CITY OF HUNTINGTON BEACH
HISTORIC RESOURCES ELEMENT

Prepared for:
City of Huntington Beach
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STATUTORY REQUIREMENTS

In addition to the seven mandatory elements, other optional elements may be included in a City's General Plan. The California Government Code Section 65303 states:

> *The General Plan may include any other elements or address any other subjects which, in the judgment of the legislative body, relate to the physical development of the county or city.*

Huntington Beach's Historical and Cultural Element is just such an optional element. Once adopted, this element will have the same legal status as any of the mandatory elements. Additionally, other state requirements pertaining to the mandatory elements, such as internal consistency, also apply to the optional element.

This element outlines the overall City goals as they relate to historical and cultural resources within the city and identifies the policies and objectives that the City will follow to meet those goals.

TECHNICAL SYNOPSIS

A. HISTORIC RESOURCES

To best understand the importance of Huntington Beach's historic resources, it is necessary to examine the history and events that helped shape the community's built environment. Along with a basic historical understanding, the styles and variations of Huntington Beach's architectural resources must also be examined. The overall intent of this section is to identify the historical resources of the community, their current designations and community status, and the issues affecting their future.

1. City History (Note: Section re-written)

The City of Huntington Beach exemplifies the trials and tribulations of developing a modern city within a region lacking many of the characteristics required for commercial and residential development, with the exception of raw land. The city was developed atop a series of treeless bluffs overlooking swampland on all three sides, with the Pacific Ocean to the west.

Native Americans occupied the Huntington Beach area as far back as eight thousand years ago. Subsequently, the Mexicans, or Californios, also recognized the natural resources of the area, and ranchos were partitioned off of the original holdings. During the late nineteenth century settlers began to recognize that the peaty soils surrounding what was to become Huntington Beach were cultivatable and could produce a variety of crops.

It was not until 1903 that the framework of the fledgling community that later became Huntington Beach was formed, largely through the connection of the Pacific Electric Railway to Long Beach. Incorporated in 1909, by the 1970s Huntington Beach had become one of the fastest growing cities in the nation.

The settlement and history of Huntington Beach was influenced as much by its geomorphology as it was by its culture and people. The geological history of Huntington Beach reflects dramatic changes in ocean levels and terrestrial life.

It was during the inter-glacial periods that the ocean extended as far inland as Santa Fe Springs and Buena Park. Major flood events occurred in the early 1860s and again in 1938. The flood of 1938 destroyed thousands of acres of farmland in the Santa Ana River plain, depositing thousands of feet of sand. For tens of thousands of years the Santa Ana River plain was a large swamp, as thick peat deposits underlie the entire region.

The Newport-Inglewood fault zone runs underneath Huntington Beach. This fault contributed to the Long Beach Earthquake of 1933 (epicenter was actually in Huntington Beach), which damaged or destroyed countless buildings in the city of Long Beach and neighboring communities. The fault zone did have some benefits for Huntington Beach, creating oil traps that resulted in the development of large oil reserves beneath the community.

Huntington Beach was inhabited by indigenous people dating back to 8,000 BP. Between 7,000 and 1,200 BP, prehistoric sites were characterized by large numbers of cogstones and discoidals, and relatively few projectile points. Ethnographically, the Gabrielino Indians (Tongva), Chumash, and other tribes occupied the area that would later become Huntington Beach. At the time of Spanish contact in the 18th century they occupied a large swath of land along the California Coast, which include most of present-day Los Angeles and Orange counties, plus several offshore islands.

The early history of Huntington Beach prior to its development as a city is tied largely to the development of ranches along the bluffs overlooking swamp lands associated with the area's river channels. By the late 1890s a loose-knit community had developed, although no formal townsite had yet been established. Instead, small farming communities were created, generally near transportation hubs and away from the flood plains along the river channels and swamps. Farming families include the Coles, Newtons and the Furutas.

During this period, most of the valuable agricultural lands in Huntington Beach were held by a few families or companies. The land was then leased to tenant farmers, many of whom were Mexican and Japanese. Based upon historic records, Japanese immigrant farmers played an important part in the agricultural history of California and Huntington Beach. In June of 1906 there were more than 1,000 Japanese at work in the celery fields. The amicable events that occurred in the mid-1930s, including visits by Japanese dignitaries, unraveled following the Japanese bombing of Pearl Harbor in December 1941. Ultimately, most of the Japanese living or working in Huntington Beach were forcibly removed and incarcerated.

Prior to 1901, the area now known as Huntington Beach was known principally for its agriculture. On July 30, 1901, it was announced that the name of the new town near Bolsa Chica Bay had been changed from Bolsa Beach to Pacific City. Other accounts suggest that the fledgling community was also referred to as "Shell Beach" until sometime in 1901, when it was renamed Pacific City. In 1902, surveyors were reportedly at work surveying the rail line between Santa Ana and Newport Beach, which would eventually reach Huntington Beach. As the Los Angeles Time reported on May 30, 1903, "in the future the town would be called Huntington Beach."

The spring of 1904 was a busy time for the newly formed city of Huntington Beach. The pier, beach, and the Arbamar Methodist Convention Grounds were drawing tourists to the community and town lots were being sold as quickly as they became available. In May 1904, the *Los Angeles Times* noted that materials were being shipped to Huntington Beach for construction of the electric railway from Los Angeles to Huntington Beach via Long Beach. In 1909, Huntington Beach was formally incorporated and

encompassed an area of 3.57 square miles. While agriculture helped sustain the local economy, the beach and Huntington Beach pier were the most important tourist attractions in the city.

The ~~The area that is now Huntington Beach came under European control as a portion of a large land grant from the Spanish Governor of California, Pedro Fages, to one of his soldiers, Jose Manuel Nieto, in approximately 1784.~~

~~In 1834, following Mexico's independence from Spain, the original land grant, stretching from the ocean by Newport Beach, north into La Habra Heights area and east into San Bernardino County, was split at the request of the Nieto heirs. Mexican Governor Jose Figueroa deeded a section called Rancho Las Bolsas, consisting of 21 square miles to Catarina Ruiz, a widow of one of the Nietos. This area later became the cities of Huntington Beach, Garden Grove, Westminster and Fountain Valley. Seven years later, a six square mile rancho to the northwest, Bolsa Chica, was spilt off and granted to Joaquin Ruiz.~~

~~In 1850, Abel Stearns acquired both Las Bolsas and Bolsa Chica Ranchos, making him the largest land and cattle owner in the state. As a result of a severe drought in 1867, Mr. Stearns sought financial assistance, thereby formulating the Stearns Rancho Company.~~

~~Under the Stearns Rancho Company, the Huntington Beach area was considered valueless and sold for $5 to $10 an acre because of the swampy thick vegetative areas and salt water marshes. These swampy willow thickets became a haven for fugitives and religious groups and was soon known as "Gospel Swamp" because it was used by early minister-settlers to preach the Gospel.~~

~~Colonel Robert Northam purchased the mesa from the Stearns Rancho Company and created the town of "Huntington Beach." Since the swamp surrounded the mesa most of the year, no railroads, bridges, nor roads linked the mesa to any existing community.~~

~~Philip Stanton formed a local syndicate in 1901 and purchased 1500 acres of Rancho Las Bolsas from Robert Northam for $100,000. The group, organized as the West Coast Land Company, subdivided 40 acres along both sides of what is now known as Main Street, and called it "Pacific City." It was Stanton's dream to build a town on the Pacific coast that would rival the east coast's Atlantic City. As a result, water wells were drilled and streets were paved; Stanton realized the need for mass transportation and is reported to have persuaded Henry E. Huntington to bring the "red cars" to the City. The West Coast Land Company, reorganized, renaming itself the Huntington Beach Company and purchased additional land from Colonel Northam. The first electric passenger train came to Huntington Beach in 1904. The City name changed to Huntington Beach in approximately 1903 and incorporated in 1909 as a townsite with 3.57 square miles and a population of 915. The land value continued to remain low, and as a result, The Encyclopedia Americana Company purchased 10 acres (considered almost worthless), subdivided them into 2,500 square foot lots and gave them as a bonus when purchasing a set of encyclopedias.~~

~~Early Huntington Beach settlers discovered natural gas while drilling for water. In 1919, geologists influenced by the natural gas discoveries started exploratory oil drilling. Practically overnight, the small Huntington Beach town exploded with oil fever. Many of the poor families that were farming on 10 to 15 acres became overnight millionaires. Encyclopedia lot owners began receiving $100 per month for their "worthless" properties. Standard Oil leased 500 acres of land from the Huntington Beach Company and drilled their first well in the northwest area of the City producing approximately 91 barrels a day. The second discovery well, Bolsa #1, was a large find with 2,000 barrels of oil pumped per day; the Bolsa Chica #1 discovery caused fortune hunters to flock to the City. The town suddenly grew from 1,500 to 5,000 people.~~

~~In 1926, the area between 8th Street and 23rd Street, was the focus of the second oil boom for Huntington Beach. Virtually every lot was turned into an oil lease with many existing houses and structures completely moved.~~

~~Although oil was the primary factor in Huntington Beach's economy, the City did not ignore the community's need for recreational and cultural opportunities. In 1921, the City purchased, from the Huntington Beach Company, a beach area from the pier to 9th Street for $75,000.~~

~~Although most of Southern California experienced a housing boom after World War II, the rapid expansion had comparatively little effect on Huntington Beach since so much of the surrounding land was in active oil production or agricultural use. The original 1909 townsite consisting of 3.57 square miles remained much the same until the late 1950's annexations. From 1957 through 1960, Huntington Beach experienced its most rapid growth, increasing its size to 25 square miles as a result of 11 farmland annexations. Land values increased dramatically; as a result of an increased Orange County housing demand, outlying farms were sold and residential uses developed.~~

~~In recent years, much of the oil fields have been cleared and recycled for development. However, the oil industry is still a part of Huntington Beach's character and image.~~

Huntington Beach Oil Field was the first of the Los Angeles basin oil fields discovered in Southern California in the 1920s, transforming the area into an urban oil boom town overnight and resulting in an acute housing shortage. Within a year and a half, the city's population had grown from just over 1,600 to 7,000 people, with another 4,000 job seekers without a place to stay. The maximum production of the Huntington Beach Field was reached on July 13, 1923 at 127,163 barrels per day from 199 wells. By early 1929, the major oil companies were suffering an oversupply of oil. Standard Oil shut down 30 producing wells in Huntington Beach, which marked the end of the era of the early oil booms.

Like other Southern California beach communities, Huntington Beach offered a variety of outdoor recreation pursuits associated with the Pacific Ocean. Early-day residents and visitors to the city pursued activities such as bathing and surf-fishing. Today, it is difficult to separate the sport of surfing from Huntington Beach, which for many has become a commercial business and way of life.

Thanks to the efforts of pioneering surfing greats like Duke and Freeth followed by Higgins and Belsth, surf contests became popular during the late 1920s and early 1930s, and surfing gained mainstream popularity in the 1950s which led to the establishment of surf clubs, surf shops, and the city's moniker "Surf City USA." By the early 1960s surfing had become a mainstream part of life in Huntington Beach. The first surf shop in Huntington Beach opened in 1956, and the West Coast Surfing Championships brought tourists to the city to support its growing infrastructure.

In January of 1944, the United States Navy unveiled plans to build an ammunition depot on 5,000 acres of land within an area that is now within the City of Seal Beach. In November of 1944, the new facility was commissioned as the United States Naval Ammunition and Net Depot at Seal Beach. Hundreds of civilian jobs were created in addition to the large number of naval personnel. Nearly the same time, Douglas Aircraft completed a new plant in Long Beach, and the combination of the two facilities resulted in increased demand for housing in Huntington Beach and nearby communities.

The number of automobiles had increased since the 1920s and was, by the early 1940s, the principle mode of transportation in Huntington Beach. World War II brought a brief resurgence in the popularity of rail travel. In fact, rail ridership hit an all-time high in 1944. During the 1950s with the development of an interstate highway system, increased sales of automobiles, the usefulness and efficiency of rail lines, particularly along the coast, began to wane.

Following World War II, factories and businesses previously outfitted for wartime production began to retool in order to address the quickly evolving post-war economy. Servicemen and women returning home from the war, a rapid rise in the birth rate in the country, and the creation of maritime ports such as Long Beach, together created a marked need for new housing throughout Southern California.

Unlike other communities in Southern California, much of the land base within the city of Huntington Beach was in active oil production. Oil derricks remained a part of the city's landscape and were interspersed among cottages and businesses. Agricultural production continued to serve an important role in the local economy. Much of the land originally used for agricultural purposes remained until the 1960s and 1970s.

By 1960 Huntington Beach had grown from 3.57 square miles to over 25 square miles as a result of a series of farmland annexations. The city had become the fastest growing in the continental United States in the 1970s. Today, Huntington Beach reflects many phases of the city's development from early twentieth century cottages intermixed with mid-century modern residences, and large tracts of post-war housing development. It has remained a tourist destination, with numerous visitors coming to experience

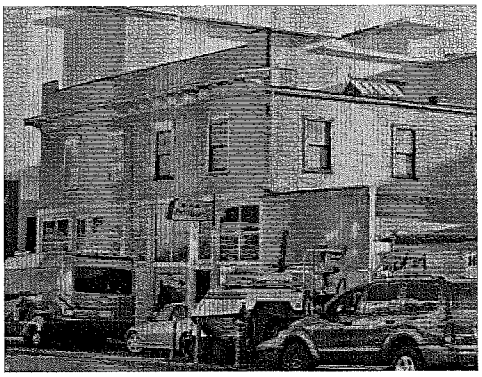
the city's vast waterfront. After over 100 years of incorporation, Huntington Beach is home to nearly 190,000 residents as of 2010.

2. Architectural Resources (Portions that were substantially re-written or added are underlined)

~~Structures in~~The buildings within Huntington Beach are comprised of a variety of architectural styles. These styles serve as a physical background to understanding the history and culture of the Huntington Beach area. The following describes predominant architectural styles that remain in Huntington Beach today. Many of these styles, both business and residential, were in use coincident with each other and not only in the particular era designated here.

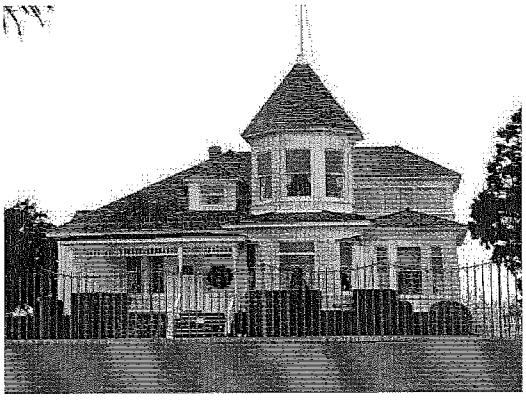
~~**a. Victorian (circa 1880-1901)**~~

a. Brick or Wood Front Commercial (1850-1940)



Brick or Wood Front Commercial buildings were constructed throughout Southern California beginning in the 1850s. Variations include brick-front façades; Italianate façades; classically-inspired brick, stone, or stucco-faced façades; arcaded blocks; and false-front designs. All these variations applied to commercial architecture in Huntington Beach have their antecedents in the Northeast and the Midwest. Each design could be adapted individually or in groupings, oftentimes sharing a common wall. Character defining features include 1-3 stories in height; 3-5 bays; classical detailing; brick and iron cladding and decoration; a flat roof with a parapet; columns; decorative pilasters; dentils; cornices; double-entrance doors; deeply-set windows; store-front windows; continuous sills; corbelling; oriels; belt courses; round or arched windows; and, in the case of false-front designs, a flat roof or gable roof behind the front parapet. Parapets often varied from a stepped gable, semi-circular gable, pedimented stepped gable, to a triangular pediment.

b. Queen Anne (1880–1910)



Queen Anne, Queen Anne Cottage, Shingle and Eastlake are all style variations on the Victorian theme that occur in Huntington Beach's residential structures.

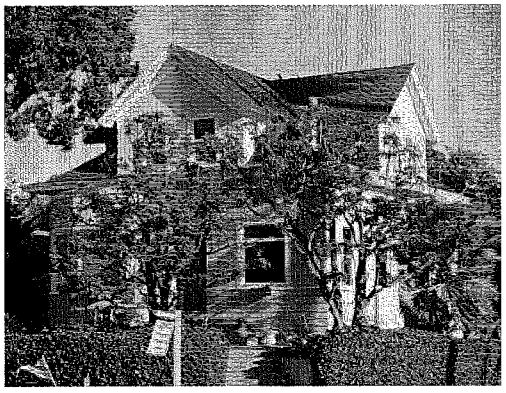
Victorian, in American architecture, refers to styles that were popularized during the last decades of Britain's Queen Victoria's reign (1837-1901). ~~The style introduced the use of lighter, two inch boards held together by wire nails. This constructional change freed houses from their traditional box-like shapes and permitted the simplification of corner construction and enabled wall extensions, overhangs, and irregular floor plans to occur.~~ Victorian styles clearly reflect industrialization changes in their elaborate detailing and decorative components such as irregular elevations, frequently broken up by towers or bay windows and the exteriors decorated with spindles, fretwork, sawnwork and elaborate scrollwork.

~~Local examples include[1]:~~

- ~~Newland House, 19820 Beach Boulevard (Queen Anne)~~
- ~~Helm-Worthy House, 126 Sixth Street (Eastlake)~~
- ~~223 Sixth Street (Shingle)~~

~~**b. Colonial Revival/Neo-Classical**~~Queen Anne architecture" is a misnomer because the style drew no inspiration from the formal Renaissance architecture that dominated Queen Anne of England's reign (1792–1714). It was named and popularized by a group of English architects who borrowed the visual vocabulary of late medieval styles, including half timbering and patterned surfaces. The William Watts Sherman house in Newport, Rhode Island, built by Boston architect Henry Hobson Richardson and featuring a half-timbered second story, is recognized as the first Queen Anne style house built in America. The British government introduced the Queen Anne style to America with several buildings it constructed for the 1876 Centennial Exposition in Philadelphia, and helped to launch a style that soon replaced Second Empire as the country's most popular and fashionable domestic architecture style.

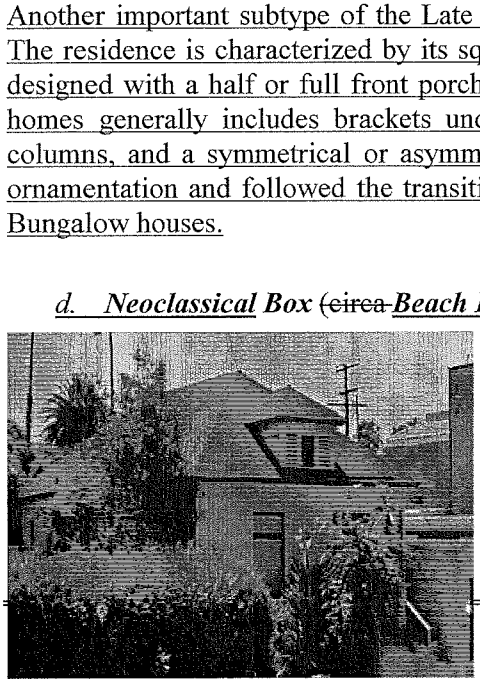
c. Late Victorian Era Vernacular (1900-1915)



At the turn of the century America's love of Victorian ideals began to wane, and builders transitioned from ornamented Queen Anne designs to more simple, and less ornamented styles. Late Victorian architecture in Huntington Beach is characterized by buildings that retain certain elements of Victorian architecture, including fenestration, porches, but reveal indications of the development of Craftsman and Bungalow Architecture. One sub-type of the Late Victorian Vernacular was the Cross-Gable Cottage house style, developed from late nineteenth century designs found in many Southern California communities. The cross gable provided an additional projection that was relatively simple to design and build, and offered additional space for bedrooms and a kitchen.

Another important subtype of the Late Victorian Vernacular homes is the Hipped Roof Cottage house. The residence is characterized by its square massing, single-story height, and hipped roof. Homes were designed with a half or full front porch as is seen in the house on the left. The ornamentation of these homes generally includes brackets under the roof eaves, gingerbread and fretwork above the porch columns, and a symmetrical or asymmetrical façade. In other cases the homes lacked any significant ornamentation and followed the transitional styles associated later with Arts and Crafts and Craftsman Bungalow houses.

d. Neoclassical Box ~~(circa~~ *Beach Residences (1900-1912)*



Neoclassical homes became popular during the early decades of the twentieth century in Huntington Beach. These homes emphasize a rectangular volume with classical ornamental detailing. The residences are covered by a moderately-pitched

hipped or pyramid roof and often have small dormers. The entry is recessed under the principal roof and is either a partial width porch on the corner or a full width front porch supported by columns. The windows are tall and narrow double or single hung wood windows and sometimes have decorative multi-light windows on the upper pane. These residences were typically small and boxy in form with slightly boxed eaves and wide cornice bands under the eaves. The siding is typically horizontal dropped siding.

This revival of interest in the classical models dates from the World's Colombian Exposition held in Chicago in 1893. The expositions' planners mandated a classical theme, and many of the best-known architects of the day designed dramatic colonnaded buildings arranged around a central court. The exposition was widely photographed, reported, and attended; soon these Neo-classical and Colonial Revival models became the latest fashion throughout the country.

~~These homes emphasize a rectangular volume with facades that show symmetrically balanced windows and a center door. Colonial Revival architecture typically accentuates the front door with a decorative crown supported by pilasters, or extended forward and supported by slender columns to form an entry porch.~~

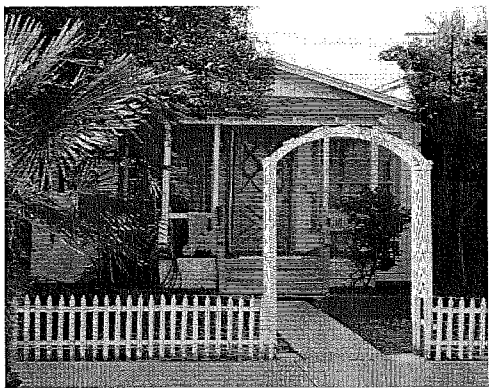
~~Neo-Classical facades are dominated by full height porches with a roof supported by classical columns. The one-story cottages that are the dominate Neo-Classical style observed in Huntington Beach typically have hipped roofs with prominent central dormers.~~

~~Local examples include:~~

- ~~326 7th Street (Neo-Classical)~~
- ~~428 7th Street (Colonial Revival)~~
- ~~321 5th Street (Colonial Revival)~~
- ~~702 11th Street (Colonial Revival)~~

~~c. Cottages/Bungalows (circa 1912-1940)~~

e. Cottage Bungalows (1912-1940)



The quintessential single-family residential unit developed on much of California's coast, was the "beach cottage" or "cottage bungalow." The beach cottage was adopted by many builders as an economical solution to more expensive custom homes. While beach cottages were designed in a variety of styles, including Craftsman, Bungalow, Mediterranean, the fundamental architectural characteristics were its relatively simple design and modest size. Three distinguishable wood-frame varieties can be found throughout portions of Huntington Beach, including the front-gable, the side-gable, and the hipped roof design. Variations of these examples are also found with stucco exterior cladding. Cottages in the Huntington Beach area were commonplace from the beginning of the 20th century through the 1950s. They were constructed by individuals as second homes or as worker's housing for those working in the nearby oil fields. Indicative to Huntington Beach was the relocation of these modest homes as the oil companies moved their operations from area to area.

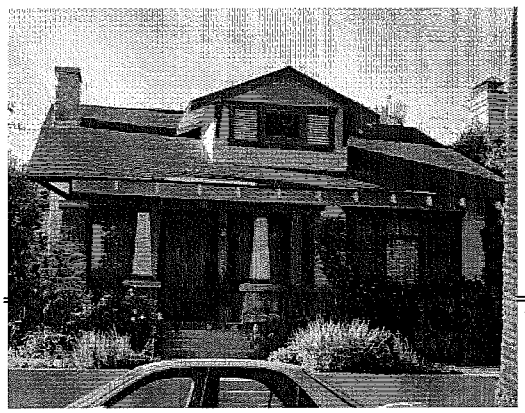
This category includes small, modest homes, beach cottages and California Bungalows. The word Bungalow can be traced to India, where in the 19th century, the British used it to describe a one story house with a high encircling porch. In California, the term is applied to houses that have similar characteristics but their design concepts derive from completely different antecedents. The California Bungalows drew much of their influence from the –small-scale, one-story, Queen Anne-style cottages that were profusely built throughout California between 1880 and 1890. It was this basic form in which architects brought elements of the craftsman movement, the Stick Style and others into a very distinct American synthesis.

This style of homes primarily served as beach resort cottages and modest housing for those in Huntington Beach. Exterior wall surfaces are covered with board and ~~batton~~baton clapboard or stucco. These houses are built of a single story with a porch or porches. Their windows are wood hung in either double-hung or casement.

~~Local examples include:~~

- ~~423 6th Street~~
- ~~617 7th Street~~
- ~~619 7th Street~~
- ~~713 Main Street~~
- ~~412 9th Street (Early Cottages)~~

f. ~~d.~~ ***Craftsman*** ~~(circa~~ ***/Bungalow (1905–1930)***



The Craftsman style was born in California and drew inspiration from the Arts and Crafts movement and its focus on natural materials. Widely disseminated through pattern books and magazines, it became the most prevalent style for small houses in the nation until the Great Depression. One and 1½ story Craftsman style houses are popularly known as bungalows.

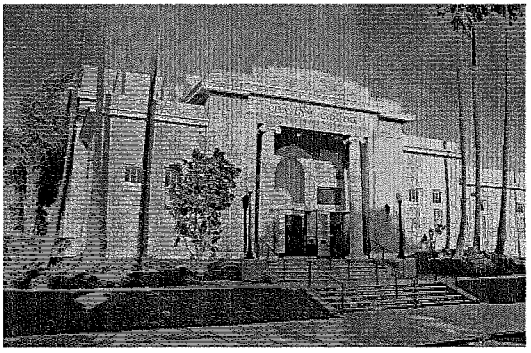
The craftsman house is one of the few indigenous American styles inspired by the work of two Southern Californian brothers, Charles and Henry Greene. The theme of the craftsman construction emphasized function and beauty while utilizing local materials to blend with local landscapes. The craftsman style became increasingly popularized through various publications, and as result, a flood of pattern books offered plans for craftsman bungalows. It was through these mechanisms that the craftsman house quickly became the most popular and fashionable house style in the country.

In common with the Prairie style, the hallmark of a Craftsman house is its roof. In this case, it is generally a shallow gable (versus hipped) roof with overhanging eaves and visible roof beams and rafters. Full or partial-width porches with tapered square supports, often of stone or concrete block, are typical. Characteristic bungalow windows are double-hung with rectangular divided lights in the top sash and a single light in the bottom sash.

The Craftsman style experienced a peak in popularity in Southern California during the early 1920s, and Huntington Beach was no different. The city has a wealth of architectural resources in this style. Most are single-family residences, although there are also Craftsman apartment buildings. There were modest bungalows, as well as more substantial Craftsman examples, including those that are two-stories in height. Craftsman homes began to be constructed from about 1905, although the boom period for this style within Huntington Beach did not appear to occur until the 1910s.

The character defining features include horizontal wood board cladding and multi-front gabled (often low-pitched) roofs. There is often a primary gabled roof at the façade, and a secondary roof at the porch below. The wide overhanging eaves had exposed rafters, and extended and/or elaborated rafter ends. There are frequently decorative vented openings, false beams and/or stickwork within the gable. Tapered (often heavy) squared pilasters are used as porch supports. There are wood windows with multiple panes above a single pane (sometimes flanked by double hung sash windows) at the façade. The other windows are also often double hung sash, sometimes with lamb's tongues; the main window at the first floor façade often consisted of a fixed window with multiple panes at the top, flanked by double hung sash windows. The Craftsman windows are typically surrounded by wide casings.

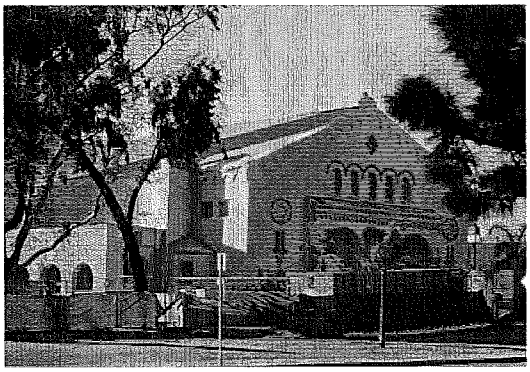
g. Eclectic and Revivalist (1920-1940)



The Eclectic movement began near the end of the 19th century and embraced a variety of Old World architectural traditions. Emphasizing careful copies of historic patterns, it spawned a number of period revival styles that coexisted in friendly competition, including Colonial Revival, Tudor/English Cottage Revival, Neoclassical, and Italian Renaissance Revival.

The Tudor Revival style in America was based loosely on medieval English architecture. Enormously popular in the 1920s and 1930s, it benefited from advances in masonry veneering technique that allowed for the re-creation of English brick and stucco façades. Steeply pitched roofs, prominent cross gables, half-timbering, large chimneys with chimney pots, and tall narrow windows with multi-pane glazing are the hallmarks of the Tudor Revival style. Entrance doorways, typically arched, are often elaborated with brick surrounds mimicking quoins. Multi-pane casement windows in groups of three or more are common.

h. Mediterranean, Spanish, and Mission Revival (1920-1940)



For the first three decades of its existence, the architecture of Huntington Beach was largely defined by Late-Victorian or Arts and Crafts (Craftsman) styles. Not until the late 1920s and 1930s did the developers and builders begin to expand the architectural horizons of the community to include Mediterranean styles of civic buildings, businesses, and residences. The use of architectural elements and designs indigenous to the countries surrounding the Mediterranean Sea began to take hold in the late-19th century and reached its apogee at the San Diego exhibition in 1915. There were several styles that quickly gained popularity - most notably Spanish-Colonial derived from Spain, Mexico, and South America, and Mission, derived from Spanish Missions in California and the American Southwest. In later years other sub-forms developed, referred today as Spanish Revival, Italian-Villa, and Tuscan. Spanish eclectic architecture is another term applied to the various forms of Mediterranean design, characterized by asymmetrical shapes with cross-gables and side wings; low pitched roofs; red roof tiles; little or no overhanging eaves; stucco siding; courtyards; carved doors; spiral columns and pilasters; carved stonework or cast ornaments; patterned tile floors and wall surfaces; and arches, especially over doors, porch entries and main windows.

~~The craftsman house features low pitched, gabled roofs which may be hipped with wide, unenclosed eave overhangs. Roof rafters are usually exposed with decorative beams or braces commonly added under the gables. Porches are either full or partial width with the roof supported by tapered square columns, which are frequently extended to the ground level.~~

~~Local examples include:~~

- ~~Shank House, 204 5th Street~~
- ~~317 5th Street~~
- ~~Griffith Apartments, 738-740 Main Street~~
- ~~715 Main Street~~

~~e. Spanish Colonial Revival (circa 1910-1940)~~

Domestic buildings of Spanish precedent built before 1920 are, for the most part, free adaptations of the mission style. Not until the Panama-California Exposition of 1915, held in San Diego, did the precise imitation of more elaborate Spanish prototypes received greater attention. The interpretations focused on the richness of Spanish precedents and architectural traditions that were observed throughout Latin America.

The style features low pitched roofs, usually with little or no overhang, and red tile roof coverings. The floor plans are typically informal with simple box-like shapes. Prominent arches are usually placed above the door, principle windows or just beneath the porch's roof. Wall surfaces are almost always stucco on an asymmetrical facade.

~~Local examples include:~~

- ~~111-115 7th Street~~
- ~~509 10th Street~~
- ~~828 11th Street~~
- ~~802 Main Street~~

~~f. Period Revival (circa 1900-1940)~~

~~This is a combination of revival styles with borrowed images from Mediterranean, English Tudor, Federal, Georgian, French Norman, Moorish and other styles. Many of these have roof lines with steep pitches to emphasize their style. The Mediterranean Revival homes feature stucco walls, parapets, tile roofs and arched doors or windows. Although distinctive from others in its purer form, elements of the Spanish or Mediterranean Revival styles are often mixed with other styles of this period. Window forms are generally casement or double-hung and the front door is often heavy wood in design. Most homes of this period do not have front porches.~~

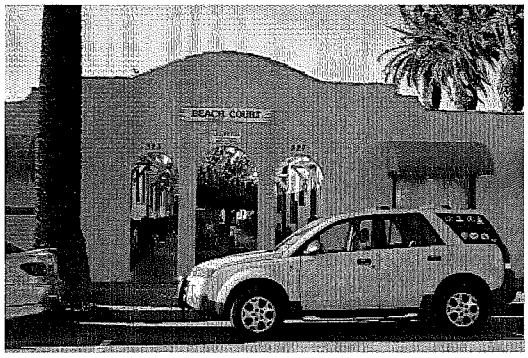
~~Local examples include:~~

- ~~317 7th Street (English Tudor Revival)~~
- ~~First Baptist Church, 401 6th Street (Gothic Revival)~~

~~g. 40's Tract (circa 1940-1950)~~

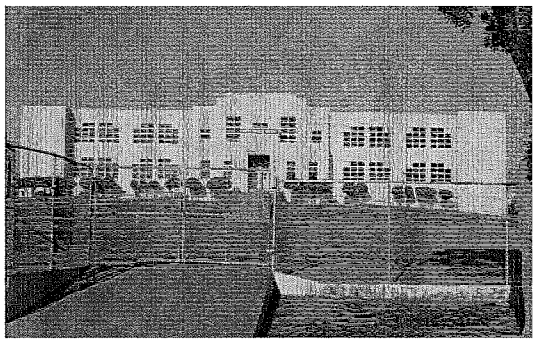
~~These homes marked the first development of tract homes within Huntington Beach. These ranch style homes generally have composition roofs and stucco clad exteriors. The windows are generally double-hung and are wood frame.~~

i. Bungalow Courts (1920-1940)



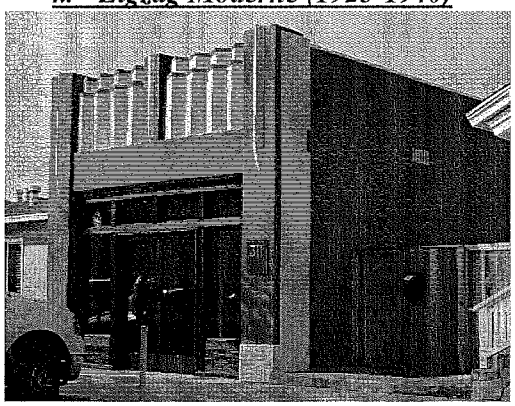
The development of Bungalow Courts provided affordable housing during a period of growth in the oil boom industry in Huntington Beach. The numerous courts in Huntington Beach developed from three typological and stylistic sources: the bungalow courts of the early 20th century whose antecedents began in Southern California; auto courts or motor courts; and popular architecture styled after Traditional and Mediterranean designs. The typical character defining features of bungalow courts include multiple small single-family residences that open into a central courtyard area. The units may be attached or detached, but all have separate entrances and porches facing the inner court. Architectural styles may include Craftsman bungalow or Spanish Colonial Revival detailing.

j. Art Deco (1925-1940)



The term Art Deco was coined from the *Exposition des Arts Decoratifs* held in Paris in 1925. Robert Mallet-Stevens (1886-1945) helped promote Art Deco architecture as it developed in Europe. In the United States Art Deco was embraced by Raymond Hood, who designed three of the most distinctive buildings in New York City: the Radio City Music Hall auditorium and foyer, the RCA building at Rockefeller Center, and the New York Daily News building. Rectilinear designs, vivid color, strong lines and undulating, repeating patterns are a trademark of Art Deco design, especially in the Deco buildings of the 1930s. Some buildings are embellished with flowing waterfall effects, while others present colors in bold, geometric blocks. But, Art Deco design is about more than color and ornamental patterns. The very shape of these buildings expresses a fascination for orderly forms and primitive architecture. The typical character defining features of Art Deco buildings include an emphasis on blocked massing, horizontal ornamentation, symmetry, rounded corners or cornices, stepped parapets, flat rooflines, stylized vertical motifs such as pilasters or integrated stripped Classical ornamentation.

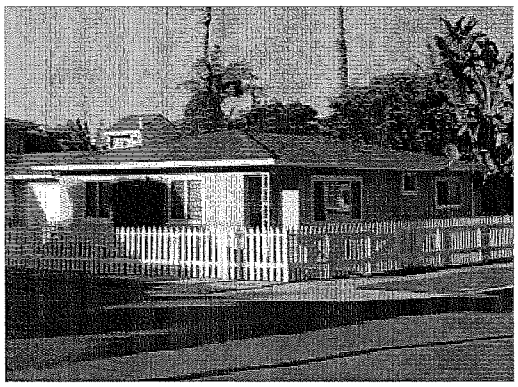
k. Zigzag Moderne (1925-1940)



The zigzag moderne style of architecture is an off shoot of Art Deco design, which originated in France in the 1910s and became popular in the United States in the 1920s and 30s. Zigzag Moderne is highly decorative with the façade of buildings utilizing geometric ornamentation. It was popular on commercial storefronts in urban areas and large public buildings, especially high rise buildings such as hotels and movie theaters, skyscrapers, and restaurants. It utilized expensive and exotic materials and veneers as well as steel and glass. In contrast to the Streamline Moderne and Art Deco styles, the ornamentation emphasized verticality and geometric motifs such as zigzags, swags, and corbels. It

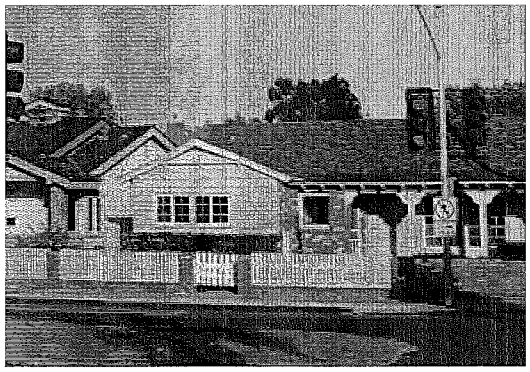
often exhibits a smooth exterior surface material and often included tilework, wood veneers, marble, painted terra-cotta and metals on the lower facades.

l. Minimalist/ Minimal Traditional (1940-1960)



Minimalist Architectural designs were a product of the modern era of architecture beginning during World War II and continuing into the 1950s. Designed for working class families, minimalist buildings are generally modest in size and ornamentation, often-times built as tracts, but almost always exhibiting design elements that veered away from the earlier Craftsman and Bungalow styles. In Huntington Beach minimalist homes appear during the early 1940s perhaps in response to the very modest cottage homes of the oil boom years. The typical character defining features of minimal traditional buildings include compact massing, low pitched multi-gable or hipped roofs with shallow eaves, modest ornamentation, inset porches under the principal roofline, simple wood post porch supports, single car garages (attached or detached), oriel windows, simple surrounds, smooth stucco exteriors or simple wood board exterior siding (or a combination thereof).

m. California Ranch (1930-1970)



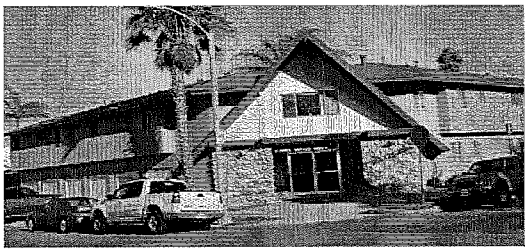
Sometimes called the California ranch style, this home in the Modern architectural family, originated in the 1930s by architects such as Cliff May. It emerged as one of the most popular American styles in the 1950s and 60s, when the automobile had replaced early 20th-century forms of transportation, such as streetcars. Now mobile homebuyers could move to the suburbs into bigger homes on bigger lots. The style originated as a reflection of the Rancho type of architecture with an emphasis toward an inner courtyard and privacy toward the street. It implemented interior "corridors" and often had a splayed plan or sprawling plan. Smaller versions or "ranchettes" implemented the same design concepts in a compact manner. The decorative details to the exterior take their cues from the spare and hardy practicality of western styles like Monterrey Spanish Colonial, Prairie and Craftsman homes as well as the Western False Front shops and board & batten mining shacks popularized by Wild West epics of the era like High Noon and How the West Was Won. It is characterized by its one-story, pitched-roof construction, attached garage, wood or brick exterior walls, and picture windows.

n. Modern and Neo-Eclectic (1935–1970)

The International and Modernistic styles, emphasizing horizontals, flat roofs, smooth wall surfaces, and large window expanses, renounced historic precedent in a radical departure from the revival styles. Most suburban houses built since 1935 fall into the Modern style category. These include the familiar forms we call Cape (officially termed minimal traditional), ranch, split-level and contemporary. The one-story ranch house form,

designed by a pair of California architects, was the prevailing style during the 1950s and 1960s. Contemporary was the favored style for architect-built houses between 1950 and 1970. Neo-Eclecticism, which emerged in the mid-1960s and supplanted the Modern style, represented a return to traditional architectural styles and forms. It includes Mansard, Neo-Colonial, Neo-French, Neo-Tudor, Neo-Mediterranean, Neo-Classical, and Neo-Victorian. These styles borrow prominent details from historic models in bold, free interpretations.

o. Courtyard Apartments (1950-1975)



Evolving from the Bungalow Courts of the 1920s and 1930s, a revival of sorts began in the 1960s that resulted in the development of multi-unit apartments with interior courtyards. The designs in Huntington Beach were more whimsical, often including Polynesian motifs.

3. Historic Resources

~~Depicted on **Figure HCR-1** are the historical resources identified by the City, the Historical Resources Board (HRB), 1986 Downtown Historical Study and a windshield survey. The historic resources are specifically described in further detail in the following text.~~

~~The community's historical resources have been identified as significant structures and places by one of four sources, the HRB, a Historic Place by the National Register, Potential Historic Districts by the Downtown Survey, and/or a Local Landmark by the City of Huntington Beach City Council. The historical resources that have been identified are described below.~~

~~Listed here are specific terms that will be used in the following discussion of local resources.~~

~~National Register Historic District - A national listing of districts noted as significant for a list of items.~~

~~Conservation District - Useful in places where full historic district designations are not feasible. Established regulations govern the heights, scale and roof lines of new construction and additions with the intent of preserving the district's character.~~

~~Local Historic District - A City designated area of historical or cultural significance. The designation allows cities greater flexibility in determining the types of rehabilitation and infill to be permitted.~~

~~National Register of Historic Places - A register of sites, buildings, structures and objects, significant in American history, architecture, archaeology and culture.~~

~~a. Significant Structures and Places~~

~~The Historic Resources Board (HRB)~~The City of Huntington Beach has played an important role in the development of California and that history is visible today through the City's built environment. As such the City has an interest in preserving, promoting and improving the historic resources and districts within Huntington Beach for the educational, cultural, economic and general welfare of the public. In 1986, the City conducted a survey documenting the historic core of the City of Huntington Beach. From 2008-2012, the City and Historic Resources Board (HRB) updated and expanded the previous survey to include a study of all potentially significant buildings within the entire city. The historic survey identified several buildings that were either individually eligible for the National Register, California Register of Historical Resources, or that may have significance at the local level. The survey also updated and identified concentrations of buildings that qualify as historic districts.

~~for the City of Huntington Beach has generated a list of local landmarks considered to be of significant importance to the local community as shown on **Tables HCR-1 and HCR-2**. The HRB functions solely as an advisory board to the City Council on historical issues and programs.~~

~~The significance of a structure or a place is based upon its overall contribution to the community by either its historical, age, cultural, social, or visual function(s). It is the intention of the HRB to place these structures and places on a City listing for protection and/or preservation of the landmark's size, scale, design and/or function. **Table HCR-1** represents the rating system devised by the Department of the Interior and **Table HCR-2** is the HRB's list of local landmarks.~~

~~b~~The City of Huntington Beach maintains a master inventory of potentially historic properties, which comprises all the properties within the city that have been identified as potentially having historic significance. This inventory is periodically updated and is used to assist the City with managing its short and long term historic preservation goals. The determination of historical significance was based on methodology that is consistent with the State of California Office of Historic Preservation's (OHP) guidance as outlined in *Instructions for Recording Historic Resources* and the Department of the Interior's National Park Service Bulletin 24 *Guidelines for Local Surveys: A Basis for Preservation Planning*. The California Office of Historic Preservation has established a series of status codes, which identify the historical status of the property.

The California Historical Resource Status Codes are codes that were created by OHP as a database tool to classify historical resources in the state's inventory which had been identified through a regulatory process or local government survey. The code system was initially created as National Register Status Codes in 1975 but has since been updated and changed in 2004 due to the ambiguity of the early coding system and changes in the needs of local governments' registration programs statewide to convey the significance of resources for purposes of the CEQA. Implicit within the status codes is a hierarchy reflecting the level of identification, evaluation and designation to which a property had been subjected.

The following table identifies the list of historic status codes.

California Historical Resource Status Codes

1 Properties listed in the National Register (NR) or the California Register (CR)

1D Contributor to a district or multiple resource property listed in NR by the Keeper. Listed in the CR.
1S Individual property listed in NR by the Keeper. Listed in the CR.

1CD Listed in the CR as a contributor to a district or multiple resource property by the SHRC
1CS Listed in the CR as individual property by the SHRC.
1CL Automatically listed in the California Register – Includes State Historical Landmarks 770 and above and Points of Historical Interest nominated after December 1997 and recommended for listing by the SHRC.

2 Properties determined eligible for listing in the National Register (NR) or the California Register (CR)

2B Determined eligible for NR as an individual property and as a contributor to an eligible district in a federal regulatory process. Listed in the CR.
2D Contributor to a district determined eligible for NR by the Keeper. Listed in the CR.
2D2 Contributor to a district determined eligible for NR by consensus through Section 106 process. Listed in the CR.
2D3 Contributor to a district determined eligible for NR by Part I Tax Certification. Listed in the CR.
2D4 Contributor to a district determined eligible for NR pursuant to Section 106 without review by SHPO. Listed in the CR.
2S Individual property determined eligible for NR by the Keeper. Listed in the CR.
2S2 Individual property determined eligible for NR by a consensus through Section 106 process. Listed in the CR.
2S3 Individual property determined eligible for NR by Part I Tax Certification. Listed in the CR.
2S4 Individual property determined eligible for NR pursuant to Section 106 without review by SHPO. Listed in the CR.

2CB Determined eligible for CR as an individual property and as a contributor to an eligible district by the SHRC.
2CD Contributor to a district determined eligible for listing in the CR by the SHRC.
2CS Individual property determined eligible for listing in the CR by the SHRC.

3 Appears eligible for National Register (NR) or California Register (CR) through Survey Evaluation

3B Appears eligible for NR both individually and as a contributor to a NR eligible district through survey evaluation.
3D Appears eligible for NR as a contributor to a NR eligible district through survey evaluation.
3S Appears eligible for NR as an individual property through survey evaluation.

3CB Appears eligible for CR both individually and as a contributor to a CR eligible district through a survey evaluation.
3CD Appears eligible for CR as a contributor to a CR eligible district through a survey evaluation.
3CS Appears eligible for CR as an individual property through survey evaluation.

4 Appears eligible for National Register (NR) or California Register (CR) through other evaluation

4CM Master List - State Owned Properties – PRC §5024.

5 Properties Recognized as Historically Significant by Local Government

5D1 Contributor to a district that is listed or designated locally.
5D2 Contributor to a district that is eligible for local listing or designation.
5D3 Appears to be a contributor to a district that appears eligible for local listing or designation through survey evaluation.

5S1 Individual property that is listed or designated locally.
5S2 Individual property that is eligible for local listing or designation.
5S3 Appears to be individually eligible for local listing or designation through survey evaluation.

5B Locally significant both individually (listed, eligible, or appears eligible) and as a contributor to a district that is locally listed, designated, determined eligible or appears eligible through survey evaluation.

6 Not Eligible for Listing or Designation as specified

6C Determined ineligible for or removed from California Register by SHRC.
6J Landmarks or Points of Interest found ineligible for designation by SHRC.
6L Determined ineligible for local listing or designation through local government review process; may warrant special consideration in local planning.
6T Determined ineligible for NR through Part I Tax Certification process.
6U Determined ineligible for NR pursuant to Section 106 without review by SHPO.
6W Removed from NR by the Keeper.
6X Determined ineligible for the NR by SHRC or Keeper.
6Y Determined ineligible for NR by consensus through Section 106 process – Not evaluated for CR or Local Listing.
6Z Found ineligible for NR, CR or Local designation through survey evaluation.

7 Not Evaluated for National Register (NR) or California Register (CR) or Needs Revaluation

7J Received by OHP for evaluation or action but not yet evaluated.
7K Resubmitted to OHP for action but not reevaluated.
7L State Historical Landmarks 1-769 and Points of Historical Interest designated prior to January 1998 – Needs to be reevaluated using current standards.
7M Submitted to OHP but not evaluated - referred to NPS.
7N Needs to be reevaluated (Formerly NR Status Code 4)
7N1 Needs to be reevaluated (Formerly NR SC4) – may become eligible for NR w/restoration or when meets other specific conditions.
7R Identified in Reconnaissance Level Survey: Not evaluated.
7W Submitted to OHP for action – withdrawn.

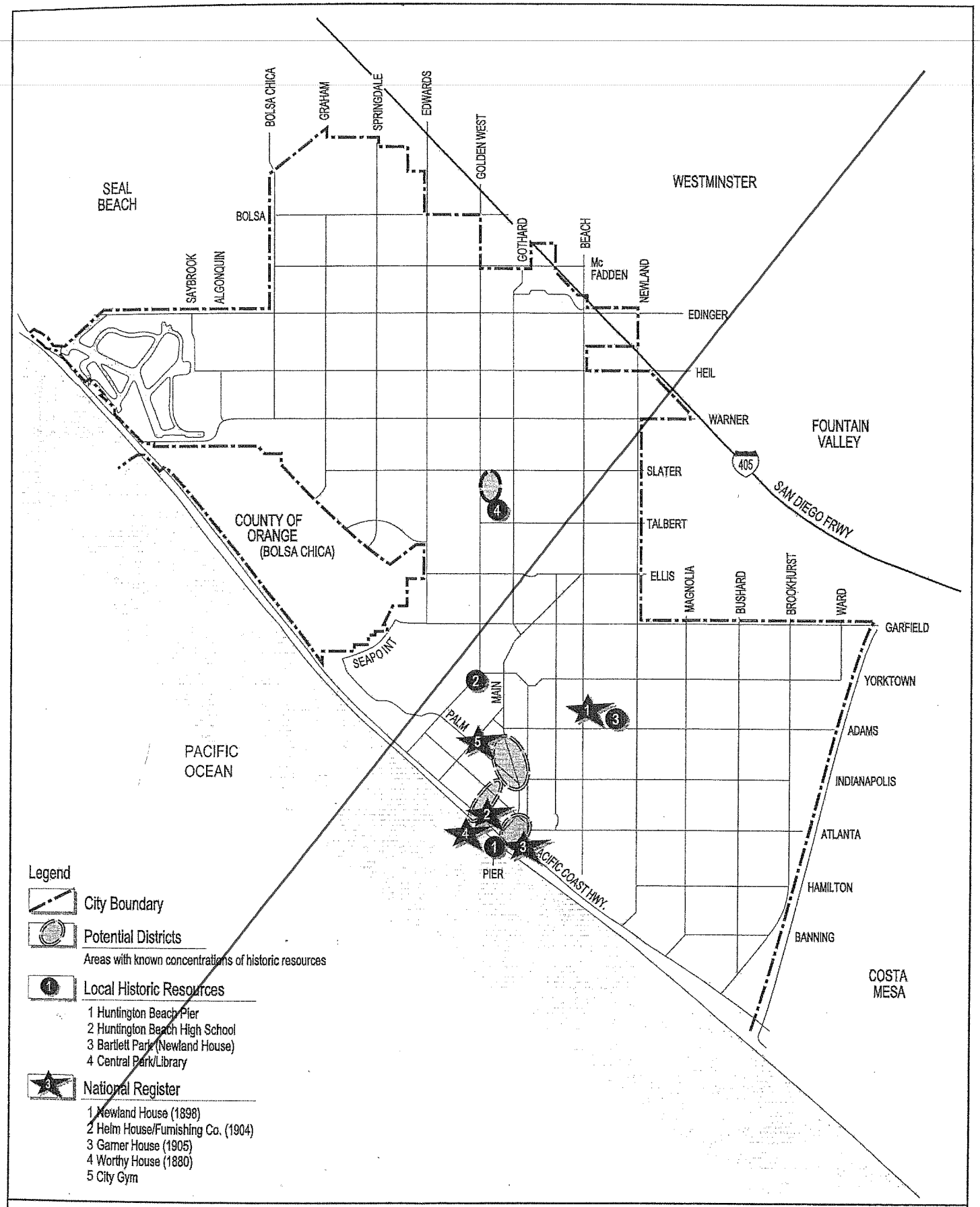
12/8/2003

a. National Register of Historic Places

~~The City currently has five historic structures that have gained status on the National Register of Federal Historic Places. These historic places as shown on **Plates HCR-1** and **HCR-2** are:~~

~~City Gym and Plunge – 1600 Palm Avenue~~

~~The City Gym and Plunge was added to the register in 1993. The structure was built in 1931 and is still used for its original purpose as a gymnasium and pool facility.~~



HISTORICAL RESOURCES

CITY OF HUNTINGTON BEACH GENERAL PLAN

MILES 0 0.5 1.0 NORTH

FIGURE HCR-1

~~TABLE HCR-1~~

~~Category Ratings for~~ *The National Register of Historic Places is the Nation's official list of cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archeological resources. Properties listed in the Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archeology, engineering, and culture. The National Register is administered by the National Park Service, which is part of the U.S. Department of the Interior.*

The criteria for inclusion in the National Register of Historic Places include those properties that are:

A. Associated with events that have made a significant contribution to the broad patterns of our history; or

B. That are associated with the lives of persons significant in our past; or

C. That embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. That has yielded, or may be likely to yield, information important in prehistory or history.

b. California Register of Historical Resources

The California State Historical Resources Commission has designed this program for use by state and local agencies, private groups and citizens to identify, evaluate, register and protect California's historical resources. The California Register is the authoritative guide to the state's significant historical and archeological resources. The California Register program encourages public recognition and protection of resources of architectural, historical, archeological and cultural significance, identifies historical resources for state and local planning purposes, determines eligibility for state historic preservation grant funding and affords certain protections under the California Environmental Quality Act.

The criteria for inclusion in the **California Register of Historical Resources** include any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing on the California Register of Historical Resources (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4852) including the following:

1. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;
2. Is associated with the lives of persons important in our past;
3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or

4. Has yielded, or may be likely to yield, information important in prehistory or history.

The California Register of Historical Resources was not created until 1998 by an act of the State Legislature. Under the provisions of that legislation, the following resources are automatically included in the California Register:

- Resources formally determined eligible for, or listed in, the National Register of Historic Places through federal preservation programs administered by the Office of Historic Preservation, including the National Register program; the Tax Certification program; National Historic Preservation Act Section 106 reviews of federal undertakings;
- State Historical Landmarks (SHL) numbered 770 or higher; and

~~1~~	~~Individually listed on the National Register of Historic Places.~~
~~3~~	~~Appears eligible for individual listing.~~
~~3D~~	~~Appears eligible for listing only as a contributor to a potential National Register district.~~
~~3/3D~~	~~Also appears individually eligible.~~
4	~~May become eligible for _____ when:~~
	~~a. More historic or architectural research is performed.~~ ~~b. The property is restored to an earlier appearance.~~ ~~c. More significant examples of the property's architectural style are demolished.~~ ~~d. The property becomes old enough to meet the Register's 50-year requirement.~~
~~5*/5D~~	~~Appears individually eligible for local landmark designation.~~
~~6~~	~~None of the above.~~
~~NR~~	~~Not rated.~~
~~The above categories are National Register Standards presented to Council in 1988 as part of the Johnson and Humann Report.~~	

~~**Ratings for Landmark Significance**~~

~~S~~	~~Structure~~
~~A/S~~	~~Archaeological Site~~
~~H/S~~	~~Historical Site~~
~~H/P~~	~~Historical Person or Family~~

~~TABLE HCR-2~~

- ~~Local~~ Points of Historical Interest (PHI) recommended for listing in the California Register by the State Historical Resources Commission.

c. City of Huntington Beach Historic Landmarks

~~City of Huntington Beach~~
~~1991~~

~~Address~~	~~Description~~	~~Date~~	~~Historical Landmark Rating[2]~~	~~Landmark Significance Rating*~~
~~9151 Atlanta~~	~~Post Office~~		~~--~~	~~H/P~~
~~Beach Boulevard~~	~~Bartlett Park~~		~~--~~	~~A/S~~
~~17011 Beach~~	~~Charter Center~~		~~--~~	~~S~~
~~17211 Beach~~	~~Early Fire Station~~		~~--~~	~~S~~
~~19820 Beach~~	~~Newland House~~	~~1898~~	~~1~~	~~S-H/P~~
~~Pacific Coast Highway~~	~~Bolsa Chica Wetlands~~		~~--~~	~~S~~
~~5301 Bolsa~~	~~McDonnall Douglas~~		~~--~~	~~S~~
~~20491 Bushard~~	~~House and Barn~~		~~--~~	~~S~~
~~301 California~~	~~Craftsman House~~	~~1910~~	~~--~~	~~S~~
~~801 California~~	~~Brown House/Tower~~	~~1927~~	~~--~~	~~S~~
~~7561 Center~~	~~Old World Village~~	~~1978~~	~~--~~	~~S~~
~~Clay/Goldenwest~~	~~Huntington A-1 Well~~	~~1920~~	~~--~~	~~H/S~~
~~216 Crest~~	~~Mayor McCallen House~~	~~1928~~	~~5*/3D~~	~~H/P~~
~~701 Delaware~~	~~Mayor Manning House~~		~~--~~	~~H/P~~
~~Edwards Hill~~	~~Archaeological Area~~		~~--~~	~~A/S~~
~~17292 Goldenwest~~	~~Stricklin House~~		~~--~~	~~H/P~~
~~17162 Gothard~~	~~Slater House~~		~~--~~	~~H/P~~
~~713 Hill~~	~~House~~	~~1906~~	~~--~~	~~S~~
~~505 Lake~~	~~Higgins House~~	~~1915~~	~~5~~	~~H/P~~
~~Lake/11th~~	~~Lake Park Cabin~~	~~1923~~	~~--~~	~~S~~
~~Los Potos/Orian~~	~~Water Tower~~		~~--~~	~~S~~
~~20444 Magnolia~~	~~Sts. Simon & Jude Church~~	~~--~~	~~S~~	
~~115 Main~~	~~Olson Building~~	~~1916~~	~~3D~~	~~S~~
~~122 Main~~	~~Pacific City City Hall~~	~~1903~~	~~3D~~	~~S~~
~~123 Main~~	~~Huntington Cafe~~	~~1906~~	~~3D~~	~~S~~
~~1224 Main~~	~~Obarr Drugs~~	~~1910~~	~~3D~~	~~S~~

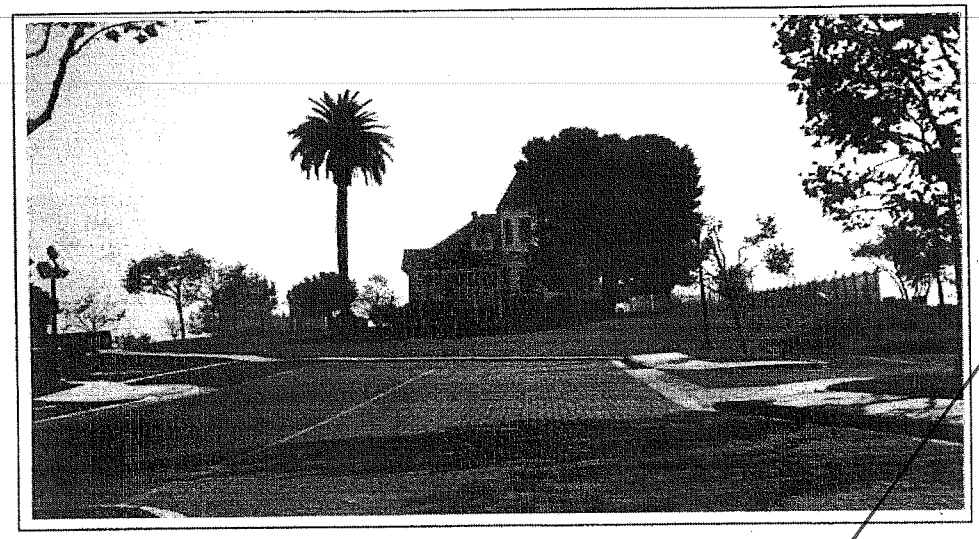
~~[2] See Table HCR-1.~~

TABLE HR-2 (cont.)

Address	Description	Date	Historical Landmark Rating*	Landmark Significance Rating*
126 Main	Standard Market	1928	3D	S
205 Main	H.B. News	1904	3D	S
207 Main	Princess Theatre	1910	3D	S
213 Main	H.B. Sheet Metal	1919	3D	S
217 Main	Pioneer Feed & Fuel	1904	3D	S
525 Main	Main Street Library	1951	–	S
610 Main	Terry's Garage	1933	3D	S
Main/11th	Circle Park	1905	–	H/S
Main Street	Wesley Park Section		3D	S
1905 Main	Huntington Beach High	1926	3	S
2000 Main	H.B. City Hall	1974	–	S
2111 Main	Seacliff Village		–	S
21730 Newland	Edison Plant		–	S
Old Pirate Lane	Graham House		–	H/P
316 Olive	U.S. Post Office	1936	3/3D	S
411 Olive	Dr. Hawes Medical Blvd.	1936	3D	H/P
114 PCH	Garner House	1905	3	S
319 PCH	H.B. Pier			S
414-416 PCH	H.B. Company/ Telephone Exchang	3D	S	
16400 PCH	Peter's Landing		–	S
21100 PCH	Waterfont Hilton	1990	–	S
1502 Palm	Dwyer School	1933	3	S
1600 Palm	H.B. Gym & Plunge	1931	3	S
Clay/Yorktown	Reservoir Hill		–	A/S
16400 Springdale	St. Bonaventure		–	S

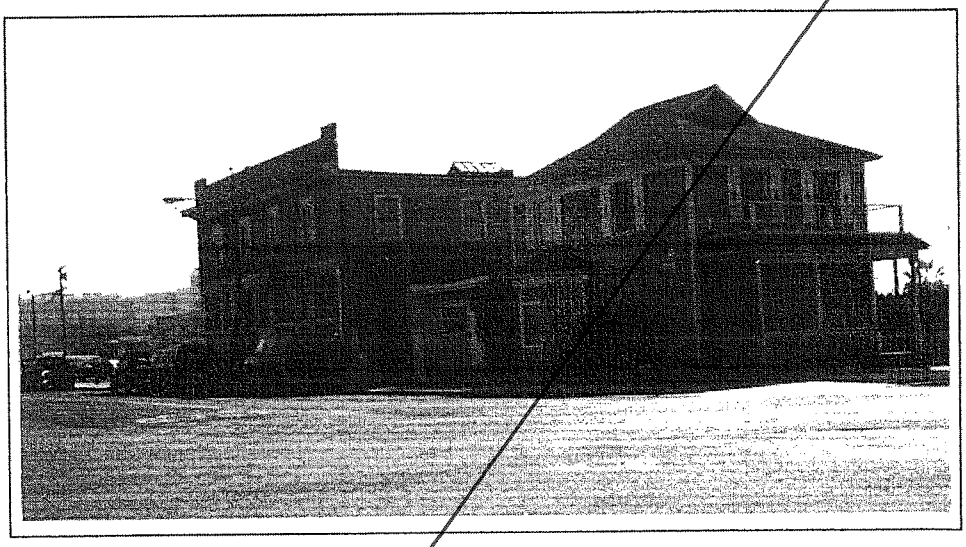
~~TABLE HR-2~~ (cont.)

~~Address~~	~~Description~~	~~Date~~	~~Historical Landmark Rating*~~	~~Landmark Significance Rating*~~
~~7111 Talbert~~	~~Central Park Library~~		--	~~S~~
~~412-414 Walnut~~	~~Dr. Shank Commercial~~	~~1920's~~	--	~~S~~
~~513-519 Walnut~~	~~Helms House Furnishing Co.~~	~~1904~~	~~3D~~	~~S~~
~~5203 Warner~~	~~Meadowlark Site~~		~~1/3D~~	~~S H/P~~
~~7360-7386 Warner~~	~~Warner Baptist Church~~	~~1906~~	--	~~A/S~~
~~7622 Warner~~	~~Japanese Church~~		--	~~S~~
~~7642 Warner~~	~~Furuta House~~		--	~~S~~
~~Warner/B Street~~	~~Edison Substation~~		--	~~H/P~~
~~333 Yorktown~~	~~Northam House~~		~~5~~	~~S~~
~~303 3rd~~	~~Young Building~~	~~1923~~	~~5*/3D~~	~~S~~
~~310 3rd~~	~~1880's House~~		~~5~~	~~S~~
~~204 5th~~	~~Shank House~~	~~1912~~	~~3/3D~~	~~S~~
~~218-220 5th~~	~~City Hall/Jail~~	~~1918~~	~~4/3D~~	~~S~~
~~311 5th~~	~~Zigzag Modern~~	~~1930's~~	~~5~~	~~S~~
~~317 5th~~	~~Craftsman Bungalow~~	~~1910~~	~~5*~~	~~S~~
~~321 5th~~	~~Colonial Revival~~	~~1905~~	~~5*~~	~~S~~
~~126 6th~~	~~Helm/Worthy House~~	~~1880's~~	~~1~~	~~S H/P~~
~~410 6th~~	~~Baptist Church~~	~~1906~~	~~4~~	~~S~~
~~111-115 7th~~	~~Spanish Colonial~~	~~1910's~~	~~5~~	~~S~~
~~127 7th~~	~~Bungalow Court~~	~~1925~~	~~5~~	~~S~~
~~401-403 7th~~	~~Craftsman Apartments~~	~~1920~~	~~5*~~	~~S~~
~~428 7th~~	~~Neo-Classical House~~	~~1910~~	~~5*~~	~~S~~
~~301 8th~~	~~Period Revival Church~~	~~1928~~	~~5*~~	~~S~~
~~421 8th~~	~~Hotel Evangeline~~	~~1906~~	~~3~~	~~S~~
~~211 9th~~	~~Victoria Eastlake~~	~~1906~~	~~5~~	~~S~~
~~321 10th~~	~~St. Mary's Church~~	~~1910~~	~~5*~~	~~S~~
~~403 10th~~	~~Judge Warner House~~	~~1907~~	~~5~~	~~S H/P~~
~~420 10th~~	~~Woman's Clubhouse~~	~~1916~~	4	~~S~~



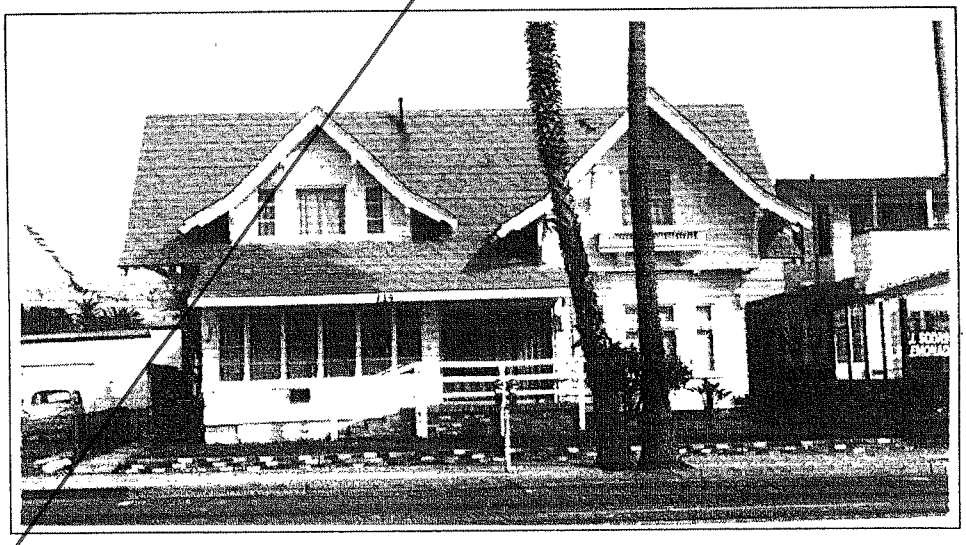
Newland House (1898)

- 19820 Beach Blvd.



Helm House Furnishing Co. Helm-Worthy House (1904)

- 5/3 - 5/9 Walnut Ave.
- 126 Sixth St.



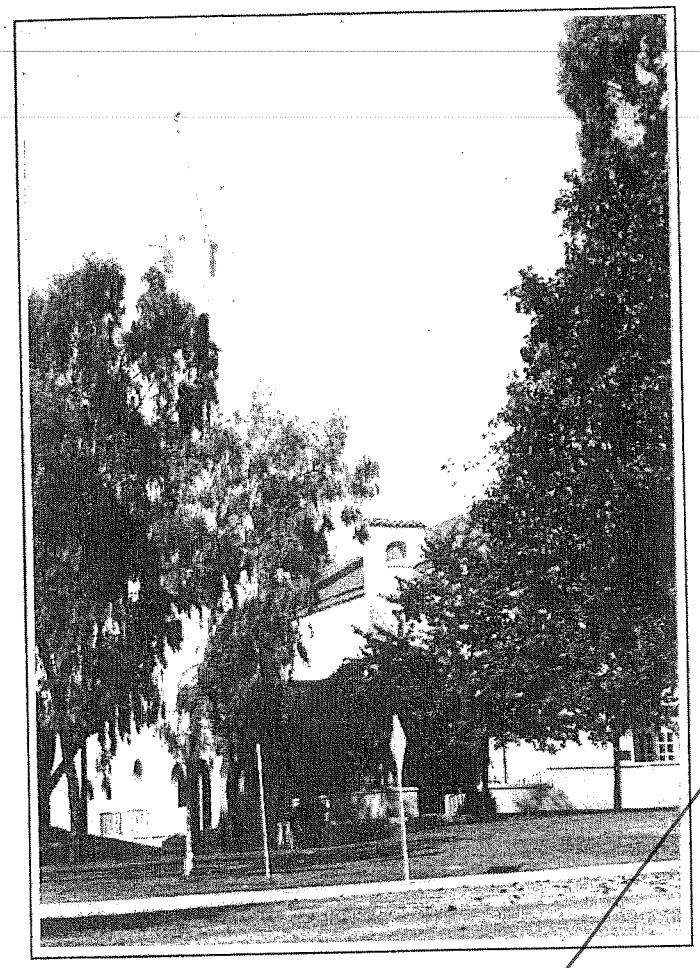
Garner House (1905)

- 114 Pacific Coast Hwy.

HISTORIC RESOURCES

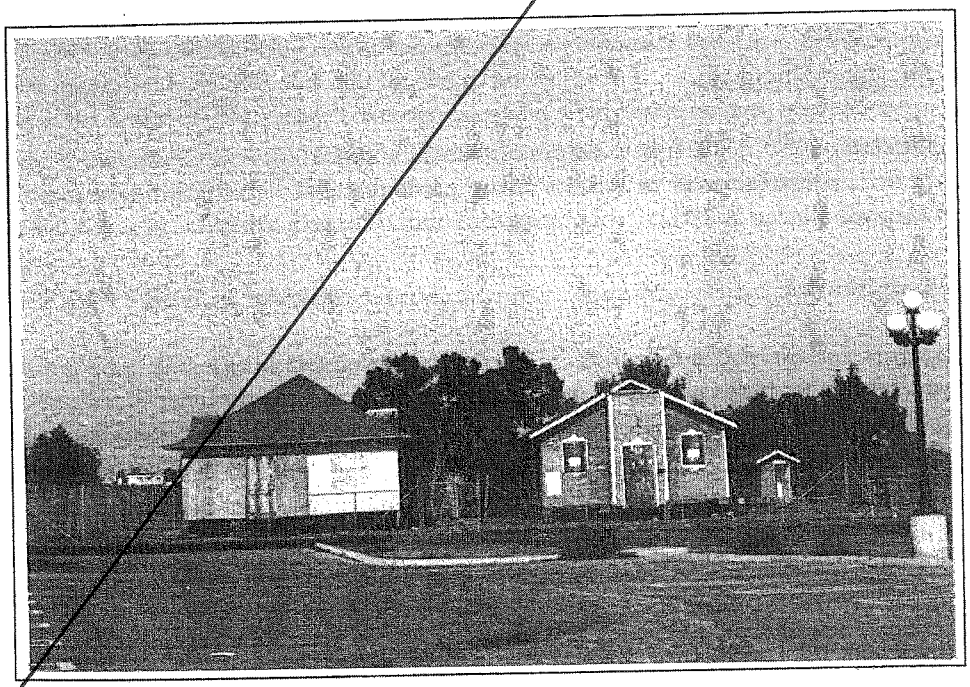
CITY OF HUNTINGTON BEACH GENERAL PLAN

PLATE HCR-1



Local Landmarks

Selected Buildings such as this one on the Huntington Beach High School campus, have been given a local city landmark designation.



Bartlett Park

Created to provide a preservation home for community historic structures subject to demolition. Insufficient funds have prevented total relocation at a permanent location.

HISTORIC RESOURCES

CITY OF HUNTINGTON BEACH GENERAL PLAN

PLATE HCR-2

~~Newland House – 19820 Beach Boulevard~~

~~On a high bluff overlooking the lowlands of Huntington Beach stands the home built by William and Mary Newland in 1898. The white frame house located on Beach Boulevard at Adams Avenue is the City's best preserved and most historically significant example of the late Victorian period. Here the Newland's resided for 54 years, established a large, highly productive ranch and helped to pioneer the City of Huntington Beach through their contributions in the fields of education, business, community and social service.~~

~~Helm House Furnishing Company – 513-519 Walnut Avenue~~

~~Constructed in 1904, the building is the only pre-1910 commercial building in Huntington Beach to retain its original architectural integrity. It is the last Western Falsefront building in south and central Orange County. Mr. Helm moved to Huntington Beach in 1903 and built this structure to begin his business. Mr. Helm, the town's 4th mayor, contributed much to the early settlement years of Huntington Beach. The structure is in excellent condition located on its original site (near the corner of Walnut and 6th).~~

~~Helm-Worthy House – 126 Sixth Street~~

~~The Helm-Worthy House is estimated to have been built about 1880. This modified Queen Anne is one of the finest pre-incorporation era houses in Huntington Beach. Moved from its original site in Santa Ana in 1903, the house retains much of its historic integrity. The house's significance is promulgated by its association with prominent persons who helped shape Huntington Beach's history, as a good example of pre-1900 architecture, and its place in the broad patterns of the City's history. The Helm-Worthy house, which sits adjacent to the Helm House Furnishing Company, was placed on the National Register in 1987. The Helm-Worthy House is listed with the Helm House Furnishing Company on the National Register.~~

~~Garner House – 114 Pacific Coast Highway~~

~~The Garner House, constructed in 1905, is a fine example of coastal architecture in a Craftsman Bungalow style. It features a deeply bellcast gabled roof with front-facing gable features. This building was listed on the National Register of Historic Places in 1982.~~

~~c. Potential National Landmarks~~

~~The City's downtown historic survey of 1986 identified 103 structures that are considered to be potentially eligible for listing on the National Register. Among the 103 identified in the survey report, eleven buildings in the commercial core and immediate adjacent areas are potentially eligible due to their architectural character. Although the survey only included the downtown area, there is a high probability that areas not studied are also potentially eligible. Since the date of the survey, many potential national landmarks have been torn down. Please see a discussion in Section "e" below.~~

~~d. Potential Historic/Conservation Districts~~

~~Generally termed as historic district, these collections of buildings maintain a feeling and association of the past by their internal coherence and integrity. In other words, the buildings relate to one another in the same way that they did originally.~~

~~The Historic Survey of 1986 identified three (3) potential historic districts within the downtown area. They are as depicted on **Figure HCR-1** and are discussed below.~~

~~Main Street/Downtown~~

~~The Main Street Historic District incorporates the 200 block of Main, the 200 and 300 blocks of Fifth Street and cross street buildings on Olive Avenue between Third and Fifth Streets. This district includes both commercial and residential buildings and reflects the early small town development of the City. The Main Street District includes approximately 22 pre-1940 buildings of which ten are rated as contributing or significant buildings. Another nine buildings are possible contributors if existing non-historic remodelings are reversed.~~

~~Although the district is no longer eligible for National Register consideration because of the extreme modifications and demolitions which have recently occurred, preservation efforts within the City's core can provide a strong focal point for the community. Since the proposed historic district is within the City's Redevelopment area, programs of low interest loans or grants may be feasible to encourage owners to upgrade and preserve the integrity of their buildings.~~

~~Ninth Street Area~~

~~The Ninth Street Historic District incorporates the 300, 400, and 500 blocks of Ninth Street from numbers 310 to 511. This residential district includes mostly small Craftsman and Spanish Colonial Revival houses built in the 1910's and 1920's, which represent typical worker's cottages in the City's early development.~~

~~Wesley Park~~

~~The Wesley Park Historic District incorporates an irregular boundary focused primarily on the 200 block of Main Street and the 200 and 300 blocks of Crest Avenue. Also included are adjacent areas such as the 600 and 700 blocks of 7th and 8th Streets, areas on 11th Street across from Farquar Park, and the east side of Main Street up to Tenth Avenue. This area includes many of the City's early homes which were moved to Wesley Park after the 1926 town lot oil boom. Many of the most significant historic residential buildings remaining in the City are located within this area.~~

e

The City does not currently have official criteria for local listing. Therefore, for the survey update the project team used the California Register of Historical Resources criteria as a baseis for local significance. During this process each of the criteria were adjusted to relate to the local history of Huntington Beach.

As a result of the historic survey update, the following status codes were assigned to properties located in the City of Huntington Beach. For a complete inventory of properties identified in the city, refer to the City of Huntington Beach's Historic Context & Survey Report and subsequent updates, maintained in the City's Planning and Building Department. Following is a description of the status codes identified in Huntington Beach:

- **1S**. Individual property listed in the NR by the Keeper. Listed in the CR. This status code was given to any property that is currently listed on the National Register. These properties were not re-evaluated as part of this survey. (Included in updated Landmark List; Historical Resource for the purposes of CEQA; Eligible for federal tax credits)

- **3S.** Appears eligible for NR as an individual property through survey evaluation. This status code was given to properties evaluated on DPR 523 B forms and found to be eligible for listing on the National Register of Historic Places. (Included in updated Landmark List; Historical Resource for the purpose of CEQA)

- **3CB.** Appears eligible for CR both individually and as a contributor to a CR eligible district through survey evaluation. This status code was given to properties evaluated using the DPR 523 B form and found to be eligible for listing on the CR both individually and as the contributor to a CR eligible district. (Included in updated Landmark List; Historical Resource for the purpose of CEQA)

- **3CD.** Appears eligible for CR as a contributor to a CR eligible district through survey evaluation. This status code was given to properties that were evaluated using the District Record Form and found to be contributors to a historic district eligible for listing on the CR. (Included in updated Landmark List; Historical Resource for the purpose of CEQA)

- **3CS**. Appears eligible for CR as an individual property through survey evaluation. This status code was given to properties that were evaluated using the DPR 523B form and found to be individually eligible for listing on the CR. (Included in updated Landmark List; Historical Resource for the purpose of CEQA)

- **5S1**. Individual property that is listed or designated locally. This status code was given to all the extant (non-altered) properties from the previous Landmark List on the City's General Plan. This includes only the historic architectural properties. (Included in updated Landmark List; Historical Resource for the purpose of CEQA)

- **5S1/7N1**- This status code was given to properties that are currently listed on the Landmark List that have been altered, but the alterations are reversible. These properties would require rehabilitation/restoration to qualify as a historic property today. (Not included on updated Landmark List- Not a historical resource per CEQA)

- **5S2.** Individual property that is eligible for local listing. This status code was given to properties that were previously evaluated in 1986 and given the status code of 5S2 and had not been significantly altered since the previous evaluation. (Included in updated Landmark List; Historical Resource for the purpose of CEQA)

- **6L.** Determined ineligible for local listing or designation through local government review process; may warrant special consideration in local planning. This status code was given to 1) non-contributing buildings located within historic district boundaries 2) properties previously identified in the 1986 survey that were still intact but do not appear to meet NR or CR criteria today, and 3) newly identified properties constructed prior to 1959 that received a DPR 523A form but upon further evaluation did not appear to meet NR or CR criteria today. These properties did not receive a DPR 523B form. (Not included on updated Landmark List- Not a historical resource per CEQA)

- **6Z.** Found ineligible for NR, CR or Local designation through survey evaluation. This status code was given to properties that were evaluated under the established contexts but did not meet any criteria, had poor integrity or have been demolished since a prior evaluation. (Not included on updated Landmark List- Not a historical resource per CEQA)

- **7N.** Needs to be re-evaluated. This status code was given to properties that 1) were not visible from the public right of way (due to fences, landscaping, or distance from public right of way), or 2) were located within post World War II suburban tract developments that may constitute a historic district at a later date. Although the latter do not appear eligible at the time of this survey, additional research and evaluation in the future may find an entire tract development eligible if it meets NR or CR criteria in the future. (Not included on updated Landmark List- Not a historical resource per CEQA)

- **7N1**. Needs to be reevaluated- may become eligible for NR w/restoration or when meets other specific conditions. This status code was given to 1) properties that have been relocated or are currently under restoration, and 2) properties that were previously identified on the Landmark List in the City's General Plan that have since been altered. (Not included on updated Landmark List- Not a historical resource per CEQA)

- **7R.** Identified in Reconnaissance Level Survey: Not Evaluated. This status code was given to properties that were recorded in the property inventory spreadsheet but was not recorded using a DPR 523 A or B form. These properties do not appear at the reconnaissance survey level, within the established contexts for Huntington Beach to be historically significant; however the local Planning and Building Department may determine that additional evaluation may be necessary on a case by case basis through the permitting process if the City, owner, or interested party provides substantial evidence that the property may be historically significant for the purposes of CEQA.

d. Vulnerability to Change

Since the historic survey was originally completed for downtown Huntington Beach in 1985, ~~a significant number~~more than half of Huntington Beach's historical resources have been destroyed and/or demolished. Of the three potential historic districts identified by the 1986 survey, two are no longer eligible ~~for National~~as historic districts ~~as a result~~and the boundaries of one has been diminished due to subsequent demolitions and renovations. The 2008-2012 historic resources inventory updated the information from 1986 and found that approximately 50% of the buildings identified within the downtown core area have since been significantly altered or demolished.

The downtown historic resources are extremely vulnerable to change. The commercial areas, specifically Main Street, ~~are experiencing~~have experienced extreme development pressures to ~~intensify~~maximize their land uses due to escalating land values.

Older residential areas ~~are~~have also ~~experiencing~~experienced an increased intensification of development. Much of the one-story beach cottage character of downtown has changed to larger three-story beach houses. With the development activity occurring in areas of the City with significant historical resources, the City must decide the importance of these resources and what direction should be taken to preserve those elements critical to the character of the City, either onsite or through a historic relocation program.

The Downtown Specific Plan calls for the creation of a mixed use/commercial intensity use along Main Street and Pacific Coast Highway. The zoning allows commercial uses to be ~~three to six~~multiple stories high, thus applying significant development pressure on smaller, older structures in the vicinity. Secondly, the plan identified at one point over 50 percent of the structures in the study area as seismically unstable, stating they must ultimately be improved to meet seismic standards or be demolished.

~~f~~e. Availability of Funds

~~Insufficient funds presently exist for the adequate preservation and/or relocation of significant historical resources within Huntington Beach. The activities of the Huntington Beach Historical Society are predominantly funded through private donations and local volunteers. The Historical Society utilizes most of its time and resources to support the operations and maintenance of the Newland House.~~

~~A location needs to be provided for relocated historical structures. Limited funds were available for moving a few homes to Bartlett Park, however, insufficient funds have prevented relocation of all structures and the park has suffered from vandalism.~~
Currently, there are no funds available to owners of historic properties within the City of Huntington Beach, particularly for the rehabilitation or relocation of historic buildings. The City does not maintain funds specifically for the preservation or relocation of historic properties in danger of demolition or alteration. However, as outlined in this Historic and Cultural Resources Element, it is the City's intent to continue to develop and promote financial incentive programs for owners of historic property owners to assist with the ongoing costs of preservation of these limited resources. These financial incentives would be in the form of tax abatement programs through the County Assessor (Mills Act program). The City would also provide information to the public within the Planning and Building Departments on other available funding programs, as they become available. The financial incentive programs are only available to properties that are maintained on the City's Landmark list and are outlined in the policies and objectives below.

B. CULTURAL RESOURCES

1. Introduction

Over the past twenty years, the City has made great strides in addressing the provision of arts and cultural services to residents and visitors. A Cultural Master Plan was adopted in 1994 guiding the development of cultural services and facilities. In addition, the City has begun to develop the cultural infrastructure that can provide the range of services residents require. While the cultural life of Huntington Beach is quite active, the addition of the new wing of the Huntington Beach Public Library and Cultural Center and the imminent opening of the Huntington Beach Arts Center lend a new, high visibility focus for culture that will have an impact on residents and the entire region. This strengthened activity relating to arts and culture is a result of the local residents' desire for a higher profile for arts and cultural activity.

The city is a composite of identities - "surf", "oil", environmentalism, multiple histories of indigenous inhabitants, agriculture, revival meetings, rail and other transportation links. All these serve as the building blocks of an exciting and vibrant cultural context offering much to residents and visitors.

The revitalization of Main Street and its cultural amenities has brought a new image and vitality to downtown Huntington Beach. This area has ~~an~~ vibrant but rapidly diminishing assortment of historic structures that enhance a sense of history for both resident and visitor and provide the foundation for a strong community image.

2. Existing Conditions

a. Cultural Facilities, Artists, and Arts Groups

There are a number of cultural facilities in Huntington Beach, including multi-faceted visual and performing arts spaces, historic sites, and outdoor facilities. With the recently opened annex to the Huntington Beach Public Library and Cultural Center and the anticipated opening of the Huntington Beach Arts Center in 1994, cultural activities in Huntington Beach will have a strong and visible presence.

The vitality of the artists and arts groups comprise an active and focused cultural scene in the city. Although there are few large or highly structured arts and cultural organizations in Huntington Beach, there is a core of local artists, both professional and amateur, as well as many arts groups that are conducting a wide array of high-quality programs:

- The soon-to-be opened Huntington Beach Arts Center is a community arts facility that will provide local citizens and a regional audience with opportunities for exposure to and involvement in the visual arts. It will have three gallery spaces, a studio, classrooms, meeting rooms, and a bookstore and gift shop;
- The City's Parks and Recreation program includes arts and crafts classes held in parks and community centers throughout the city;
- The Huntington Beach Public Library and Cultural Center, with its new wing devoted to children, also includes a 300-seat theater, several meeting and classrooms.
- The Huntington Beach Playhouse is a thirty-year old community theater now performing in the new theater at the library. The group presents 16 performances of six shows during the year as well as an outdoor Shakespeare series in Huntington Central Park and a children's Christmas program;
- The Newland House Museum is a showcase of local history operated by the Historical Society and the city. In addition to exhibition space in its restored building and barn, there is outdoor space for additional exhibits and special events in the area between the house and barn;
- The International Surfing Museum opened in its first location in 1988 and is presently in a 2,000 square foot renovated space in the downtown. Plans to build a new, state-of-the-art museum facility are currently developed, and funding is being sought. A "Surfing Walk of Fame" is being established and has received much attention in the international surfing community;
- Golden West College has a wide range of cultural facilities and active instructional programs in the arts with an emphasis on both traditional and electronic forms of most artistic media. Its program of theater production currently includes about 40 percent non-student actors;
- The Huntington Harbour Philharmonic Committee has an active program of fund-raising for the Orange County Performing Arts Center. In addition, the Committee provides a range of programs for public school children, including in-school programs and bus trips to the Performing Arts Center;
- The Huntington Beach Concert Band performs in venues around Orange County. With about seventy-five members, half of whom are from Huntington Beach, the band has played at City Council meetings, ground-breakings, concerts in Huntington Central Park, and other locations. It is the only band of its type in Orange County not supported by a school district;

- The School for the Performing Arts at Huntington Beach High School currently has an enrollment of approximately three hundred students and offers classes in dance, theater, music, and television production; and
- A wide range of other groups, including the Arts Associates and the Huntington Beach Art League, are also active in the community. Many arts and historic groups in the city function on a volunteer basis, without paid staff or permanent facilities. Artists have generally not been able to work in the city, primarily because of the cost of renting space and the lack of professional venues in which to exhibit and perform their work.

b. Resources for Arts Education

The quality of arts education in Huntington Beach depends in large measure on the particular school and school district that a child attends. In part, because there are four school districts in the city, the range and quality of offerings vary.

Elementary and middle schools rely on classroom teachers to integrate the arts (as a teaching tool) into the curriculum. Middle schools' visual arts, music, band and choir specialists are shared within districts. All four high schools have basic instruction in some of the performing arts (generally, some combination of choir, band, drama, and dance) with faculty shared among them. Each school has visual arts programs that are run by two visual arts specialists. The School for the Performing Arts at the Huntington Beach High School was established to provide advanced performing arts classes and ensembles at the high school level. It offers a wide array of arts experiences to students citywide.

While the primary opportunity for providing arts education experiences for children lies with the public schools, there are additional opportunities directed toward children and older residents. The City has several programs that have an impact on arts and cultural education.

The City's HBTV Channel 3 offers a talk show about the arts. The new Huntington Beach Arts Center will offer interpretive programs, school tours, and workshops in various media, disciplines and issues. The Recreation, Beaches, and Development Division of the Community Services Department offers extensive classes in centers throughout the city, although there are relatively few classes in visual and performing arts. Few, if any, classes are offered for teens and adults. Classes for children include some crafts and dance.

The Huntington Beach Public Library and Cultural Center offers a range of cultural programs. There is a new children's wing, but because of budgetary constraints, the amount of cultural programming is limited. Rental fees for using the facilities are out of range for smaller cultural groups.

Nonprofit arts and cultural groups in Huntington Beach have played an important role in providing educational opportunities for school children. Among the activities that have been provided are:

- The Huntington Harbour Philharmonic Committee, in addition to raising money for the Orange County Performing Arts Center, coordinates field trips to the center for a variety of tours and performances. They also bring ensembles into the schools for assemblies that can include performance and demonstrations of instruments. They sponsor the "Music Mobile" which travels to elementary schools to introduce third graders to musical instruments;

- The Newland House Museum offers tours of its facility to schools, primarily third and fourth graders who are studying local and California history. In addition, the Historical Society offers special 2 hour tours of the facility; and
- The Japan America Society has developed a cultural program for schools, building on the Sister City Program.

c. The Role of the Cultural Services Division & Advisory Board of the City of Huntington Beach

The Cultural Services Division is responsible for an array of activities, including oversight of construction and program development for the new Huntington Beach Arts Center and overseeing historic and cultural programs in the community. At the present time, its primary roles are that of manager of many of the city's existing arts programs and presenter of visual arts activities. There are other roles of the division, including serving as a "catalyst" to assist local arts groups in promotion, location space, fund-raising for cultural projects, and capital project oversight.

The Allied Arts Board is designated to advise City Council on all matters pertaining to the arts in Huntington Beach. It was responsible for developing the initial ten-year plan for cultural activities that led to the establishment of the Cultural Services Division as well as other important milestones in the development of the cultural life of the city. Along with the Historic Resources Board (which oversees historic programs and activities), the Allied Arts Board, in its role as advisor to the City Council, can, among other things, study and interpret the needs of the community for cultural programs and facilities; recommend cultural policy on such matters as programming, facilities, and funding; assist local arts groups to better fulfill their missions; and encourage individuals, civic groups, and businesses to support arts and culture with time, money, and in-kind services.

The master plan provides an overview of key issues and a "vision statement" for culture in the city. It presents a series of recommendations on the priorities for culture, addresses the role of the Cultural Services Division, identifies the necessary resources to realize the goals articulated through the recommendations, and describes steps toward implementation by the city and arts advocates and organizations.

d. Funding for the Arts and Culture

Huntington Beach has been generous in its support of arts and cultural activities. The recent history of private sector financial support for the Huntington Beach Arts Center, as well as the city's funding of the Cultural Services Division over the past eight years, indicate a trend of increased support.

Huntington Beach has some very effective, private-sector fund-raising initiatives. The Huntington Harbour Philharmonic Committee raises money, some of which goes to support local educational experiences for children around certain types of music. The Huntington Beach Arts Center Foundation has raised significant sums of money in support of the construction and programming at the Huntington Beach Arts Center, some of which will involve educational programs for children. Fund-raising in Huntington Beach has historically been focused on "bricks and mortar" capital funding.

The downtown and the Pacific coast areas have been designated as "visitor serving" in the General Plan. The City is committed to developing destination attractions and activities in those areas, most of which are seen to be related to arts and culture. These attractions and activities include the Huntington Beach Arts Center, the planned Celebration Plaza, arts and craft fairs and festivals, and concerts in Pier Plaza and Huntington Beach Central Park Amphitheater. These attractions are bringing visitor dollars to the targeted areas, increasing foot traffic and bringing consumers that increase retail sales.

e. Urban Design, Aesthetics, and Public Art

While the City and the various community groups have taken action to develop a pleasing urban environment, the visual appeal and feel of the city remain key concerns for many residents. Residents would like to see a concerted effort undertaken to improve this important aspect of the community. Issues regarding landscape and plant selection, hardscape design, building materials, public space allocation and the inclusion of public arts are but a few of the issues raised.

ISSUES

1. ~~1.~~ A citywide inventory of historic resources has ~~never~~ been conducted~~. A~~; however the inventory was conducted at a reconnaissance level and therefore is in continual need of revision. The State of California recommends that historic resource surveys be updated every five years. Continual updating of the City's historic inventory would help identify all structures and sites critical to the overall historic character of the community. (*HCR 1.1.1*)

2. ~~2.~~ The City ~~has given local landmark designation to some historically significant structures, however no standards,~~does not have a Historic Preservation Ordinance or other requirements or guidelines ~~have been created~~that would help to preserve or protect ~~them.~~the City's historic landmarks. (*HCR 1.1.4, HCR 1.2.2, HCR 1.2.3, HCR 1.2.4, and HCR 1.3.7*)

3. ~~3. In the event that~~ The City does not currently have a process or procedure to fully mitigate impacts (demolition) of historical ~~structures~~resources that are ~~unable~~vulnerable to ~~remain at their current sites~~redevelopment within the City. Therefore, the City should ~~establish a~~ consider maintaining land for the relocation ~~site or "historical park."~~and protection of historic resources under eminent threat. *(HCR 1.2.1, and HCR 1.2.3)*

4. ~~4.~~ Downtown commercial and residential areas are experiencing extreme development pressures to ~~intensify~~maximize their land uses. No guidelines exist to protect and/or restore the historic character of these older areas. As a result, older structures are being demolished for the construction of new buildings. The City is losing the historic character of the area. (*HCR 1.1.3, HCR 1.1.4, HCR 1.2.1, HCR 1.2.3, HCR 1.2.4, HCR 1.3.3, HCR 1.3.4, HCR 1.3.6, and HCR 1.3.7)*

5. ~~5.~~ Adaptive reuse has been ~~under~~rarely utilized and should be actively promoted. (*HCR 1.3.6)*

6. ~~6.~~ The City does not currently have informational brochures for property owners regarding options for historic property preservation.

7. The City's per capita income and education levels are among the highest in the nation. These demographics suggest a population likely to have high expectations for services, particularly in the area of arts and cultural activities. (*HCR 2.2.1, and HCR 3.2.2*)

8. ~~7.~~ Most of the support for arts and culture has come from a relatively narrow spectrum of Huntington Beach residents. The percentages of younger families, children and youth, and the populations of Latino and Asian residents are increasing. As a result, the mix of arts and cultural

programming will have to be designed to meet the needs of a demographically diverse audience. Much of the thrust of the Cultural Master Plan involves recognizing the necessity to reach new constituencies, to broaden the programming offered and to identify new sources of financial and political support for the full range of cultural activities. (*HCR 2.2.1 and HCR 3.2.2*)

9. ~~8.~~ One of the major problems facing cultural and historic groups is the difficulty in obtaining information about access to facilities and financial resources. While the Cultural Services Division has an extensive collection of publications on arts issues, historic services, and fund-raising, access to that information is limited. (*HCR 2.1.1 and HCR 2.2.2*)

10. ~~9.~~ There is a lack of a ready means of communication within the arts community. It will be important to develop mechanisms to address this need for better communication, to allow for more effective sharing of information among artists and groups, and to inform a wider public of cultural activities in the arts community. (HCR 2.1.1 and HCR 2.2.2)

11. ~~10.~~ The ability of small, volunteer cultural/historic groups to handle the managerial aspects of their operations is often limited. This is partly due to a lack of sufficient time or grounding in business, space development, and tenant/landlord skills. (*HCR 2.1.2*)

12. ~~11.~~ Recently constructed arts facilities will require time to become fully operational and their impact on the cultural community is necessarily difficult to assess. Additional cultural facilities will ultimately be required to address the full range of community needs. (*HCR 5.2.2*)

13. ~~12.~~ Examples of currently underutilized performing arts facilities are:

- Golden West College has a large amphitheater with seating for about 1,000; it is only minimally used. It would require stage and technical support improvements to make it more useful;
- The Huntington Beach High School Auditorium, seating about 700, is heavily utilized during the school year; however, it is available during the summer months and might be more fully utilized then. Rehabilitation work is needed for the facility to function more effectively for school and community use;
- The Huntington Beach Public Library and Cultural Center's utility for arts and cultural groups is presently limited by the lack of staff available for programming and the relatively high rental fees charged to arts and cultural groups for their use;
- The grounds of the Newland House Museum and Newland Barn could be used for additional cultural and/or historic programming. However, the lack of space for collections and archives warrants the development of a local museum centrally located; and
- Existing theatrical spaces are heavily used, so it is clear that there is interest in theater. However, there is little performing space available for programming smaller bilingual, multi-cultural performances and experimental productions. Renovation of outdoor amphitheaters in city parks is needed to allow for a broader range of programming, increased use by local organizations and increased safety and comfort of audiences. (*HCR 5.1.1, HCR 5.1.2, and HCR 5.2.2*)

14. ~~13.~~ Providing opportunities for artists to live and work in Huntington Beach is important to the long-term growth of the city's cultural life. There are no affordable artists' spaces for living and working in Huntington Beach in lower cost space in industrial and/or business parks outside of the downtown core or vacant downtown buildings. (HCR 5.2.4)

15. ~~14.~~ There is a need for outdoor interpretive centers to address several aspects of the city's history, notably the Bolsa Chica wetlands and the Native American populations. (HCR 5.1.1)

16. ~~15.~~ While the City is not responsible as the lead public entity to provide arts programs for school age children and youth, it has been a strong advocate for increased attention in this area. The public schools in Huntington Beach have cut back programming in arts education in order to address severe budget problems. The issue of lack of access to arts training and appreciation course has affected other curriculum efforts to enhance learning in the classroom, to improve school attendance, and to enhance the self-esteem of students, particularly youth at risk. (HCR 4.1.2)

17. ~~16.~~ Currently, there is no one coordinating or fostering long-term relationships between professional artists and the public schools. In the elementary schools, for example, programs are either enrichment assemblies or field trips or are provided by classroom teachers rather than professional artists. (HCR 4.1.2)

18. ~~17.~~ Because of the music education programming of the Huntington Harbour Philharmonic Committee and its fund-raising to support those programs, the City's students have access to a range of musical experiences. But, while activities in this discipline are provided on a consistent basis, others (in particular, drama and the visual arts) are not, unless they are offered on an ad hoc basis by particular teachers or parents. (HCR 4.1.2)

19. ~~18.~~ Without comprehensive funding for arts and culture in all parts of the city, it is very difficult to equitably address the needs of the community. A current priority is the need of the Huntington Beach Arts Center to get its programming in place and develop a secure base of endowed support. (HCR 5.1.2 and HCR 5.2.3)

20. ~~19.~~ The City has been very supportive of cultural activities, responding to impressive community support and fund-raising; yet these very programs are expected to fulfill a no-net-cost requirement. The Cultural Services Division is designated as the City's local arts agency and, as a result, is eligible for significant funding available through state and federal sources to such agencies. (HCR 5.2.3 and HCR 5.1.4)

21. ~~20.~~ The visitor industry is seeking ways to promote Huntington Beach as a destination. While it is unlikely at the current time that the City's arts groups will be a primary reason for a visit, they certainly can contribute to a lengthened stay. The potential for heritage and cultural tourism may provide opportunity for additional funding partnerships. (HCR 5.2.1)

GOALS, OBJECTIVES, AND POLICIES

The following section presents the goals, objectives, policies, and programs for Historic and Cultural Resources in the City of Huntington Beach. At the end of each policy is a reference to the appropriate implementation program. Each implementation program's schedule and possible funding sources are indicated in the Historic and Cultural Resources Implementation Matrix.

Historical Resources

Goal
HCR 1
To promote the preservation and restoration of the sites, structures and districts which have architectural, historical, and/or archaeological significance to the City of Huntington Beach.

Objective
HCR 1.1
Ensure that all the City's historically and archaeologically significant resources are identified and protected.

Policies
HCR 1.1.1
~~Identify all~~Continually update the ~~historically and archaeologically significant~~existing citywide survey of potentially historic resources subject to City Council approval ~~in Huntington Beach~~. (*I-HCR 1*)

HCR 1.1.2
Consider the designation of any historically significant public trees, archaeological sites, parks, ~~or structural~~structures, sites or areas deemed to be of historical, archaeological, or cultural significance as a Huntington Beach City Historical Point, Site or District. *(I-HCR 1,* and *I-HCR 2, I-HCR 3,*)

HCR 1.1.3
Consider establishing a historic overlay for historic structures throughout the City. The overlay should be structured to allow the underlying land use to continue ~~through~~as well as support the reuse of the historic structure. *(I-HCR 1, I-HCR 3, I-HCR 5, and LU 15.3.1)*

HCR 1.1.4
Consider recording the importance of oil history in the City's development. (*I-HCR 1*)

Objective
HCR 1.2
Ensure that the City ordinances, programs, and policies create an environment ~~which~~that fosters preservation, rehabilitation, and sound maintenance of historic and archaeological resources.

Policies
HCR 1.2.1
Utilize the State of California Historic Building Code, Secretary of Interior Standards for Historic Rehabilitation, and standards and guidelines as prescribed by the State Office of Historic Preservation as the architectural and landscape design standards for rehabilitation, alteration, or additions to sites containing historic resources in order to preserve these structures in a manner consistent with the site's architectural and historic integrity. *(I-HCR 1, I-HCR 3, and I-HCR 5)*

HCR 1.2.2
Encourage new development to be compatible with adjacent existing historic structures in terms of scale, massing, building materials and general architectural treatment. (*I-HCR 6*)

HCR 1.2.3
Investigate the appropriateness of ~~expanding the~~ establishing a "receiver site" program and explore the opportunity to integrate historic buildings with cultural and arts education. (*I-HCR 1*)

HCR 1.2.4
Investigate the feasibility of initiating an "adopt a building" program to preserve historic structures that would be removed from their sites. (*I-HCR 1*)

Objective
HCR 1.3
Consider the provision of incentives (strategies, assistance, and regulations) for the maintenance and/or enhancement of privately owned historic properties in a manner that will conserve the integrity of such resources in the best possible condition.

Policies
HCR 1.3.1
Encourage owners of eligible historic income-producing properties to use the tax benefits provided by the 1981 Tax Revenue Act as well as all subsequent and future financial incentives. (*I-HCR 1*)

HCR 1.3.2
Consider the waiver of building permit fees for owners of small properties with historic resources who are unable to benefit from other government programs for the rehabilitation, alteration or reuse of their structure(s) only if rehabilitated in accordance with established historic preservation guidelines. (*I-HCR 1*)

HCR 1.3.3
Consider allowing flexibility in building code requirements for the rehabilitation of historic structures as specified in State Historical Building Code Part 8, Title 24 if rehabilitated in accordance with established historic preservation guidelines. (*I-HCR 1*)

HCR 1.3.4
Provide appropriate technical advice to private property owners seeking to restore historically significant structures. (*I-HCR 1*)

HCR 1.3.5
Advocate that local lending institutions provide appropriate financing for the rehabilitation and restoration of historically significant structures. (*I-HCR 7*)

HCR 1.3.6
Encourage appropriate adaptive reuse of historic resources in order to prevent misuse, disrepair and demolition, taking care to protect surrounding neighborhoods from incompatible uses. (*I-HCR 1*)

HCR 1.3.7
Explore alternatives that enable a property owner to sensitively add to the existing structure, or develop an accompanying building on the site that allows property development rights to be realized. Deviation to setbacks, heights, ~~and~~ parking, and other requirements should be considered to make the preservation of an existing historic building feasible when no other reasonable alternative exists. (*I-HCR 1 and I-HCR 6*)

HCR 1.3.8
Preserve and reuse historically significant structures, where feasible. (*I-HCR 3 and I-HCR 7*)

Objective
HCR 1.4
Promote public education and awareness of the unique history of the Huntington Beach area and community involvement in its retention and preservation.

Policies
HCR 1.4.1
Encourage the promotion of the City's historic resources in visitor and tourist oriented brochures. (*I-HCR 8*)

HCR 1.4.2
Promote community awareness of historic preservation through Huntington Beach's appointed and elected officials, ~~the Community Services Department, the Library Services Department~~its various departments, and local boards and organizations. (*I-HCR 8*)

HCR 1.4.3
Encourage the involvement of the local schools and Goldenwest College in preservation programs and activities. (*I-HCR 8*)

HCR 1.4.4
Consider ~~Combining~~combining sites containing historic features (interpretive centers) with recreational learning opportunities, and arts and culture. (*I-HCR 9*)

HCR 1.4.5
Encourage the provision of uses that are conducive to public use and education in historic structures. (*I-HCR 1, and I-HCR 4*)

HCR 1.4.6
Consider crowdsourcing to support preservation efforts.

Cultural Resources

Goal
HCR 2
Develop avenues for communication and participation in arts and cultural activities and programming to bring together diverse segments of the community.

Objective
HCR 2.1
Improve access to arts and cultural activity for all residents and assist in networking information of cultural activities.

Policies
HCR 2.1.1
Assist cultural groups in networking and bringing artists and arts organizations together. (*I-HCR 10 and I-HCR 12*)

HCR 2.1.2
Provide technical assistance to historic, cultural groups and artists. (*I-HCR 11*)

Objective
HCR 2.2
Raise the community's awareness of the full range of arts, history, and culture available in Huntington Beach.

Policies
HCR 2.2.1
Provide opportunities for increased exposure for arts and cultural activities throughout the city. (*I-HCR 12 and I-HCR 13*)

HCR 2.2.2
Facilitate networking between arts and cultural groups and the general public. (*I-HCR 12 and I-HCR 13*)

Goal
HCR 3
Highlight the City's unique cultural heritage and enhance its visual appeal.

Objective
HCR 3.1
Promote a high standard of visual quality of art, architecture and landscape architecture in the public realm.

Policies
HCR 3.1.1
Increase community representation and input into the decision making about arts and culture. (*I-HCR 1, U..D. 1.4.1, and I-UD 5*)

HCR 3.1.2
Consider that individuals advising the City on cultural, urban and visual design issues have a background in architecture, urban design, or fine arts. (*I-HCR 1 and U.D. 1.4.1)*

HCR 3.1.3
Encourage urban design and public art projects to enhance the image of the City and foster a sense of place. (*I-HCR 1, I-HCR 14, and U.D. 1.4.1*)

Objective
HCR 3.2
Clarify and highlight the cultural heritage and identities of Huntington Beach for residents and visitors.

Policies

HCR 3.2.1
~~Preserve and reuse historically significant structures, where feasible. (*I-HCR 3 and I-HCR 7*)~~

~~HCR 3.2.2~~
Consider providing educational opportunities that focus on the City's cultural history. (*I-HCR 1, I-HCR 3, and I-HCR 8*)

Goal
HCR 4
Expand opportunities for the City's children to receive quality experiences of arts and culture.

Objective
HCR 4.1
Strive for a full range of performing and visual arts, educational programming and experiences to children throughout the city.

Policies
HCR 4.1.1
Seek support for arts education. (*I-HCR 8*)

HCR 4.1.2
Strive to broaden cultural opportunities for children. (*I-HCR 8*)

Goal
HCR 5
Establish a wide range of arts and cultural programs and facilities that address the needs and interest of residents, workers, and visitors.

Objective
HCR 5.1
Ensure adequate facilities, staff, and funding for all city provided arts programs.

Policies
HCR 5.1.1
Assure that existing cultural facilities in Huntington Beach are used effectively. *(I-HCR 8 and I-HCR 12)*

HCR 5.1.2
Advocate partnership agreements for capital projects. (*I-HCR 1, I-HCR 8, I-HCR 10, and I-HCR 12*)

HCR 5.1. 3
Identify and consider the interests of the community while planning new cultural facilities. (*I-HCR 8, I-HCR 10, and I-HCR 12*)

HCR 5.1.4
Consider a permanent funding mechanism to support the local art agency. (*I-HCR 13*)

Objective
HCR 5.2
Facilitate the growth of the arts and cultural community.

Policies
HCR 5.2.1
Encourage the participation of new audiences for arts and cultural activities. (*I-HCR 8, I-HCR 13, and I-HCR 16*)

HCR 5.2.2
Coordinate and cooperate with other city departments and interest groups with the planning for existing and new public cultural amenities. (*I-HCR 17*)

HCR 5.2.3
Assist in the development of partnerships among arts groups and the business community. (*I-HCR 8 and I-HCR 12*)

HCR 5.2.4
Encourage opportunities for artists to live and work in Huntington Beach. (*I-HCR 1*)

IMPLEMENTATION PROGRAMS

I-HCR 1
Studies/Mapping/Surveys

a. Perform ~~an expanded (Citywide)~~ongoing survey ~~which~~ updates ~~the~~ every five years to maintain an updated ~~list~~inventory of buildings, structures or sites identified as potentially having historical or archaeological significance.

b. ~~Review existing~~Adopt the California Register Criteria as the city's official designation criteria for ~~surveying resources and revise the criteria, as appropriate~~local landmarks.

c. Conduct a study investigating the feasibility of creating new or expanding "receiver sites" and creating an "adopt a building" program. (An "adopt a building" program includes corporate or civic group's sponsoring the refurbishing, rehabilitation, and continued upkeep of a historic structure).

d. Study the feasibility of enacting a program to provide incentives for preservation, restoration, rehabilitation or relocation of historic resources through purchase of facade easements, waiver of fees, flexible building requirements, adaptive re-use, rehabilitation loans and grants, and technical advice by person(s) qualified in historic preservation, restoration techniques, and loans and grant programs, receiver site and building and siting regulations.

e. Examine the feasibility of establishing a historical resource center which acts as an archive and clearinghouse of artifacts and resource documentation and provides learning opportunities for the public.

f. Explore the feasibility of relocating the Historical Society's city archives to an accessible location such as the downtown.

g. Consider developing an oil history museum or interpretive center.

h. ~~Determine and implement a mechanism to broaden resident representation and input into urban design and aesthetic concerns to appropriate boards and commissions.~~

~~i.~~ Explore the development of a plan for a phased- in "cultural corridor" including the areas surrounding Golden West College, Huntington Central Park, Main Street Library, Main Street and the Art Center to the Pier. The plan shall consider such things as:

- developing a uniform visual identity through street banners and signage and public improvements; and
- identifying potential sites for City-sponsored public artwork.

~~j. Explore designating~~Designate historic districts and~~/or architecturally~~ individually significant ~~points~~buildings, structures~~, sites and districts with a Historic Overlay Land Use Designation.~~

~~k. Explore the development of a~~ and sites as local ~~cable program series highlighting the community's history~~historic landmarks.

~~l~~

i. Explore the feasibility of ~~developing a~~ incorporating the history of the local Native American peoples into existing interpretive ~~center~~centers.

~~m~~j. Explore if there is sufficient programming and audience for a small, flexible (or "black box") theatrical space in the downtown, geared toward multi-purpose usage and small, experimental productions.

~~n.~~ Determine the nature of public and private support for the proposed International Surfing Museum.

~~o~~l. Explore shared~~,~~ and affordable, "work/live" space for artists and arts groups.

I-HCR 2
Municipal Code/Design Guidelines

Utilize the State of California Historic Building Code to accommodate the rehabilitation of historic and older structures.

I-HCR 3
Preservation Ordinance

Consider the creation of a Preservation Ordinance. The Preservation Ordinance shall:

a. enable the City to designate any site deemed historically, archaeologically, or culturally significant as a historic point, structure, site, or district;

b. establish design guidelines and standards for preservation, adaptive re-use, etc.;

c. establish criteria and procedures for creating new historic overlay areas; and

d. conform to State and Federal criteria for establishing a preservation ordinance.

I-HCR 4
Land Use Element

Implement land use programs as cited in **I-LU 1, I-LU 7, AND I-LU 14**.

I-HCR 5
Rehabilitation and Preservation Standards

Maintain on file the Secretary of Interior Standards for Historic Rehabilitation and the standards and guidelines of the State Office of Historic Preservation as guidelines on restoring, altering or adding to designated historic structures.

I-HCR 6
Design Review/Permitting Process/Environmental Review

a. Review existing design standards and guidelines to ensure they are conducive to compatible development, if warranted, revise the design standards.

b. Review the impacts of zoning changes and General Plan amendments on historic preservation objectives and, if warranted, revise the proposed zone change or Plan amendment to reflect the historic preservation objectives.

c. ~~Continue~~Evaluate the current procedures for reviewing all demolition permit applications for historic structures.

I-HCR 7
Historic Resources Funding

Work with local lending institutions in developing a financing program or other programs to provide financial assistance benefiting owners of historic resources who can prove a need for financial assistance in connection with historic preservation.

I-HCR 8
Interagency Participation and Coordination

a. Work with the managing board (or organization) of the Huntington Beach Hotel /Motel Business Improvement District ~~Conference and Visitor's Bureau~~ and others on developing brochures, self-guided walking tours, traveling exhibits promoting the historical resources of the City.

b. Work with the local school districts, local preservation programs, libraries, and community centers to:
   - develop and promote preservation classes, activities and programs;
   - enhance the range and scope of arts educational programming offered by the City, including:
     - a cultural programs for cable television,
     - a youth oriented calendar of arts and cultural events, and
     - an artist residencies program located in community centers and other youth oriented facilities throughout the City; and

- provide art and historic classes accessible to a diverse range of residents.

c. Work with local preservation organizations to develop a historic building handbook that describes historic structures, sites, and districts, and provides information on building research and appreciation, and sets forth guidelines for rehabilitation as funds are available.

d. Coordinate with local historic preservation organizations such as the Historic Resources Board and Historical Society.

e. Work with other City departments to develop a plan to assure that existing arts and cultural facilities are rehabilitated and maintained as feasible.

f. Coordinate proposals for new facility needs with the Central Park Master Plan's proposed additional outdoor performing arts spaces, and the Beach Master Plan's proposed arts and cultural programming in the Pier Plaza area.

g. Establish a high-level, inter-agency working group of senior staff from appropriate City departments to coordinate cultural initiatives.

h. Link cultural tourism objectives through promotional tie-ins and special events with a cultural focus or component.

I-HCR 9
Recreation and Community Services Element

Implement Parks and Recreation policies and programs as cited in **RCS 1.1.2 and I-RCS 2**.

I-HCR 10
Arts/Cultural Resources Network

Develop systems and networks to provide access to information resources, such as:

a. a community arts, culture, and history newsletter;

b. a clearinghouse cataloguing and registering temporary and permanent spaces available for arts and cultural use;

c. a centralized event clearinghouse;

d. an artists' register available for an art in public places program, gallery owners, presenters, and others with resumes, slides or tapes; and

e. a media production resource list.

I-HCR 11
Technical Assistance Programs

Develop technical assistance programs to train community arts, cultural, and historic groups in, but not limited to, the following:

a. running a small organization - financial management, fund-raising, marketing and long-range planning;

b. developing partnerships and joint ventures with private businesses, City agencies and others; and

c. planning to assess community interest and identify and encourage new audiences.

I-HCR-12
Business Leader, Art Administrators, and Resident Outreach

a. Develop a private sector group of business and civic leaders, arts organizations and artists to provide leadership support for arts and cultural activities.

b. Work with community groups to develop residents' program interests.

I-HCR 13
Arts Programming

Incorporate arts and cultural events as part of existing community events and attractions, major sporting events, and community celebrations where feasible.

I-HCR 14
Public Art Ordinance

Consider the creation of a public art ordinance that encourages public and private sector involvement. The ordinance shall:

a. identify funding sources for a formal public arts program; and

b. utilize the existing ad hoc art program as a model.

I-HCR 15
Celebration Plaza

Continue to oversee the development and programming for the Celebration Plaza located at the intersection of Main Street and Acacia Avenue. As currently planned, the Celebration Plaza is an outside public assembly area which includes hardscape and landscape amenities connecting the Arts Center and the Main Street Branch Library.

I-HCR 16
Allied Arts Board and Historic Resources Board

Diversify the membership of the Allied Arts Board and the Historic Resources Board to include a broader perspective from all segments of the city.

I-HCR 17
Cultural Master Plan

Implement the City Council approved Cultural Master Plan, as feasible.

No.	Name	ADMINISTRATION: ~~Community Development~~ Department	Community Services Department	~~Economic Development Department~~	Fire Department	Library Services Department	Police Department	Public Works	Planning Commission	City Council	School Districts	County of Orange	Other	FUNDING SOURCE: General Funds	Assessment Districts	Development Fees	Redevelopment Tax Increment Revenue	Grants	Other Approved Fees	State Funds	Federal Funds	SCHEDULE
	PROGRAM	CITY OF HUNTINGTON BEACH — RESPONSIBLE AGENCY												CITY OF HUNTINGTON BEACH — FUNDING SOURCE								
HCR-1	Studies / Mapping / Surveys	●	●	○		○			●	●			●	●				○				~~2 Years upon Plan Adoption~~ *
HCR-2	Municipal Code / Design Guidelines	●	●					○	●	●				●						○		2 Years upon Plan Adoption *
HCR-3	Preservation Ordinance	●	●						●	●			○	●								1 Year upon Plan Adoption *
HCR-4	Land Use Element	●						○						●								Ongoing *
HCR-5	Rehabilitation and Preservation Standards	●												●								Ongoing *
HCR-6	Design Review / Permitting Process / Environmental Review	●							○	○				●								Ongoing *
HCR-7	Historic Resources Funding	●	●							●				●				●	●			Ongoing *
HCR-8	Interagency Participation and Coordination	●	●			●		○			●	●	●	●				●				Ongoing *
HCR-9	Recreation and Community Services Element	●	●											●								Ongoing *
HCR-10	Arts / Cultural Resources Network		●											●				●	●			2 Years upon Plan Adoption *
HCR-11	Technical Assistance Programs		●											●				●				2 Years upon Plan Adoption *
HCR-12	Business Leader, Arts Administrators, and Resident Outreach		●			●								●				●				Ongoing *
HCR-13	Arts Programming		●			●							●	●				●				Ongoing *
HCR-14	Public Arts Ordinance	●	●						●	●			●	●				●	●			2 Years upon Plan Adoption *
HCR-15	Celebration Plaza	●	●						●	●				●								Ongoing *
HCR-16	Allied Arts Board and Historic Resources Board		●							●				●								2 Years upon Plan Adoption *
HCR-17	Cultural Master Plan		●			●				●				●				●				Ongoing *

PLANNING AND BUILDING

BUSINESS DEVELOPMENT

ONGOING AND EVERY 5 YEARS

* As funding permits

HISTORICAL and CULTURAL RESOURCES IMPLEMENTATION PROGRAM MATRIX

CITY OF HUNTINGTON BEACH GENERAL PLAN

MATRIX HCR