to the determination of “integrity” of a property, location refers to a historic property existing in the same place as it did during the period of significance.

**Mansard roof** A roof with two slopes, the lower slope being nearly vertical, often concave or convex in profile. Common to the Italianate and Queen Anne styles.

**Massing** Arrangement of geometric volumes into a building’s shape.

**Masonry** Construction materials such as stone, brick, concrete block or tile.

**Material** As related to the determination of “integrity” of a property, material refers to the physical elements that were combined to deposited in a particular patterns or configuration to for a historic property.

**Modillion** A scrolled ornamental bracket placed horizontally below a cornice.

**Molding** A decorative band or strip with a constant profile or section generally used in cornices and as a trim around window and door openings. It provides a contoured transition from one surface to another or produces a rectangular or curved profile to a flat surface.

**Monitor** A raised structure on a roof with louvers or windows admitting air or light; frequently found on large utilitarian buildings.

**Mullion** The vertical member of a window or door that divides and supports panes or panels in a series.

**Muntin** a small bar separating and holding individual glass panes within a window sash; also found on glazed, multi-paned doors. A secondary member within the window assembly.

**Non-contributing resource** Does not add to the historic associations, historic architectural qualities, or archaeological values for which an historic district is significant because the resource was not present during the period of significance, does not relate to the documented significant contexts, and does not possess integrity.

**Oriel window** A window bay that projects from the building beginning above the ground level.

**Order** In classical architecture, a particular style of column with its entablature, having standardized details generally called Doric, Ionic, and Corinthian.

**Orientation** Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas it should face the street.

**Palladian window** A window divided into three parts: a large arched central window, flanked by two smaller rectangular windows. These are found in Colonial Revival as well as Italianate buildings.

**Parapet** A wall that extends above the roofline. Common in California Mission style buildings.

**Pediment** In classical vocabulary, the triangular gable end of the roof above a cornice; also a similar decorative element above a window or door.

**Pent roof** A small, sloping roof, the upper end of which butts against a wall of a house, usually above the first-floor windows.

**Picture window** A large, single-pane window, commonly set in a metal frame, that was a common building element of the mid-twentieth century. Unmarred by vertical or horizontal members, the window created a “picture” view from the building’s interior.

**Pier** A member, usually in the form of a thickened wall section, placed at intervals. Provides lateral support or takes concentrated vertical loads.

**Pilaster** A shallow rectangular column or pier attached to a wall, often modeled on a classical order; frequently found flanking doors or windows. **Pillar** A post or column-like support.

**Pitch** The degree of slope or inclination of a roof. A medium, or average, pitched roof slopes at an angle of between 30 and 45 degrees. These angles roughly translate into rise-over-run ratios of between 6:12 and 12:12.

**Plate glass** A sheet of glass ground flat on both surfaces and polished, most often used in windows and mirrors.

**Pointed arch** Any arch with a point at its apex, common but not restricted to Gothic architecture. Tudor Revival buildings also frequently incorporate pointed arch motifs.

**Portico** A porch or covered walkway consisting of a roof supported by columns.

**Post** A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar, pole.

**Quatrefoil** An architectural motif composed of four leaves in a radial pattern; typically refers to an opening for a window; in tracery, in the form of four intersecting circles; most frequently found in Gothic Revival style. Mission Revival style architecture also incorporates this motif.

**Quoins** Cornerstones of a building, rising the entire height of the wall, and distinguished from the main construction material by size, texture, or conspicuous joining. In masonry construction, they

reinforce the corners; in wood construction, they do not bear any load, are made of wood, and imitate the effect of stone or brick.

**Rafters** The sloping wooden roof-frame members that extend from the ridge to the eaves and establish the pitch of the roof. In Craftsman and Bungalow style buildings the ends of these, called “rafter tails” are often left exposed rather than boxed in by a soffit.

**Rehabilitation** The act or process of making possible a compatible use of a property through repair, alterations, and additions while preserving those portions of features which convey its historical, cultural, or architectural values.

**Renovation** The act or process of altering or upgrading a building. Replace in kind Substitute similar or same materials and workmanship.

**Restoration** The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration period.

**Reversibility** A condition which allows removal of an added material or feature and return to the original, without damage to the original.

**Ribbon window** A continuous horizontal row, or band, of windows separated only by mullions. Used to some extent in Craftsman designs, but more commonly on post-war modern buildings. Round arch A semicircular arch, often called a Roman arch.

**Rusticated** The treatment of masonry to create a rough appearance, usually through sinking joints, beveling edges and artificial texturing of the stone’s surface.

**Sash** Window framework that may be fixed or moveable. If moveable, it may slide, as in a double-hung window; or it may pivot, as

in a casement window.

**Scale** The relationship of parts, their relative size and proportions, to one another and to the human figure.

**Secretary of the Interior’s Standards for the Treatment of Historic Properties** A set of standards and guidelines, issued by the U.S. Department of the Interior, National Park Service, for the acquisition, protection, stabilization, preservation, restoration, and reconstruction of historic properties. The Standards, written in 1976, and revised and expanded in 1983, 1990, and 1995 were developed pursuant to the National Historic Preservation Act of 1966 which directs the Secretary of the Interior to develop and make available information concerning historic properties. The Standards are neither technical, nor prescriptive, but are intended to promote responsible preservation practices. There are four treatments: preservation, rehabilitation, reconstruction and restoration.

**Setback** The distance between the property line, road, or sidewalk, and the facade of the building.

**Setting** As related to the determination of “integrity” of a property, setting refers to the physical environment of a historic property.

**Shiplap siding** Wooden siding tapered along its upper edge where it is overlapped by the next higher courses of siding.

**Sidelights** The commonly vertical oriented glazed openings surrounding an entry or doorway.

**Siding** The narrow horizontal or vertical wooden boards that form the outer face of the walls in a traditional wood-frame building. Horizontal wooden siding types include shiplap and clapboard/weatherboard, while board-and-batten is the primary type of vertical siding. Shingles, whether of wood or composite material, are another siding type.

**Sill** The lowest horizontal member in a frame or opening of a window or door. Also, the lowest horizontal member in a framed wall or partition.

**Skirting** Siding or latticework applied below the watertable molding on a building.

**Soffit** The underside of the eaves on a building, particularly the boards enclosing the eaves and covering rafter tails.

**Spandrels** The roughly triangular-shaped space between two adjoining arches below a line connecting their crowns. **Stiles** One of the vertical members of the frame of a door or window.

**Stile** A vertical piece in a panel or frame, as of a door or window.

**Stretcher** Bricks laid horizontally with their lengths parallel to the face of the wall.

**Streetscape** Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

**Stucco** A material, usually composed of cement, sand, and lime, applied to a surface to form a hard, uniform covering that may be either smooth or textured. Also, a fine plaster used in decoration and ornamentation of interior walls.

**Style** Characteristics and decorative elements that form a clear group associated with a specific period or design philosophy.

**Surround** The molded trim around a door or window.

**Swan's neck pediment** A pediment with an open apex; each side terminates in curves resembling a swan's neck. Found mainly on Colonial Revival buildings.

**Terra cotta** A red-brown fired but unglazed clay used for roof tiles and decorative wall covering. These roof tiles are common in the California Mission style. Glazed terra cotta was frequently used for exterior decoration on commercial buildings of the early 20th Century.

**Tongue and groove** A type of board milled to create a recessed groove along one long side and a corresponding flange along the other that lock together when two or more boards are placed side-by-side. Tongue and groove boards are commonly used for flooring and siding.

**Tooling** The finish of a mortar joint, composed of depth and angle as well as any decorative pattern.

**Transom** Horizontal window opening above a door or window.

**Tudor arch** A four centered pointed arch, characteristic of Tudor style architecture in England in the 15th and 16th centuries.

**Turret** A small, slender tower, usually corbeled from a corner of a building

**Veranda** A covered porch or balcony, running alongside a house; the roof is often supported by columns.

**Vergeboard** An ornamental board, sometimes jigsaw cut that serves as trim and is attached to the overhanging eaves of a gable roof; sometimes called a bargeboard.

**Vertical Rhythm** The pattern of solids and voids created by the openings (such as doors and windows) or decorative elements from floor to floor

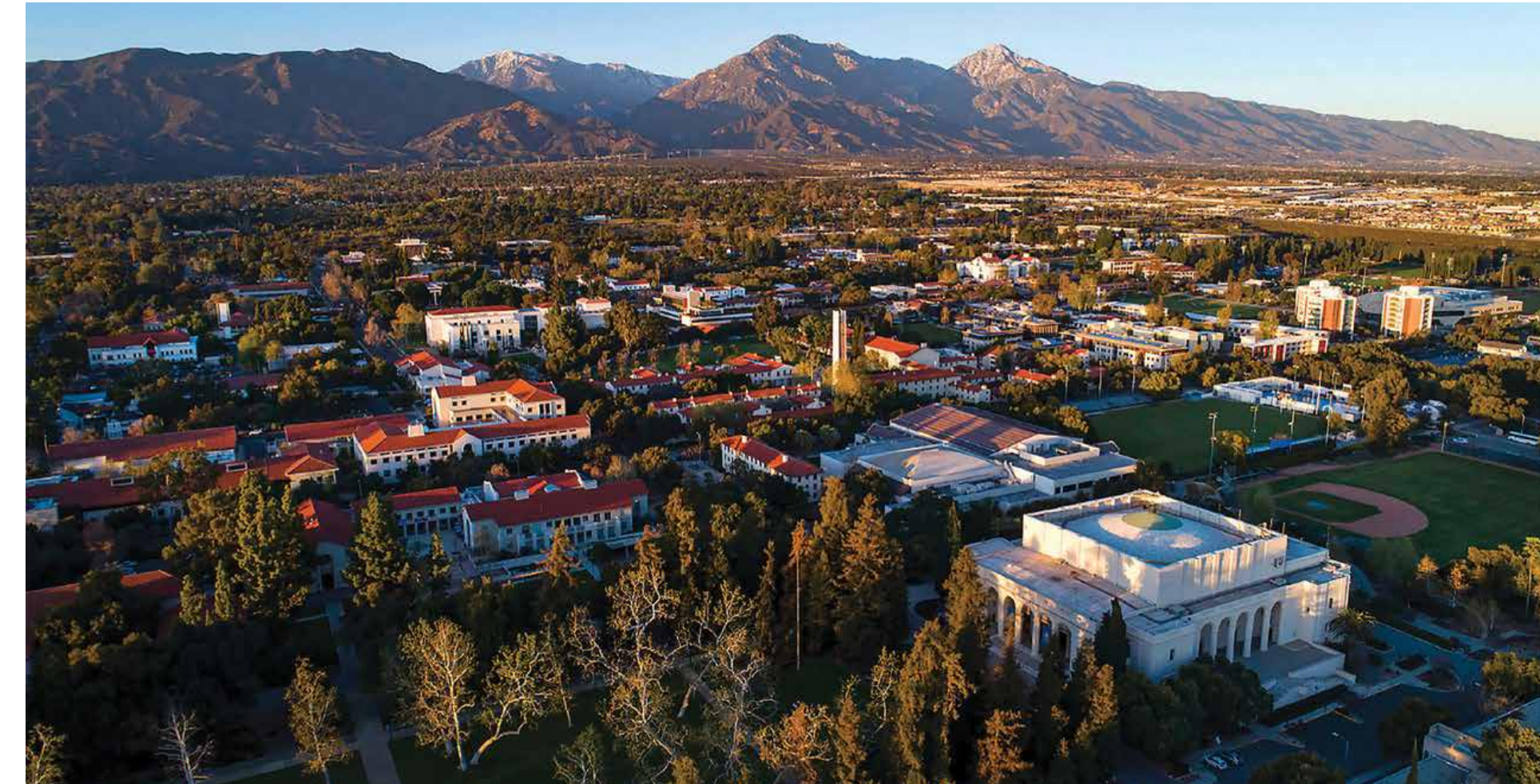
**Water table** A projecting ledge, molding, or string course along the bottom side of a building, designed to throw off rainwater; it usually divides the foundation of a building from the first floor.

**Weatherboard siding** Siding, usually wooden, consisting of overlapping, narrow boards usually thicker at one edge; also called clapboard siding.

**Window head** The upper horizontal cross member or decorative element of a window frame.

**Window lintel** The horizontal structural member above a window opening, which carries the load of the wall above it.

**Wing** A parallel extension to a building.



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