



Orange Preserves

To preserve and enhance the unique Old Towne Orange area through education, communication and community involvement.

2006

BOARD OF DIRECTORS

PRESIDENT
Tom Loughrey

VICE PRESIDENT
Russ Barrios

SECRETARY
Janet Crenshaw

TREASURER
Nancy Loughrey

PAST PRESIDENT
Jan Chomyn

FUND DEVLPMNT.
Diana Zdenek

**EDUCATION/
RESEARCH**
Michael Houston

PRESERVATION
Jeff Frankel

**COMMUNITY
INVOLVEMENT**
Tony Trabucco

MEMBERSHIP
Michelle Murphy

COMMUNICATION
Dennis Caldwell

You Can Help Save Main Street

The proposed California budget includes funding for the California Main Street Program.

Please write to Governor Shwarzenegger and urge him to fund this important program!

Why?

The state budget must be decided in the next few weeks, and funding for the

Main Street Program has been included in this year's budget. The budget includes a request to establish an operating budget of \$175,000, funding two full-time equivalent employees (a director and assistant), equipment, supplies and various expenses necessary to support the program within the Office of Historic

Preservation. This figure returns the State program to its 1999 funding level and has received strong support from both houses of the State Legislature.

You can obtain more information about the California Main Street Program from the California

See *Main Street*, page 5

President's Message

By Tom Loughrey
OTPA PRESIDENT

Recently, we sent a special edition of the *Orange Preserves* to all mailing addresses in Old Towne Orange. We did so to explain our position on an issue of demolition of a contributing historic structure without a permit. I also wrote a letter to the editor of *The Foothills Sentry*, a local monthly newspaper, in response to an article concerning an illegal modification to a historic structure.

Most of the responses I received were quite positive to the position we have taken; however, there were a few letters and phone calls that took exception to our position and my letters. The central issue seems to fall in one of two categories: individual property rights and "I think the changes look better." Now, we certainly respect individual property rights, but they are not unlimited. Years ago our elected representatives took steps to protect the historic nature of Old Towne and

passed the Design Review Standards that, along with regulations of the California Environmental Quality Act (CEQA) and the U.S. Secretary of the Interior Standards, lay the foundation for how any changes may be made to historic property. I would venture to say there is nowhere in this country where individual property rights are unlimited. There are always restrictions. Certainly, when we compare the regulations

See *President*, page 5

An official publication of the Old Towne Preservation Association, Inc.
Editor: Dennis Caldwell **Layout and Design: Elisabeth Deffner**

July/ August 2006

Get to Know the Craftsman

The Historical District of Orange is indeed fortunate to have many fine examples of Craftsman and Craftsman Bungalow homes. There are more Craftsman homes in Old Towne than any other style, reflecting its popularity with the middle class of the time and the fact that it was well suited to the population boom the city was beginning to experience.

The Craftsman home not only represents a unique style of architecture, but more importantly, a philosophical change in direction, a desire to move away from the Victorian era towards a more simplified lifestyle. The Victorians, as you recall, built homes that tended to be ornate, and their fashions and furniture tended to be somewhat uncomfortable. The Craftsman era, on the other hand, would reflect aspects of nature in design, with its products being produced by hand and rejecting opulence in favor of simplicity, good craftsmanship and good design.

The Arts and Crafts movement, also known as the Craftsman movement, began in England in the 1840s by a handful of architects including the artist/designer/poet, William Morris (creator of the Morris Chair). Their efforts

supported an idea of the time that “honest craftsmanship, natural materials, simple and pure design, and a harmonious family life” would help humanity cope with the emerging fast-paced and complex world brought on by the Industrial Revolution and its era of mass production, which, he felt, separated humans from their own creativity and reduced humans to simply a cog in the wheel of progress. To correct this, Morris used a Gothic theme to change the standards in design because it required handcrafted work that could not be done by machine. He believed that if it had to be handmade by workers that enjoyed working with their hands, that the end product would be a quality piece. He gathered around himself talented and creative craftsman who made furniture and home interiors, and through his direction, helped England and Europe’s population create a totally new environment in line with the Craftsman ideals and philosophy.

In the 1880s, the Craftsman movement’s popularity spread to the United States. In 1899, architect Frank Lloyd Wright was becoming quite popular and his style incorporated many Craftsman ideas. At

the same time, Gustav Stickley (1858-1942) began manufacturing Craftsman style furniture. He also began to publish his magazine *The Craftsman*, which shared many of Morris’s views. In the January 1904 issue, he first made available to its readers Craftsman style house plans. He continued to publish his magazine monthly, and featured at least one new house plan that readers could send away for, free of charge. It is estimated that he designed at least 241 homes and published over 221 plans. These plans offered the American family a house that was truly a

home, based on the bedrock virtues of beauty, simplicity, utility and organic harmony.

For the first twenty years of the 1900s, the Craftsman style dominated America’s industry, especially the furniture industry. The Craftsman style had become quite popular in the late 1890s because it suited the tastes of most folks whose lives had become complex due to the Industrial Revolution. It’s interesting to note that America’s upper class was not as fond of the style as the middle class families, who, not being able to purchase higher quality from

See *Craftsman*, page 3



A typical Craftsman home.

OTPA HOTLINE
(714) 639-6840



Preserves

Membership News

OTPA extends a warm welcome to its newest members: **Susan Allen, Margarito & Sonia Gomez, Robin Lambert, Mark & Rebecca McClain, Megan Turner, and William Winter.**

New life members

include **Richard & Kristine Rohm.**

Did you know that you may now pay your dues on-line? We are using PayPal on our website to accept major credit cards for dues payment. Visit us at www.otpa.org.

Main Street, continued from page 1: *Your Letter Could Make a Difference*

Office of Historic Preservation (www.ohp.parks.ca.gov) or the California Main Street Alliance (www.camainstreet.org/state.html).

Letters can be mailed to Office of the Governor, State Capitol Building, Sacramento, CA 95814, faxed to (916) 445-4633, or e-mailed via the California Governor's website, www.govmail.ca.gov.

Don't forget to send a copy of your letter to the Californians for Preservation Action at 5 Third St, Suite 424, San Francisco, CA 94103.

President, continued from page 1: *OTPA's Mission Still Vital*

here with the non-governmental regulations of many gated communities we actually can do much more with our historic homes.

As to those who argue that some changes just look better than what was there before, that is an argument that will always be in the mind of the beholder. The fact is, though, that if we are going to protect the historic nature of our community and the property value increases we have enjoyed, it is necessary that we follow the standards. They are not

guidelines or suggestions, they are standards that must be met. OTPA's position is that the minimum standards must be rigorously enforced by the City. We ask for nothing less and nothing more. We did not create the standards, but we agree with them and want everyone to follow them. When exceptions are made they only invite more exceptions.

I welcome a vigorous and civil discussion of our position and I am happy to clarify it with anyone. Please feel free to contact me at president@otpa.org.

About to do work on your home?

If you are in doubt or have any questions about a project on your historic property, please contact the Old Towne Preservation Association at (714) 639-6840 or info@otpa.org.

We will be more than happy to advise and help guide you through the process. We will also be glad to meet with you concerning your project.

OTPA OTPA OTPA
OTPA is updating the information on all signage to reflect the current monthly meeting location. At this point, four of OTPA's new orange and blue signs are unaccounted for.
If you have one of these signs and have not recently been contacted about updating the address, please call John Murphy at (714) 633-3651 or the OTPA hotline at (714) 639-6840, and you will be contacted.
OTPA OTPA OTPA



Craftsman, continued from page 2:

Get to Know One of Old Towne's Most Popular Architectural Styles

famous designers, tended to keep it simple.

Straight lines, both vertical and horizontal, governed the Craftsman style. The American movement drew its inspiration from the materials, choosing to highlight the grain of the wood or the form of the pot. They incorporated walls of rich wood tones, relegating wallpaper to borders. Paints were in rich earth tones. Furniture and architectural details were designed to take limited advantage of machines that made the work easier and kept the cost affordable to the common man. Variation to the style could be found across the country. In the East, the homes tended to be light and appeared aerodynamic, but out West, they were taking on characteristics of the Spanish, Japanese and Native American styles. To make things even more interesting, two architects, Charles and Henry Green, played a large role by influencing Craftsman design here in the West and incorporating other styles from England, Germany, Switzerland and Scandinavia into their designs. They designed homes with simple interiors, and furnished them with items that were rectilinear in shape with stained glass,

leather and inlays of wood and shell, while Gustav Stickley and his brothers continued to create furniture uniquely suited for these homes. Here in the Southwest, the convergence of the Craftsman, the Mission Revival and the Spanish Colonial revival movements complemented each other so much, that over time, they have been meshed into one style that has become known as the "Mission" style.

Once World War I started, the Craftsman movement lost its momentum. Advances in technology gave way to the automobile, motion pictures and many more modern inventions. The American lifestyle became even faster paced and more complex, popularizing other styles as time moved on. Ironically, many new home constructions today rely heavily on the Craftsman style are in great demand. But here in Old Towne it left behind some of the very best examples of its visit, a snapshot of an earlier time when the old and the new merged to produce an icon of Americas past and hopefully, through the ongoing efforts of preservationist like yourselves, working in concert with the City of Orange, we can continue to

protect and enjoy these architectural treasures for many years to come.

So, you are out for a walk in Old Towne on a summer's evening, and it seems that everywhere you look you see home styles that look the same, but yet, a little different. Here is how you can identify the several types of Craftsman homes you see along the way.

The Craftsman Style 1909-1918

Heavy use of natural materials (wood and arroyo river rock) found on or around the surrounding area. The Craftsman style usually has one or one and a half (and sometimes two) stories and gently pitched, broad gabled roofs. They often have multiple gabled roofs with a large gable over the main portion of the house and smaller gables over the porches or partial second stories. They usually have a large porch that extends across the entire front of the house. Tapered stone or brick piers support the roof of the porch. Porches supported by elephantine piers or wide posts were not uncommon, or were wing walls on either side extending from the porch.

Windows are one-over-one double hung or one-

light, fixed window and fixed transom. They are framed with prominent lintels and sills. The heavy wooden doors would have lower panels and perhaps windows in the upper third section that could be grouped in twos or threes with a horizontal emphasis. The roof would be low-pitched with gables on several angles, extended wide eaves, exposed rafters and roof brackets and dormers that would follow the roofline. The siding materials could include clapboard siding, wooden shingles or shake and stucco.

The interior spaces would emphasize form and function. Space was conservatively and creatively used for living, with design elements utilizing wood and built-in spaces such as inglenooks, benches and cabinets. Special attention was given to hardware and lighting fixtures that complemented the style. By this time, unlike the Victorians, indoor kitchens and bathrooms were standard and the carriage house was soon becoming the garage.

The Craftsman Bungalow 1904 – 1929

See *Craftsman*, page 4

Cratsman, continued from page 2:
Craftsman Popularity Consistent Through the Decades

The Craftsman Bungalows were originally inspired by two California brothers, Charles and Henry Green (remember them?), practicing architects from Pasadena. They are often credited with inspiring America to build simple one-and-a-half story homes. Their designs were publicized in magazines and a flood of pattern books followed. Here again we see the desire to move away from the constraints of the Victorian area towards simplicity.

The word “bungalow” was adapted by the British while in India, where one story thatched-roofed huts known as “Bangla or Bangala” were designed

with dining rooms, bedrooms, kitchens and bathrooms around a central living room. This efficient floor plan became the prototype of America’s Craftsman.

The bungalow is recognized by the deliberate use of natural materials, its emphasis on structural form, and a casual relationship with the out-of-doors. Sometimes with an extra half story, it features a large front porch with square columns, low pitched roof with front facing gables, and exposed beams beneath overhanging eaves, projecting brackets and a tendency to resemble Swiss or Japanese motifs. Double hung windows with



A Craftsman bungalow.

upper sashes, often broken up into smaller pains, and often a picture window with double-hung units on either side. Many bungalows had stone chimneys and gabled dormers.

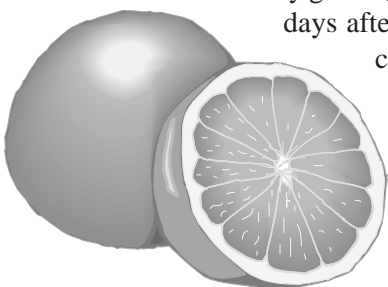
Materials would include stone or brick accents. Exterior walls would be covered with clapboard siding, wood shingles or shakes and stucco.

Got Citrus?

The Inland Orange Conservancy is a nonprofit, volunteer-based program the public can join to help save California’s orange groves. Dues are \$65 a season, and there are three seasons (lasting 14-16 weeks) each year. Members receive two 5-pound bags of citrus each week for the duration of the season; the fruit includes oranges, grapefruits, and special items such as tangelos, cara-cara, lemons and avocados.

Growers make about five times their normal wages by selling through the conservancy, while members receive locally grown, sweeter-tasting fruit just days after it is harvested. Members

can pick up the fruit on a designated day at about 30 locations in many Inland Empire cities. For more information, go to www.inlandorange.com or phone (909) 794-4484.



Wanted: **2007 Home Tour Committee Members**

We are assembling a core group of volunteers to head up next year’s Home Tour Committee (October 20-21, 2007). If you have experience working in volunteer recruiting and coordination, public relations, advertising, fundraising, ticket sales and distribution or just want to be part of the team, we need you! Please call and leave a message on the OTPA hotline (714) 639-6840 or email Diana Zdenek at dianaz@martindesign.com (please be sure to include OTPA Home Tour in the subject line when emailing).



Orange Preserves

FIRST CLASS MAILING

Upcoming Events

July 19	OTPA General Meeting, 7 PM Chapman Chapel
Through August 16	Concerts in the Park Wednesday evenings, 7 PM Hart Park Bandshell
September 1-3	Orange International Street Fair

www.OTPA.org

Orange Community Historical Society walking tours of the Plaza area will be offered the second Saturday of the month at 10 AM and the fourth Sunday of the month at 4 PM through October. For more information, go to www.historicorange.com. To reserve a space on an upcoming tour, call (714) 998-0330.

**OTPA Hotline:
(714) 639-6840**