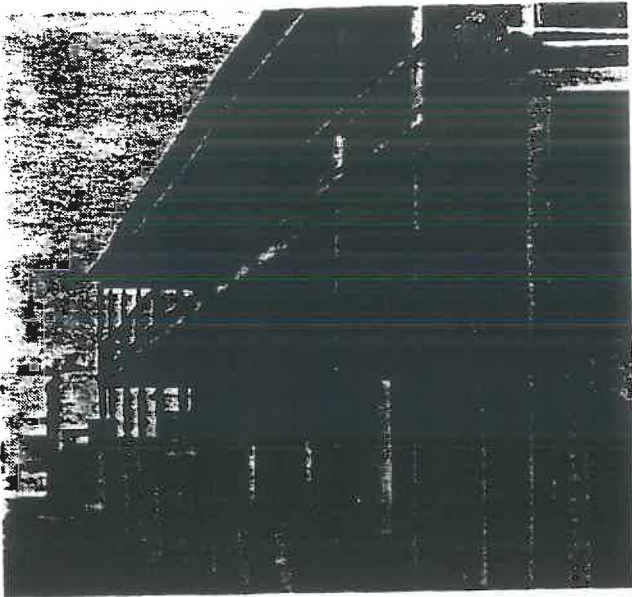


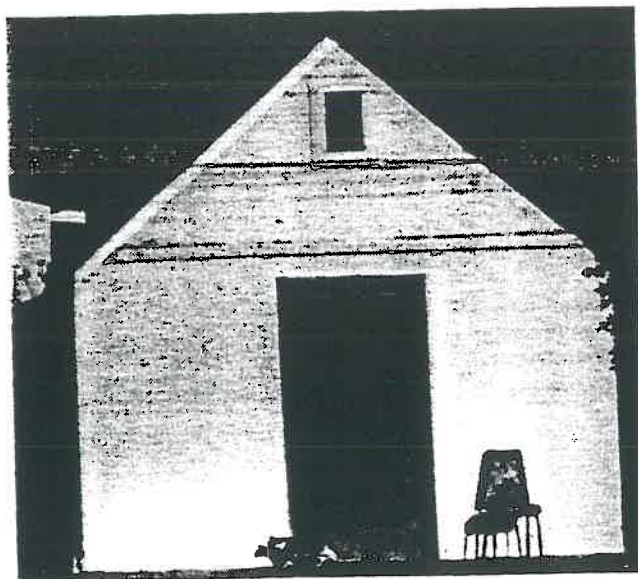
YUMA

HISTORIC
DISTRICT
DESIGN
GUIDELINES



YUMA

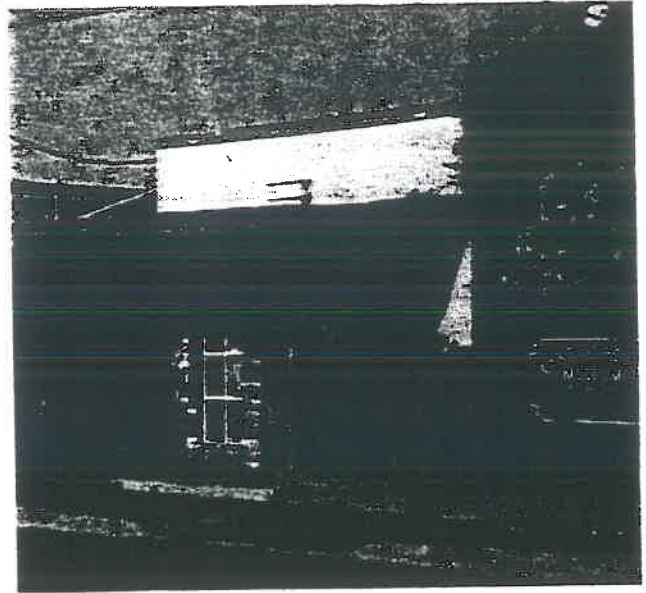
HISTORIC DISTRICT DESIGN GUIDELINES



MELVYN GREEN &
ASSOCIATES, INC.

GRESHAM LARSON
ASSOCIATES

GORDON HECK AIA
CONSULTANT



ACKNOWLEDGEMENTS

This planning document has been funded with the assistance of a matching grant-in-aid from the Department of the Interior, National Park Service, under provisions of the National Historic Preservation Act of 1966, as amended, as administered in Arizona by the Arizona State Parks Board through the State Historic Preservation Officer.

The aid and advice given by the following is hereby gratefully acknowledged:

Ms. Jeffie L. Riley, Director
Dept. of Community Redevelopment
City of Yuma

Ms. Marty McCune, Asst. Director
Dept. of Community Redevelopment
City of Yuma

Mr. Tom Greenwood of Gresham Larson
Assoc. for his sketches and advice

Mrs. Susan Burg for her patient
secretarial work and advice

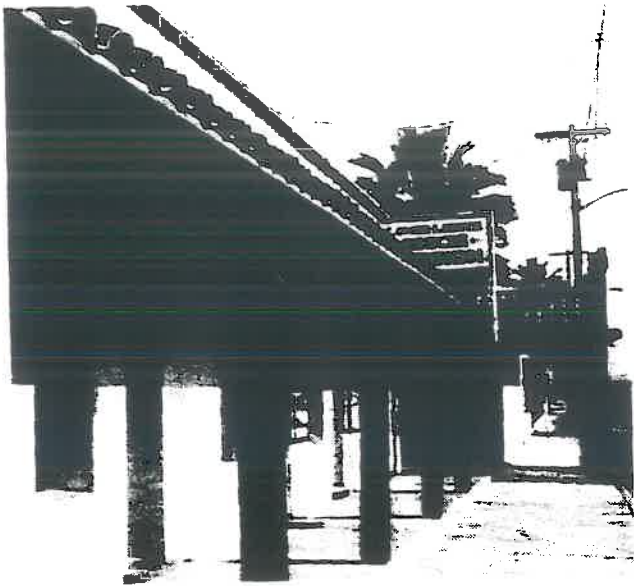
Criticism by Mel Green and Anne Watson

The photographs of Historic Yuma, by courtesy of the Century House Museum, Yuma. Other photographs are by James Larson and Gordon Heck of Gresham Larson Associates, Tucson.



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GOALS:

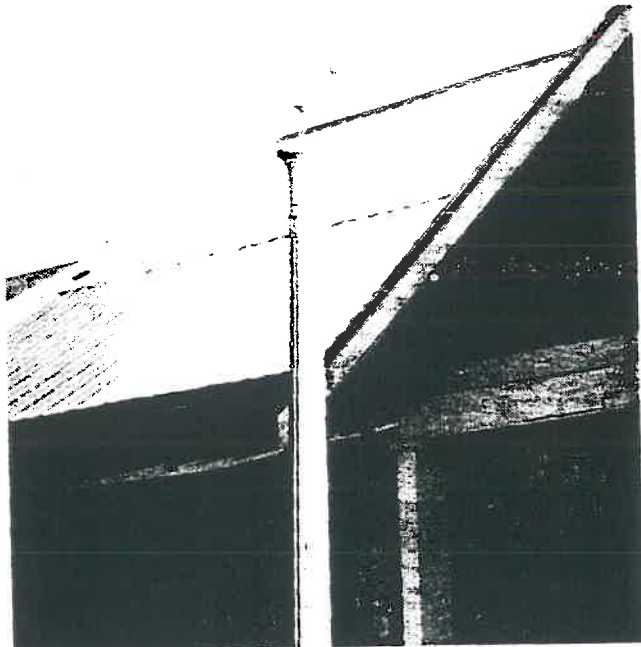
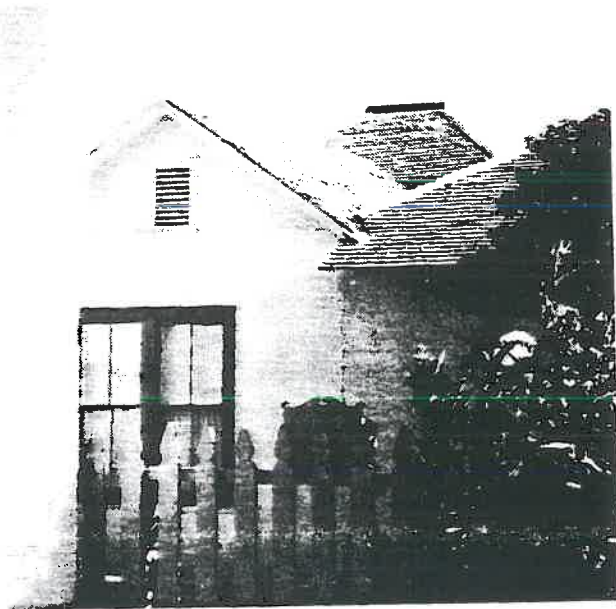
NORTH END REDEVELOPMENT PLAN: YUMA, 1983

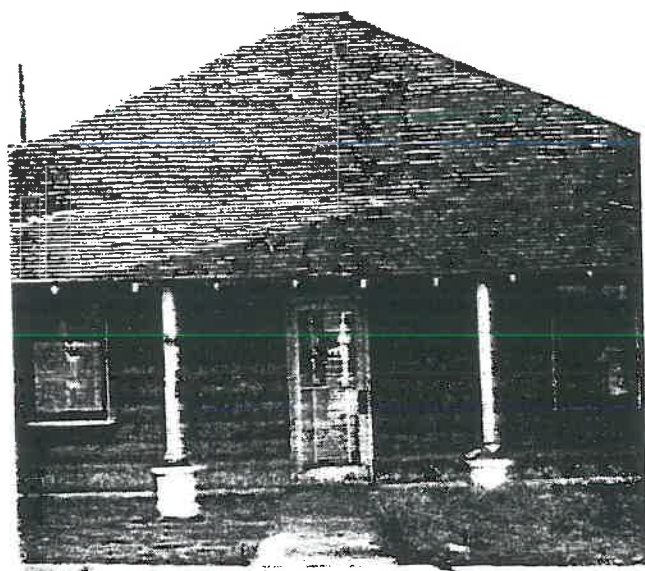
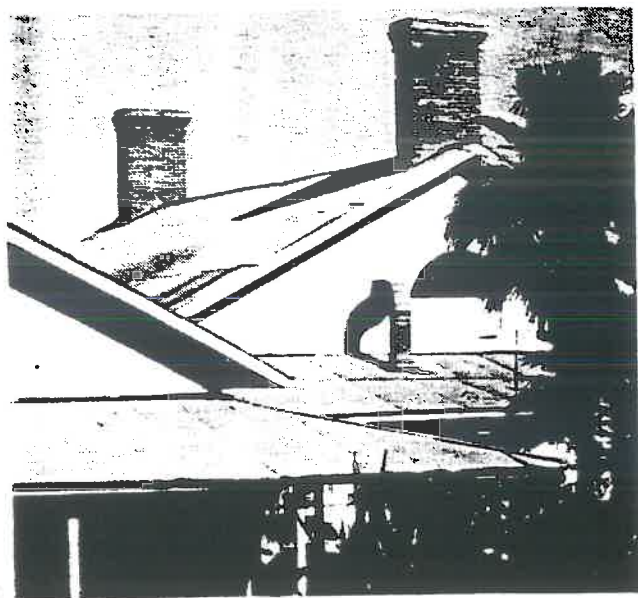
REPORT OF THE SUBCOMMITTEE FOR HISTORIC DISTRICT & ARCHITECTURAL CONTROLS PAGE: D-11

- 1) To provide for the retention and enhancement of historic landmarks, and to encourage their adaptation for current use; and
- 2) To encourage the proper rehabilitation or restoration of historic landmarks.

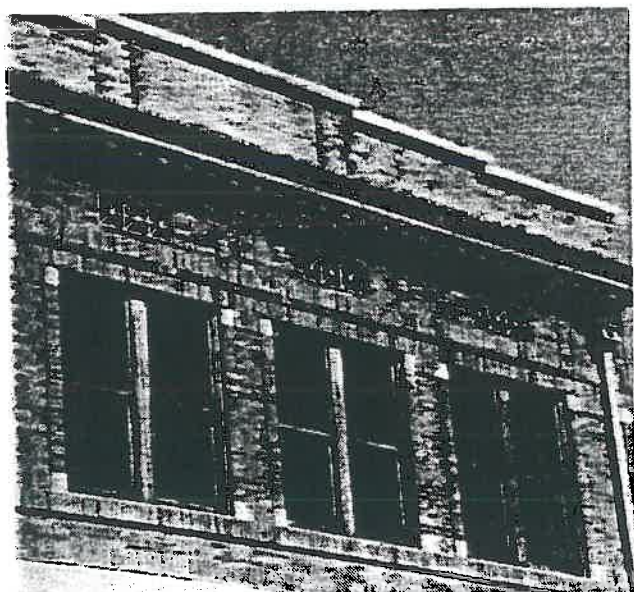
For historic districts, the purposes of designation are:

- 1) To provide for the retention and enhancement of those properties which contribute to the character of the historic district, and to encourage their adaptation for current use;
- 2) To assure that alterations of existing structures are compatible with the character of the historic district; and
- 3) To assure that new construction and subdivision of lots in an historic district are compatible with the character of the district.





BACKGROUND:
CHAPTER
ONE



"A nation can be a victim of Amnesia. It can lose the memories of what it was, and thereby lose the sense of what it is or wants to be. It can say it is being progressive when it rips up the tissues which visibly bind one strand of its history to the next — what it often does instead, is to break the perpetual partnership that makes for orderly growth in the life of a society."

Sidney Hyman

Empire for Liberty pp. 1

With Heritage So Rich

Random House, 1966

PART A

INTRODUCTION & OVERVIEW

At a point west of the meeting of the Colorado and Gila River, a "ford" in the Colorado River had been used by natives and early travelers who wished to cross this often difficult natural barrier. Whether by ford or later bridges, the Yuma Crossing, as it was to be known, became the place about which settlement historically coalesced.

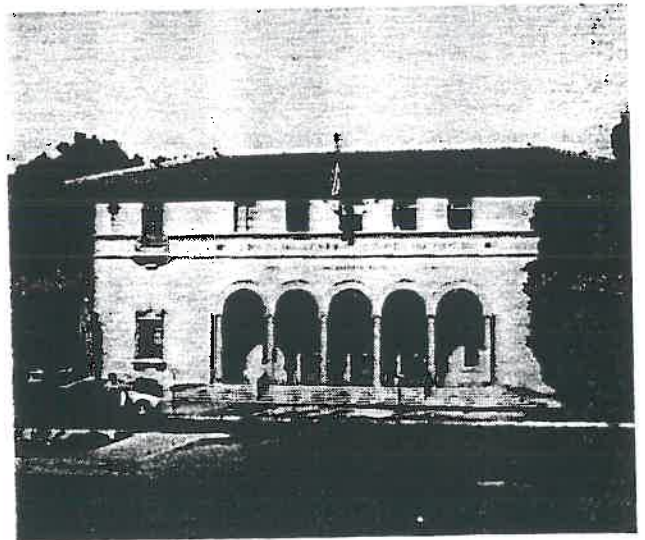
To many, the history of the American Southwest is often chronologically deceptive. The general east to west orientation of American History, coupled with recent cinematic myths of the *Cavairy and Cowboy*, have developed images of the history of the Southwest as something which began in the late 19th Century.

However, long before this, Spanish explorers probing northward from Mexico in search of the edge of an empire had traversed the area of present day Yuma armed with the power of the crown and the cross. This Spanish thrust occurred many decades before the advent of English colonists in Virginia and New England. The impact of Spanish culture upon those who were there before and upon those who were to follow was profound. Language, mores and general social concepts, as well as building and architectural idioms, were indelibly imprinted upon the area.

These were amplified during the brief tenure of the Mexican period of control, as demonstrated by the tradition of adobe building, still a vital idiom today, or in the generalized, romantic imagery of arches and tile roofs. Portions of this imagery may also have been influenced by the culture and building techniques present in California at this time.

The area was little know to Americans, until American troops traversed the region during the War with Mexico. With the subsequent Mexican defeat, Americans assumed control of the crossing. With the discovery of gold in California, the number of travelers passing over the crossing increased, and in 1850 Fort Yuma was established to further protect the crossing and the growing settlement.

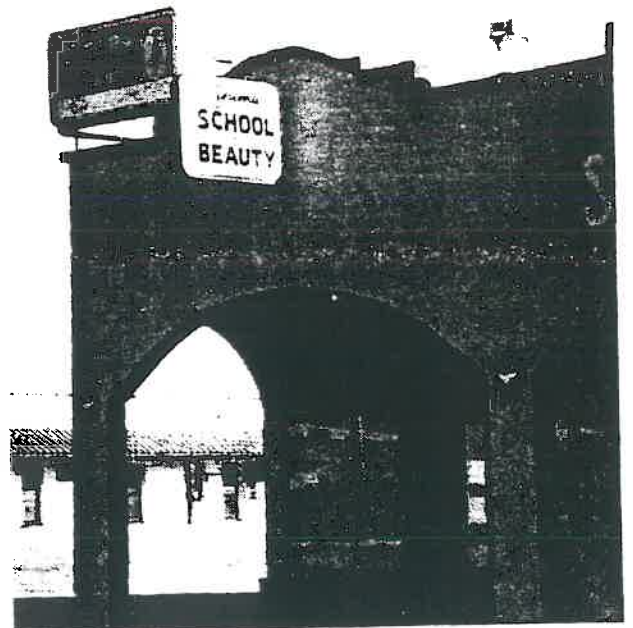
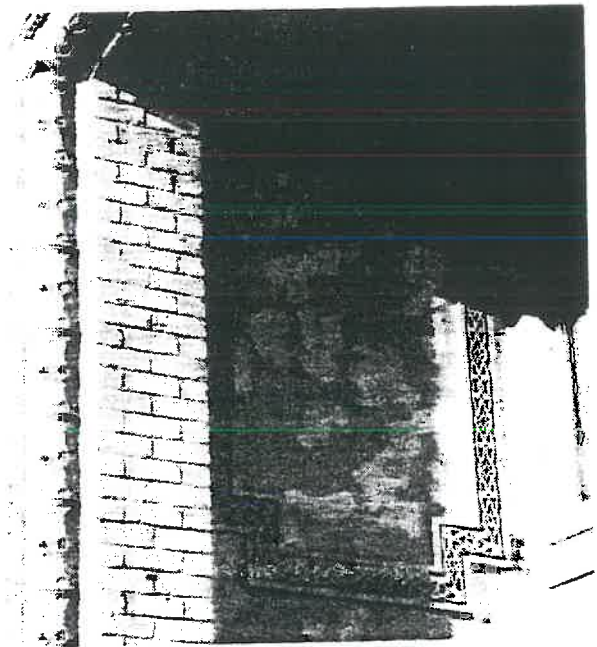
The Gadsden Purchase consolidated the American position in this area and the settlement grew beyond expectations. In 1850 the gold rush on the Colorado and Gila Rivers brought many emigrants to the area and Yuma's population continued to increase.



Floods and other disasters destroyed most of the early River settlement, except for some surviving pieces which are now a part of the Yuma Crossing National Historic Landmark area. These sensible buildings with their peripteral colonnades and shaded walls are worthy of study as examples of attempts to control the impact of Yuma's climatic challenges prior to air conditioning.

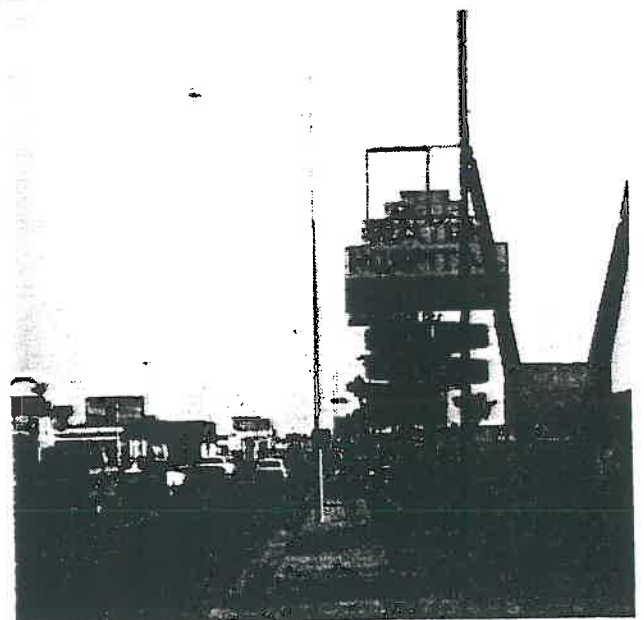
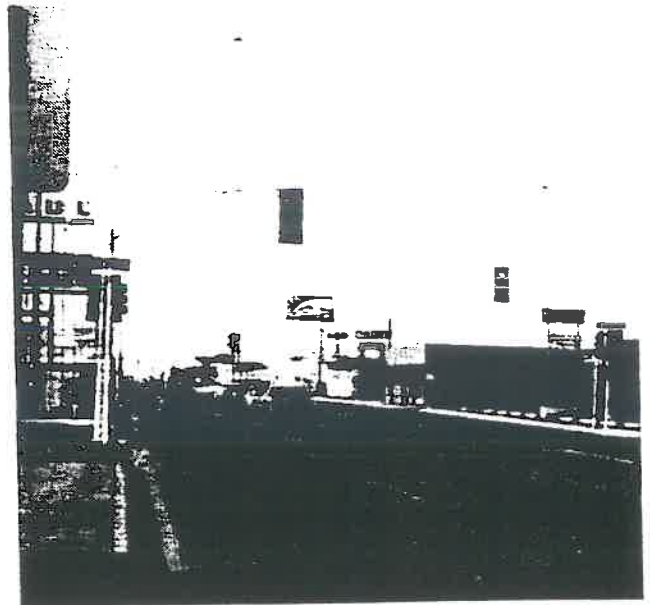
With the advent of the Southern-Pacific Railroad in the 1880's, Yuma was tied to the West Coast and later to the Midwest and East as well. The means to confront and exploit the region increased and as part of this expansion came the architectural styles of the second half of the 19th Century. This time period is noted for the revival of earlier architectural styles, ranging from Egyptian to Renaissance. The post Civil War period of American Architecture produced the growth of an exuberant eclecticism wherein architectural "revival" styles were mixed in rather astonishing ways on a single building.

The revivalisms and eclecticism of the late 19th Century were transmitted by drawings, photographs and by visitors and emigrants to Yuma just as it was about to move to a site on a mesa just south of the crossing, where a substantial town began to emerge. This picturesque eclecticism, as it is called by Allen Gowans, can be seen on the historic structures which survive in present day Yuma. It is these post 1900 buildings which form the body of historic properties to be protected and preserved today.



With the passage of the Reclamation Act of 1902 came the beginning of the construction of federally sponsored dam and irrigation systems. These projects began to alter the surrounding desert and Yuma became known internationally as a leader in arid lands agriculture. Added to the original river crossing and the early railroad bridge came other bridges over the Colorado and, as one stands on the banks of the Colorado today, one sees a veritable celebration of the state of the historic art of bridge building, which in a sense dramatizes the history of the Yuma Crossing. With the development of the Marine Corps Air Station, the Yuma Proving Grounds, and an increasing tourist population during the winter months, Yuma has grown swiftly. Today, Yuma is faced with a common 20th Century urban dilemma of rapid growth and development. The historic urban core is challenged by outward growth and development bringing with the positive aspects of economic growth the negative aspects of visual sprawl, congested traffic and environmental problems. It is this growth which challenges the economic significance of the remaining historic resources in Yuma, and it is this problem which has been recognized and seeks solution through historic preservation planning.

Out of flux and movement, a town coalesced which possessed historical veneers of considerable variety. From a ford in a river to the most recent highway bridge, the essence of Yuma's history has been based upon the development of the crossing of the Colorado River. As part of this, architecture has celebrated the fact of "crossing", and it speaks, however briefly, of the triumph of men over incredible difficulties. These guidelines, plus the proposed park at the Yuma Crossing, seek to honor and celebrate this historical achievement.





Photograph
Courtesy of Century House Museum
Yuma

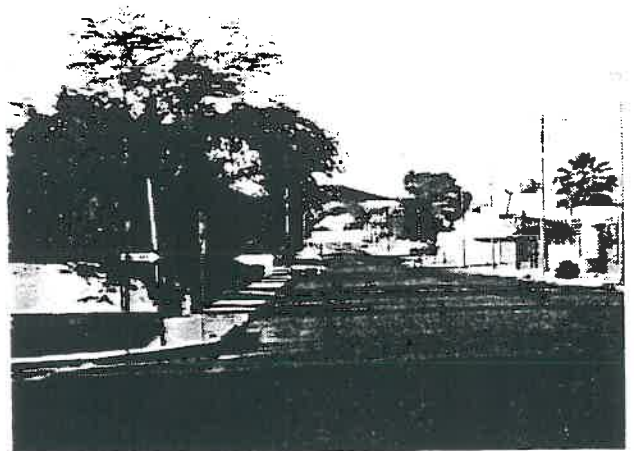
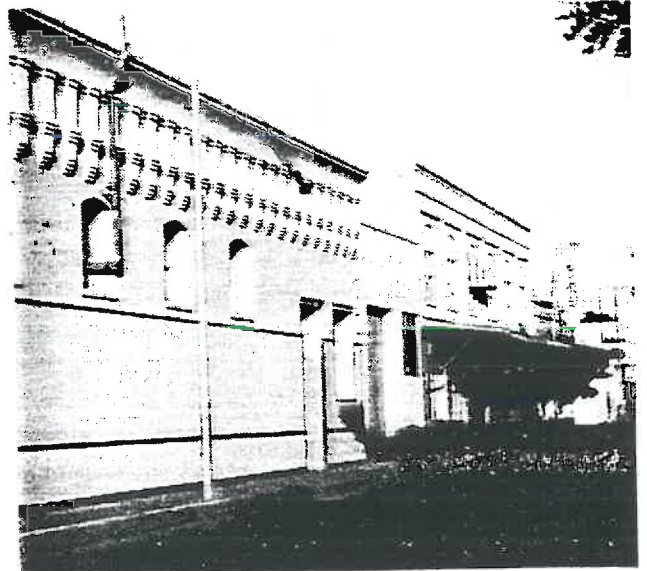
PART B

GROWTH & RESOURCES

The Yuma Crossing . . . Kino . . . Garces . . . Jaeger . . . Poston . . . Fort Yuma . . . These and other names and events evoke images of a rich and exuberant past which is the patrimonial possession of Yuma. Like many cities, Yuma exists as a series of historical layers, wherein the past interacts with the present in a continuously shifting and changing set of dynamic relationships. As growth occurred, and as the town moved from the river banks up onto the mesa to the south, the buildings became more affluent and substantial.

A review of historic photographs of Yuma, plus comparison of these to today's Yuma, shows while much has been lost which is regrettable, a considerable amount of Yuma's past still survives.

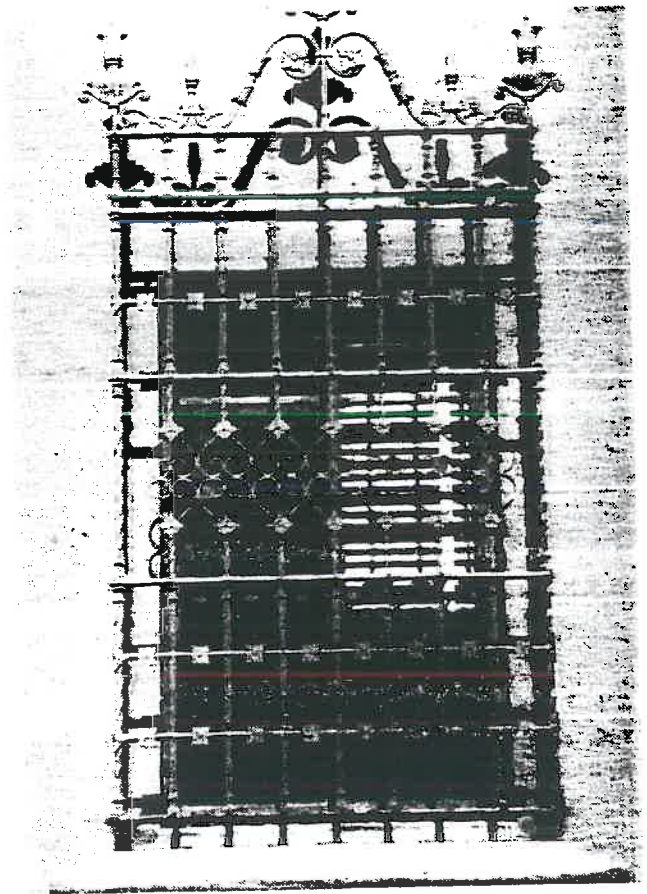
Today, the City of Yuma has recognized the need to carefully guide and control growth and change in the remaining historic areas, and to ease them into the future without further destruction of historic resources. What is desired is a system whereby the new and the old can co-exist as good neighbors, resulting in a richer, more rewarding sense of place, which recognizes how the continuity of history inexorably binds past, present and future together. The advantages of such programs can be clearly demonstrated, as in San Diego's Gaslight area, or Denver's Larimer Square. Not only do the citizens of a city benefit, but the tourist finds the intelligently planned integration of old and new to be rewarding and worthy of a visit. The enhancement of human and economic values makes the guidance of growth a significant civic endeavor.



Today, it is clearly recognized that a city not only has the responsibility, but also has the right to protect its historic resources, just as it would protect any other civic resource. The now famous American Supreme Court Decision in the case of *Berman vs. Parker*, 1954, ruled that a city has as much right to be beautiful as it has to be safe and clean. Such an assumption is basic to the concept that architectural control in Historic Districts is a legitimate function of government.

This significant decision established the legal right of a city to determine its pattern of change and growth. Prior to this, restrictive covenants to deeds, regulation by manipulation of Building Codes, and ordinances controlling alteration to old or new construction, attempted to cope with matters of change and growth, often without positive design guidelines.

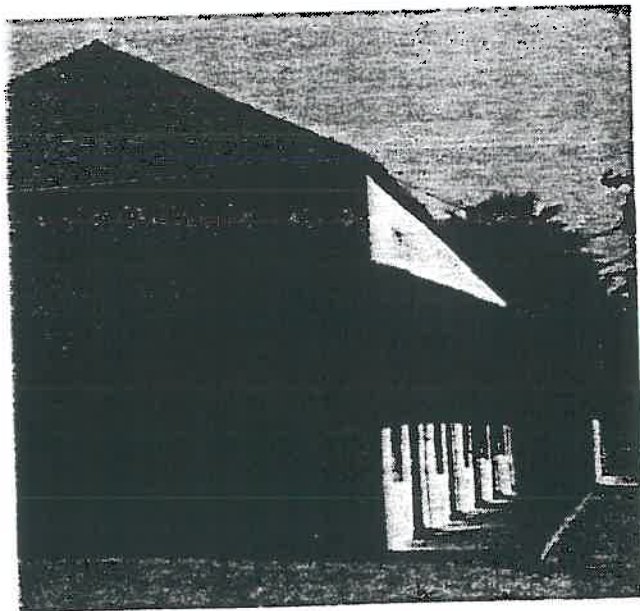
Out of trial and error and experiments of many kinds, the concept of Design Guidelines with objective criteria and standards has emerged as a vital tool for use by local review boards, and by architects and clients seeking direction when proposing work in an Historic area. It is in this spirit of cooperation that these guidelines have been organized.



PART C

AIM OF GUIDELINES

In recognition of the challenge to its Historic Resources by increasing growth, the City of Yuma and citizens' groups have engaged in a variety of programs aimed at protection of the Historic Areas of the town. The result has been, to this point, the establishment of the Brinley Avenue National Register Historic District, plus recognition of the North End or Main Street Proposed Historic District, as well as the Century Heights Conservancy. The City of Yuma has also established a Historic District Ordinance (#2125), and now seeks Design Guidelines with criteria and standards to guide change and growth in Yuma's Historic Areas.



Design Guidelines are a mechanism to aid local review boards in determining what development projects are compatible with the goals of their historic district, neighborhood or community. Perhaps the most significant role of the Guidelines is their potential use as a pre-construction planning tool, wherein the City and its departments, the local Review Boards, design professionals, builders, clients, developers and investors, can all have available to them the criteria and standards which will be used to guide change and growth in any Historic Area. By having such information available to all, and with meetings between all parties in the earliest phases of a project, misunderstandings can be avoided. The aim is to allow new development to co-exist with the old, in such a way as to benefit both. The aim is *not* to stifle creative new work, but to encourage more subtle and responsible creativity.

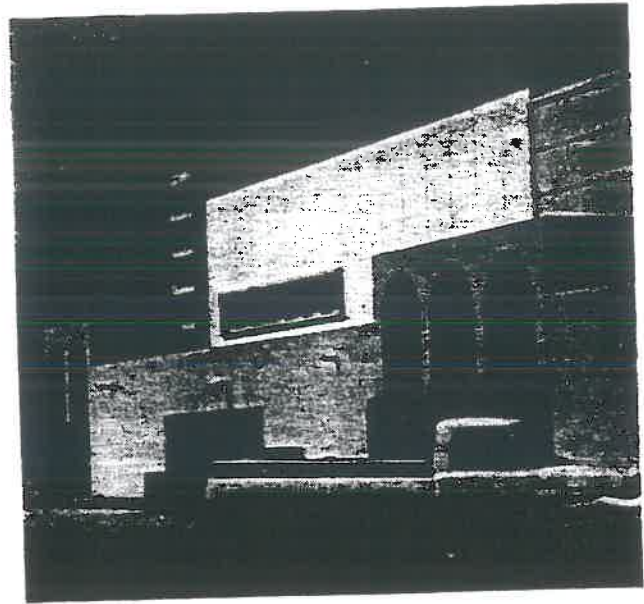
The Design Guidelines can be viewed as a "cookbook" of available alternatives which have been derived from a study of the area in question. As such, they reflect whatever is unique or characteristic in the area or locality, and they are not a mere abstract set of rules unrelated to the Historic Areas of Yuma.

If properly distributed, the Guidelines can be a powerful public awareness document, and if desired, they could be a part of an ordinance or zoning procedure. Their enforcement can then vary from persuasion to legal force, depending upon the situation and need.

Design Guidelines do not seek to establish for all time, some "theme", or "style", or "idiom", which must be used in all projects in all Historic Areas, no matter what the characteristics of the Area may be. In the case of Yuma, the very essence of Yuma's Historic Architectural heritage has been its variety — a cheerful and exuberant eclecticism, without any dominant theme, style or idiom. It must be strongly emphasized, however, that there is *one dominant* attribute common to this variety — namely, the sense of *Human Scale* which is characteristic in all of Yuma's Historic Areas. Even the more monumental institutional works, such as the City Hall, the Courthouse, or the Hotels, are small scaled buildings — as is the notable Post Office designed by Place and Place of Tucson.

Basically, the Design Guidelines will be useful for:

- A. Those who wish to infill or place new construction in an already Designated Historic Site or proposed Historic Site, or conservancy area.
- B. Those who wish to alter, change, rehabilitate or restore a Designated Historic property, or a property located in an Historic District, or a proposed District, or a conservancy area.



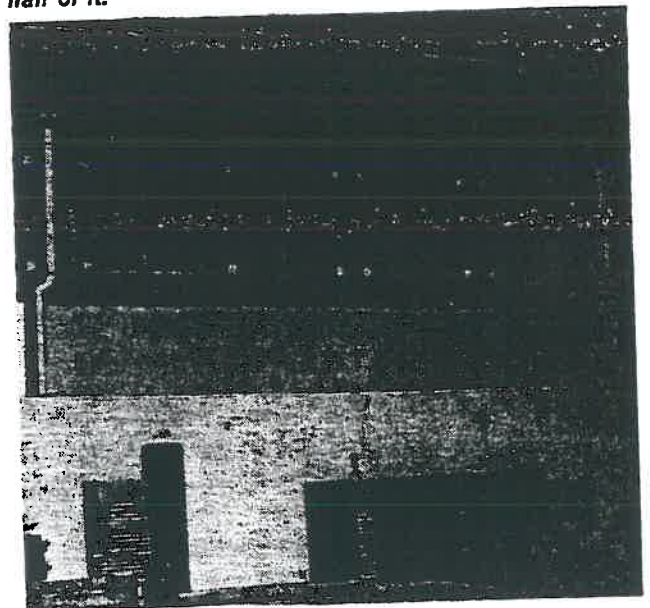
Interesting. But the introduction of a new scale and lack of detail conflicts with the old on Main Street.

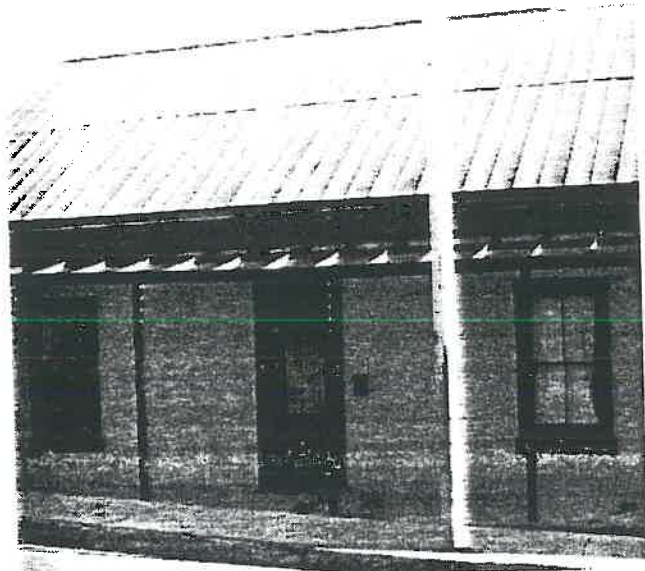
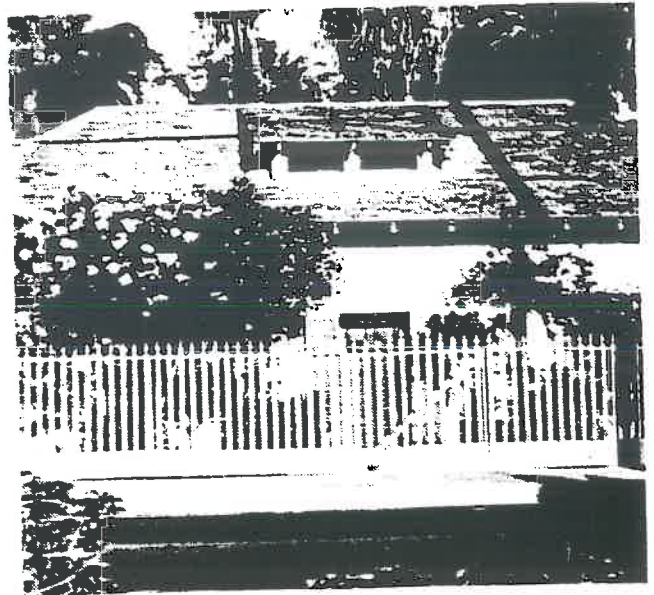


The aim of the Guidelines relative to the above, is to allow for such activities to take place in such a way as to provide for the best of old and new, while preserving the general ambience or character of an area.

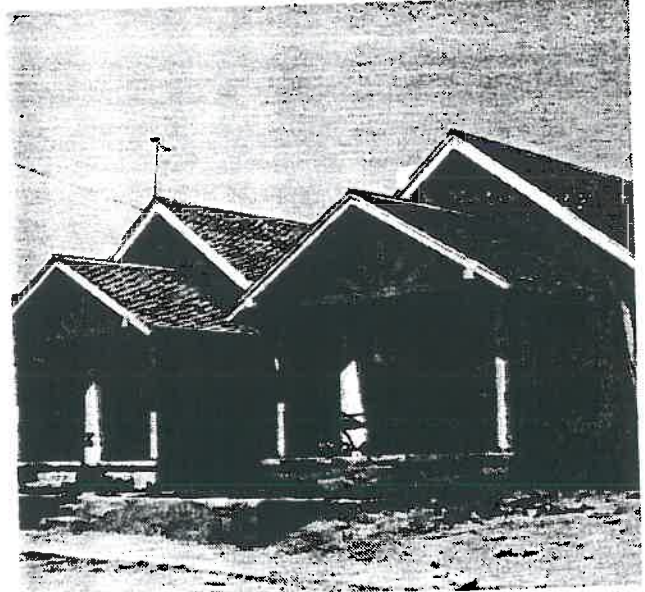


Questionable preservation of a facade by covering half of it.





RESOURCES:
**CHAPTER
TWO**





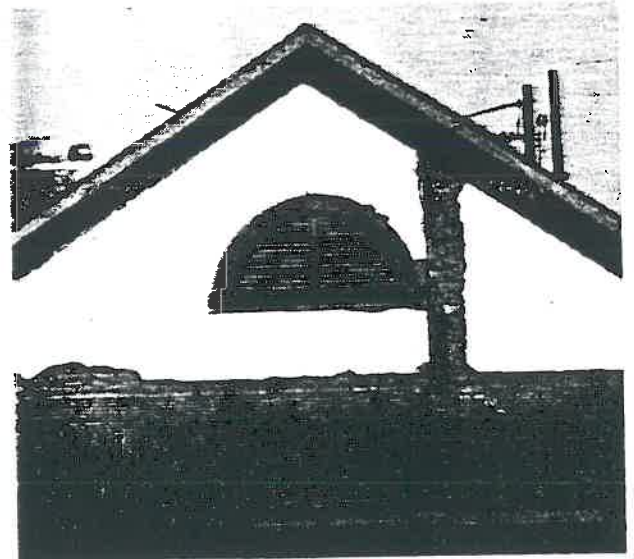
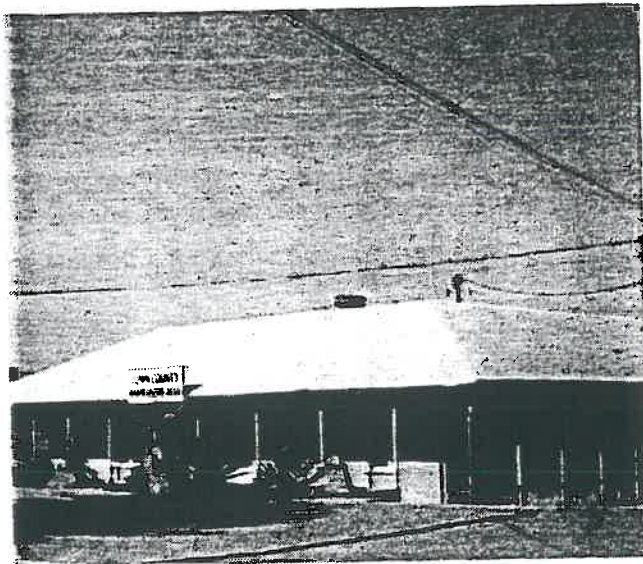
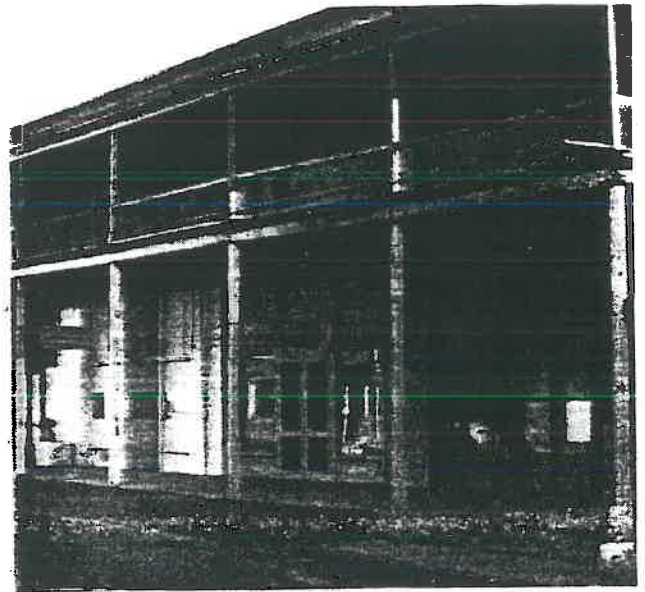
Photograph
Courtesy of Century House Museum
Yuma

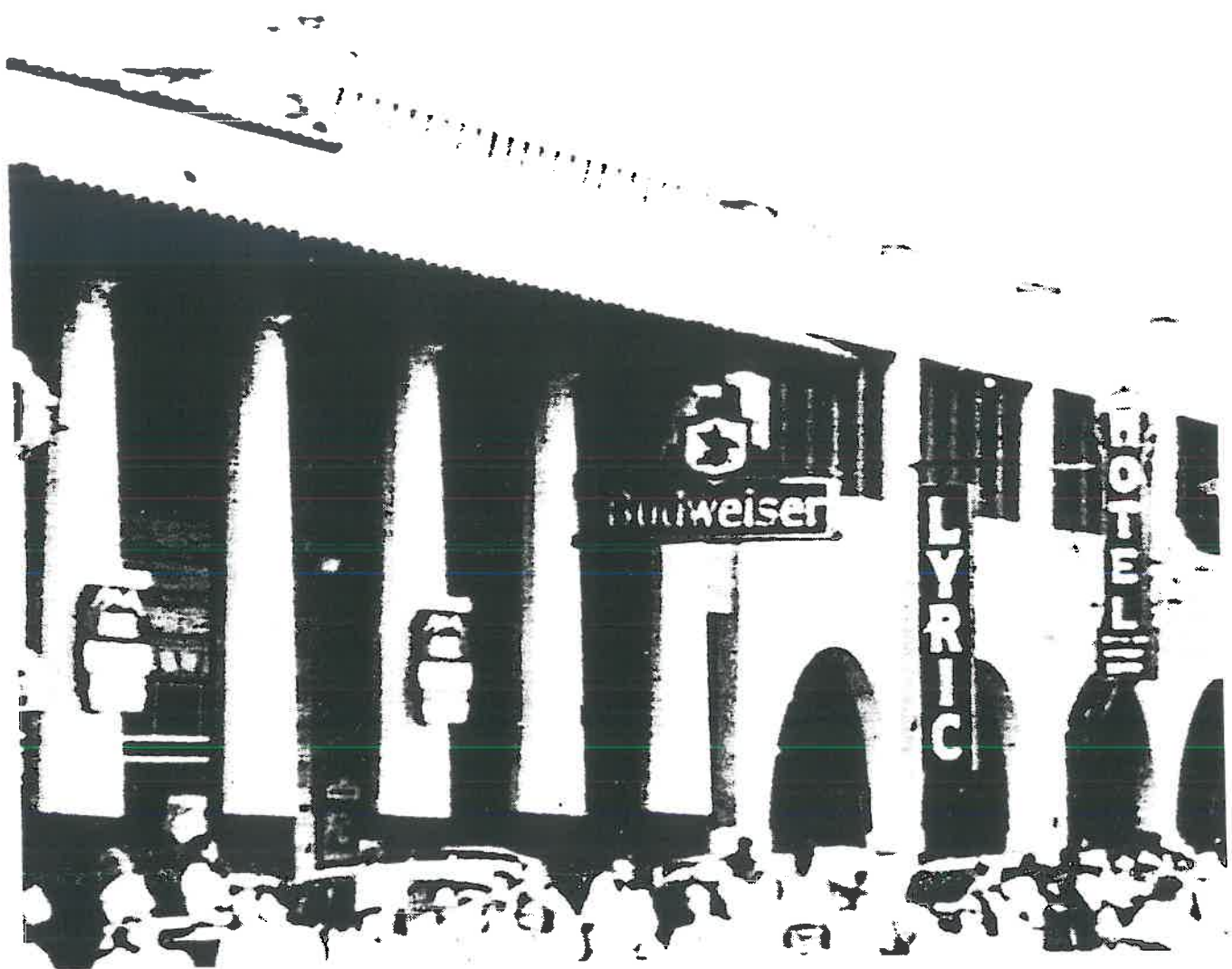
"Fortunately, the past never completely dies for man. Man may forget it, but he always preserves it within him. For take him at any epoch, and he is the product, the epitome of all the earlier epochs."
Fustel de Coulanges
The Ancient City

PART A

PRE 1900 RESOURCES

Of the historic period which begins with the establishment of Fort Yuma, very little remains. Of the Historic Properties which do remain, most are in the area designated as the Yuma Crossing and Associated Sites National Historic Landmark. At present, designs are being prepared which will recall this earlier period, and relate to both the National Landmark area, as well as to the North end of the Brinley Avenue National Register Historic District, and the Main Street area proposed as a future Historic District. These interfaces on the North edge of the city must be carefully studied.





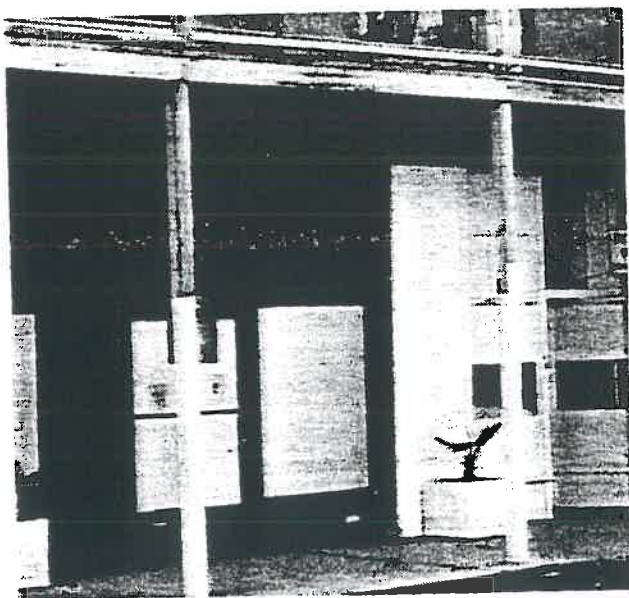
Photograph
Courtesy of Century House Museum
Yuma

PART B

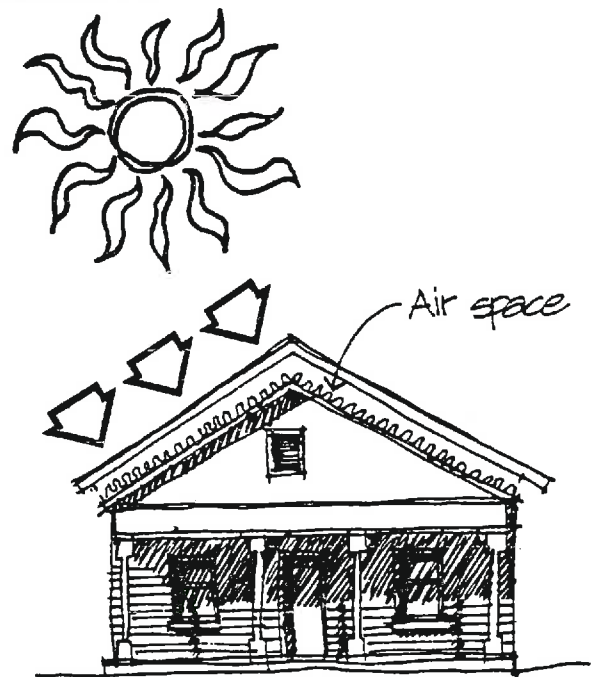
POST 1900 RESOURCES

The challenge of survival, to those who built in Yuma, was severe. Perhaps it can be grasped in the following quotation from J. Ross Browne's book — *"Adventures in the Apache Country — A Tour Through Arizona and Sonora."*

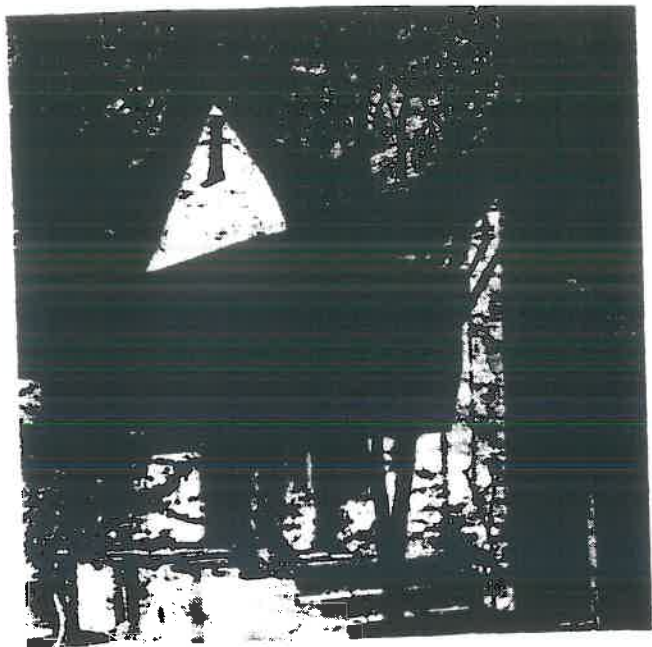
"Perhaps fastidious people might object to the temperature in the Summer, when rays of the sun attain their maximum force, and the hot winds sweep in from the desert — everything dries; wagons dry; men dry; chickens dry; and there is no juice left in anything — by the close of the summer."



The realization of the problems of living in the Sonoran Desert, with its aridity and brilliant and enervating sunshine in the hot summer months, was clearly recognized by Yuma's early builders. A review of historic photographs shows how SHADE was not a luxury, but a necessity. Shaded pedestrian walks along buildings, vertical sun shades and awnings express attempts to control insolation prior to the advent of air conditioning. It should be noted that in a few cases, house form was modified in an attempt to mitigate the area's high summer temperatures. As its name suggests, the Double Roof House (553 Fourth Avenue) was one such attempt — using roof air spaces as an impediment to insolation.



As Yuma moved from the river to the mesa on the south, stimulated by the boom in agricultural development, the resulting institutional, commercial and residential buildings which emerged were, for the most part, a reflection of the styles and idioms of the late 19th century and early 20th century eclectic period of American Architecture. The following quotation from the Brinley Avenue National Register Historic District Nomination Form, 1978, clearly presents the picture:

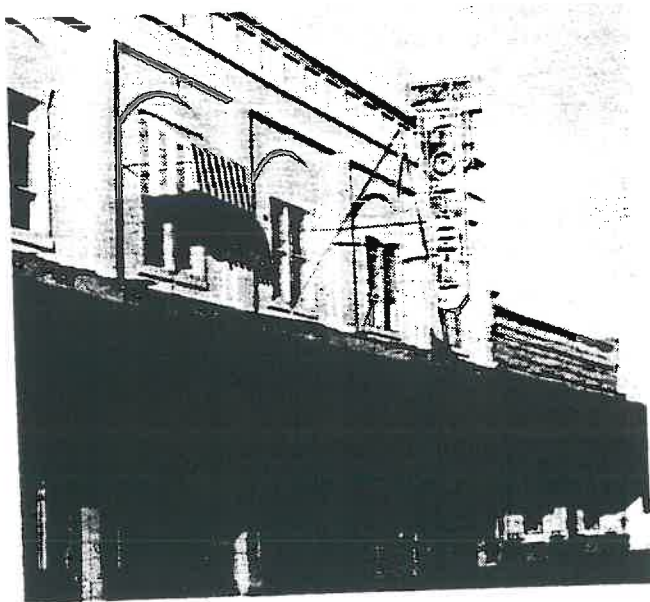


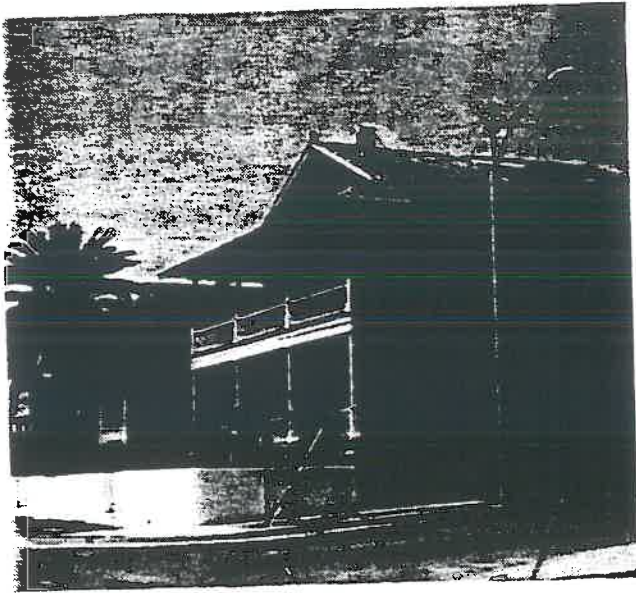
"The buildings built during Yuma's agricultural boom are, for the most part, similar to development elsewhere in the Southwest. Residences and institutional facilities are set individually on their own parcel of land and each is surrounded by a landscape of grass and trees. Commercial structures, on the other hand, are usually built flush with front and side property lines so that a continuous massing results. In general, these business blocks exhibit a minimum of stylistic influence. They are simply shells of brick, steel, wood frame, and concrete with a few ornamental details applied to the front facade. However, there are three basic types into which commercial development can be divided: (a) brick structures with wood porches, corbeled brick cornices, and elaborate facade features such as turrets; (b) brick and shell or concrete structures with metal canopies, pressed metal cornices, and facade articulation of the structural frame, and (c) concrete or brick structures plastered white, with semi-circular arched arcades and tile trim on the parapets.

The first type is a derivation of 19th century styles such as Victorian Italianate and Romanesque Revival; the second type is overtly Commercial with touches of Classical Revival influence; and the third is a manifestation of mission and/or Spanish Colonial Revival influence.

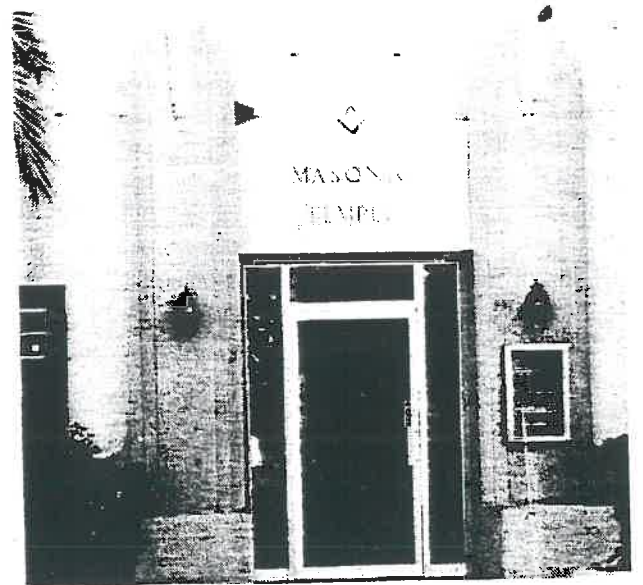
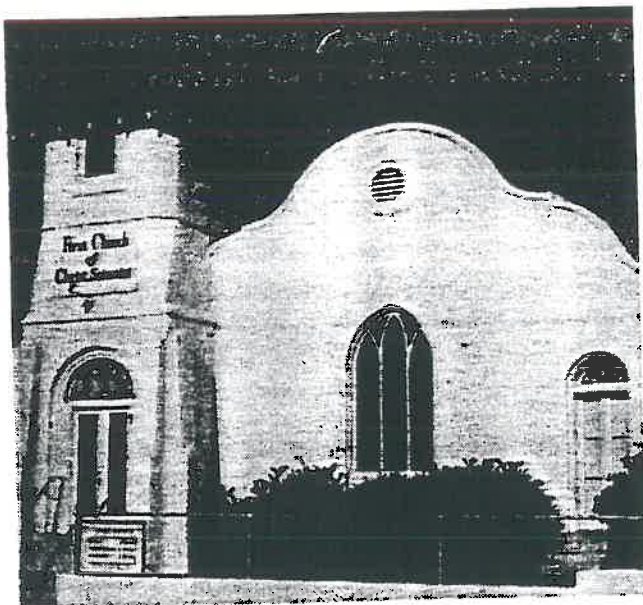
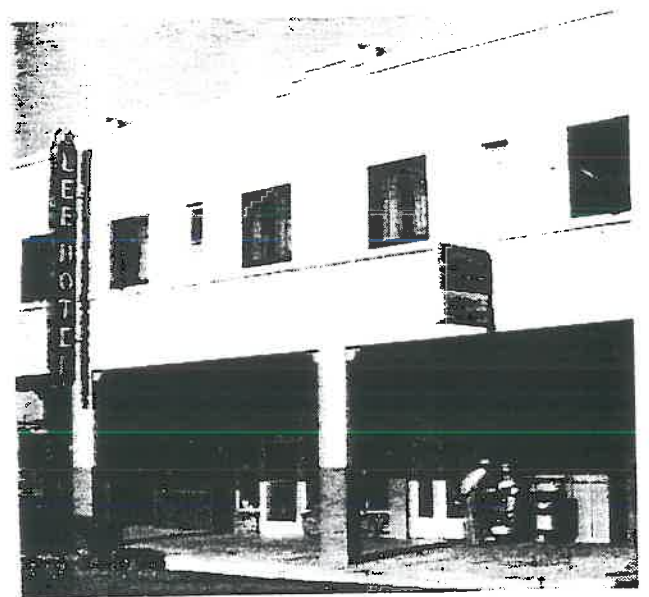
Residential design was affected by the same complex of styles used by businesses, with the exception of the Commercial style and the addition of a few others. Three types of residential development are noteworthy: (a) homes built of precast concrete block with rusticated faces; (b) residences built in the bungaloid (sic) tradition, and (c) multi-family or apartment structures. The rusticated block appeared in 1905 and was used predominantly for residential work. Houses using the block are characteristically free of eclectic influence and, although simple in shape, tend to accommodate functional requirements over formal ones. Bungaloid houses continue this "modern" tendency and take many shapes: from simple, symmetrical units to complex, asymmetrical configurations. The multiple family and apartment structures were a significant building category in a community with a highly mobile population (railroad men, reclamation project crews, and health seekers). They were built in many sizes, configurations and with a range of attention to style.

By contrast, public and semi-public facilities were, for the most part, carefully designed in accordance with stylistic conventions. Neo-Classical, Mission Style, and Spanish Colonial Revival are the most common eclectic models which were used in Yuma.

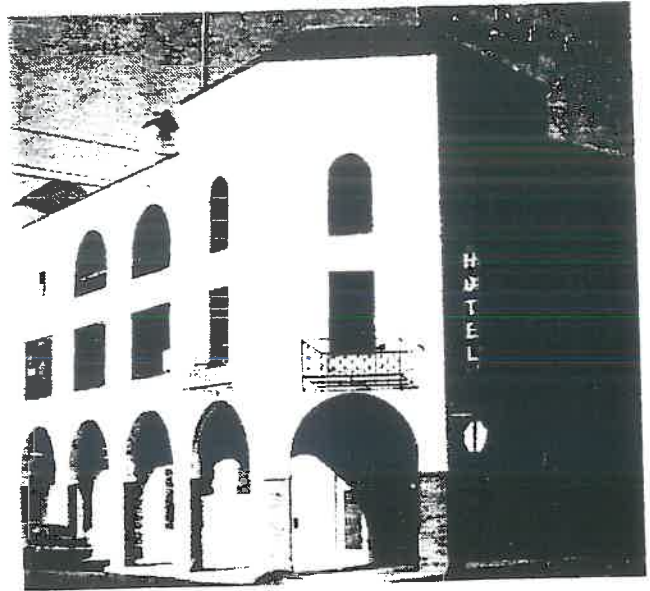
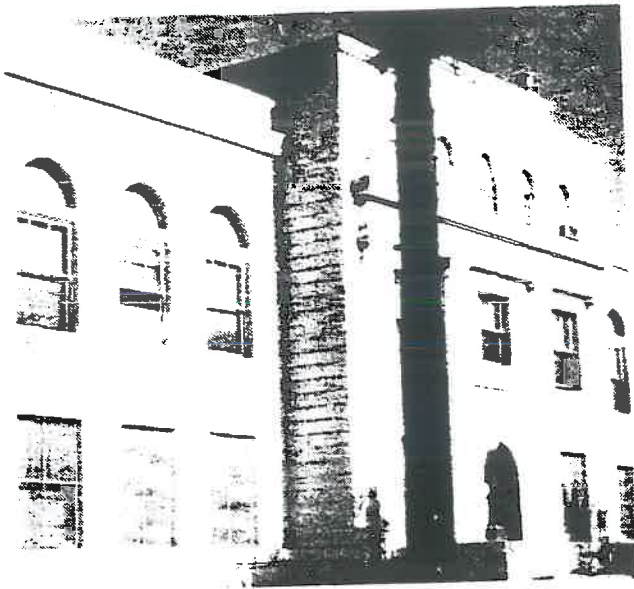




Most of these structures are large, multi-storied, and have prominent sites. Because of the high quality of their workmanship and materials many of these buildings have continued to fulfill community needs with minimum alteration to their original fabric. It should be noted that during the 1930's several semi-public and commercial projects were built in the Art Deco Style. These are among the most interesting of the community's architectural heritage."¹



¹National Register of Historic Places Inventory Nomination Form 1978, State Historic Preservation Officer, Arizona State Parks, U.S. Dept. of Interior National Park Service.



SPANISH
MEXICAN
MASONRY
TRADITION

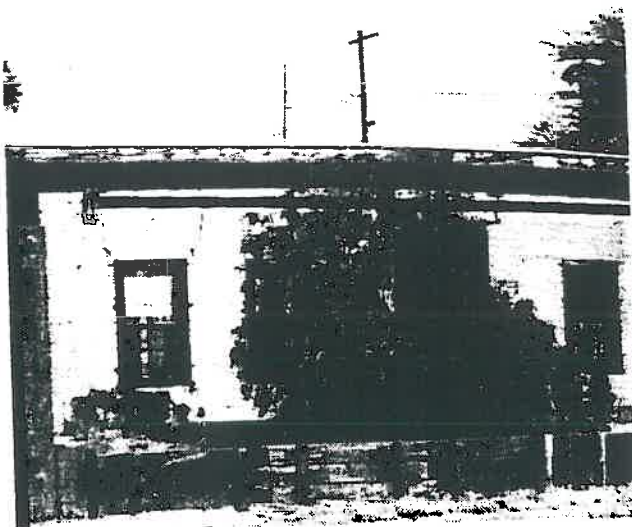
CALIFORNIA
WOODEN
TRADITION



FUSION



19th CENTURY AMERICAN
ECLECTICISMS



PART C

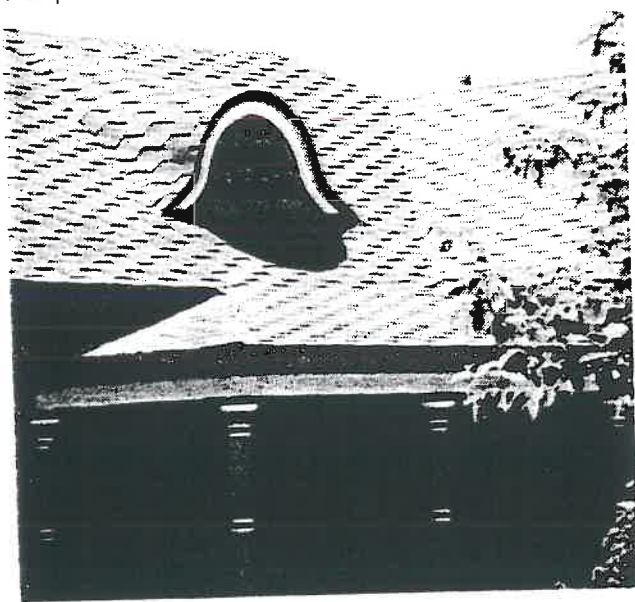
YUMA'S HISTORIC AREAS

Below is a quotation from the National Register Form prepared for the Brinley Avenue Historic District. It clearly outlines the individual characteristics of the Historic Districts in Yuma as of 1978. Work has continued on the Districts and the Guidelines will offer the means to guide such change and growth.

"Districts"

"The main focus" of the Yuma survey to date has been on individually significant buildings. On the basis of this work, 39 individual properties and the Brinley Avenue Historic District were nominated to the National Register. The Brinley Avenue Historic District is a unique area juxtaposing the oldest of Yuma's residential buildings with some of the community's oldest commercial structures. A high percentage of the properties included in the district are considered to be of individual significance in addition to the contribution they make to the historic milieu. The core of the downtown area, Main Street, is another potential district.

It differs from the Brinley Avenue Historic District principally because very few of the buildings on Main Street are of individual significance and most of the remaining development dates from the 1920's. Research into this mass of properties is expected to begin within the next year."²



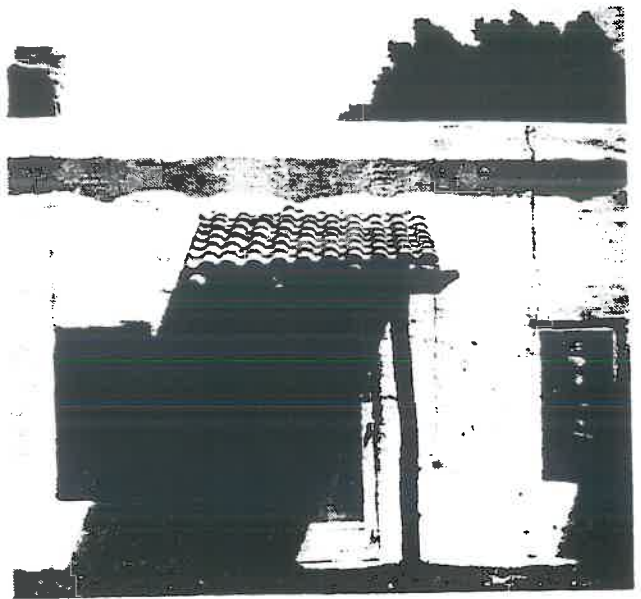
The Brinley Avenue Historic District, with its variety of functional types and architectural forms, is distinct from the Main Street District by virtue of topographic change, as well as the evident change in form due to the commercial nature of the Main Street District. Brinley is a looser, softer edged district, with 2 axes, one N-S on Madison and the other E-W on Second Street. The Second Street axis is a transition link which connects the Brinley District to the Main Street District. Uniquely, the Brinley District exists as a curious sort of "island" with vistas to the north and south of natural landscapes and undeveloped land.

There is a potential historic district focusing on Main Street. The building facades within this district could be used to enhance the Main Street area and give it a memorable historic character. The post office on Main Street could serve as a vital southern anchor to the Main Street District. This post office building exhibits excellent architectural detail and serves as a notable individually significant structure at the southern edge of the Main Street Historic District.

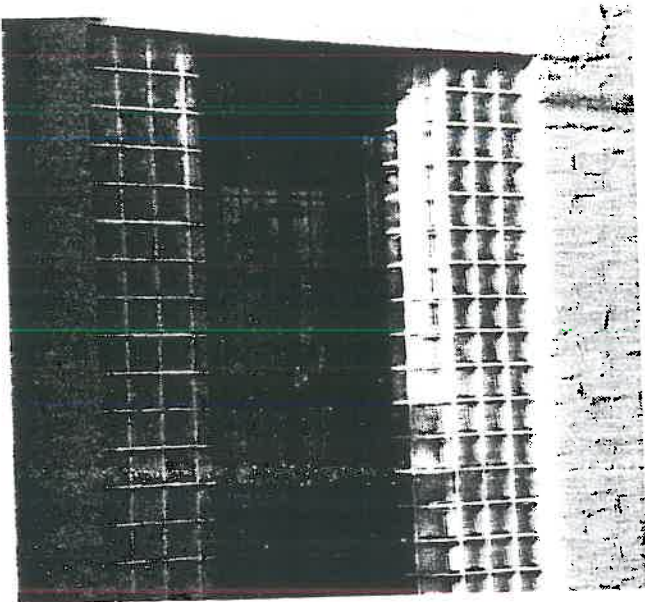
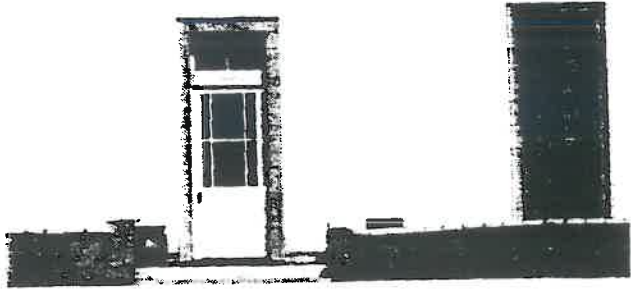
The Century Heights Conservancy District contains a considerable variety of architectural aspirations. The majority of works are residential, ranging from detached single residences, to duplexes, courts and apartment units. The spacing or site utilization is typical of the period in which this area was built — front set backs and yards, side yards and rear yards. A generally "loose" streetscape texture is the result. The Spanish model of the flush fronted, party walled, interior courtyard urban house form is nowhere to be seen here, except in a modified way in a "court" scheme — the Spanish Model was well suited to Yuma's climate, but it apparently found little usage in Yuma's development. The influence of Southern California "Bungalows" is strongly evident, as is the pyramidal roof, with exterior porches.

In all cases, Brinley, Main Street and Century Heights have, as stated previously, a sense of small human scale which pervades all three areas.

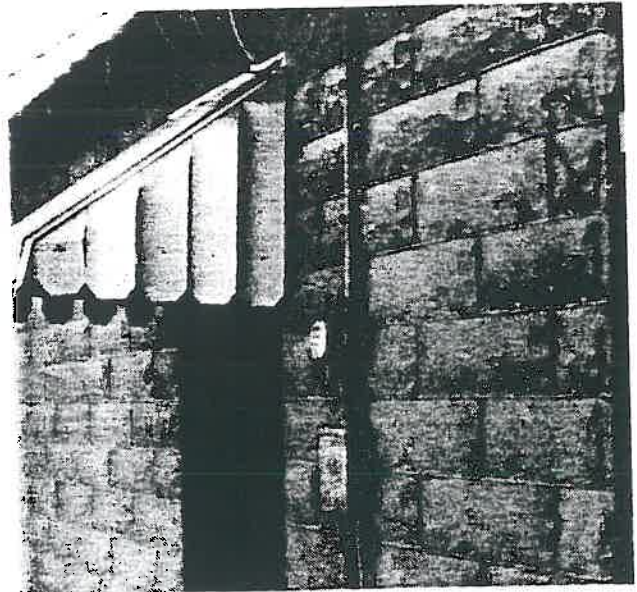
²National Register of Historic Places Inventory Form 1978, State Historic Preservation Officer, Arizona State Parks, U.S. Dept. of Interior National Park Service.



17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



**GUIDELINES:
CHAPTER
THREE**



"Architectural control is the device used to prevent the construction of incompatible new buildings, or alterations to existing ones that would detract from the aesthetic values of an area in which a large proportion of the buildings were constructed during a single period — it is designed to protect the harmonious exterior relationship of buildings to one another, without necessary regard to the practical use of their interiors."

Walter Muir Whitehill

"The Right of Cities to be Beautiful" p. 45

With Heritage So Rich Random House, 1966.

PART A

GUIDELINES — GENERAL STANDARDS & CRITERIA

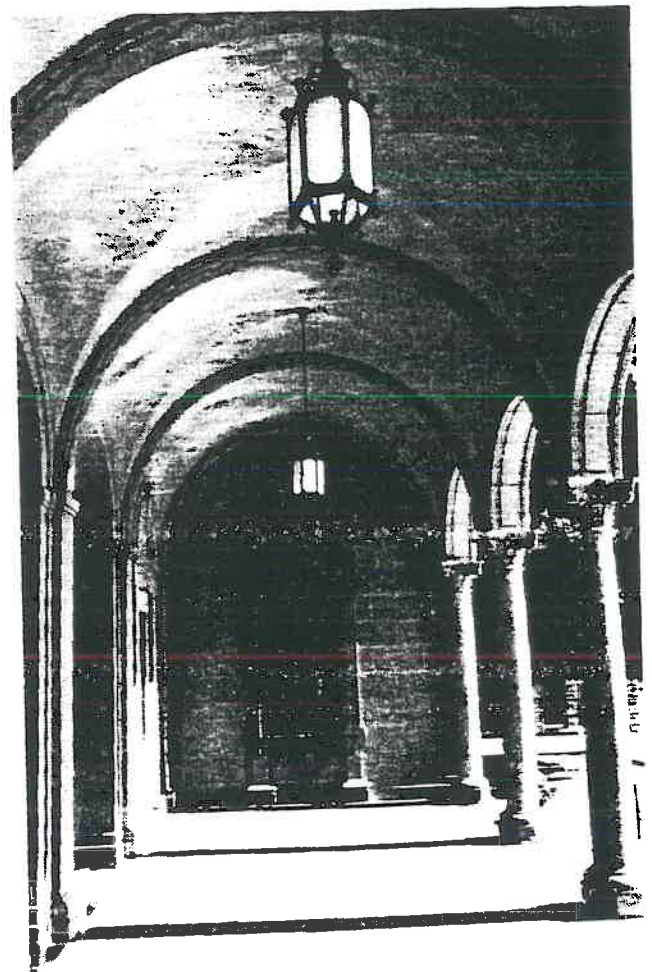
The following represents the broad philosophical basis of the subsequent specific standards and criteria, based upon the *Secretary of the Interior's Standards for Rehabilitation, Revised 1983*.

1. Every reasonable effort shall be made to provide a compatible use for a historic property which requires a minimum of alteration, to site, building and structure and its environment.
2. The distinguishing original qualities of character of a building, structure or site or environment shall be maintained and not destroyed. Avoid removal or alteration of any historic material, if possible.
3. All sites, buildings and structures shall be recognized as products of their own time. Alterations which have no historic basis, and which seek to create an earlier unsubstantiated appearance, shall be discouraged.
4. Changes which are evidence of the history and development of a site, building and structure and have acquired significance in time, shall be recognized and respected.
5. Distinctive stylistic features, or craftsmanship, shall be treated with sensitivity and preserved.
6. Deteriorated architectural features shall be repaired rather than replaced wherever possible. If replacement is the only course, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities, or it should be accurate and be substantiated by historic, physical and archival evidence.
7. Surface cleaning of structures shall be undertaken gently and advice should be sought in such matters.
8. Every effort should be made to locate, protect and preserve archeological resources (if existing) to be affected by a project.
9. Contemporary design or alterations and additions to existing works shall not be discouraged when such are compatible with the criteria, standards and the Development Zone within which the work will take place.
10. Whenever possible, new work in a Historic District or surrounding area shall be done in a manner that if in the future it was to be removed, the integrity of the existing Historic Property would be maintained.

It is the aim of this chapter to relate the general Design Guidelines to historic areas of Yuma, and to note criteria and standards which will be useful to those who propose or who authorize changes in Yuma's historic areas.

In the North End Redevelopment Plan, prepared by the City of Yuma Department of Community Redevelopment, the section on HISTORIC PRESERVATION specifically recommends that Design Guidelines be prepared according to shared design components to be found in Yuma's Historic Areas, including building height, setback, proportions, etc. and that the guidelines be presented to the City Council with a recommendation for adoption.

On the following pages, the specifics of the Guidelines have been prepared for 3 areas: Brinley Avenue National Register Historic District, Main Street proposed Historic District and, in a more limited way, for the Century Heights Conservancy.



PART B

THE GUIDELINES

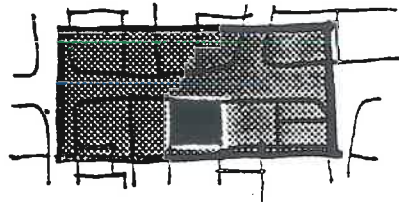
1 DEVELOPMENT ZONES

Historic areas and districts are a collection of buildings, few of which may be of individual significance. However, in an historic district or area the totality of a group of buildings create a distinctive ambience, or general character, worthy of protection and maintenance. In general, this is the case in Yuma, whereas in the Brinley Avenue National Register Historic District, as well as in the Main Street and Century Heights areas, it is the quality or general ambience which is important and worthy of maintaining and preserving. Individually significant historic structures may also exhibit such characteristic qualities. In order to preserve the integrity of historic districts and areas, the impact of the new upon the old must be carefully studied in what may be called a "DEVELOPMENT ZONE". Review of projects within the development zone will seek to determine how the project will not only affect the immediate site, but also its impact on the district as a whole, thus placing any impacts the proposed project may have in the context of the historic district.

This is considered "CONTEXTUAL RESPONSIBILITY", and requires an analysis of the interrelationships between the character of the district and the proposed projects.

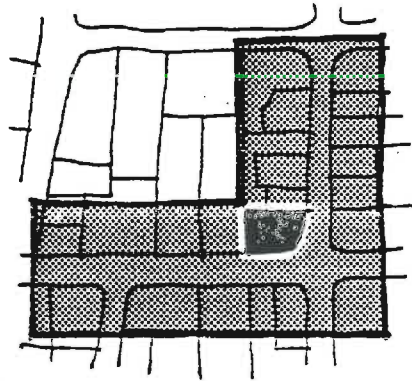
Below are two examples which illustrate the kind of contextual responsibility needed as new projects take place in Historic Areas and Districts.

Ⓐ THE INTERIOR BLOCK SITE: WITHIN AN HISTORIC DISTRICT OR AREA



"Development Zone for an interior lot shall include any lot fronting on the same street as the lot in question and within the same block, as well as those lots located on the opposite side of the street."¹³

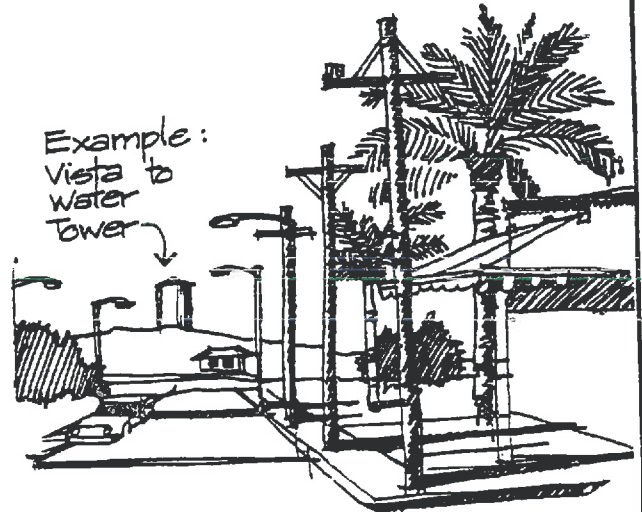
Ⓑ THE CORNER SITE WITHIN AN HISTORIC DISTRICT OR AREA



"Development Zone for a corner lot shall include any lot fronting on the same streets as the lot in question and within the same block, as well as such portions of the zone which fall outside the boundary of the Historic District,"¹³

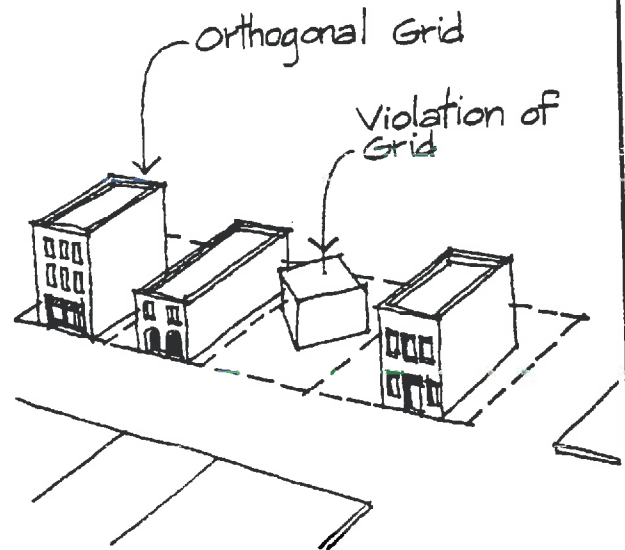
② CONTEXT AND SITE A GUIDELINE

Recognize the available natural or man-made landmarks, and utilize vistas to such when available, to create a sense of orientation and place, i.e., Pilot Knob, Prison Hill, The Bridges, etc.



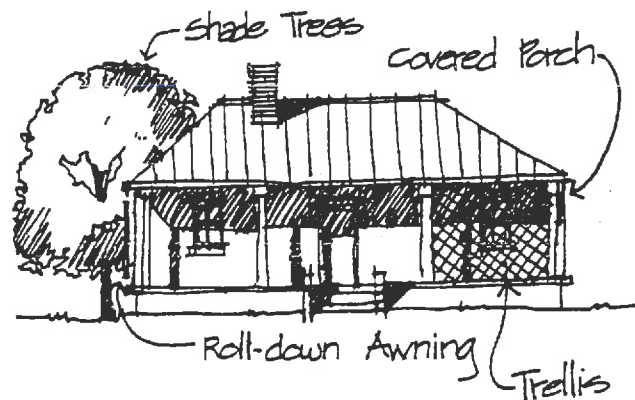
B GUIDELINE

Recognize and relate to the existing orthogonal grid and placement of buildings in order to continue the historical pattern as in Brinley & Main Street areas, as well as The Century Heights Conservancy.



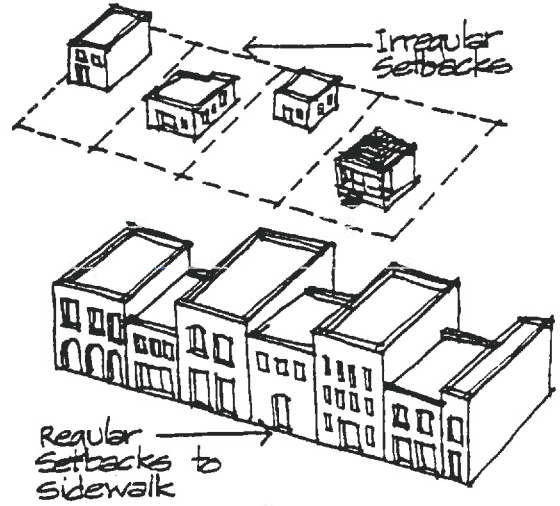
C GUIDELINE

Recognize the historic attempts to combat the forces of climate by use of architectonic methods such as awnings, double roofs, shaded walkways and trees — and how these created a sense of place as a climate response.



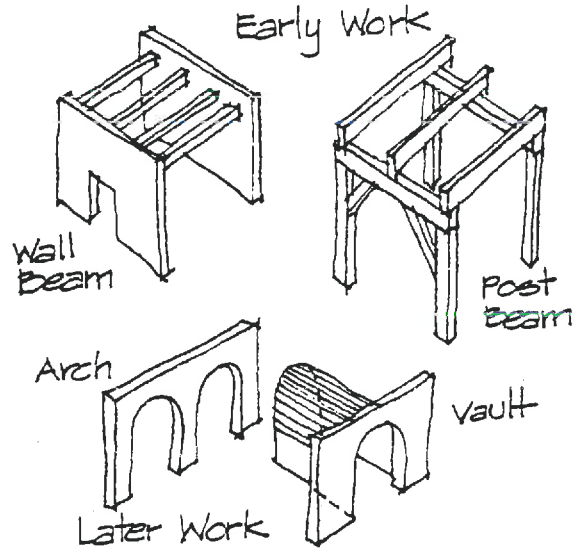
D GUIDELINE

Recognize and relate to the existing pattern of site usage, i.e., the historic setback pattern. Note the differences between the setback pattern on Brinley Avenue, e.g. soft edges, versus the setback pattern on Main Street, e.g. hard edges.



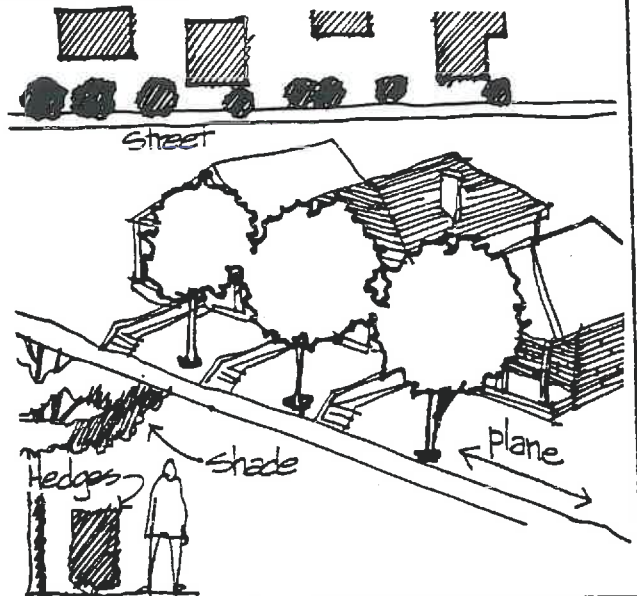
E GUIDELINE

Recognize the essential wall beam or post beam character of Yuma's early buildings. The use of the arch and vault was exceptional and its later use was influenced by Spanish Colonial and Revivalism in the American Southwest and California.



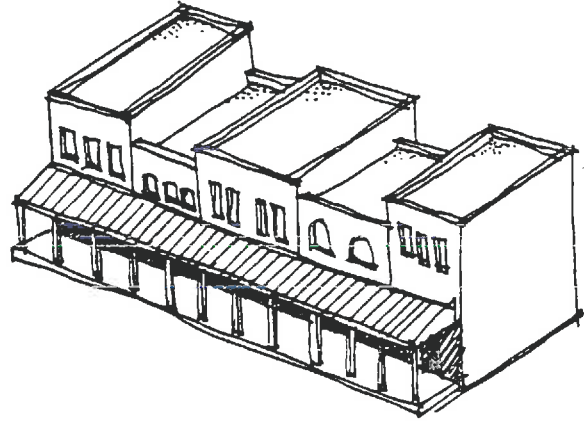
F GUIDELINE

Recognize historic landscape types and usage, as along Brinley Avenue, i.e., to create spatial defining planes to shield parking areas, or to create shade.



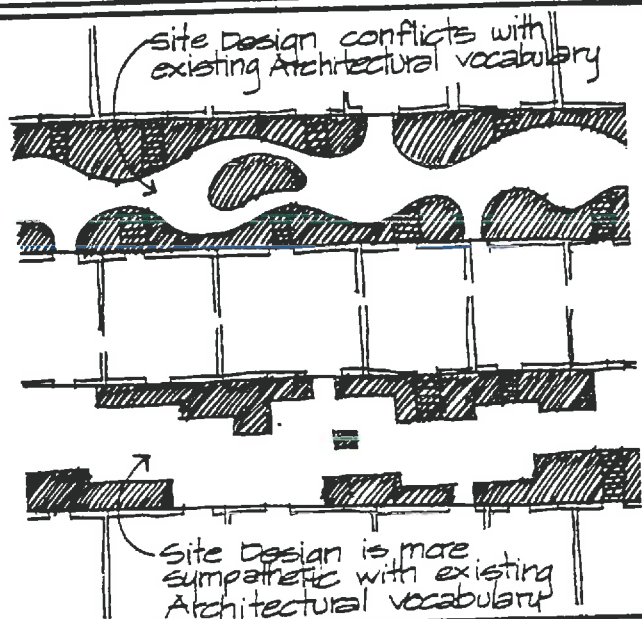
G GUIDELINE

Recognize the need for shade on pedestrian walks, specifically in commercial or shopping areas, created by arcades or colonnades which do not interfere with the historic architectural facades.



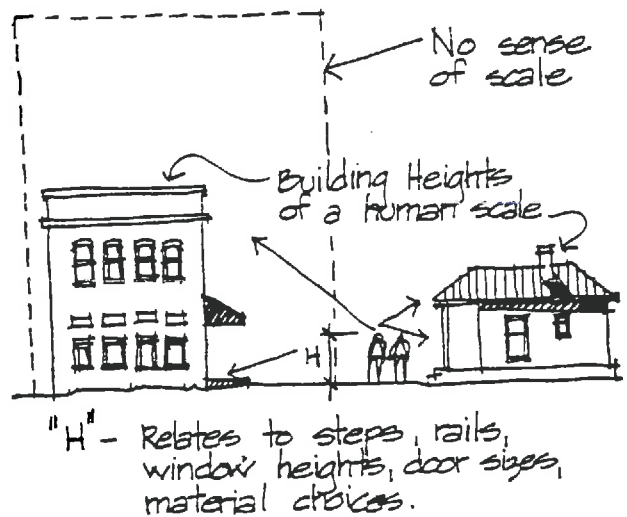
H GUIDELINE

Recognize the integrity of The Block, as on Main Street, and maintain this integrity by recalling the architectural vocabulary in the site plan for pedestrian usage.



I GUIDELINE

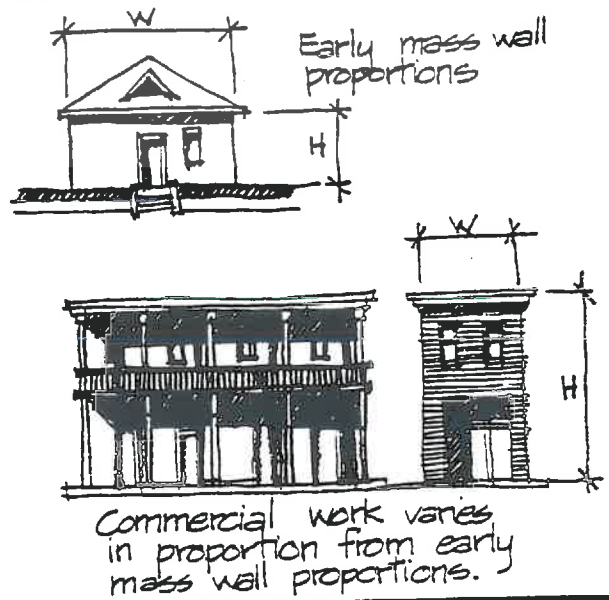
Recognize the sense of small human scale in the historic areas in building mass and detail. Avoid large scale elements lacking in detail to which an observer can't relate and from which apparent size can't be comprehended.



③ GENERAL CONCEPTS A GUIDELINE

Proportion

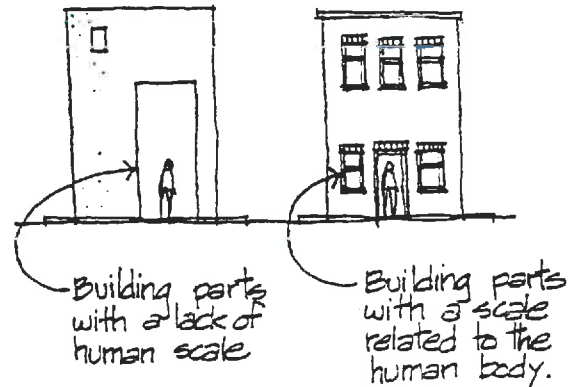
Proportion is a ratio, which relates dimensions of a shape or form, i.e., height to width. Yuma's early mass wall buildings were generally horizontal in proportion, while the windows were vertical in proportion. Main Street's commercial work differs, being often vertical in proportion but openings being horizontal. Note — how an entire commercial block can be horizontal in proportion while its parts are vertical.



B GUIDELINE

Scale

There are two aspects to scale — first, is the matter of human scale, or the attempt by the observer to comprehend the apparent size of a building relative to the human size, by reading such things as stairs, window heads, doors, etc. Second, there is the matter of consistent scale of all the parts making up a building unifying the overall proportions of the building.



C GUIDELINE

Pattern & Rhythm

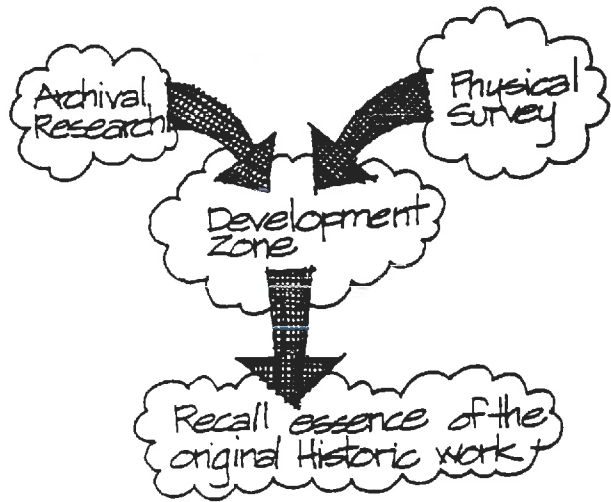
Pattern is established by the arrangement of similar things in a regular and repetitive manner, in such a way that it is seen and can be repeated. Rhythm is a matter of a clear pattern being sensed and used to organize a facade, or a group of facades, or a block or a district.



D GUIDELINE

Research

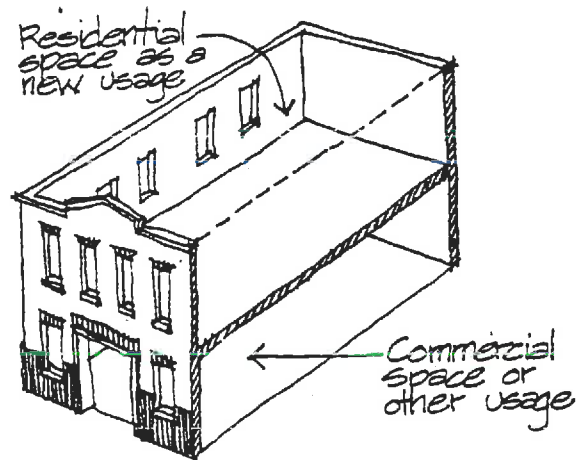
In general, after proper research and study has been done, recognize the original character of the work being renovated or added to, and attempt to recall (not imitate) this essential character. Do not attempt to create a new historical work, but instead recall the essence of the original in material, proportion, scale and detail. Do not debase history by attempting to recreate it.



E GUIDELINE

Adaptive Use

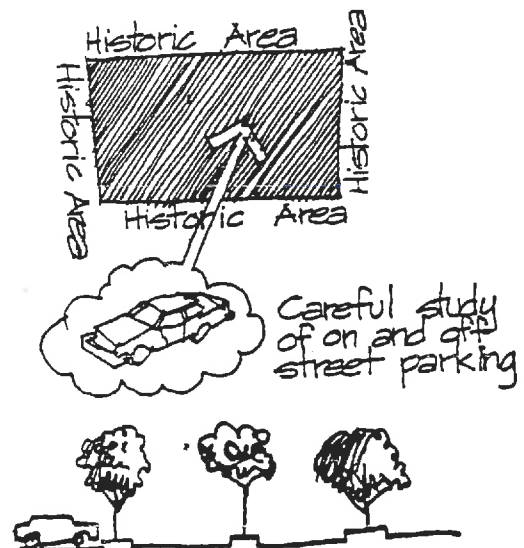
Encourages study of new usages for existing properties, if such uses seem appropriate in order to keep the property a functioning part of the urban scene. This may require a study of existing codes and restrictions in order to accomplish an adaptive use project. Avoid changes to the historic fabric whenever possible (interior and exterior).



F GUIDELINE

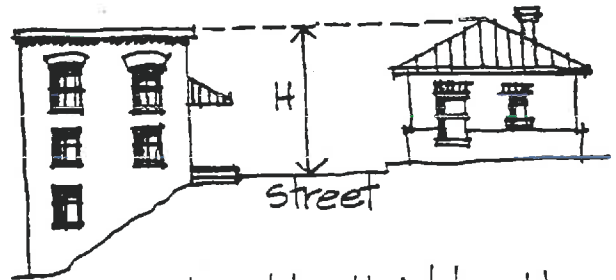
Parking Problem

This is the most troublesome issue in urban design — the alternatives are known. The choice made should recognize that it is the Historic Area that is significant, while the care is secondary. Both on-street and off-street parking must be studied. Parking codes can be adapted to meet the goals of maintaining the historic streetscape character. Landscape large parking areas to reduce the impact of the car. Encourage development of small parking groups.



④ HEIGHT, MASS AND FORM A GUIDELINE

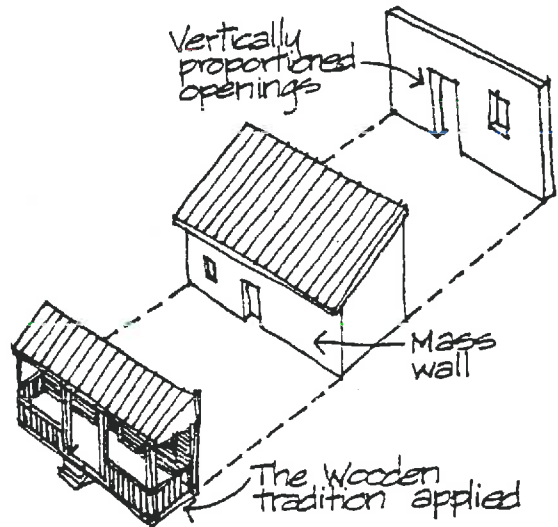
Establish the maximum allowable height for new work so as not to exceed the highest existing building in the historic area. Measure buildings from the grade at the street in front of the buildings. (Note: exceptions are existing hotels and institutional works.)



Allowable Height = H

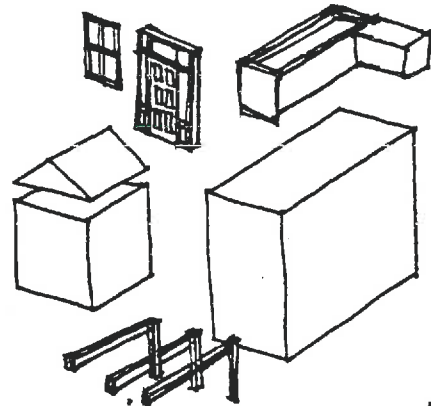
B GUIDELINE

Recognize the effect of the Southwestern masonry tradition with reference to its idiom of mass-wall, with vertically proportioned openings, exhibiting an emphasis on the wall and its solidity. Recognize also the WOODEN tradition possibly brought in from California which was historically applied to the exterior mass-wall buildings, as in the Gandolfo building.



C GUIDELINE

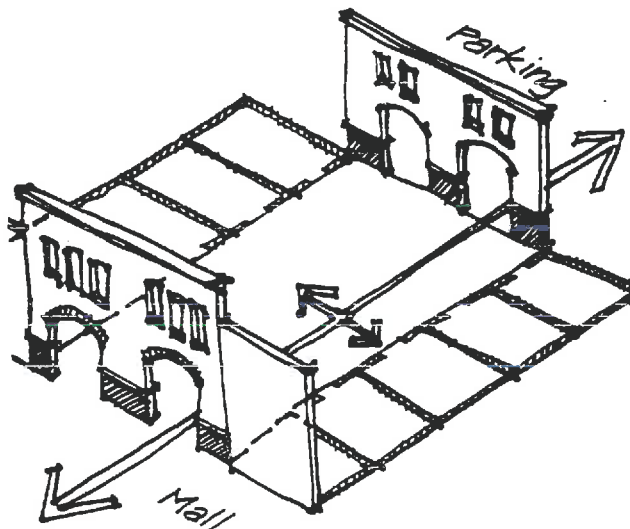
Recognize the orthogonal geometric character of existing buildings — note that the essential character of early Yuma's buildings was based on a post-beam and wall beam system of building. The use of arches and vaults was exceptional — occurring mostly later as Revivalisms.



A Vocabulary of elemental geometric forms. - Wall and Beam
Post and Beam - Arches and vaults occur mostly later.

D GUIDELINE

Recognize how a changed internal usage, if allowed by codes, could reorganize the stores on Main Street by offering the "Galleria" idea, or double fronted stores, which would create a pedestrian linkage which would relate Main Street and parking.



E GUIDELINE

Recognize the need to visually organize the rear walls of Main Street stores, as they interface with Brinley — by use of pattern, color or texture, in order to enhance the Main Street stores and the view from Brinley. This has begun to some extent, with the white walls at the edges of the parking areas — but most must be done on the rear walls. Lighting would aid, as would graphics, to "clean up" the situation.



Before

Visually organize rear walls of the buildings on Main street - Color, Texture, Pattern, Materials
Control the wirescape

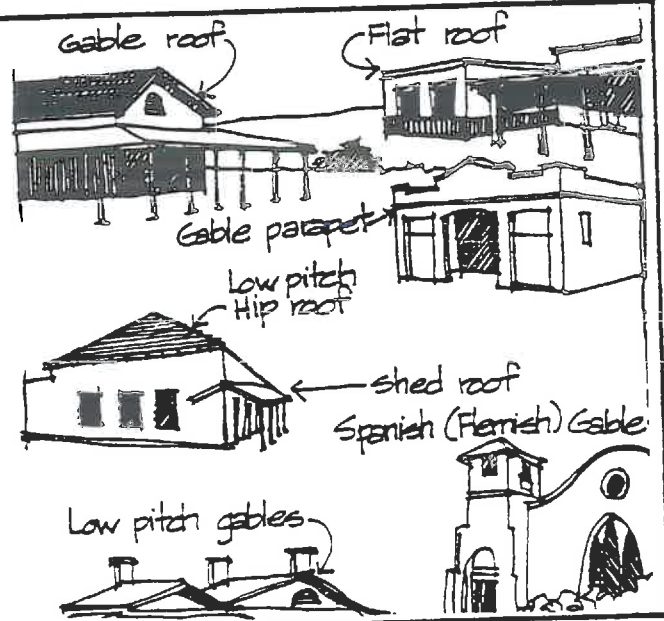


After

5 ROOFS A GUIDELINE

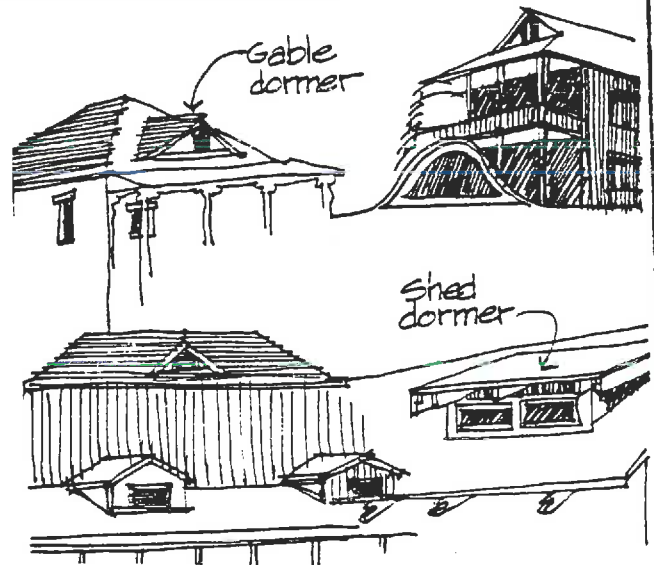
Recognize the prevailing roof types, i.e., gable, flat etc. and the "pitch" of sloped roofs. Most slopes (with some exceptions) are 30° or less — possibly due to roofing materials available. Special roof forms and silhouettes occur, as in the Spanish gable or Mission (Flemish) gable.

The character of roof types within a given area should be retained.



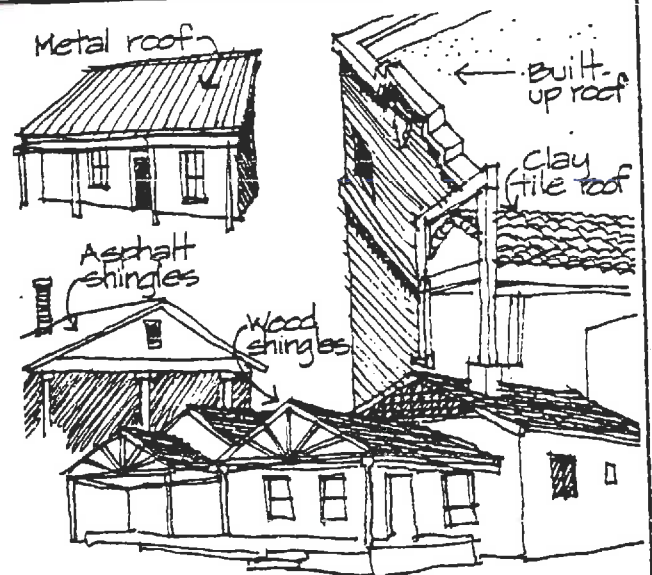
B GUIDELINE

Recognize the use of dormers on roof windows — a variety of these occur — gable dormers, shed dormers, Queen Anne dormers and pyramidal peak dormer ventilators. Used judiciously they expand internal usage and offer, as well, ways of ventilating roof/attic spaces.



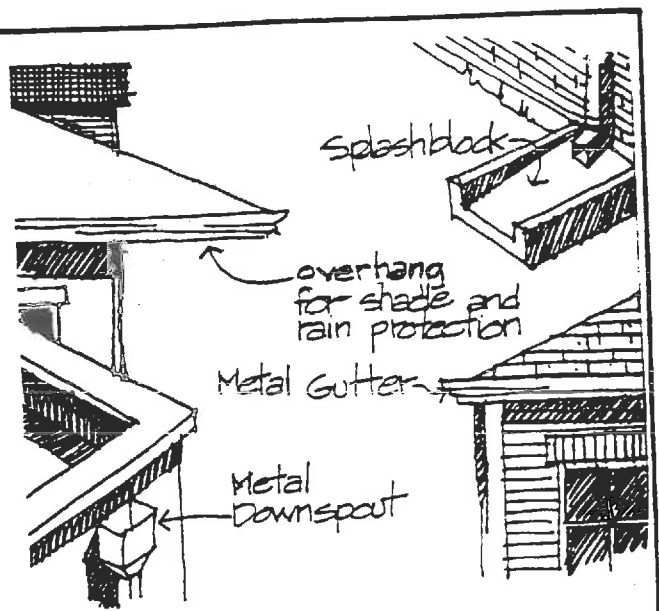
C GUIDELINE

Recognize the roof materials prevalent in the development zone and attempt to relate to what seems dominant. The variety is notable, i.e., metal, wood shingles, tile, rolled, etc. In most cases, what makes this variety is the small scale of pieces which make up the whole. Relate to color of surfaces in the area.



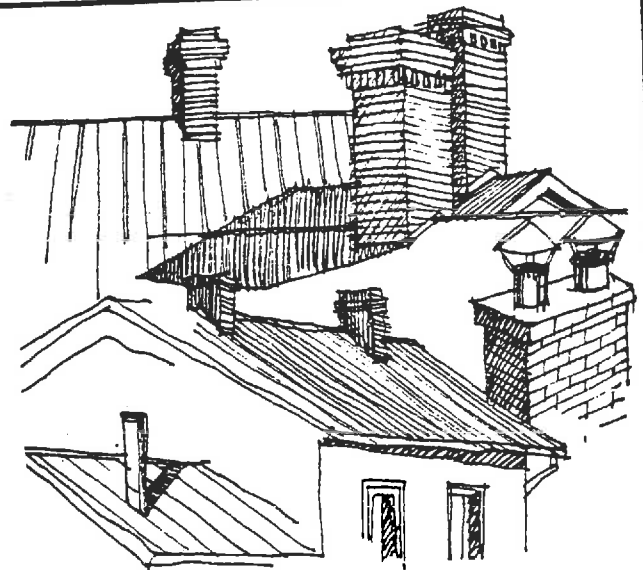
D GUIDELINE

Recognize traditional ways of drainage from roofs, i.e., gutters, downspouts, canals and splash blocks. Note materials used and general scale and color of elements.



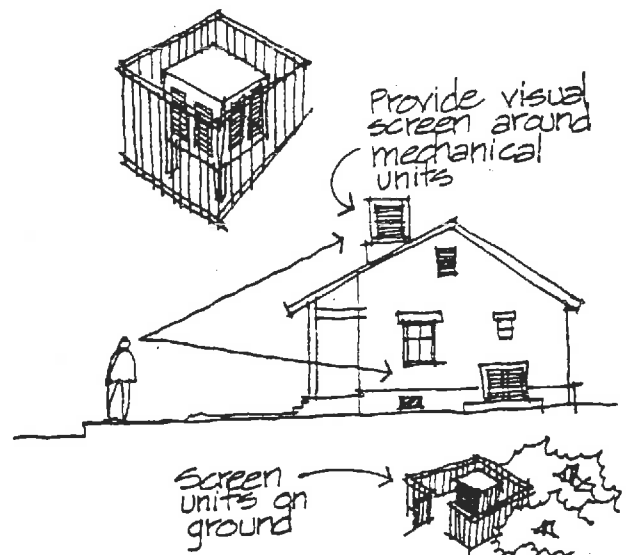
E GUIDELINE

Recognize the "chimney scape" in the development zone. There is considerable variety, i.e., masonry in a variety of forms, metal, clay tile, etc. Heights above roofs vary as well. Respond to the area of interest by reviewing the existing vocabulary.



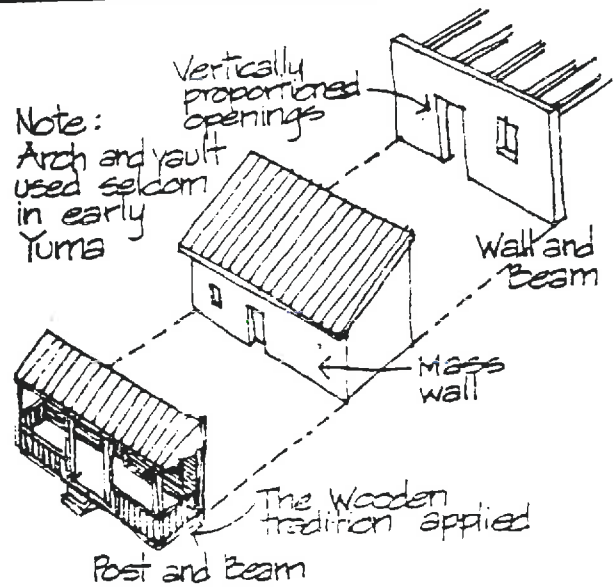
F GUIDELINE

Recognize the need to shield mechanical equipment such as coolers which appear on roofs, i.e., using simple shielding devices which allow for proper air circulation, while diminishing the impact of the new technology in the historic area.



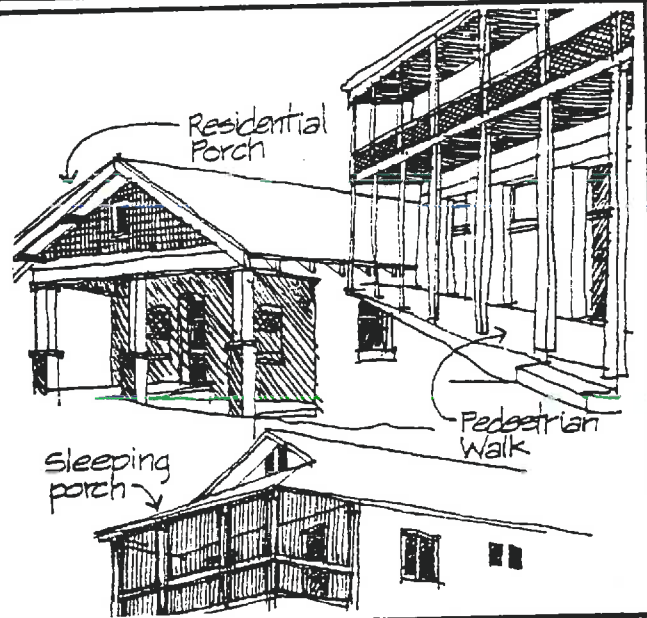
⑥ WALL A GUIDELINE

Recognize the wall beam and post beam character of early Yuma — the use of the arch and vault was exceptional — its use occurring later in time as Spanish Colonial and Mission Colonial revivals occurred. The southwestern masonry tradition was enriched by the wooden tradition of California and 19th Century American Eclecticism.



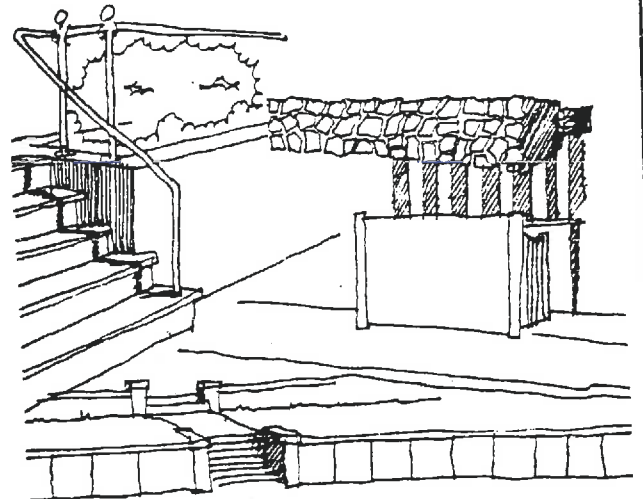
B GUIDELINE

Recognize the significance of the PORCH — as an inside/outside space, acting as an entry and as a place to view the street from residences as on Brinley Avenue, as a PEDESTRIAN walk as in the Gandolfo Building; or as a “sleeping porch” on the second story as in the Century Heights Conservancy. The PORCH became the interface between wall and climate similar to the louvre ideas that became popular later.



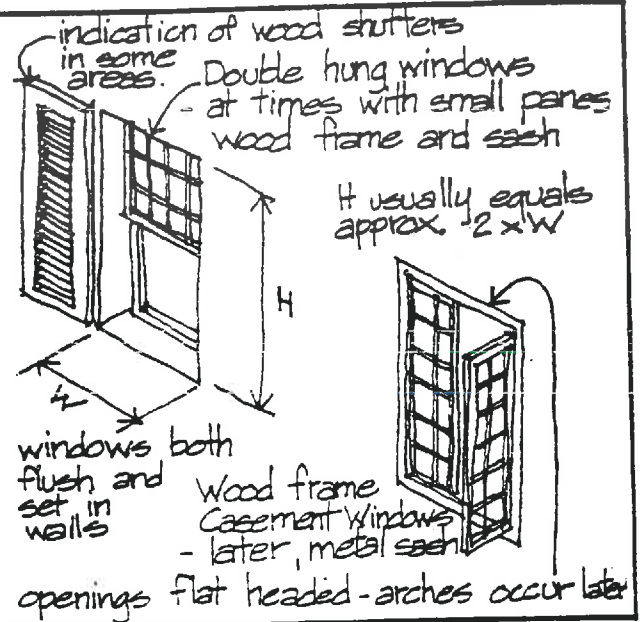
C GUIDELINE

Recognize the use of non-building walls as retaining walls to create property edges and retain soil; or as patio walls to create privacy; or, as on Main Street, as walls for sitting or defining circulation. In general, the walls are masonry, often like the building, but not always. Steps, rails and lighting are included in this usage.



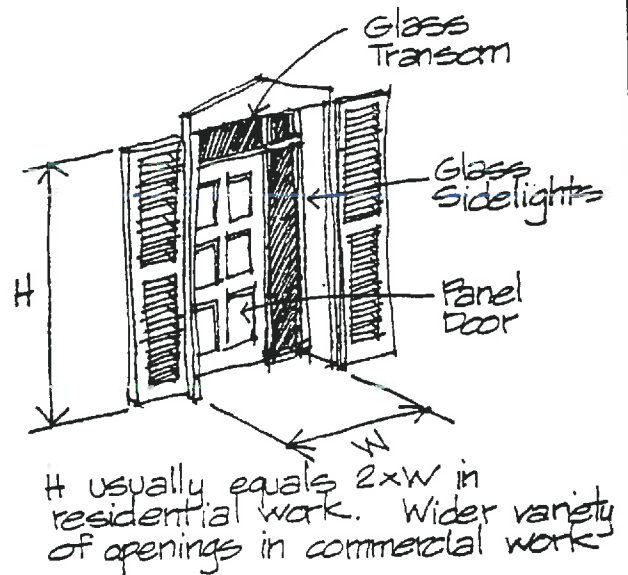
D GUIDELINE

The WINDOW — in residential works, as in the Brinley Avenue District or in the Century Heights area, was generally vertical in proportion. In general, small panes occurred early, large panes later. Relationship of windows to wall surface varied.



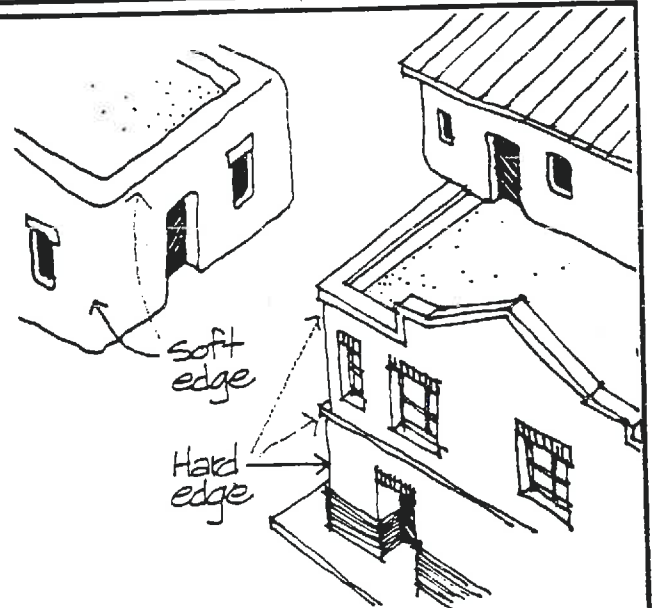
E GUIDELINE

The DOOR — considerable variety of portals existed, from the simplest to the more complex, i.e., with transoms & sidelights. Doors in the early years were panelled, with wood trim. At times, full length shutters were used — in many cases the door was deepset in the wall, as opposed to the window placement. Vertical proportioning predominates in residential work. Arches occur later.



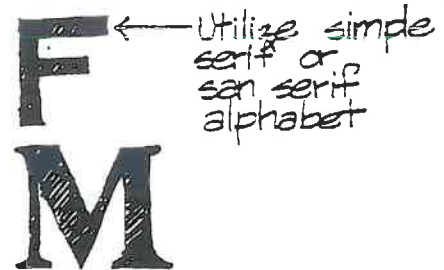
F GUIDELINE

EDGES — or articulation points where WALL meets grade and at corners. Generally in residential work, if in the masonry (adobe) stucco tradition, walls are soft cornered and parapet walls are soft topped. Another articulation point to note is at grade where the walls intersect with the ground — resulting in a variety of intersection idioms. In commercial work, walls are generally more hard edged, at corners, parapets, etc.



**⑦ SIGNAGE
A GUIDELINE**

Review the traditional alphabets used in Yuma's Historic areas, as well as the materials used, such as wood, metal, etc. Avoid the use of "Western" alphabets. Seek a sample set of choice and scales depending on public or private function of the sign.



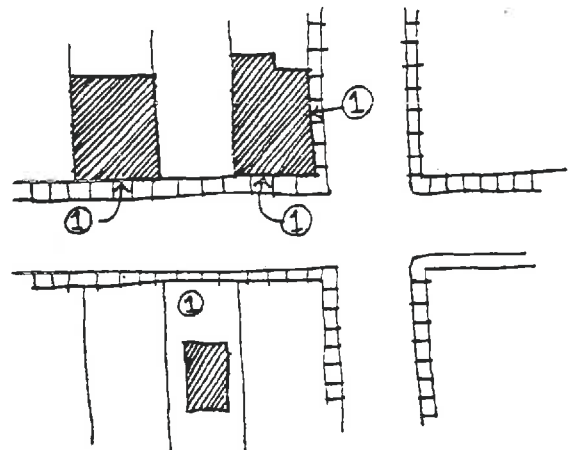
B GUIDELINE

The appearance, color, size, position and method of attachment of signs, as well as the materials used and its design, shall be in keeping with the collective characteristics of the structures in a development zone. The signs are to be conceived of as a matter of cooperation between the public and private sectors. Public signs must conform to the same rules as do the private signs.



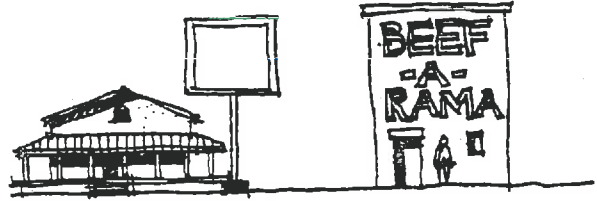
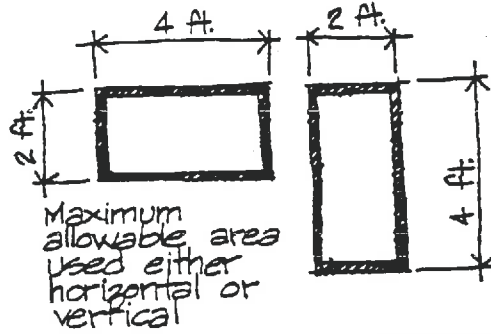
C GUIDELINE

Establish the allowable number of signs in Historic areas used by both private and public sectors. Business signs on buildings shall be limited to one sign per premise for interior lots — for corner lots, two signs. Signs freestanding and not attached to buildings shall be limited to one per premise.



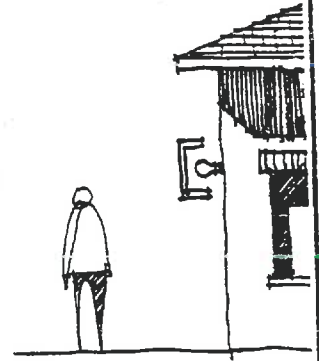
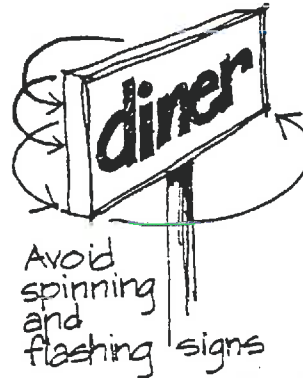
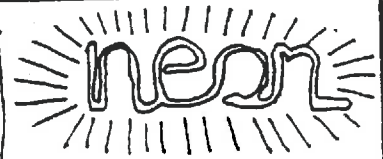
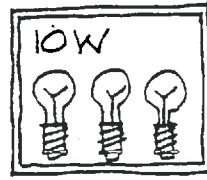
D GUIDELINE

The maximum area of any sign — private or public, shall not exceed 8 s.f. — and no sign may extend above the top of the nearest facade, eaves or firewall of a building or structure. If original historic signs exist in a district, they are to be preserved.



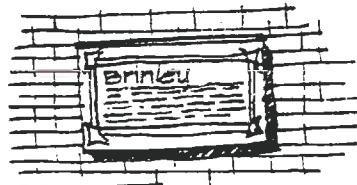
E GUIDELINE

Visible bulbs, not to exceed 10W per bulb, are allowed. Plastics are not to be allowed. The use of wood as a basic sign material is strongly suggested. Luminous paints are not allowed. No sign that blinks or flashes or revolves is permitted. Signs lighted by shield sources are permitted. "Historic" neon tubing may be retained if appropriate. Interior neon tubing visible from the exterior may be allowed.

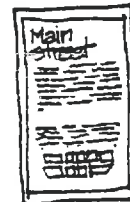


F GUIDELINE

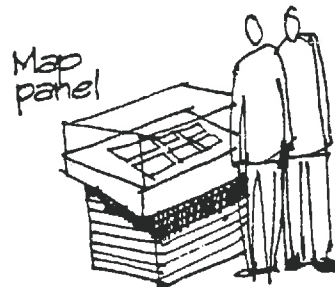
Subject to the foregoing, the public sector should design a sign for Yuma's Historic Districts for various types of positioning, in order to clearly define the edges of the districts. Also, it is suggested that an interpretive program be established for the districts ranging from a general MAP to self usage guides for tourists.



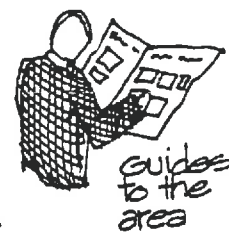
Wall mounted signs



signs on posts



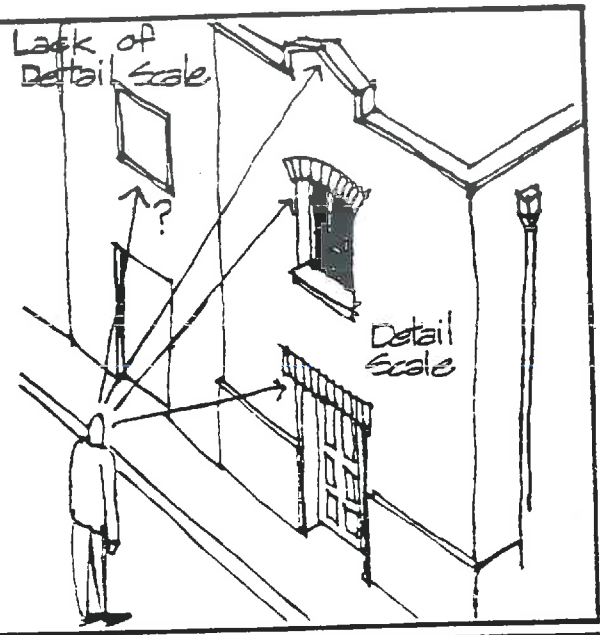
Map panel



Guides to the area

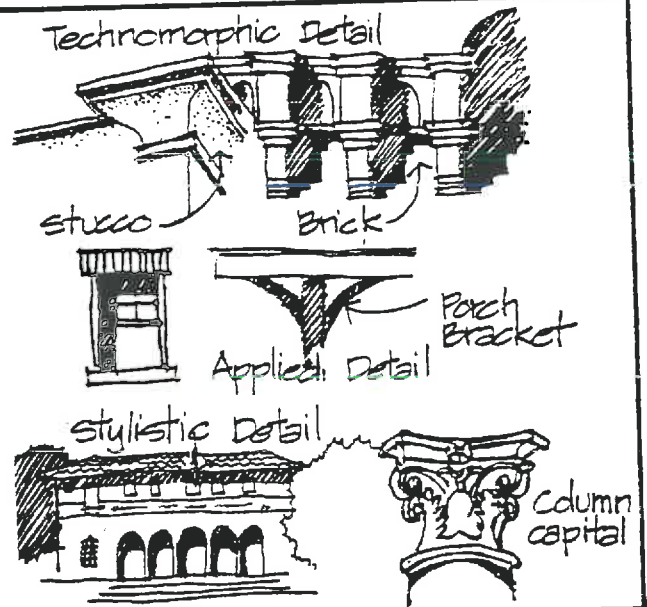
**⑧ DETAILS
A GUIDELINE**

Recognize how the general sense of human scale is reinforced by the use of small scale detail, i.e., paint and brick detail, wood trim, eave detail and also by the academic stylistic detail as in the Main Street Post Office.



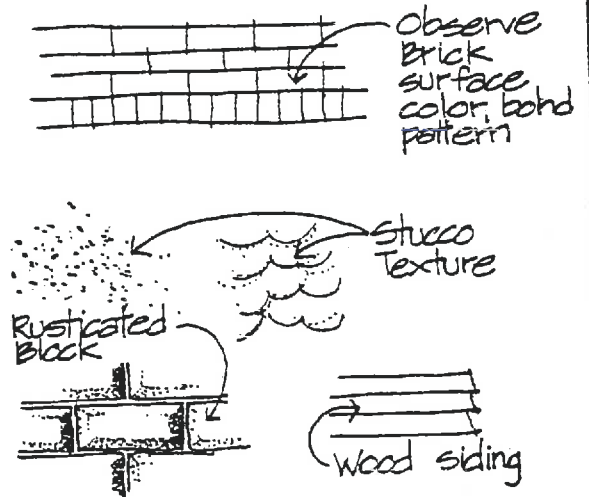
B GUIDELINE

Recognize that 3 basic kinds of detail occur, i.e., Technomorphic Detail or detail resulting from exploitation of a material; Applied Detail, as wood trim to masonry, where the detail may or may not show stylistic overtones; and Stylistic Detail which is part of a general style used on a building, as in the Main Street Post Office.



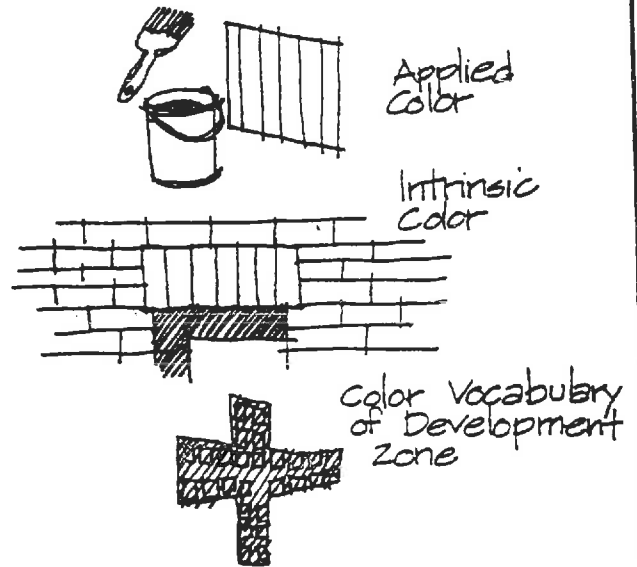
C GUIDELINE

Recognize that there have been certain material systems employed, i.e., brick of a given texture, color and bonding pattern; stucco, in a simple surface, not to be confused with textured stucco; painted wood siding, rusticated concrete block; glass block and Art Deco concrete. Choose a system consistent with the development zone and use with restraint.



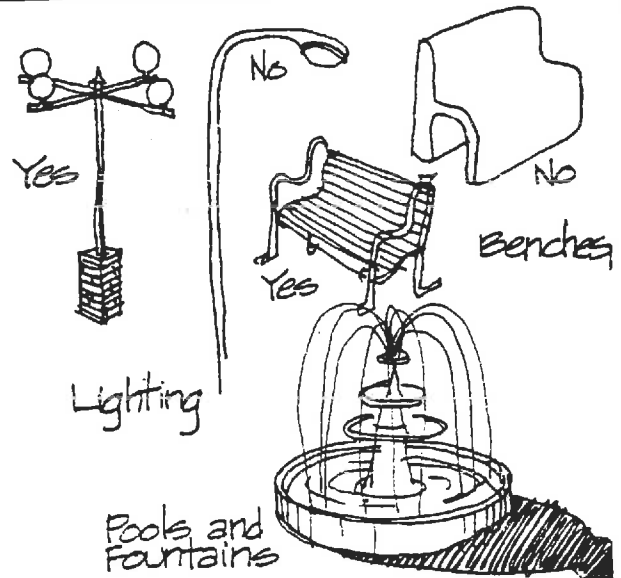
D GUIDELINE

COLOR — Recognize that the use of color in Yuma has been restrained in contrasts and hues chosen, i.e. Applied color, as paint on a surface; and intrinsic color, or the color of the material used. Color choices should be determined by the color vocabulary in the development zone.



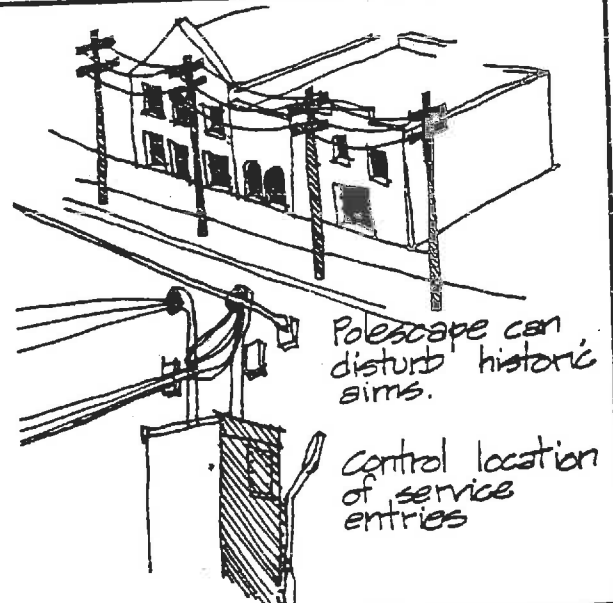
E GUIDELINE

Recognize the need to coordinate **STREET FURNITURE**, i.e., lighting; benches; plant boxes, walkways, pools, etc. — in material choices, colors, general scale and detail within the development zone. A policy should be established providing that street furniture be consistent with the time period and styles characteristic of the historic district or area.



F GUIDELINE

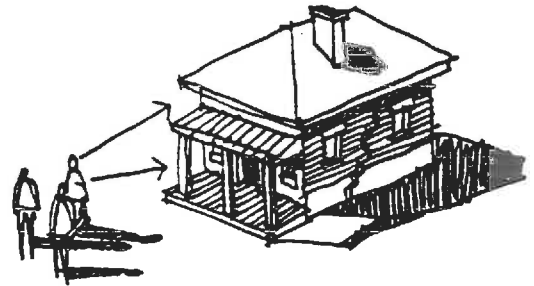
Recognize the need to control the number and location of utility **POLES** — i.e., position; quantity, quality, and the entry to building service. Underground service should be studied as a possibility, or a carefully restrained service corridor may be established. Wires and poles can interfere with Historic aims.



PART 9

PROCEDURES

1. Professional assessment of physical condition of building and property — establish physical conditions.



2. Survey of development zone visual characteristics — establish visual parameter.



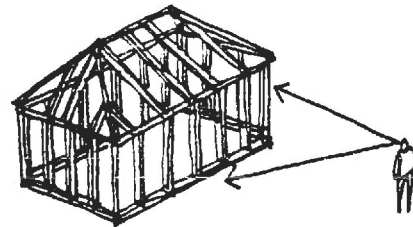
3. Pre-design meetings with City staff and Historic Designation Review Committee to establish project parameters and responsibilities. Procedures for State Historic Preservation Officer review and National Park Service where applicable to projects if State or Federal tax incentives are to be used.



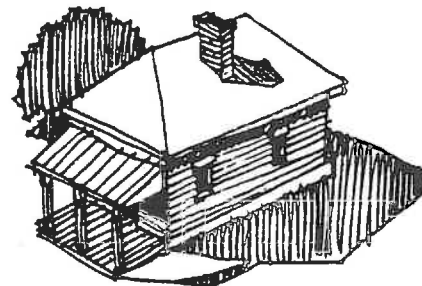
4. Design proposal evaluated and approved by City staff and Historic Designation Review Committee. Building permit issued.

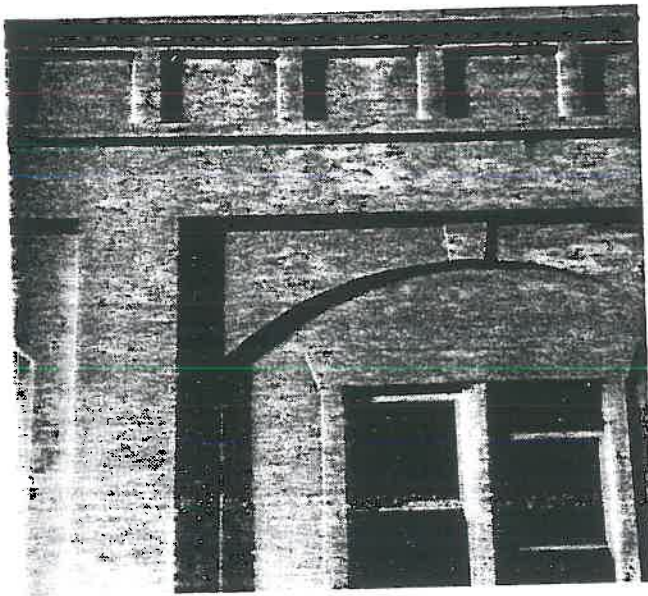
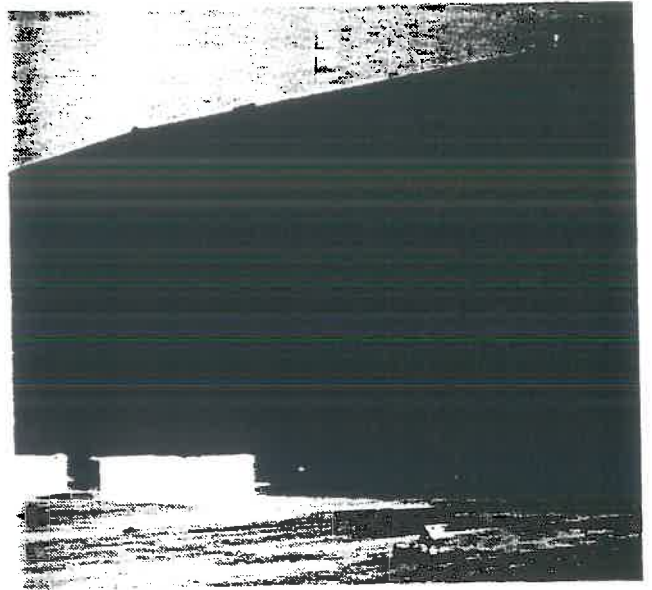


5. Period of building, with procedural checks.

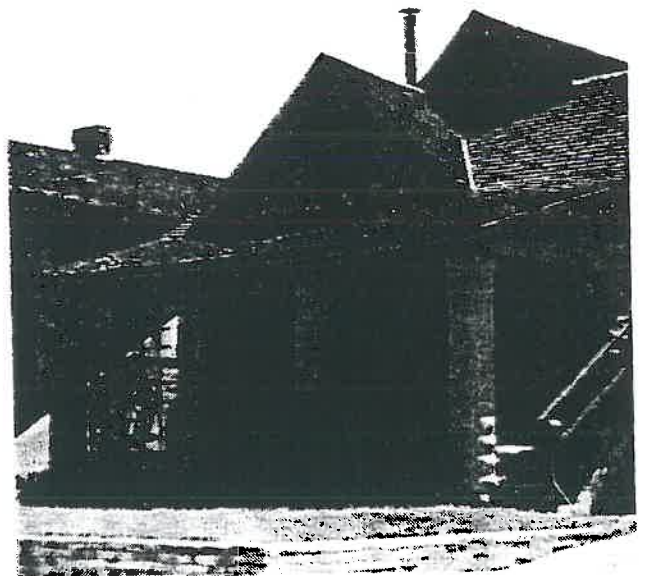


6. Completion and final approval of project.





DEFINITIONS &
BIBLIOGRAPHY:
**CHAPTER
FOUR**



PART A

DEFINITIONS

The following are definitions of significant terms used in historic area development. They are based upon a number of sources — including the City of Tucson, Armory Park Report.

Adaptive Use Re-use of a site, structure or building to make it suitable to conditions or needs of today.

Alteration Any change to an existing Historic or non-Historic site, structure or building.

Building Any structure, with a roof, enclosing space to shelter a human activity — internal or external space.

Conservation The wise or rational use of historic resources and their protection against waste or destruction.

Documentation The information gleaned from archival and physical research into a site, structure or building, which may be used to demonstrate a decision regarding the significance or cultural value of a historic site, structure or building.

Intrusion Any work which is inconsistent with the prevailing scale, character or general ambiance of an area.

Landmark A significant symbol such as a site or structure or building which has architectural, historic and/or cultural value.

Maintenance The pattern of needed care of a site, structure or building to protect it from deterioration and to ensure its continued life.

N.R.H.P. National Register of Historic and Places, both Buildings and Historic Districts.

Place — Historic A site, structure, building or object, or archeological property listed in the NRHP or eligible for listing due to its cultural, architectural, archaeological, engineering, and/or historical significance.

Preservation The needed application of measures designed to sustain the form and integrity of an archeological site, historic site, structure or building and to keep it in its existing state — halting deterioration, but not aimed at restoration to some earlier date.

Rehabilitation The means for returning a site, structure or building to a state where it will provide service while observing historic value and physical historic significance. A property may also be deemed suitable for rehabilitation when its historic significance does not justify full restoration.

Replacement To provide a substitute or equivalent for a previous element or object.

Restoration The means and process of accurately recovering the form and detail of a site, structure and building, together with the setting of a particular period decided upon as the target of the recovery chronologically. It may mean full, partial, or detail recovery and it must be based upon archival and physical research and be documented professionally.

Salvage The act of saving a part or all of a site, structure or building for use in another location at a later time.

Site The place of a building, event, structure or happening, with limits clearly defined, if possible.

Stabilization The needed measures arresting erosion and deterioration and destruction of a historic site, structure or building, without measures to restore it.

Structure Any built object, made by man, with the systems and materials which support the object, and enclose the space used for human activity.

PART B

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Yuma on Cover Courtesy of
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