

Windsor Square HPOZ Preservation Plan Update

Windsor Square HPOZ
CHC-2019-1013-MS
ENV-2019-1014-CE

Agenda packet includes:

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2. Exhibits
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 - i. [D1 – Windsor Square Historic Resources Survey Context Statement](#)
 - ii. [D2 – 2017 Citywide HPOZ Ordinance \(LAMC 12.20.3\)](#)
 - iii. [D2 – Windsor Square Adopting Ordinance \(Ordinance No. 178640\)](#)

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DEPARTMENT OF CITY PLANNING

RECOMMENDATION REPORT

Cultural Heritage Commission

Date: June 20, 2019
Time: After 10:00 am
Place: City Hall
200 N. Spring St., Room 1010
Los Angeles, CA 90012

Public Hearing: May 6, 2019
Appeal Status: N/A
Expiration Date: N/A

Case No.: CPC-2019-1013-MSC
CEQA No.: ENV-2019-1014-CE
Incidental Cases: N/A
Related Cases: CPC-2002-3308-HPOZ
CPC-2005-2761-MSC
CPC-2007-660-HPOZ-MSC
Council No.: 4 - Ryu
Plan Area: Wilshire
Specific Plan: N/A
Certified NC: Greater Wilshire
GPLU: Very Low II, Low I, Low II, Low
Medium I, and Open Space
Zone: RE15-1-HPOZ, RE11-1-HPOZ,
RE9-1-HPOZ, R1-1-HPOZ, R2-
1-HPOZ, and OS-1XL-HPOZ
Applicant: City of Los Angeles
Representative: N/A

PROJECT LOCATION: The Windsor Square Historic Preservation Overlay Zone (HPOZ), generally bounded by Beverly Boulevard to the north, Wilshire Boulevard to the south, both sides of Van Ness Boulevard to the east, and both sides of Arden Boulevard to the west, but excluding commercial and multi-family R3 zoned lots.

PROPOSED PROJECT: Pursuant to Los Angeles Municipal Code 12.20.3 E.4, updating of the Preservation Plan for the Windsor Square HPOZ.

REQUESTED ACTION:

- 1) **Recommend** that the City Planning Commission adopt the proposed updated Preservation Plan for the Windsor Square HPOZ;
- 2) **Validate** the use of a functional Period of Significance, 1906-1965, for the Windsor Square HPOZ, based on the Windsor Square Historic Resources Survey certified by the Cultural Heritage Commission in 2007, strictly for the purposes of Department of City Planning staff implementation of the Windsor Square HPOZ and project review for the Windsor Square HPOZ;
- 3) **Find** that the project is categorically exempt under the State CEQA Guidelines, Article 19, Section 15308, Class 8 and Section 15331, Class 31.

KEVIN J. KELLER, AICP
Department of City Planning,
Executive Officer

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, Principal City Planner
Manager, Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Alofaituli, City Planner

[SIGNED ORIGINAL IN FILE]

Kimberly Henry, City Planning Associate
Project Manager
Telephone: (213) 847-3678

[SIGNED ORIGINAL IN FILE]

Max Loder, Planning Assistant

ADVICE TO PUBLIC: *The exact time this report will be considered during the meeting is uncertain since there may be several other items on the agenda. Written communications may be mailed to the Commission Secretariat, 200 North Spring Street, Room 272, Los Angeles, CA 90012 (Phone No. 213-978-1300). While all written communications are given to the Commission for consideration, the initial packets are sent to the week prior to the Commission's meeting date. If you challenge these agenda items in court, you may be limited to raising only those issues you or someone else raised at the public hearing agendized herein, or in written correspondence on these matters delivered to this agency at or prior to the public hearing. As a covered entity under Title II of the Americans with Disabilities Act, the City of Los Angeles does not discriminate on the basis of disability, and upon request, will provide reasonable accommodation to ensure equal access to these programs, services and activities. Sign language interpreters, assistive listening devices, or other auxiliary aids and/or other services may be provided upon request. To ensure availability of services, please make your request not later than three working days (72 hours) prior to the meeting by calling the Commission Secretariat at (213) 978-1300.

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D2 – 2017 Citywide HPOZ Ordinance (LAMC Section 12.20.3)	
D3 – Windsor Square Adopting Ordinance (Ordinance No. 178640)	

PROJECT ANALYSIS

Project Summary

The Department of City Planning is proposing to update the Windsor Square Historic Preservation Overlay Zone (HPOZ) Preservation Plan to:

- Bring the Preservation Plan into alignment with LAMC Section 12.20.3 (commonly referred to as the “HPOZ Ordinance”) which was updated in 2017;
- Replace Windsor Square’s Façade and Visible Area with Street Visible Area, as defined in the HPOZ Ordinance and as used in all other HPOZs;
- Add two new chapters: *Setting (Front Yard)* and *Public Right-of-Way*, and *Residential Alterations of Non-Contributing Elements*;
- Include additional guidelines to provide more guidance to owners, residents, and applicants;
- Streamline project review;
- Adopt best preservation practices featured in newer plans that were adopted in 2017-2018;
- Better apply best practices for sustainability;
- Re-organize the Preservation Plan to be more user-friendly.

As outlined in LAMC Section 12.20.3 E, modification of an adopted Preservation Plan requires approval from the City Planning Commission. Within the process for updating an HPOZ Preservation Plan, the Cultural Heritage Commission and HPOZ Board hold an advisory role, both making a recommendation to the City Planning Commission.

The Department is also requesting that the Cultural Heritage Commission validate a functional Period of Significance for the Windsor Square HPOZ. The proposed functional Period of Significance, 1906-1965, would specifically be for the purposes of implementation and project review for the Windsor Square HPOZ, and is based on the Windsor Square Historic Resources Survey certified by the Cultural Heritage Commission in March 2007. 1906 was identified as the start date of the proposed functional Period of Significance because it is the date for which the first structures were built in the Windsor Square HPOZ. 1965 was identified as the end date of the proposed working/functional Period of Significance because it is the date for which the last Contributing Element was built in the Windsor Square HPOZ.

Updating the Windsor Square HPOZ Preservation Plan and establishing the proposed functional Period of Significance would not change the boundaries of the Windsor Square HPOZ, change the content of the Windsor Square Historic Resources Survey, or change property designations within the Windsor Square HPOZ.

Background

Adoption of the Windsor Square HPOZ

The Windsor Square HPOZ was first adopted in October 2004 with instructions from the City Council that the adopting ordinance take effect once the City Planning Commission adopted a Preservation Plan for the Windsor Square HPOZ. In September 2005, the City Planning Commission adopted the Windsor Square HPOZ Preservation Plan. During the time between the City Council’s adoption of the Windsor Square HPOZ and the City Planning Commission’s adoption of the Windsor Square HPOZ Preservation Plan, a legal challenge to the Windsor

Square HPOZ had been initiated. That legal challenge argued that the City failed to consider the environmental impacts of the project. In December 2006, the Superior Court of California, County of Los Angeles, issued the City a peremptory writ of mandate, which “commanded the City of Los Angeles to set aside and vacate” the 2004-2005 actions of the Cultural Heritage Commission, City Planning Commission, and City Council in the adoption of the Windsor Square HPOZ.

In February 2007 the Director of Planning again initiated the adoption process for the proposed Windsor Square HPOZ and Preservation Plan. As part of the 2007 HPOZ adoption process, the Department of City Planning re-examined all properties within the HPOZ’s boundaries, slightly revised the boundaries, and conducted an analysis to determine the appropriate level of environmental review necessary to re-certify the Windsor Square Historic Resources Survey and re-adopt the Windsor Square HPOZ and Preservation Plan. In March 2007, the City Planning Commission adopted the revised Windsor Square HPOZ Preservation Plan and recommended that the City Council adopt the Windsor Square HPOZ. In April 2007, the Windsor Square HPOZ was re-adopted by the City Council.

Certified Windsor Square Historic Resources Survey

The Windsor Square Historic Resources Survey was originally completed by Jones & Stokes (formerly Myra L. Frank and Associates) in March 2002, and revised in August 2003. As a result of the 2006 Court decision, the Department of City Planning re-examined the 2003 Windsor Square Historic Resources Survey, and the Cultural Heritage Commission certified the revised 2007 Windsor Square Historic Resources Survey at their meeting in March 2007.

The 2007 Windsor Square Historic Resources Survey found that the Windsor Square area met the criteria for HPOZ designation because the majority of buildings are the original structures from the development of this part of Los Angeles, which largely occurred during the 1910s and 1920s. The majority of structures retain their historic design features depicting the array of period revival styles, such as Spanish Colonial Revival, Mediterranean Revival, Tudor Revival, English Revival, as well as Craftsman structures. The vast majority of the structures were designed by important local architects and were built for prominent families. Of the 1,169 lots in the Windsor Square HPOZ, 89% were identified as Contributing.

While the 2002, 2003, and 2007 Windsor Square Historic Resources Surveys found that the Windsor Square area met the criteria for HPOZ designation, these Surveys did not identify a clear Period of Significance for the Windsor Square HPOZ.

Preservation Plans and LAMC Section 12.20.3 (HPOZ Ordinance)

Section 12.20.3 E of the Los Angeles Municipal Code (LAMC) prescribes that all HPOZs will have a Preservation Plan and that the Preservation Plan shall be reviewed at least every five years or as needed. LAMC Section 12.20.3 E explains that a Preservation Plan clarifies and elaborates upon the various other regulations of LAMC Section 12.20.3 as they apply to individual Preservation Zones. A Preservation Plan is used by the Director of Planning, the HPOZ Board, and property owners and residents in the application of preservation principles within an HPOZ. The Preservation Plan:

- a) Provides design guidelines that are appropriate to the specific HPOZ; and
- b) Establishes a clear threshold as to what types of work in an HPOZ are exempt from review, what types of work are delegated to the Director of Planning for decision-making, and by omission, what types of work are to be reviewed by the HPOZ Board.

Where an HPOZ has a functioning Board in place, as is the case with the Windsor Square HPOZ, the HPOZ Ordinance prescribes that the Board, with the assistance of the Director of Planning, shall prepare a Draft Preservation Plan that shall be made available to property owners and

renters within the HPOZ for review and comment. Preparation of the Draft Preservation Plan can also include assistance from historic preservation groups.

The Preservation Plan

The Preservation Plan is the guiding document used to review projects within the HPOZ and is based on the Secretary of the Interior's Standards, issued by the National Park Services, which provide a framework for making decisions about historic properties. The Preservation Plan governs the implementation of the HPOZ, provides clear preservation goals and guidelines, sets expectations for high quality design, and applies review procedures equitably and consistently to all properties within the HPOZ. The Preservation Plan is specifically tailored to the individual HPOZ, and includes a discussion of the history of the neighborhood. Development of each Preservation Plan involves extensive participation from HPOZ Board members and residents of the HPOZ.

The Preservation Plan is used by the HPOZ Board to review Conforming Work (CWC or CWNC) projects, and make recommendations on Certificate of Appropriateness (COA) and Certificate of Compatibility (CCMP) projects that are under their jurisdiction. The Preservation Plan is also used by the Department of City Planning as a basis for its determinations on COAs and CCMPs, and to review projects where the authority has been delegated to the Director. The Plan also serves as a resource for proposed work to properties within the HPOZ, and as an educational tool for both existing and potential property owners, residents, investors, and applicants.

Proposed Windsor Square HPOZ Preservation Plan

In the summer of 2018 a Working Group was created and tasked with reviewing and updating the 2007 Windsor Square HPOZ Preservation Plan. The Working Group was comprised of HPOZ Board members and stakeholders of the Windsor Square HPOZ community. From August 2018-November 2018, through a series of meetings, staff worked with the Working Group to prepare an updated Draft Preservation Plan that incorporated the majority of provisions, as well as the overall spirit and intent of the Preservation Plan adopted in 2007 to meet the historic preservation goals of the community, while also being sensitive to the economic impacts of rehabilitation. The proposed Preservation Plan focuses most review and strict conformance with preservation standards on the primary visible facades, while allowing for more flexibility on side and non-visible facades. In updating the Windsor Square Preservation Plan, it was important that the draft Plan maintain the flexibilities, through exemptions and delegations, of the 2007 Preservation Plan without compromising the needs and desires of the Windsor Square HPOZ community. Key changes in the proposed Preservation Plan include:

- Updating review processes to better align with the HPOZ Ordinance;
- Increased delegations to streamline project review;
- The addition of two new Chapters, *Chapter 6: Setting (Front Yard) and Public Right-of-Way* and *Chapter 9: Residential Rehabilitation of Non-Contributing Elements*;
- Replacement of the Façade and Visible Area with Street Visible Area;
- Adopting best preservation practices featured in recently adopted Preservation Plans;
- Adopting best practices for sustainability;
- More guidance to owners, residents, and applicants through the addition of design guidelines;
- Re-organization of the Plan to be more user-friendly.

Updating the Windsor Square HPOZ Preservation Plan in these ways will ensure that proposed projects meet the goals and objectives of the Windsor Square HPOZ, are designed appropriately for the Windsor Square HPOZ neighborhood, and maintain and preserve the neighborhood's historic character.

Streamlined Project Review

Under the 2007 Preservation Plan, very few categories of projects are delegated to the Director for review, which means that more projects are reviewed by the Windsor Square HPOZ Board as compared to similar projects in other HPOZs, where review by the HPOZ Board would not be required. The draft Preservation Plan retains the majority of exemptions from the 2007 Preservation Plan, increases the number of maintenance/repair/rehabilitation type projects that will be delegated to the Director. The draft Preservation Plan also removes language that would require some projects to be reviewed as a Certificate of Appropriateness (COA), allowing for those project types to be reviewed through the Conforming Work review process per LAMC Section 12.20.3. For example, a small one-story addition located within the Façade and Visible Area, to an existing two-story residence (on a corner lot), under the 2007 Preservation Plan would require review through a COA; however, under the proposed Preservation Plan, this small addition would be reviewed as Conforming Work. The combination of these changes will further streamline project review and bring the Preservation Plan into alignment with the 2017 Citywide HPOZ Ordinance.

New Chapters Added

The absence of chapters dedicated to the setting and maintenance, repair, rehabilitation, and alterations to Non-Contributing Elements in the 2007 Preservation Plan means that there is no guidance for the owners, residents, and applicants when proposing projects in the front yard area, public right-of-way, or to Non-Contributing Elements. Adding two new chapters to the Preservation Plan, *Chapter 6: Setting (Front Yard) and Public Right-of-Way* and *Chapter 9: Residential Rehabilitation of Non-Contributing Elements*, will provide design guidelines to owners, residents, and applicants when proposing work to the front yard area, public right-of-way, and alterations to existing Non-Contributing Elements. Including a new chapter to address the setting of the HPOZ neighborhood not only provides additional guidance to owners, residents, and applicants for their landscape and hardscape projects, but this chapter will also provide guidelines addressing sustainability and drought-tolerant landscape projects without compromising the historic integrity of the Windsor Square HPOZ. The addition of these two chapters will ensure that the neighborhood character is maintained and preserved, as well as ensure that proposed projects are designed to be more compatible with surrounding properties and the HPOZ neighborhood as a whole, while also incorporating broader Department goals towards sustainability.

Street Visible Area

Included in the 2007 Preservation Plan is the concept of the Façade and Visible Area, which is unique to the Windsor Square HPOZ and which determines what areas of the property and structure would be reviewed. The Façade and Visible Area is the front portion of the lot and structure as identified for each individual parcel on a map that can be found on each property's Historic Resources Survey Page. The Façade and Visible Area is identified on that map as a red line. Everything up to this red Façade and Visible Area Line is within the Façade and Visible Area and would be reviewed in accordance with the Preservation Plan. Everything behind the line is outside of the Façade and Visible Area and would generally be exempt from HPOZ review as stated in the Preservation Plan exemptions. In practice, this concept of the Façade and Visible Area created an opportunity for out-of-scale, incompatible, and inappropriate alterations and additions to structures within the Windsor Square HPOZ.

The updated draft Preservation Plan replaces the Windsor Square Façade and Visible Area with the HPOZ Ordinance concept of "Street Visible Area." Street Visible Area is defined in LAMC Section 12.20.3 B as, "any portion of the front, side, and rear facades that can be seen from any adjacent street, alley, or sidewalk, or that would be visible but are currently obstructed by

landscaping, fencing, or freestanding walls. The Street Visible Area includes undeveloped portions of the lot where new construction would be visible from non-adjacent streets due to steep topography; or second stories visible over adjacent one-story structures.” Including this definition of Street Visible Area would ensure that visible alterations are reviewed in accordance with the applicable Preservation Plan guidelines, instead of qualifying as exempt from HPOZ review simply because the alterations are located behind the Façade and Visible Area Line as is currently the case under the 2007 Preservation Plan. For example, projects proposing an addition with an inappropriate pop-out along the side façade, currently exempt from HPOZ review if located behind the Façade and Visible Area Line, would no longer be exempt from HPOZ review using the new Street Visible Area approach; the guidelines in the proposed Preservation Plan would direct such additions to be stepped in to help ensure that the addition is compatible with the existing structure.

Issues

Review of Landscape/Hardscape

Some stakeholders have expressed concern regarding the HPOZ review of landscape and hardscape projects, and are concerned that the Department of City Planning will not have adequate resources to review all landscape/hardscape projects or that the review of such projects is too restrictive. In reviewing stakeholder concerns and the language in the proposed Preservation Plan, staff has considered that the language of two exemptions In *Chapter 5: Exemptions and Delegations* (Section 5.2 *General Exemptions*, exemption “a” and Section 5.5 *Contributing Elements*, subsection B, exemption “1”) could lead to confusion for stakeholders when reviewing the Preservation Plan for proposed projects. Therefore, staff proposes to remove exemption “1” of Section 5.5 B of the proposed Preservation Plan, and amend exemption “a” of the *General Exemptions* section to include language addressing the removal of trees and to address features that are identified in the Windsor Square Historic Resources Survey. Modifying these exemptions in this way will address stakeholder concerns regarding HPOZ review of proposed landscape/hardscape projects, further streamline overall HPOZ review processes for proposed landscape/hardscape projects within the Windsor Square HPOZ, and further incorporate broader sustainability goals without compromising the historic character of the Windsor Square HPOZ neighborhood.

Concrete Streets

Currently, the Windsor Square HPOZ has approximately 33% of its streets that are still concrete, with the remaining streets being asphalt. The Windsor Square Historic Resources Survey, certified by the Cultural Heritage Commission in 2007, states “An unusual attribute of the Windsor Square streetscape is the extent of concrete street surfaces. Because of the material’s durability and contractor’s skill, the north-south streets that comprise Tract No. 1390, save for their intersections with 6th Street, still retain their original concrete surfaces. These streets are Plymouth, Windsor, Lorraine, and Irving Boulevards, between 3rd Street and Wilshire Boulevard. This is even more remarkable given the abundant local supply of asphalt originating from the La Brea Tar Pits.”

During the May 6, 2019 public hearing, stakeholders expressed concern that the proposed Preservation Plan does not include explicit language calling for the in kind maintenance, repair, and preservation of the existing concrete streets. Section 6.5 of Chapter 6 of the proposed Preservation Plan includes guidelines for the streetscape, parkways, and public right-of-way. The first guideline of this section reads:

Protect and preserve street, sidewalk, alley, and landscape elements, such as topography, patterns, features, and materials that contribute to the historic character of the HPOZ. When original site features have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence and evidence of similar elements found at similar properties in the HPOZ.

This guideline would apply to the existing concrete streets in the Windsor Square HPOZ, calling for them to be preserved and protected. When maintenance/repair or replacement of the existing concrete streets is necessary, the work would need to be in-kind with concrete.

The Department of City Planning staff is analyzing the request of community stakeholders for more specific guideline language on concrete streets and will make a recommendation as part of any final revised text to be presented to the City Planning Commission.

Conclusion

The Department of City Planning requests that the Cultural Heritage Commission recommend that the City Planning Commission adopt the proposed Windsor Square HPOZ Preservation Plan and validate the use of the functional Period of Significance of 1906-1965 for the purposes of implementation and project review by the Department of City Planning. The above Project Analysis supports these recommendations. The proposed draft Windsor Square HPOZ Preservation Plan is in keeping with the 2007 adoption of the Windsor Square HPOZ, the certified 2007 Windsor Square Historic Resources Survey, and complies with LAMC Section 12.20.3.

FINDINGS

Environmental/CEQA Findings

Based on the whole of the administrative record as supported by the justification prepared and found in the environmental case file, the adoption of the updated Windsor Square HPOZ Preservation Plan is exempt from the California Environmental Quality Act (CEQA) pursuant to CEQA Guidelines, Section 15308 Class 8 and Section 15331 Class 31, and there is no substantial evidence demonstrating that any exceptions contained in Section 15300.2 of the State CEQA Guidelines regarding location, cumulative impacts, significant effects or unusual circumstances, scenic highways, hazardous waste sites, or historical resources applies.

Categorical Exemption ENV-2019-1014-CE was prepared on April 1, 2019.

PUBLIC HEARING AND COMMUNICATIONS

The proposed adoption of the updated Windsor Square Preservation Plan was noticed to the Council District Office, Neighborhood Councils, Owners and Occupants within the boundaries of the Windsor Square HPOZ, Owners and Occupants within a 500-foot radius of the Windsor Square HPOZ boundaries, and other interested parties, and was also posted at Figueroa Plaza and on the Department of City Planning's Office of Historic Resources (OHR) website. In November 2018, prior to the time of noticing, the Department of City Planning also posted a draft of the proposed update to the Windsor Square HPOZ Preservation Plan on the OHR website. In April and May 2019, the Department hosted two Open House events and a Public Hearing, all of which were held at the Marlborough School at 250 S. Rossmore Avenue, Los Angeles, CA, within the Windsor Square HPOZ. In total, approximately 54 members of the public attended the Department's Open House and Public Hearing events.

Public Hearing

The first Open House event was held on April 29, 2019, with the second Open House and Public Hearing held on May 6, 2019. Each event included an Informational Open House where a presentation was given by Department staff; attendees could visit six different stations to obtain additional information from staff, and staff was available to answer questions.

Hearing Officer Mindy Nguyen conducted the Public Hearing regarding the proposed update to the Windsor Square HPOZ Preservation Plan on May 6, 2019 at the Marlborough School. On April 1, 2019, more than 24 days in advance of the meeting, a notice of this public hearing was mailed to all owners and occupants within the Windsor Square HPOZ boundaries and within a 500-foot radius of the HPOZ. At the Public Hearing, attendees could provide oral testimony to the Hearing Officer. The Department also provided comment cards to attendees of both events, and made the comment card available on the Department of City Planning's OHR website. Written public comments were accepted by the Department through May 20, 2019.

Public Comment Summary

Total Comments Received: 23

Comment Cards: 10

Comment via Email: 8

Comment via Written Letter: 1

Speaker Cards for Oral Testimony: 4

Organizations testifying in Support: The Windsor Square Association

Organizations testifying in Opposition: None

Summary of Public Hearing Testimony

Overall, comments received were in support of the draft Preservation Plan, with only a few citing specific concerns with the draft Preservation Plan. Those in support, including a representative from the Windsor Square Association, a Windsor Square HPOZ Board member, and longtime property owners, expressed that the draft Preservation Plan addresses concerns raised by homeowners, will be much more effective, and is responsive to the needs of the community. One resident spoke of the need to add language into the draft plan for the retention and preservation of the HPOZ's existing concrete streets, stating that Section 6.5 of the draft plan does not address concrete streets and that asphalt patches to the concrete streets are not compatible with the neighborhood character of the Windsor Square HPOZ.

Summary of Correspondence Received

The Department of City Planning received ten (10) Comment Cards, eight (8) emailed comments, and one (1) written letter. Of these comments, four (4) were in support, two (2) were in opposition, and thirteen (13) were general comments that did not specify support or opposition.

Many of these written comments expressed the need to retain, maintain, and preserve the existing concrete streets in the Windsor Square HPOZ, and add language into the proposed Preservation Plan addressing the historic concrete streets. One comment expressed the need to address future above ground facilities, such as wireless communication equipment. Another resident raised concerns about the need to further streamline review processes, address neighborhood security concerns, maintain and repair the existing concrete streets, and concerns regarding the addition of a new chapter for *Setting*. Other comments also expressed concerns about the addition of a chapter for *Setting*, concerned that new setting related guidelines would cause further delays and not allow for landscaping to include drought tolerant plant types.

Also submitted to the Department was a letter from the Los Angeles County Metropolitan Transportation Authority (Metro). Metro's letter spoke to the continued need to support Transit Oriented Communities (TOCs), which encourage driving less and increasing access to public transit. The letter recommended that the HPOZ Preservation Plan include language requiring Metro to be notified of future development projects that are within close proximity to bus stops or bus facilities, and provide the *Metro Adjacent Development Handbook* as a resource to owners, residents, and applicants when proposing future development projects. Metro also recommended transit oriented considerations regarding land use, walkability, access, active transportation, wayfinding, art, multi-modal connections, and parking.

EXHIBIT A

Maps:

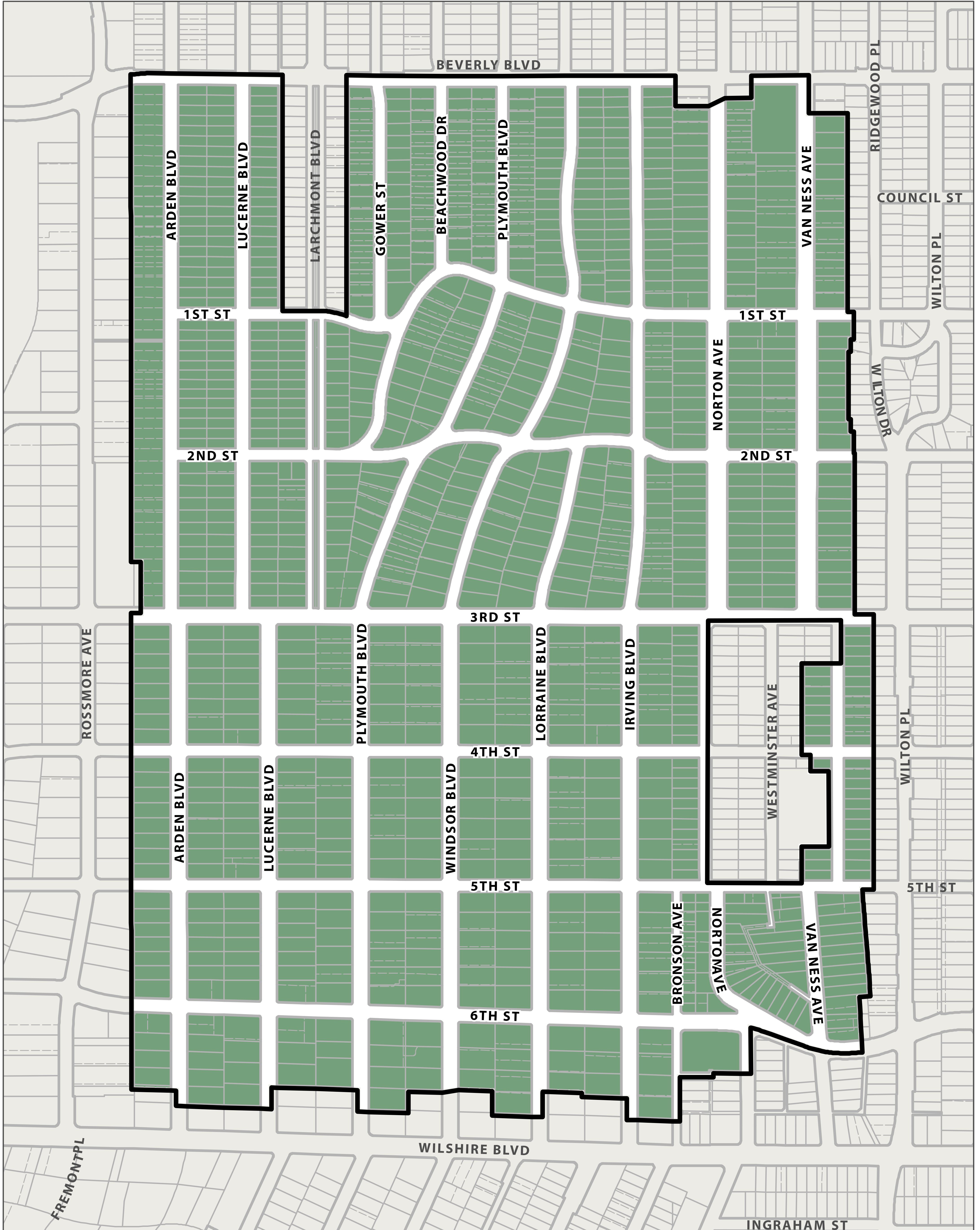
Vicinity Map

Radius Map

WINDSOR SQUARE HPOZ



Los Angeles Department of City Planning

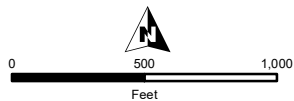




WINDSOR SQUARE HPOZ

City of Los Angeles

Windsor Square HPOZ



CPC-2019-1013-MS

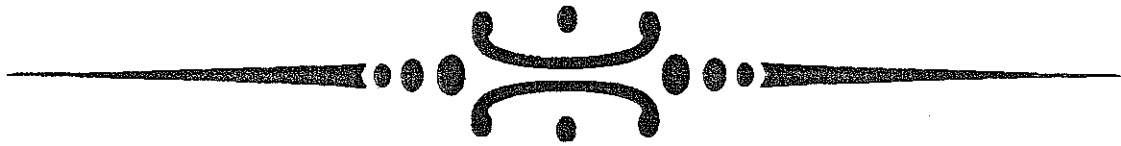


EXHIBIT B

Plans:

2007 Windsor Square Preservation Plan

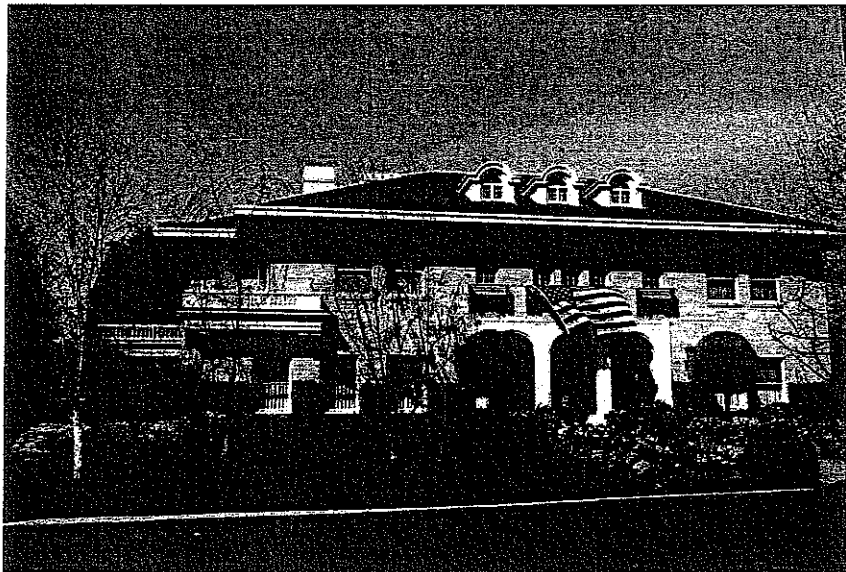
2019 Proposed Windsor Square Preservation Plan



WINDSOR SQUARE

HISTORIC PRESERVATION OVERLAY ZONE

PRESERVATION PLAN



Originally Prepared, September 2005
Revised, March 1, 2007

WINDSOR SQUARE PRESERVATION PLAN – March 1, 2007

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1.0 Function of the Windsor Square Preservation Plan

1.1 Role of the Preservation Plan

This Preservation Plan is a City Planning Commission approved document that governs the implementation of the Windsor Square Historic Preservation Overlay Zone (HPOZ). Specifically prepared for the Windsor Square HPOZ, the plan, through its design guidelines, goals and objectives, aims to create a clear and predictable set of expectations as to the design and review of proposed projects within the HPOZ. The HPOZ and the Preservation Plan are not retroactive; applying only to projects submitted for review after the Windsor Square HPOZ takes effect.

The Windsor Square Preservation Plan serves as an implementation tool of the Wilshire Community Plan (a part of the land use element of the City's General Plan). HPOZs are one of many types of overlay districts, policies, and programs that serve to advance the goals and objectives of Community Plans.

The Plan provides guidelines for the Maintenance and Repair, Rehabilitation, Addition, Alteration, and Restoration of Contributing buildings and structures within the district, and the preservation of historic streetscape elements. All proposed work within the district is reviewed by the HPOZ Board, unless exempted from review or in cases where the authority to review has been delegated to the Director of Planning. In reviewing proposed work, each application will be reviewed against the applicable criteria and guidelines within this document.

The Windsor Square HPOZ Preservation Plan is used by the HPOZ Board to make recommendations on projects under their jurisdiction (as outlined below). The Plan is also used by the Department of City Planning as the basis for its determinations on Certificates of Appropriateness (COAs) and Certificates of Compatibility (CCMPs) and to review projects where the authority has been delegated to the Director (as outlined below). The Windsor Square Preservation Plan articulates the community's vision and goals regarding the HPOZ by setting clear guidelines for the development of properties within the district.

The Windsor Square Preservation Plan will serve as a resource for property owners planning repairs or alterations, as an educational tool for both existing and potential property owners, residents, and investors, and will also be used by the general public to learn more about the City of Los Angeles and its unique neighborhoods.

1.2 Organization of the Preservation Plan

The Preservation Plan is organized into the seven required elements (established by the HPOZ Ordinance), including: the Function of the Plan, Mission Statement, Goals & Objectives, the Historic Resources Survey (a separate document incorporated herein by reference), the Context Statement (a portion of the Historic Resources Survey), Design Guidelines, and the Preservation incentives/Adaptive reuse policies.

The Windsor Square HPOZ Preservation Plan begins with the Function of the Plan element, followed by Mission Statement and the statement of Goals and Objectives which state the community's aspirations for their Preservation Plan, what Goals it should accomplish, and specific programs or actions (Objectives) generally describing how the goals will be accomplished.

The Context Statement (a portion of the Historic Resources Survey) briefly outlines the history and significance of the community's development.

The Historic Resources Survey (Survey) serves as the foundation for the HPOZ, and identifies all Contributing and Non-Contributing buildings and structures, and vacant lots. Consistent with the HPOZ ordinance, buildings and structures not identified in the Survey, shall be considered Non-Contributing. The Survey also serves as the starting point for the Architectural Style pages and the Design Guidelines found within this Preservation Plan.

The Design Guidelines section of the Plan contains a chapter on Architectural Styles and several chapters of Design Guidelines for specific building elements. The Architectural Styles pages provide an overview of the variety of architectural styles present within the Windsor Square HPOZ area, and identify many of the character defining features of these styles. The Architectural Style pages are intended to work in concert with the applicable sections of the Design Guidelines for proposed projects.

An appendix of other useful information is included in the back of this Plan. This appendix includes HPOZ process charts, the HPOZ Ordinance, and the Master Plan of Parkway Trees 2000 for Windsor Square, and a map showing the Façade and Visible Area for each parcel in the Windsor Square HPOZ. The purpose of this map is to provide a clear, understandable, and precise delineation of what it means to be (1) "visible from the street" so as to be regulated by the HPOZ or (2) a "non-street facing façade" which per the City Council's approval of the Windsor Square HPOZ is to be excluded from review). Unless defined in this Plan, capitalized terms shall have the meaning set forth in the LAMC Section 12.20.3 (The HPOZ Ordinance).

1.3 Façade and Visible Area

An overriding goal of the Windsor Square Preservation Plan is to limit the HPOZ review authority to work that is visible from the street. To implement this concept in a straightforward manner, for each parcel in the Windsor Square HPOZ area, containing a Contributing Element, the Plan establishes an area called the "Façade and Visible Area". (see Map in the Appendix) This map indicates the specific *Facade and Visible Area* for each parcel located within the HPOZ. If there are perceived conflicts between the Façade and Visible Area Map and the Preservation Plan text, the text shall be used to interpret the map. The following criteria were used in determining the portions of each lot to include within the boundaries of the Façade and Visible Area:

1. Include all facades that are visible from a street, (or would be visible but are currently obscured by landscaping), which may include multiple facades on a corner lot.

2. Include all significant architectural features that are fully or partially visible from the street, so as to maintain their integrity. This includes character-defining features of the facades such as pitched rooflines, chimneys, gables, fireplaces, porches, porte cocheres, etc.
3. Exclude accessory structures that are at the rear of the lot (except for corner lots). On corner lots, accessory structures that are visible from the street shall be reviewed.
4. Exclude the side and rear facades if they are not directly visible from the adjacent street. This excludes side and rear facades that may be visible from another street due to steep topography, second stories that are visible over adjacent one story structures, etc.
5. Include undeveloped portions of a lot where new construction or additions would be directly visible from the street, such as the street-side side-yard of a corner lot, or front yard adjacent to the façade.

1.4 Exemptions

As instructed by the City Planning Commission, and City Council (notwithstanding LAMC 12.20.3 to the contrary), the following are exempt from HPOZ review in the Windsor Square HPOZ (unless it is located in the Right-of-Way or subject to an Historical Property Contract):

- a. Interior Improvements or interior remodels;
- b. Paint color;
- c. Lighting;
- d. Fences and Walls;
- e. Natural Features, Landscaping, pavement, and hardscape materials (in the existing footprint of walks and driveways);
- f. Grading and site development;
- g. Awnings, and shutters;
- h. Window boxes;
- i. Maintenance, Repair, and/or Rehabilitation of existing Foundations;
- j. Maintenance, Repair and/or Rehabilitation of existing Stucco;
- k. Gutters and downspouts, not otherwise regulated as part of an in-kind roof replacement;
- l. Decks, so long as no part of the deck is located within the Façade and Visible Area;

- m. Swimming Pools, so long as no part of the swimming pool or pool equipment is located within the Façade and Visible Area;
- n. Solar collectors, skylights, antennas, satellite dishes, and broadband internet systems (located outside of the Façade and Visible Area);
- o. HVAC equipment (not located on a roof or within the Façade and Visible Area);
- p. Additions to a Contributing building or structure that maintain the existing roofline that are located entirely outside the Facade and Visible Area. For purposes of this exemption “maintain the existing roofline” means the height of all parts of the Addition will be less than or equal to the height of the existing ridgeline of the existing roof of the building or structure, (immediately adjacent to the Addition) and maintaining all parts of the existing roof within the Façade and Visible Area, including but not limited to its slope, pitch and shape;
- q. The construction or alteration of detached accessory structures (e.g., garages, gazebos, potting sheds, and greenhouses,) that are not located within the Façade and Visible Area;
- r. Alteration, Maintenance and Repair, Reconstruction, Rehabilitation and Restoration of a Contributing building or structure where the work is located wholly outside the Façade and Visible Area;
- s. Demolition of a Non-Contributing Building or structure in response to a natural disaster;
- t. Security grills, so long as no part of the security grill is located within the Façade and Visible Area.
- u. Work that the Director determines qualifies for Conforming Work on Non-Contributing Elements pursuant to LAMC 12.20.3 J, unless such involves the relocation of buildings or structures dating from the Preservation Zone's Period of Significance onto a lot designated as Non-Contributing.

1.5 Delegated Authority to the Director of Planning

In the Windsor Square HPOZ, the review of the following type of work is delegated to the Director of Planning and therefore shall not require review by the HPOZ Board but the HPOZ Board shall receive notice of the Director of Planning's action or decision:

1. Maintenance and Repairs (using in-kind materials) and Restoration of a Contributing building or structure within the Façade and Visible Area.
2. The relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot designated as Non-Contributing, pursuant to LAMC 12.20.3 J.

3. HVAC equipment (not exempted In section 1.4, above).

4. Natural Features and Landscaping within the public right-of-way/easement.

1.6 HPOZ Board Review

In the Windsor Square HPOZ, the HPOZ Board will review work that the Director determines requires a Certificate of Appropriateness and/or work that requires a Certificate of Compatibility.

1.7 Windsor Square HPOZ Board Review Standards

The Board will issue their recommendations on applications submitted to it in accordance with LAMC Section 12.20.3 (as further specified in this Plan) and the applicable sections, Principles and Guidelines of this Plan.

Work that the Director determines requires a Certificate of Appropriateness and/or work that requires a Certificate of Compatibility will be referred to the HPOZ Board for review.

1. Standards for Issuance of Certificate of Appropriateness for Construction, Addition, Alteration, or Reconstruction of Existing “Contributing” Structures.

In accordance with LAMC Section 12.20.3, and as further specified by this Plan, the Windsor Square HPOZ Board shall base their recommendation; and the Director shall base a determination whether to approve, conditionally approve or disapprove a **Certificate of Appropriateness** considering whether the Project complies with the applicable Principles and Guidelines in this Plan and the following factors (applicable to the Project):

- a. Architectural design;
- b. Height, bulk, and massing of buildings and structures;
- c. Lot coverage and orientation of buildings;
- d. Color and texture of surface materials (but not paint or stucco color);
- e. Antennas, satellite dishes and solar collectors (not exempted in Section 1.4, above);
- f. Off-street parking;
- h. Public light fixtures and street furniture;
- i. Steps, doors, windows, screens and security grills;
- k. Yards and setbacks (but not landscaping);
- l. Signs; and

Whether the Project protects and preserves (as further specified in this Plan) the Historic and architectural qualities and the physical characteristics which make the building or structure, a Contributing Element of the Preservation Zone.

2. Standards for Issuance of Certificate of Compatibility for New Building Construction or Replacement, and the Relocation of Buildings or Structures *not* dating from the Preservation Zone's Period of Significance Onto A Lot Designated as A Non-Contributing Element.

In accordance with LAMC Section 12.20.3, and as further specified by this Plan, the Windsor Square HPOZ Board shall base their recommendation; and the Director shall base the determination whether to approve, conditionally approve or disapprove a **Certificate of Compatibility** considering whether the Project does not impair the essential form and integrity of the Historic character of its surrounding built environment; whether proposed new construction does not destroy Historic features or materials that characterize the property (that are located within the Façade and Visible Area as outlined in Section 1.3, above); and whether the Project complies with the applicable Principles and Guidelines in this Plan and the following factors (applicable to the Project):

- a. Architectural design;
- b. Height, bulk, and massing of buildings and structures;
- c. Lot coverage and orientation of buildings;
- d. Color and texture of surface materials (but not paint or stucco color);
- e. Antennas, satellite dishes and solar collectors (not exempted in Section 1.4, above);
- f. Off-street parking;
- g. Public light fixtures and street furniture;
- h. Steps, walls, fencing, doors, windows, screens and security grills;
- i. Yards and setbacks (but not landscaping); and
- j. Signs

3. Standards for Sign-off on Conforming Work Contributing Elements.

In addition to the review criteria in LAMC Section 12.20.3 I 2 (as further specified in this Plan), the Director shall consider the following:

Within the Windsor Square HPOZ, due to the concept of Façade and Visible Area, Conforming Work on Contributing Elements only includes Restoration work, Maintenance and Repair, within the Façade and Visible Area that maintain the existing roofline. For purposes of this Plan, "maintain the existing roofline" means the height of all parts of the Addition will be less than or equal to the height of the existing ridgeline of the existing roof of the building or structure, (immediately adjacent to the Addition) and maintaining all parts of the existing roof within the Façade and Visible Area, including but not limited to its slope, pitch and shape.

For the purposes of this Plan, *In kind roof replacement* includes the replacement of roofing finish material (i.e. composition shingles, wood shake, tile, or slate) with the same material in texture, composition, size,

shape, and design (i.e. tile replaced by tile, wood shake replaced by wood shake, etc.), and the replacement of underlayment/decking materials that will not result in a change to the visible roof structure or associated architectural elements, including gutters integral to the eaves (within the Façade and Visible Area). In kind replacement need not be the same color as the existing material.

2.0 Mission Statement

The principal purpose of the Windsor Square Preservation Plan is to maintain and enhance the aesthetic appearance of, and preserve the historic architectural character of Windsor Square, as viewed from the public streets and sidewalks. The Preservation Plan is intended to assist in maintaining and enhancing the district, by insuring that irreversible or historically inappropriate changes are not made to the street facing facades of Contributing buildings and structures in the district, and that new infill buildings and structures are compatible with the historic fabric of the district in terms of architectural context, setting, and environment. Further, this Plan intends to balance historic preservation with the promotion of individual property rights.

3.0 Goals and Objectives

- Goal 1** **Preserve the historic character of Windsor Square.**
- Objective 1.1 Recognize that the maintenance, enhancement, and preservation of the character of the District as a whole takes precedence over the treatment of individual buildings, structures or sites.
- Objective 1.2 Safeguard the character of the Facade and Visible Area of Contributing buildings and structures.
- Objective 1.3 Ensure new construction within the District maintains the scale and character of the historic fabric.
- Goal 2** **Preserve the historic streetscape of Windsor Square.**
- Objective 2.1 Promote the maintenance and enhancement of the traditional streetscape and parkways. Ensure that new parkway plantings are consistent with the Master Plan of Parkway Trees 2000 for Windsor Square.
- Goal 3** **Preserve the historic appearance of the Facade and Visible Area of existing Contributing residential buildings and structures in the Windsor Square HPOZ.**
- Objective 3.1 Ensure that Maintenance, Repair and Restoration work on Facade and Visible Area is appropriate to the house.
- Objective 3.2 Ensure the retention of original architectural details and features on the Facade and Visible Area of Contributing buildings or structures.
- Objective 3.3 Recognize the importance of consistency in architectural detailing on Facade and Visible Area, and the use of materials appropriate to the style of the house.
- Objective 3.4 Provide guidelines for the Maintenance, Repair, and Restoration of the Facade and Visible Area of Contributing buildings and structures.
- Goal 4** **Ensure that the Facade and Visible Area of new building construction or replacement, infill buildings and/or structures, will be compatible with the existing character of the District.**
- Objective 4.1 Ensure that the siting of new building construction or replacement, infill buildings and/or structures respect and complement the existing historic streetscape.

- Objective 4.2 Ensure that the scale, height, bulk and massing of the Facade and Visible Area of new building construction or replacement, infill buildings and/or structures are compatible with the existing context of the District.
- Objective 4.3 Ensure that new building construction or replacement, infill buildings and/or structures are construction which will be compatible with the other "contributing structures" in the neighborhood.
- Objective 4.4 Provide guidelines for the Facade and Visible Area of proposed additions to existing Contributing buildings and structures, new building construction or replacement, and infill buildings and/or structures.
- Goal 5 Assist in the effective implementation of the HPOZ ordinance.**
- Objective 5.1 Facilitate fair and impartial decisions regarding proposed projects within the District.
- Objective 5.2 Educate and inform property owners and residents about achieving District benefits through appropriate historic preservation.
- Objective 5.3 Promote education by encouraging interest in the cultural, social, economic, political and architectural history of Windsor Square.
- Objective 5.4 Create a resource of information on architectural styles found within the District.
- Objective 5.5 Encourage citizen involvement and participation in the Windsor Square HPOZ review process.
- Objective 5.6 Document issues and ideas that come before the Windsor Square HPOZ Board as a reference for other Windsor Square homeowners.
- Objective 5.7 Keep District residents, the preservation community, the general public and decision makers informed about historic preservation issues and initiatives, and facilitate public access to this information.
- Objective 5.8 Enhance District property values.

4.0 Historic Resources Survey

Once certified by the Cultural Heritage Commission, the Windsor Square Historic Resources Survey is to be incorporated herein by reference.

5.0 Context Statement

Once certified by the Cultural Heritage Commission, the Windsor Square Historic Resources Survey is to be incorporated herein by reference.

History of the Windsor Square HPOZ area

In 1868, a Canadian, Captain John C. Plummer and his wife, Cecelia, obtained 640 acres of homestead land from the City of Los Angeles. The boundaries were Temple Street (now Beverly Boulevard), Western Avenue, Wilshire Boulevard and Rancho La Brea (approximately Larchmont Boulevard). The City of Los Angeles experienced tremendous growth during the 1880's when the railroads offered cheap fares and people arrived ready to purchase land. In 1885, a group of men formed a syndicate called the Windsor Square Land Company, and bought 200 acres of the Plummer Homestead, bounded today by Plymouth, Bronson, Wilshire and Beverly. In 1911, the Windsor Square Investment Company, led by Robert A. Rowan surveyed and recorded the tracts which now make up Windsor Square. Initially, the "Square" began north from Wilshire Boulevard to Third Street, and east from Irving Boulevard to Plymouth Boulevard. This area was marketed as a successor to the older Victorian era neighborhoods close to downtown.

Windsor Square was the first area in the city to have power lines below ground, an extraordinary innovation for 1911. During the next several years, over \$200,000 was spent on improvements including streets (featuring unusual concrete surfaces which remain today), sidewalks and elaborate electroliers. The ornamental light standards were erected with the trademark "WS" at the base. These standards have been restored in cooperation with the City of Los Angeles. Several of the street names have an English heritage: Windsor and Plymouth Boulevards. Lorraine Boulevard, however, took its name from the developer's daughter, Lorraine Rowan. Irving Boulevard was named after a prominent local banker who agreed to move to Windsor Square if a street was named after him.

At the time there were dense groves of bamboo in the area that had to be removed before trees and gardens could be cultivated. Intervening walls or fences were discouraged so that one garden ran into another creating a park-like setting. Paul J. Howard, a well-known nurseryman, designed and planted most of the magnificent gardens of Windsor Square and supervised the planting of parkway trees. The trees in Windsor Square are predominantly sycamores, Canary Island palms, camphor, elm, magnolia, cypress and deodar cedar. The Windsor Square Association continues Paul J. Howard's vision with the "Tree Canopy" project that has involved the planting of over 400 trees throughout Windsor Square.

Large homes with generous setbacks and lots were constructed in period revival architectural styles such as Spanish Colonial Revival, Tudor Revival, English Revival, Mediterranean Revival and American "Colonial" Revival. Potential homeowners were advised to spend a minimum of \$10,000 on the construction of their new homes to ensure quality design and construction.

Windsor Square was home to many prominent Los Angeles residents of the time, such as comedian Harold Lloyd, actress Dolores Costello, developers Edwin and Peter Janss, Herman W. Frank of the clothing firm Harris and Frank, San Fernando Valley heir Isaac Van Nuys and interior designer Howard Verbeck. Consequently, Windsor Square contains homes designed by some of the greatest residential architects working in Los Angeles in the early twentieth century, including: John C. Austin, Theodore Eisen, Robert D. Farquhar, Feil & Verge, Elmer Grey, Arthur S. Heineman, Hunt & Burns, Johnson, Kaufman & Coate, R.D. Jones, Arthur Kelly, Albert C. Martin, Frank Meline, Meyer & Holler (Milwaukee Building Company), Morgan, Walls & Clements, Charles Plummer, Ruoff & Munson, Clarence J. Smale, Sumner Spaulding, Walker & Eisen, H.H. Whiteley and Paul Revere Williams.

Period of Significance

Windsor Square has a diverse developmental history. Consequently, the Windsor Square HPOZ Survey Area per the Myra F. Frank and Associates Historic Resources Survey is an exemplary representation of several phases of the architectural growth of Los Angeles. The earliest homes constructed in the area are predominately along Norton and Van Ness Avenues. These homes were for the most part designed in the Craftsman style and constructed in the teens. The next wave of construction appeared in the original "Square" which was subdivided in 1911. These homes include many grand examples of Beaux Arts or Classical Revival, Italian Renaissance Revival and Tudor Revival. When this older section of Windsor Square opened in 1913, it was decided that the area north of Third Street would be subdivided by 1915. However, World War I intervened, the opening was postponed and the New Windsor Square opened in April of 1920. The vast majority of the single-family residences in Windsor Square were constructed in one of the several Period Revival styles prevalent in the second or third decades of the twentieth century.

The area north of Third Street was marketed by Tracy E. Shoults and Company. "New Windsor Square" consisted of land bounded by Third Street, Larchmont Boulevard, Beverly Boulevard, Plymouth down to First Street and over to Irving and then back to Third Street. This tract was laid out on contour with meandering streets and irregular lots, as opposed to the grid pattern of the "original" Windsor Square south of Third.

The Windsor Square of today extends from Wilshire Boulevard to Beverly Boulevard and is bordered by Arden Boulevard on the west and Van Ness Avenue on the east. Windsor Square consists of two distinct tracts: Pre and Post World War I residences which reflect the end of the Edwardian era south of Third Street with formal architecture and the less formal architecture of the roaring 20's north of Third.

As concluded in the Historic Resources Survey, "Windsor Square meets the criteria for HPOZ designation because the majority of individual buildings and the neighborhood as a whole retain their association with the historic development of this part of Los Angeles."

6.0 Part II - Design Guidelines Overview

Introduction

Part II of this Preservation Plan consists of seven chapters. Chapter 6, Principles; Chapter 7, Architectural Styles, and the Design Guidelines which consists of Chapters 8 (Maintenance, Repair and Rehabilitation); 9 (Additions); 10 (Building Construction, Replacement, and Infill); 11 (Relocating Historic Structures), and 12 (the Public Realm). A brief overview of Chapter 7, Architectural Styles and the Design Guidelines chapters is provided below, followed by the User's Guide.

Preservation Principles

The following principles are distilled from the portions of the Secretary of the Interior's Standards and adapted to conform to specific goals and objectives of the Windsor Square HPOZ. The California Historical Building Code also supports these principles by providing an alternative set of building regulations to achieve code compliance. These are the basic principles on which these guidelines are based:

Principle 1:

The historic appearance of the Windsor Square HPOZ should be preserved. This appearance includes both the structures and their setting.

Principle 2:

The historic appearance of Contributing buildings and structures located within the Façade and Visible Area should be preserved.

Principle 3:

The historic fabric of contributing structures located within the Façade and Visible Area should be preserved. Repair should be attempted before replacement.

Principle 4:

Replacement elements (located within the Façade and Visible Area) should match the original in materials, design, and finish as closely as possible.

Principle 5:

If historic design elements have been lost, conjectural elements should not be used. Every effort should be made to ascertain the original appearance of the structure, and to replicate that appearance.

Principle 6:

New additions and new construction located within the Façade and Visible Area should be designed to be compatible with the massing, size, scale, and architectural features of an historic structure or site. Additions visible from the public realm should be designed to preserve the significant historic fabric of contributing structures or sites.

Architectural Styles

Chapter 7, Architectural Styles presents an overview of the development of the different architectural styles that exist in the Windsor Square HPOZ. These descriptions are intended to give property owners a starting point to identify the predominant style or styles of their buildings or structures, and assist in determining what types of work might be appropriate. The descriptions also provide a reliable safe harbor by giving property owners a clearer indication of what types of work is appropriate for the architectural style of their home. The Architectural Styles (Ch. 7.1) pages are intended to work in concert with the applicable chapters of the Design Guidelines.

Design Guidelines

The Design Guidelines are divided into five chapters: Chapters 8 (Maintenance, Repair, and Rehabilitation); 9 (Additions); 10 (Building Construction, Replacement, and Infill); 11 (Relocating Historic Structures); and 11 (the Public Realm).

The Design Guidelines are divided into five chapters:

- Maintenance, Repair, and Rehabilitation
- Additions
- Building Construction, Replacement, and Infill
- Relocating Historic Structures
- The Public Realm

Contributing or Non-Contributing?

To find out if a particular building or structure is contributing or non-contributing, consult the Historic Resources Survey, the Planner for the Windsor Square HPOZ area, or the Windsor Square HPOZ Board. The Historic Resources Survey is a document that identifies all Contributing and Non-contributing buildings and structures within the HPOZ. Depending on the Contributing/Non-Contributing status of a building or structure, different elements of the Guidelines should be used in the planning and review of projects.

Contributing Structures

Contributing buildings and/or structures are identified as contributing in the Historic Resources Survey for this HPOZ. Generally, "Contributing" structures will have been built within the historic period of significance of the HPOZ, and will retain features that identify it as belonging to that period. The historic period of significance of the HPOZ is usually the time period in which the majority of construction in the area occurred. In some instances, structures that are compatible with the architecture of that period or that are historic in their own right, but were built outside of the period of significance of the district, will also be "Contributing." Work involving contributing structures should follow the rehabilitation guidelines.

Non-Contributing Structures

Non-contributing buildings and/or structures are those structures or sites identified as non-contributing in the Historic Resources Survey for this HPOZ. There are two types of Non-Contributing Structures: those that date from the period of significance and those that do not.

Non-Contributing – from period of significance

Non-contributing buildings and/or structures that date from the period of significance are structures that were built in the same time period as contributing structures, but have not retained their historic character through subsequent alterations or additions. As such, elements from both the rehabilitation guidelines chapter and the infill guidelines chapter can apply to these buildings and structures, where appropriate.

Non-Contributing – not from period of significance or vacant lots

Non-contributing buildings and/or structures not dating from the period of significance are those buildings that were constructed too recently to contribute to the historic nature of the district. An example might be a more recent apartment block or an infill house constructed much later than its neighbors in a different style. The infill guidelines will apply to these structures, as well as to new infill construction on vacant lots.

User's Guide

Table 1.0, below provides an overview of which chapter of the Design Guidelines to consult for specific project types. A particular project may incorporate many diverse elements, and as such may blend the boundaries between Design Guideline chapters.

You will also wish to consult the applicable Architectural Style (Ch. 7.1) pages to help determine what types of work for a specific building or structure are appropriate. Each Architectural Style page includes a general description and overview as well as a table listing many common character-defining features of the style.

For more information on which guidelines may apply to your project, contact the HPOZ Board and/or Planning Staff.

Table 1.0			
Project Type	Historic Resource Survey Classification	Applicable Guidelines	Refer to Section
Rehabilitation	Contributing	Rehabilitation Public Realm	Section 8, Section 12
Rehabilitation	Non-Contributing (within period of significance)	Infill Public Realm	Section 10 Section 12
Rehabilitation	Non-Contributing (not in period of significance or vacant lot)	Infill Public Realm	Section 10 Section 12
Addition	Contributing	Rehabilitation Addition Public Realm	Section 8, Section 9
Addition	Non-Contributing (within period of significance)	Infill Public Realm	Section 10 Section 12
Addition	Non-Contributing (not in period of significance or vacant lots)	Infill Public Realm	Section 10 Section 12
New Construction	Contributing	Rehabilitation Infill, Addition Public Realm	Section 8, 9, 10, and 12
New Construction	Non-Contributing (within period of significance)	Infill Public Realm	Section 10 Section 12
New Construction	Non-Contributing (not in period of significance or vacant lots)	Infill Public Realm	Section 10 Section 12

7.0 Architectural Styles

SECTION 7.0 ARCHITECTURAL STYLE HISTORY INTRODUCTION

19TH CENTURY STYLES

The nineteenth century architectural styles popular in Los Angeles included the Italianate, Queen Anne, Folk Victorian, and Eastlake/Stick styles. Most of these styles were transmitted to Los Angeles by means of pattern books or the experience of builders from the eastern United States, who brought these styles to Los Angeles. The prominent architects in Los Angeles in this period included Ezra Kysar, Morgan & Walls, Bradbeer & Ferris, Frederick Roehrig and Carroll Brown.

These 19th century styles were built most prolifically in the boom years of the 1880s, with consistent building continuing through the turn of the last century. These styles were concentrated in areas near today's downtown Los Angeles. Many examples of 19th century architectural styles have been lost through redevelopment or urban renewal projects. Surviving examples of 19th Century architectural styles are most commonly found in Los Angeles in the Angelino Heights, University Park, Boyle Heights, Lincoln Heights, and Highland Park areas. Surviving examples of the pure Italianate styles are rare in Los Angeles, although Italianate detail is often found mixed with the Eastlake or Queen Anne styles.

TURN OF THE CENTURY STYLES

Architectural styles popular in Los Angeles from the late 1890s through the 1910s included the Shingle style, early Colonial and Neoclassical Revival styles, the Transitional Arts and Crafts style, the early Craftsman and Craftsman/Ultimate Bungalow styles, the Foursquare and Hipped Roof Cottage styles, very early Mission and Spanish Colonial Revival styles, the Prairie Style, and the Beaux Arts style. In this period, Los Angeles was beginning to develop a broad base of prominent architects. Prominent architects in Los Angeles during this period included Henry and Charles Greene, the Heineman Brothers, Frank Tyler, Sumner Hunt, Frederick Roehrig, Milwaukee Building Co., Morgan & Walls, J. Martyn Haenke, Hunt & Burns, Charles Plummer, Theodore Eisen, Elmer Grey, Hudson & Munsell, Dennis & Farwell, Charles Whittlesby, and Thornton Fitzhugh.

These styles were concentrated in areas spreading from downtown Los Angeles into some of the area's first streetcar suburbs. Although many examples of these styles have been lost through redevelopment, fire, and deterioration, many fine examples of these styles still exist in Los Angeles.

SECTION 7.0 ARCHITECTURAL STYLE HISTORY INTRODUCTION

THE ECLECTIC REVIVAL STYLES—1920-1940

The period between the World Wars was one of intense building activity in Los Angeles, and a wide range of revival styles were built in the area during this period. The Eclectic Revival styles popular in Los Angeles between the First and Second World Wars include the Colonial Revival, Dutch Colonial Revival, Spanish Colonial Revival, Mission Revival, French Eclectic, Chateauesque, English and Tudor Revival, Italian Renaissance Revival, Mediterranean Revival, Neoclassical Revival, Egyptian Revival, Monterey and Hispano-Moresque styles. The Craftsman and Craftsman Bungalow styles continued to develop as popular styles through this period. Many of these styles were popular both as residential and commercial styles, with a few, particularly the Egyptian Revival and Chateauesque styles, being particularly popular for use in small and large scale apartment buildings.

All of these styles were based on a free adaptation of previous historic or "foreign" architectural styles. The Los Angeles area is home to the largest and most fully developed collection of these styles in the country, probably due to the combination of the building boom that occurred in this region in the 1920s and the influence of the creative spirit of the film industry. Prominent architects working in these styles included Paul Revere Williams, Walker & Eisen, Curlett & Beelman, Reginald Johnson, Gordon Kauffman, Roland Coates, Arthur R. Kelley, Carleton M. Winslow, and Wallace Neff.

Many surviving examples of these styles exist in Los Angeles, particularly in the Hancock Park, Windsor Square, Lafayette Park, Spaulding Square, Larchmont Heights, Whitney Heights, Carthay Circle, South Carthay, Miracle Mile North, and Los Feliz areas.

THE EARLY MODERN STYLES—1900-1945

The period between the World Wars was also a fertile one for the development of architectural styles that were based on an aggressively modern aesthetic, with clean lines and new styles of geometric decoration, or none at all. The Art Deco, Moderne, and Modern styles all took root and flourished in the Los Angeles area during this period. The Prairie style and the work of Frank Lloyd Wright could also probably be included in this category. The influence of the clean lines of these styles also gave birth to another style, the Minimal Traditional style, that combined the sparseness and clean lines of the Modern and Moderne styles with a thin veneer of the colonial or historic revival styles. Prominent architects in the Los Angeles region working in these styles included Richard Neutra, Paul R. Williams, R.M. Schindler, Stiles O. Clements, Robert Derrah, Milton Black, Lloyd Wright, and Irving Gill.

SECTION 7.0 ARCHITECTURAL STYLE HISTORY INTRODUCTION

The Moderne and Art Deco styles were particularly popular in apartment buildings and commercial areas, although a few single-family residences in these styles were built. Areas where surviving examples of these architectural styles can be found include the Hollywood Hills, Los Feliz, and Silverlake areas of Los Angeles.

POST-WORLD WAR II

The period dating from 1945-1965 saw an enormous explosion in the development of single-family housing in the Los Angeles area. Much of this development took the architectural vocabulary of the pre-war years and combined it into simplified styles suitable for mass developments and small-scale apartments. Residential architectural styles popular in Los Angeles in this period included the Minimal Traditional, Ranch, Post and Beam, Contemporary, and Dingbat styles. This architectural guide also includes some examples of Post World War II commercial styles, such as the Google style and the commercial strip development.

Prominent architects working in these styles in Los Angeles included Gregory Ain, A. Quincy Jones, J. R. Davidson, Cliff May, John Lautner, William Pereira, Rapahael Soriano, and H. Hamilton Harris, although many of these styles were builder-developed. Areas where these styles may be found in Los Angeles include Westchester, West Los Angeles, and the San Fernando Valley.

7.1 Introduction to Windsor Square Architectural Styles

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that may exist in the Windsor Square HPOZ. Each architectural style explanation has been divided into two sections, a textual overview of the style and its development, and a listing of some typical significant architectural features of that style. These descriptions are intended to assist property owners and the Windsor Square HPOZ Board in determining the predominant architectural style of a structure, and in understanding the elements of that style. These descriptions are not intended as comprehensive lists of significant features of any style, and are not and cannot be taken, as exhaustive lists of what features of anyone significant historic property should be preserved. Rather, they are intended as a starting point for discussion about what rehabilitation or restoration projects might be appropriate to a particular property.

The reader may note that each architectural style description contains a note on what architectural styles can commonly be found mixed together. This note is included because architectural styles are not always found in a pure state. Individual owners and builders quite often customized or mixed the elements of different architectural styles together in designing a structure. This may be because cultural tastes were transitioning between two styles, with some styles falling out of favor and new styles being introduced, or simply due to the personal taste of the designer. It is important to realize that these mixed style structures are no less architecturally significant than the "purer" form of a particular style, and that mixed styles structures are not "improved" through the remodeling with the goal of achieving a "pure" style. Windsor Square is particularly rich in inventive, "fantasy" structures that show a great deal of creativity on the part of the architect, owner, and builder, and this richness should be preserved.

The architectural style descriptions may contain some unfamiliar terms. Many of these terms are defined in the Definitions section of this Preservation Plan, or are illustrated in the corresponding section of the Residential Guidelines.

19th Century Styles

Queen Anne



The first Queen Anne Revival style buildings in the United States were built in the late 1800s. In Los Angeles, most Queen Anne buildings date from the late 1880s through 1910.

The Queen Anne, popularized in England in the late 1800s, was modelled loosely on Medieval Elizabethan and Jacobean architecture. The style was a reaction to the classical symmetry of earlier styles, and is characterized by its frank internal expression of an interior asymmetrical floor plan. In the United States, craftsman added their own touches with intricate spindles and other stylized wooden details.

The Queen Anne Revival style is exemplified by an asymmetrical floor plan, gabled roofs with exposed decorative trusses, towers, patterned wooden wall cladding, wrap-around porches, bay windows and patterned masonry. Queen Anne Revival buildings are typically one to two stories, with wide eaves and decorative brackets, rectangular windows, and frequently have towers.

The Queen Anne Revival style features can be found mixed with Italianate, Stick, Colonial Revival and Folk Victorian.

Queen Anne - Common character defining features

Windows

- One-over-one
- Multi-over-two
- Arched or curved tops
- Rectangular tops
- Arranged in pairs or threes
- Palladian Windows
- Leaded or stained glass

Porches

- Spindled posts
- Wrap-porches on first floor
- Recessed porches on upper floors

Doorways

- Paired and single
- Arched or rectangular

Roofs

- Hip
- Gable
- Irregular shape
- Roof crest spindle balustrades
- Large decorative eave brackets

Building Materials

- Decorative shingles
- Half-timbered gables
- Patterned masonry (cast concrete)
- Clapboard

Turn of the Century Styles

Airplane Bungalow



The Airplane Bungalow style dates from the early 1900's and became very popular in Los Angeles in the mid-teens.

The Airplane Bungalow is a residential style that grew out of the Craftsman movement. The Craftsman movement grew out of the English Arts and Crafts Movement, which emphasized natural materials, hand-craftsmanship, and honesty of design, often typified by the exposure of structural building elements. In California, this movement often incorporated elements of Oriental design. The Bungalow building type met the need to create a smaller, easy to maintain structure for the turn of the century middle class.



The Airplane Bungalow is similar to the Craftsman Bungalow, but the Airplane Bungalow is characterized by a "pop up" second floor, usually of one or two rooms. Both have a low-pitched, gabled roof, oversized eaves with exposed rafters, and bands of windows.

The Airplane Bungalow is typically found with Craftsman or Prairie style elements.

Airplane Bungalow - Common character defining features

Windows

- Three-over-one
- One-over-one
- Leaded glass
- Rectangular tops
- Arranged in bands or singularly

Porches

- Relatively restrained
- Small or large in size
- Sleeping porches
- Square posts

Doorways

- Single
- Large pane glazing
- Rectangular

Roofs

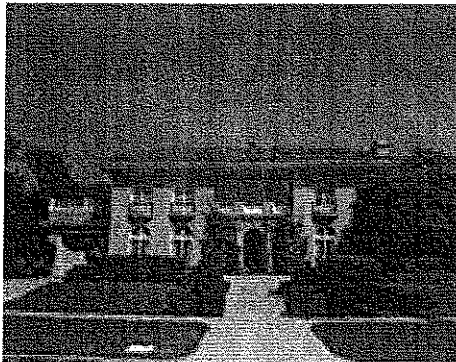
- Oversized eaves with exposed rafters
- Hipped
- Low-pitch
- Gables
- Dormers

Building Materials

- Clapboard
- Shingle
- Stone

Turn of the Century Styles

Beaux Arts



The Beaux Arts style in the United States dates from around 1885 to 1930. Windsor Square has some of the best examples of Beaux Arts style, which were built in the 1920's.

The Beaux Arts style is a combination of the Classical styles with Neo-Baroque and Renaissance elements. Residences in this style tend to be grandiose and ornately decorated, and exhibit several classical elements such as lateral symmetry and classical columns. The term "Beaux Arts" comes from "L'Ecole des Beaux Arts", the Parisian school of architecture where many American architects studied at the turn of the last century.

Beaux Arts structures are purposefully monumental in size, two or three stories, and symmetrical, with masonry walls, columns, quoins, and spandrel panels are typically decorated with garlands, floral patterns or shields. The style was quite popular for monumental public and commercial buildings.

Elements of the Beaux Arts style can be mixed with the Italianate, Neo Classical and Renaissance Revival styles.

Beaux Arts - Common character defining features

Windows

- Multi-over-one
- Rectangular tops
- Arched tops
- Specialty/decorative

Porches

- Elaborate Columns
- Piazzas
- Arcades

Doorways

- Paired or single
- Large Pane glazing
- Arched or rectangular
- Elaborate entablatures

Roofs

- Gabled
- Hipped
- Carved brackets

Building Materials

- Quoins
- Masonry

Turn of the Century Styles

Colonial Revival



The Colonial Revival style dates from 1890 to 1955. The style became popular in Los Angeles around the turn of the last century.

The Colonial Revival style resulted from a rejection of the Queen Anne Revival style, and a desire to return to a more "traditional" American building type. The style took on added popularity with the restoration of Colonial Williamsburg in the 1920's. This style draws from the simple building forms typical of early American colonial structures, and elements of classical or Georgian architecture. It is closely related to the Neoclassical Revival and Georgian Revival styles.



Colonial Revival residential structures are typically one or two stories, with hipped or gabled roofs and symmetrical facades. The entryway or porch is the primary focus, often highlighted with a decorative crown or pediment. Commercial structures are usually low in scale.

Elements of the Colonial Revival style are often found mixed with the Queen Anne and Craftsman architectural styles.

Colonial Revival - Common character defining features

Windows

- Four-over-four, Six-over-six
- Rectangular tops
- Arranged in pairs or threes
- Shutters

Porches

- Relatively restrained
- Small in size
- Square or round columns

Doorways

- Single
- Rectangular

Roofs

- Side gabled

Building Materials

- Shingles
- Clapboard

Turn of the Century Styles

Craftsman Bungalow



The Craftsman Bungalow dates from the early 1900's. Some of the earliest examples of the type are found in Los Angeles. The Craftsman bungalow is often referred to as the "California bungalow" in other areas of the country because of its popularity in this region.

The Craftsman Bungalow grew out of the Craftsman movement's desire to use traditional building materials and techniques, and to create smaller, easy to maintain structures for the turn of the century middle class. The Craftsman movement evolved from the English Arts and Crafts movement, which emphasized natural materials, hand-craftsmanship, and honesty of design, often typified by the exposure of structural building elements. In California, this movement often incorporated elements of Oriental design.



The Craftsman Bungalow is typically one to one-and-a-half stories tall, with a low-pitched, gabled roof, has oversized eaves with exposed rafters, and windows placed in groups or bands.

Elements of the Craftsman Bungalow are often mixed with the Prairie and Shingle Styles. Early examples often exhibit characteristics of the Transitional Arts and Crafts style.

Craftsman Bungalow- Common character defining features

Windows

- Multi-pane-over-one
- One-over-one
- Leaded glass
- Rectangular tops
- Arranged in bands or singularly

Porches

- Large in size
- Square or battered columns

Doorways

- Single
- Decorative glazing
- Rectangular
- Sidelights

Roofs

- Hipped
- Low-pitch
- Gables
- Dormers
- Oversized eaves
- Decorative rafters

Building Materials (

- Clapboard
- Shingle
- Stone
- Brick
- Clinker Brick

Turn of the Century Styles Craftsman/Ultimate Bungalow



The Craftsman/Ultimate Bungalow style dates from the early 1900's. Some of the earliest examples of the type are found in Los Angeles. The Craftsman style is the style that gave birth to the Craftsman Bungalow, but is not confined to the small scale that defines the typical bungalow. The Ultimate Bungalow style is a high-style variation of the Craftsman aesthetic incorporating many design elements pioneered by California architects Charles and Henry Greene, usually exhibiting strong horizontal lines.

Craftsman/Ultimate Bungalow style structures are usually two stories, with a low-pitched, gabled roof, oversized eaves with massive exposed rafter tails, and windows placed in groups or bands.

Craftsman style structures often exhibit elements of the Prairie and Shingle Styles.

Craftsman/Ultimate Bungalow- Common character defining features

Windows

- Multi-pane-over-one
- One-over-one
- Leaded glass
- Rectangular tops
- Arranged in bands or singularly

Porches

- Large in size
- Square or battered columns

Doorways

- Single
- Decorative glazing
- Rectangular
- Sidelights

Roofs

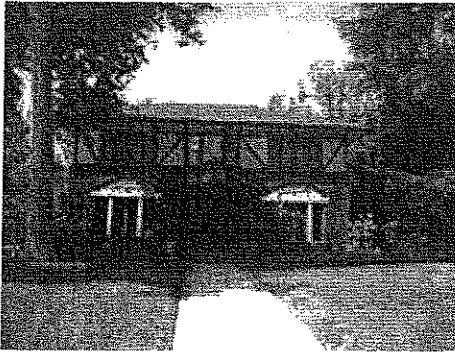
- Hipped
- Low-pitch
- Gables
- Dormers
- Oversized eaves
- Decorative rafters

Building Materials

- Clapboard
- Shingle
- Stone
- Brick
- Clinker Brick

Turn of the Century Styles

Prairie



The first Prairie style houses were built in the United States in the late 1890's. The first Prairie style buildings in Los Angeles were built in the early 1900's, and the movement was most popular between 1900 and 1920.

The Prairie style originated in Chicago, growing from the work of Louis Sullivan and Frank Lloyd Wright, and was designed as an intentional break from traditional styles. The style reflects the midwestern prairie with an emphasis on horizontal lines, natural materials, and a subdued color palette.

The Prairie style structure is often box-shaped with an emphasis on horizontal lines and symmetry, wide over-hanging eaves, and windows with multi-paned leaded art glass.



Features of the Prairie style can be found mixed into the Craftsman and Airplane Bungalow, Foursquare and Art Deco/Moderne styles.

Prairie - Common character defining features

Windows

- Leaded art glass
- Casement windows
- Arranged in horizontal bands
- Rectangular tope

Porches

- Deeply recessed
- Small or large in size
- Entranceway

Doorways

- Paired or single
- Large pane glazing
- Leaded art glass
- Rectangular

Roofs

- Hipped
- Flat
- Wide, overhanging eaves
- Cantilevered eaves

Building Materials

- Brick
- Stucco
- Wood

Turn of the Century Styles Shingle



The Shingle style was popular from 1880-1910. In Los Angeles, the Shingle style was used in the 1890's and early 1900's.

The Shingle style is an eclectic American adaptation of the Queen Anne, Colonial Revival and Richardsonian Romanesque styles.

The Shingle style features walls and roofs clad in shingles, with asymmetrical facades. Structures are typically two stories, with steeply pitched roofs, gables, narrow eaves, and large porches. The extensive use of shingles de-emphasizes other elements of the façade, such as cornices and windows.

The Shingle style features are found mixed in with Queen Anne, Classical Revival, Stick, and Arts and Crafts styles.

Shingle - Common character defining features

Windows

- Six-over-one
- Arched or curved tops
- Rectangular tops
- Arranged in groups or singularly

Porches

- Large
- Turned posts
- Square stone piers
- Massive arches

Doorways

- Single
- Rectangular

Roofs

- Hipped
- Gables
- Asymmetrical
- Tower

Building Materials

- Shingles
- Stone

Turn of the Century Styles Transitional Arts and Crafts



The Transitional Arts and Crafts style was popular from 1895-1915, primarily in Los Angeles and the surrounding areas.

The Transitional Arts and Crafts style, as the name suggests, is a transitional style between late 19th century Shingle and Queen Anne Styles, and the 20th century Craftsman and Colonial Revival styles. This style owes much to the English Arts and Crafts movement, with its insistence on organic color palettes and materials and handcraftsmanship, and the contributions of the California architects Charles and Henry Greene, who popularized the use of Oriental decorative elements.

The Transitional Arts and Crafts style often features walls and roofs clad in wood shingles, with asymmetrical facades. Structures are typically two stories, with steeply pitched roofs, gables, deep eaves with decorative brackets, corbels, and rafter tails, leaded or stained glass windows, and large porches.

The Transitional Arts and Crafts style is a mixed style, and can be found with elements of most revival styles popular at the turn of the last century.

Transitional Arts & Crafts- Common character defining features

Windows

- Multi-pane over single pane
- Leaded or stained glass
- Rectangular tops
- Arranged in groups or singularly

Porches

- Large
- Battered posts
- Square stone piers
- Massive arches

Doorways

- Massive
- Decorative glazing
- Rectangular

Roofs

- Hipped
- Gables
- Asymmetrical
- Dormers
- Deep eaves with corbels
- Decorative rafter tails
- Decorative vergeboards

Building Materials

- Shingles
- Stone
- Clapboard
- Clinker Brick

Eclectic Revival Styles - 1920-1930

Dutch Colonial Revival

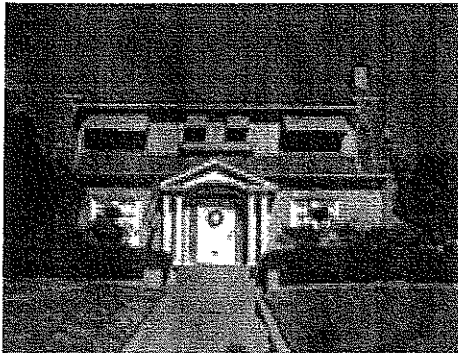


Dutch Colonial Revival buildings began to be built in the United States in the early 1900's. Dutch Colonial Revival buildings in Los Angeles generally date from the nineteen-teens to the nineteen-thirties.

The Dutch Colonial Revival style is imitative of early Dutch Colonial buildings in the Northeastern United States. Dutch immigrants brought the style to the United States and the basic shape of the building is the same as it was in Holland in the 1600s. The Dutch Colonial Revival style is part of the Revival or Romantic architectural movements that were popular in the United States at the end of the 19th and the early 20th centuries.

Dutch Colonial Revival structures are typically two-story, with a gambrel roof, shallow eaves, and sometimes sport Dutch doors or half-timbering.

Dutch Colonial Revival features are often mixed with Colonial Revival styles.



Dutch Colonial Revival - Common character defining features

Windows

- Four-over-four, Six-over-six
- Rectangular tops
- Arranged in pairs or threes
- Shutters

Porches

- Relatively restrained
- Small in size
- Square or round columns

Doorways

- Single
- Rectangular

Roofs

- Side gabled
- Gambrel

Building Materials

- Shingles
- Clapboard

Eclectic Revival Styles - 1920-1930

Classical Box/Foursquare



The Foursquare style dates from 1900-1920. It was common in Los Angeles from the turn of the last century through the nineteen-teens.

The Foursquare is a residential style related to the Craftsman and Prairie styles. It became a very popular style in American suburban development because it lent itself to low-cost design that maximized square footage while presenting a sober and dignified appearance.

The Foursquare is generally two stories, with a simple square or rectangular footprint, a low-pitched, often hipped roof, a front dormer, and a substantial porch.

Elements of the Foursquare are often found mixed with the Colonial Revival and Prairie styles.

Foursquare - Common character defining features

Windows

- One-over-One
- Multi-over-One
- Rectangular tops

Porches

- Rectangular
- Width of front façade or recessed at corner

Doorways

- Single
- Large pane glazing
- Leaded art glass
- Rectangular

Roofs

- Hipped
- Wide, overhanging eaves
- Front single dormer

Building Materials

- Brick
- Stucco
- Wood clapboard

Massing

- Two story rectangular solid

Eclectic Revival Styles - 1920-1930

French Eclectic



The French Eclectic style was popular in both the United States and Los Angeles beginning in the 1920's and continuing through the 1940's.

The French Eclectic style is characterized by tall, steeply pitched, hipped or cross gabled roofs, stucco or stone wall surfaces with minimal trim details, and often is elaborated with flared eaves, conical towers, and occasionally half-timbering.

The French Eclectic style became popular as one of the Eclectic Revival styles of the 1920's, and was intended to mimic the design of small monar houses and farmhouses of northwest France. It is likely that part of the popularity of this design is attributable to the many American servicemen stationed in France during World War I.

The French Eclectic style can often be found mixed with the English Cottage, English Revival, or Tudor Revival styles.

French Eclectic - Common character defining features

Windows

- Tall and Narrow
- Diamond-paned windows
- Multiple groups
- Rectangular tops
- Curved top three-bay

Porches

- Relatively restrained
- Arched

Doorways

- Paired or single
- Rectangular
- Arched

Roofs

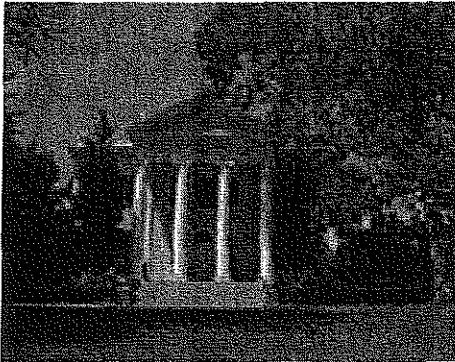
- Hipped
- Clipped Gable
- Steeply pitched
- Built-up roofing imitating thatch
- Side gables
- Turrets
- Asymmetrical

Building Materials

- Brick
- Stone
- Stucco

Eclectic Revival Styles - 1920-1930

Greek Revival



The first Greek Revival buildings in the United States were built in the mid 1820's. The style is still popular in civic and institutional buildings. In Los Angeles, the first Greek Revival style buildings were built from about 1840 to 1860.

The Greek Revival style began as the world took interest in Greece as the mother of civilization due to archeological exploration and the Greek civil war. The features of this style recall the proportions and styles of the ancient Greek temples and structures. This style was particularly popular in the United States, because the new American Republic was intellectually and metaphorically thought to be an inheritor of the traditions of Athens and Rome.

Greek Revival structures are square or rectangular, one or two stories, with low-pitched roofs, symmetrical proportions, a central triangular pediment, dental moldings, and classical columns.

Greek Revival style features can be found mixed with Italianate and Federal styles.

Greek Revival - Common character defining features

Windows

- Four-over four, and six-over-six
- Double-hung
- Rectangular
- Triangular pediment
- Arranged in groups of three or five

Porches

- Shallow and wide
- Classical columns

Doorways

- Transom lights
- Side lights
- Rectangular often with a triangular pediment and columns

Roofs

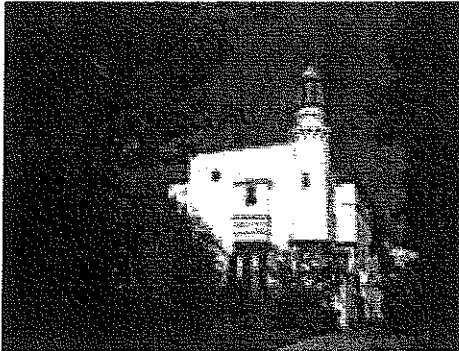
- Flat
- Gabled-front or side
- Hipped
- Triangular pediment over entryway

Building Materials

- Brick
- Stone
- Stucco
- Clapboard

Eclectic Revival Styles - 1920-1930

Hispano-Moorish Revival



The first Hispano-Moorish buildings in the United States were built in the 1770's. In Los Angeles, buildings built in the revival of this style date from the mid-1920's to the 1930's.

The Hispano-Moorish revival style is a reinterpretation of the traditional Hispano-Moorish style for secular buildings. These styles were brought from Spain, where they had originated through a mixture of traditional Spanish and Moorish, or Islamic, architectural styles as a result of many years of Moorish occupation of Southern Spain. The style originally developed from the Spanish missions in the Southwest and the Caribbean during the 1700's, which also incorporated local building materials and style elements.



Hispano-Moorish structures are two or three story stucco buildings, with flat roofs, arched arcades, bell towers, and incorporate Moorish detailing and windows.

The Hispano-Moorish Revival style features can be found mixed with the Monterey, Mission and Spanish Colonial Revival styles.

Hispano-Moorish Revival - Common character defining features

Windows	Porches	Doorways
<ul style="list-style-type: none"> ▪ One-over-one ▪ Arched or curved tops ▪ Decorative crowns ▪ Decorative grillwork 	<ul style="list-style-type: none"> ▪ Arcades ▪ Low arches ▪ Ogee Arches 	<ul style="list-style-type: none"> ▪ Single ▪ Wooden ▪ Arched ▪ Decorative crowns
<p>Roofs</p> <ul style="list-style-type: none"> ▪ Flat ▪ Bell towers 	<p>Building Materials</p> <ul style="list-style-type: none"> ▪ Adobe ▪ Stucco ▪ Tile 	

Eclectic Revival Styles - 1920-1930

Mediterranean/Italian Renaissance Revival



The first Mediterranean/Italian Renaissance Revival buildings were built in the United States starting in the early 1900's. These styles became popular in Los Angeles in the nineteen-teens.

The Mediterranean Revival style is loosely based on Italian seaside villas from the sixteenth century. The style was particularly prevalent in Southern California, because of popular association of the California coast with Mediterranean resorts.

The Renaissance Revival style is loosely based on Italian palazzos of the sixteenth century. It was usually used in particularly grand homes where an imposing style was required. Part of the popularity of the Renaissance Revival style grew out of the vogue at the turn of the last century for the distinction and "polish" of familiarity with European architectural and artistic styles. These styles were usually mixed together, creating a hybrid style.

Mediterranean Italian Renaissance Revival structures tend to be relatively massive, with symmetrical primary facades, a rectangular floorplan, Classical, Spanish or Beaux Arts details, and gardens.

Elements of the Mediterranean/Italian Renaissance Revival style can be found mixed with the Beaux Arts and Spanish Colonial Revival styles.

Mediterranean Revival - Common character defining features

Windows

- One-over-one, or two-over-two
- Rectangular tops

Porches

- Relatively restrained porticos
- Piazzas
- Arcades

Doorways

- Paired or Single
- Large pane glazing
- Arched or rectangular

Roofs

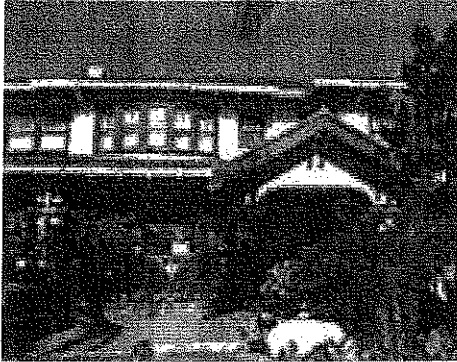
- Tile
- Flat
- Very low-pitched
- Hipped
- Carved brackets

Building Materials

- Stucco
- Iron details

Eclectic Revival Styles - 1920-1930

Mission Revival



The Mission Revival style was born in California in the 1890's. It has been an enduring architectural style, and examples of the style continue to be constructed into the present day, although in much smaller numbers than in its heyday in the nineteen teens and twenties.

The Mission Revival style owes its popularity in large part to the publication of "Ramona" in the late 19th century, the release of the Mary Pickford film of the same title in 1910, and the consequent romanticization of the Mission era in California and resurgence of interest in the Spanish heritage of the southwestern United States.

Mission Revival style residential structures are typically one to two-stories (commercial structures typically are no more than four), have low pitched roofs with gables and wide eaves, arched arcades enclosing large, front porches, a mixture of small square windows, and long, rectangular windows, quatrefoils, Moorish detailing and often towers.

The features of the Mission Revival style are often mixed with the Spanish Eclectic, Craftsman and Prairie styles.

Mission Revival - Common character defining features

Windows

- Arched or curved tops
- Rectangular tops
- Single
- Islamic ornament
- Quatrefoils
- Decorative crowns

Porches

- Large in size
- Arcaded entry
- Large, square piers

Doorways

- Single
- Wooden
- Arched or rectangular
- Decorative crowns

Roofs

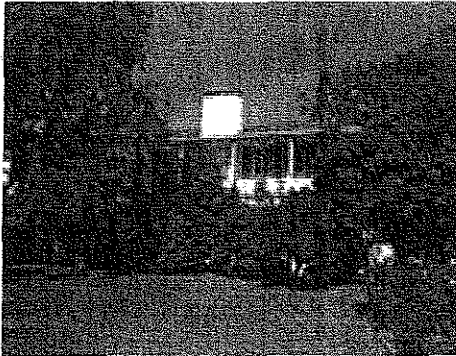
- Hipped
- Flat
- Red tile
- Tower
- Mission-shaped roof
parapet or dormer

Building Materials

- Stucco

Eclectic Revival Styles - 1920-1930

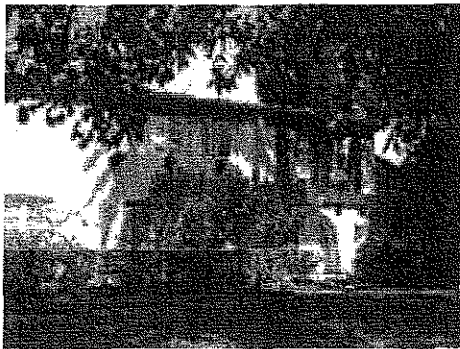
Monterey



The first Monterey style houses were built in the 1920's, with California as the birthplace of the style.

The Monterey style is a revival of the American-influenced Spanish Colonial houses of Northern California. The structures are a blend of Spanish Adobe construction fused with English massing.

Monterey style structures are two stories with different cladding material for each floor, an "L"-shaped plan, a low-pitched gabled roof, and a cantilevered second floor balcony. Earlier versions exhibit more Spanish Colonial detailing, while later versions contain more Anglo-colonial references.



The Monterey style features can be mixed with the Spanish Colonial, Hispano-Moorish, American Colonial, and Tudor Revival styles.

Monterey - Common character defining features

Windows

- Double-hung wood with mullions arranged in pairs or single
- Paired windows with shutters
- Rectangular tops

Porches

- Relatively restrained
- Second floor
- Square or turned posts

Doorways

- Paired or single
- Wooden
- Rectangular

Roofs

- Low-pitched
- Gabled
- Occasionally-hipped
- Wooden shingles
- Tile

Building Materials

- Stucco
- Brick
- Clapboard
- Shingle
- Vertical Board-and-Batten

Eclectic Revival Styles - 1920-1930

Neoclassical Revival



The Neoclassical Revival style originated in the United States in 1895 and continued in popularity until 1950. In the Los Angeles area it was predominantly popular from 1895 through World War II.

The Neoclassical Revival style is closely related to both the Greek Revival and Colonial Revival styles. Hallmarks of the style are a rectangular building form, marked by a double height front portico with Ionic or Corinthian columns, and a symmetrically balanced facade. The Neoclassical Revival style is primarily distinguished from the Greek Revival or Colonial Revival styles by its ornate detail.

The style was popularized as a result of the Columbian Exposition of 1893, which took a classical theme in its architecture. The exposition received wide publicity, and its "classical" pavilions, which in reality mixed classical and colonial revival architectural elements, created a nation interest in the style.

The Neoclassical Revival style can often be found mixed with Colonial Revival elements.



Neoclassical Revival- Common character defining features

Windows

- Multi-over one
- Rectangular tops
- Arched tops
- Specialty/decorative

Porches

- Double-height porticos
- Elaborate Columns

Doorways

- Paired or single
- Large pane glazing
- Arched or rectangular

Roofs

- Gabled
- Hipped
- Carved brackets

Building Materials

- Quoins
- Clapboard
- Masonry
- Decorative Shingles

Eclectic Revival Styles - 1920-1930

Spanish Colonial Revival



The Spanish Colonial Revival style dates from 1915 to the present. In Los Angeles, the style dates from the late nineteen-teens, and continues in popularity today.

The Spanish Colonial Revival grew out of a renewed interest in the Spanish Missions in the Southwest and the Monterey Revival. The architectural features of this style are intended to reflect traditional Spanish architecture with local building materials, such as Adobe brick or stucco.

Spanish Colonial structures are typically one or two stories, and rectangular in floor plan. The buildings have low-pitched, tiled roofs, recessed openings, decorative ironwork and gardens.



The features of the Spanish Colonial Revival are often mixed with provincial northern Italian, Plateresque, Neo-Classical, and Moorish architecture.

Spanish Colonial Revival- Common character defining features

Windows

- Rectangular
- Casement
- Fixed
- Stained or leaded glass
- Arranged singularly
- Arched or rectangular tops
- Decorative bars

Porches

- Small in size
- Square posts

Doorways

- Single
- Arched or rectangular
- Decorative ironwork

Roofs

- Low pitched
- Tiled

Building Materials

- Stucco
- Decorative ironwork

Eclectic Revival Styles - 1920-1930

Tudor



The first Tudor Revival buildings in the United States were built in the late 1890's. In Los Angeles, the first Tudor style buildings were built in the early 1900's, and the style was popular through the 1920's.

The Tudor style is another architectural style that grew out of the 19th century movement away from the "modern" industrial revolution and towards a more "romantic" historicism. The style is based on late Medieval English cottage styles. The English Revival Cottage is a smaller version of the Tudor with brick walls instead of stucco and less half-timbering.

Tudor style structures are typically two or three stories, with a steeply pitched hipped roof with side gables, stucco, half-timbered, tall, narrow, diamond-paned windows, and a massive chimney. The English Cottage is usually one to two stories, steeply-pitched hip roof, brick with some half-timbering, and diamond-paned windows. Both can be found in low scale commercial buildings.



The Tudor and English Revival styles elements can be found mixed with Shingle, Queen Anne Revival, and Stick and Eastlake styles.

Tudor - Common character defining features

Windows

- Tall and Narrow
- Diamond-paned windows
- Multiple groups
- Rectangular tops

Porches

- Relatively restrained
- Decorative brackets

Doorways

- Paired or single
- Rectangular

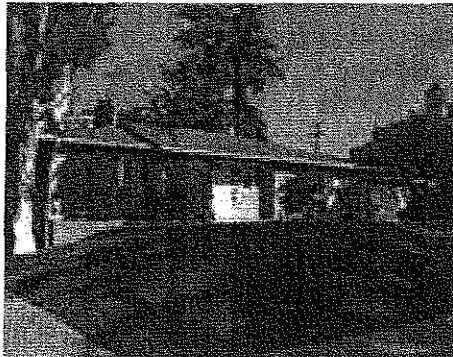
Roofs

- Hipped
- Steeply pitched
- Built-up roofing imitating thatch
- Side gables
- Asymmetrical

Building Materials

- Brick
- Stone
- Stucco
- Clapboard
- Shingle

The Early Modern Styles Contemporary



The Contemporary style first emerged in the United States and Los Angeles after World War II and was popular in Los Angeles into the mid 1970's.

The Contemporary Style evolved from European Modernism and the International Style of the 1920's and 30's. In the post WWII years new architects re-invented Modern architecture creating a "contemporary" style, integrating ideas of the International Style with American domestic influences such as the organic architecture of Frank Lloyd Wright. They also utilized off the shelf industrial parts and experimented with new materials recently made available from the war effort, such as plate glass, concrete, stainless steel, plastic laminates, alloys, plywood and composites.

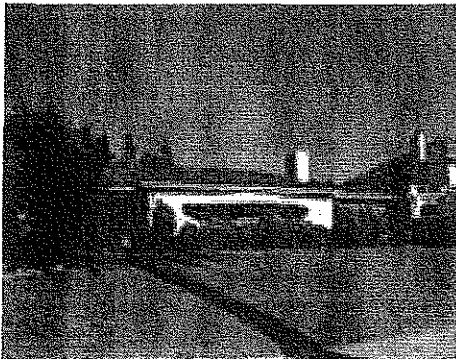
Contemporary structures generally have broad and extended overhanging flat or low pitched roofs with generous amounts of plate glass on exterior walls sometimes with steel or aluminum framing and mullions, solid wall panels, weathered or stained flush mounted or tongue in groove wood siding, clean building profiles, and exposed wood or steel support posts.

Features of the Contemporary style are often mixed with the Ranch style.

Contemporary - Common character defining features

Windows	Porches	Doorways
<ul style="list-style-type: none"> ▪ Large fixed panes ▪ Floor to ceiling fixed "walls of glass" ▪ Sliding glass with aluminum framing ▪ Casement ▪ Louvered ▪ Clerestory ▪ No decorative moldings or framing 	<ul style="list-style-type: none"> ▪ Broad extended roof plane or canopy ▪ Sometimes no porch at all 	<ul style="list-style-type: none"> ▪ Solid with no detailing ▪ Sliding glass ▪ Rectangular
Roofs	Accessory Structures	Building Materials
<ul style="list-style-type: none"> ▪ Flat ▪ Gently pitched ▪ Exposed wood and steel beams 	<ul style="list-style-type: none"> ▪ Attached two car or attached car port 	<ul style="list-style-type: none"> ▪ Glass ▪ Concrete ▪ Stucco ▪ Brick ▪ Wood laminate ▪ Wood

Early Modern Styles Ranch



The Ranch style began in the United States during the late 1920's and early 1930's, with designs inspired by the early adobe houses of the ranchos and pueblos built during the Spanish and Mexican periods in California from approximately 1824-48.

The style was originally associated with and popularized through, the designs of architect Cliff May and the "California living" lifestyle promoted through Sunset Magazine in California and the west.

Ranch style structures are usually one story, rectangular in plan with broad tiled or wood or composition shingled roofs often with a side gable or gable on hipped roof extension, and also broad hipped roofs with overhanging eaves and exposed rafters. There are various subtypes with more decorative theming: the Farm House and Chalet theme with decorative Rick-Rack wood work on eaves, fascia boards, window frames, bird house cupolas and faux dove cotes, and the Asian, on hipped wood shingled roofs with lifted shingles at the hip rafter ends and sometimes extended outrigger style ridge beams.

Ranch features are sometimes found mixed with Minimal Traditional and contemporary styles.

Ranch - Common character defining features

Windows

- Front facing picture window often with rusticated or rick-rack frame
- One-over-one, two-over-two, and four-over-four
- Double hung wood sash
- Diamond-paned
- Projecting bays
- Fixed decorative shutters

Roofs

- Hipped
- Gabled on hipped
- Front or side gabled
- Broad eaves

Porches

- Recessed
- Extended
- Rusticated decorative wood supports posse

Building Materials

- Stucco
- Clapboard
- Board & Batten
- Shingle
- Concrete block, adobe, slump stone

Doorways

- Single
- Rectangular
- Solid and partial glazed single pane

Post - World War II
Minimal Traditional



The Minimal Traditional style began in the United States during the mid 1930's and lasted until the early 1950's. In Los Angeles, this style emerged in the 1930's but was most prevalent immediately following World War II, from 1946 to 1951.

The Minimal Traditional style was a response to the economic Depression of the 1930's, conceived and developed by agencies and associations including the Federal Housing Administration (FHA) and the National Association of Real-estate Boards, and by manufacturers and modern community builders who promoted and financed the construction of efficient, mass-produced and affordable houses.

Minimal Traditional structures are boxy, with relatively flat wall surfaces, a central block with slightly recessed or stepped room wings, attached or detached one and two car garages, intermediate hipped, gabled or gabled on hipped roofs. The style was loosely based on the Tudor Revival and Eclectic revival styles of the 1920's and 1930's, but with much less ornamentation and decorative detailing.

Minimal Traditional features are sometimes mixed with Ranch styles.

Minimal Traditional - Common character defining features

Windows	Porches	Doorways
<ul style="list-style-type: none"> ▪ Front facing picture ▪ Double hung wood sash ▪ Diamond-Paned ▪ Projecting bays ▪ Decorative shutters 	<ul style="list-style-type: none"> ▪ Minimal ▪ Recessed ▪ Extended ▪ Wood support posts 	<ul style="list-style-type: none"> ▪ Single ▪ Rectangular ▪ Solid and partial glazed single pane

Roofs

- Hipped
- Gabled on hipped
- Front or side gabled
- Closed eaves

Building Materials

- Smooth
- Stucco
- Clapboard
- Board 7 Batten
- Shingle

8.0 Design Guidelines Maintenance, Repair and Rehabilitation

REHABILITATION GUIDELINES - INTRODUCTION

“Rehabilitation” is the act or process of returning a property to a state of utility, through repair or Alteration, which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its Historical, architectural and Cultural values.

The Maintenance, Repair and Rehabilitation Guidelines are intended to aid property owners planning work (not exempted in Section 1.4, above) on buildings and/or structures that are identified as Contributing or as Non-Contributing (from the period of significance) in the Windsor Square Historic Resources Survey (Survey). The Maintenance, Repair and Rehabilitation Guidelines are also used by the HPOZ Board and the Department of City Planning to review projects involving Contributing buildings and structures.

“Contributing” buildings or structures, typically, were built within the historic period of significance of the Windsor Square HPOZ, and retain features that identify them as belonging to that period. The historic period of significance is the time period in which the majority of construction in the Windsor Square HPOZ area occurred. In some instances, buildings and structures that are compatible with the architecture of that period, or that are historic in their own right, but were built outside of the period of significance, have also been designated by the Survey as “Contributing”.

The Maintenance, Repair and Rehabilitation Guidelines are divided up into seven sections, each of which discusses an element of the design of historic buildings, structures, and sites. For instance, if you are planning a project that involves work on your roof, refer to both the Architectural Styles chapter of the Plan (to determine the style of the building or structure), and then at the “Roofs” section of this chapter. Refer to the Table of Contents for other sections that might pertain to your project.

The guidelines include information on all types of projects that may be reviewed by either the Director of Planning or the Windsor Square HPOZ Board. In some instances, the Design Guidelines will not apply, because the type of project may be Exempted in Section 1.4 of this Plan.

8.1 Design Guidelines - Windows

PURPOSE AND INTENT

Windows can define the character of a building or structure's design. These openings define character through their shape, size, construction, arrangement on the façade, materials, and profile. Important defining features of a window include the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of casing and the head. In some cases, the color and texture of the glazing are also important to a window's appearance.

Most windows found in Windsor Square are wood-frame true divided light windows. True divided light windows have multiple panes of glass. These windows are usually double-hung, fixed, or casement style windows. Double-hung windows have operable sashes that slide vertically. Casement windows open either outwards or inwards away from the wall. In some areas, metal frame casement or fixed divided light windows are common. These windows range from simple one-over-one windows to windows with panes in specialty shapes or leaded and stained glass.

GUIDELINES

1. When practical, repair windows instead of replacing them.
2. When replacement of windows is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should usually be replaced with true divided-light windows, and wood windows with wood windows.
3. If a window is missing entirely, replace it with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, and the style of the building.
4. Historic windows were not dual glazed. The state Historic Building Codes allows new or replacement windows that do not meet today's energy code requirements to be used, if desired by the homeowner.
5. The materials and design of historic windows and their surrounds, including hardware should be preserved.
6. The historic pattern, location, size and proportions of windows within the Façade and Visible Area should be maintained and preserved.
7. Filing in or altering the size of historic windows within the Façade and Visible Area is inappropriate.
8. Adding new windows openings within the Façade and Visible Area is generally inappropriate.

9. New windows within the Façade and Visible Area of Additions should match the rhythm and scale of the existing windows on the historic façade.
10. The installation of 'greenhouse' type kitchen windows within the Facade and Visible Area, is generally inappropriate.
11. Soundproof windows or windows to protect unique historic windows should match the existing window trim in finish color. Soundproof windows should either be composed of one large pane of glass covering the entire window, or, if operable, the sash size and placement should match that of the window on which it is mounted.
12. Burglar or safety bars should preferably be installed outside the Façade and Visible Area. However to respect reasonable safety and security concerns, any necessary bars within the Facade and Visible Area should be installed on the interior of a window or opening; if possible or match the muntin and mullion patterns of the window on which they are mounted as closely as possible, and should be painted to match the predominant window trim.
13. Decorative bars or grillwork that is original to the building or structure's Facade and Visible Area should be retained.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Refer to Section 1.4

WORK REVIEWED BY PLANNING STAFF

1. Refer to Section 1.5.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Inappropriate replacement of windows can compromise the integrity of a building and have a serious negative effect on the character of a structure. Generally, historic windows should not be replaced unless they cannot be repaired or rebuilt. If windows must be replaced, the replacement windows should match the originals in dimension, material, configuration and detail. Because it is often difficult to find off-the-shelf windows that will match historic windows in these details, replacing historic windows appropriately often requires having windows custom built.

Maintaining historic windows makes good economic sense, as they will typically last much longer than modern replacement windows. Problems with peeling paint, draftiness, sticking sashes, and loose putty are all problems that are easy to repair. Changing a sash cord, re-puttying a window, or waxing a window track are repairs that most homeowners can accomplish on their own to extend the life of their windows.

8.2 Design Guidelines - Doors

PURPOSE AND INTENT

The pattern and design of doors are major defining features of a building or structure. Changing these elements in an inappropriate manner can have a strong negative impact on the historic character of the structure. Doors define character through their shape, size, construction, glazing, embellishments, arrangement on the façade, hardware, detail and materials, and profile.

In many cases doors were further distinguished by the placement of surrounding sidelights, fanlights, or other architectural detailing. Preservation of these features is also important to the preservation of a house's architectural character.

GUIDELINES

1. Where historic doors exist within the Façade and Visible Area preserve the materials and design of historic doors and their surrounds.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in historic doors is inappropriate.
4. Adding new door openings within the Facade and Visible Area is generally inappropriate.
5. When replacement of doors is necessary, replacement doors should match the historic doors in size shape, scale, glazing, materials, method of construction, and profile.
6. When original doors have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications on the building or structure itself) and evidence of similar doors on houses of the same architectural style in the District.
7. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.
8. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used. The State Historic Building Code allows locking mechanisms that do not meet current building codes to remain in use, if desired by the homeowner.
9. Single front doors with sidelights should not be replaced with double doors, unless consistent with the architectural style of the building.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Refer to Section 1.4

WORK REVIEWED BY PLANNING STAFF

1. Refer to Section 1.5.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Replacing or obscuring doors can have a serious negative effect on the character of a structure. Generally, where existing, historic doors and their surrounds should not be replaced unless they cannot be repaired or rebuilt. If a door must be replaced, the replacement door and its surrounds should match the originals in dimension, material, configuration and detail. Because it is often difficult to find standard doors that will match historic doors in these details, replacing historic doors appropriately often requires having doors custom built or requires searching for appropriate doors at architectural salvage specialty stores.

Maintaining historic doors makes good economic sense, as they will typically last much longer than modern replacement doors. Problems with peeling paint, draftiness, sticking, and loose glazing, are all problems that are often quite easy to repair. Applying weather stripping, reputtying a window, or sanding down the bottom of a door are repairs that most homeowners can accomplish on their own.

Screened doors were often historically present on many houses, and appropriately designed screened doors can still be obtained. However, installing a metal security door which blocks your door from view is inappropriate, and should be avoided.

8.3 Design Guidelines - Porches

PURPOSE AND INTENT

Historically, residential porches in their many forms (stoops, porticos, terraces, entrance courtyards, porte cocheres, patios, or verandas) served a variety of functions. They provided a sheltered outdoor living space in the days before reliable climate controls, they defined a semi-public area to help mediate between the public street areas and the private area within the home, and they provided an architectural focus to help define entryways and allow for the development of architectural detail.

Porch design, scale, and detail vary widely between architectural styles. To help determine what elements are particularly important on your porch, consult the Architectural Styles chapter of this Plan, or contact the HPOZ board for a consultation.

GUIDELINES

1. Historic porches should be preserved in place.
2. Decorative details that help to define an historic porch should be preserved. These include balusters, balustrades, columns, and brackets. The State Historic Building Code allows balustrades and railings that do not meet current building code heights to remain if they do not pose a safety hazard.
3. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should match the originals in design and materials as closely as possible.
4. If porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.
5. When original details have been lost and must be replaced, such replacements should match the original details in design and materials as closely as practical. Where possible, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) or evidence of similar elements on houses of the same architectural style in the district. In each case, proposed replacement details should be considered acceptable to the extent the proposed replacement details or changes, are consistent with the character the architectural style of the structure as viewed from the street.

However, when replacing or changing decorative details (which can include balusters, balustrades, columns, and brackets) and elements, any of which help define an historic porch, such replacements or changes should match the originals in design and materials as closely as practical, in each case, as determined from the view from the street; provided that replacement or other changes are acceptable to the extent the replacements or changes, as determined from the view from the street, are consistent with the character of Windsor Square or the architectural style of the structure.

6. Additional porch elements should not be added if either they historically did not exist on the residence or were not historically found with the architectural style of the residence. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
7. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically if it is consistent with the specific historical style.
8. Enclosure of part or all of an historic porch is, usually, inappropriate.
9. When possible, alterations for handicapped access should be done at a side or rear entrances
10. Addition of a handrail on the front steps of a house for safety or handicapped access reasons may be appropriate, if the handrail design is consistent with the architectural style of the residence.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Refer to Section 1.4

WORK REVIEWED BY PLANNING STAFF

1. Refer to Section 1.5.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Porches are a major character-defining feature of most historic residential buildings, and their preservation is of great importance. Retaining porches provides a mediating outdoor living space for residents, and encourages community interaction and socialization. Retaining porches can also make economic sense, because the shade provided by a porch may greatly reduce energy bills.

Porch elements, which have deteriorated due to moisture or insect damage, should be carefully examined to determine if the entire element is unsalvageable. If only a part of the element is damaged, then piecing in or patching may be a better solution than removal and replacement. If replacement is necessary, the element to be removed should be carefully documented through photos and careful measurements before the element is discarded. Having these photos and measurements will assist you in finding or making a replica of the element you are replacing.

When porch foundations fail, the underlying cause is often ground subsidence or a build-up of moisture around the foundation. In these cases, a careful analysis should be made to locate the causes of the failure, and eliminate them as a part of the project.

Please refer to the Appendix for additional assistance and resources.

8.4 Design Guidelines - Roofs

PURPOSE AND INTENT

The character of the roof is a major feature for most historic buildings and structures. Similar roof forms repeated on a street help create a sense of visual continuity for the District. Roof pitch, materials, size, orientation, eave depth and configuration, and roof decoration are all distinct features that contribute to the character of a roof. The location and design of chimneys are also often character defining roof features. Many historic houses originally had wood shingle roofing, which has usually been replaced with composition shingle.

Certain roof forms and materials are strongly associated with particular architectural styles; for instance, built-up faux thatch roofs are often found on English Revival Cottages. Consult the architectural styles guide of these guidelines for more specific information about the roof of your house.

GUIDELINES

1. Maintain and Preserve the historic character defining roof forms. For instance, a complex roof plan with many gables should not be simplified. Period revival details such as gable end details, parapets or spires should be preserved.
2. Maintain and Preserve the historic character defining eave depth and configuration.
3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be maintained and preserved. If these elements have deteriorated, they should be repaired in place if possible. If these elements cannot be repaired in place, match the originals in design, materials, and details to the extent practical.
4. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
5. Where still existing, historic, specialty roofing materials, such as tile, slate, built-up shingles, or shake, should be preserved in place or replaced in kind, when possible. If the structure originally had a wood roof, the State Historic Building Code allows replacement of the wood roof even though the wood roof does not meet the current building code. However, a wood roof is not required.
6. Replacement roof materials should be substantially similar in appearance to those used originally (when viewed from a distance of a public sidewalk) and should convey a scale, texture, tint and tone similar to those used originally.
7. Light tinted asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, browns, and grays, are generally appropriate.

8. Skylights or solar panels should be on Non Facade and Visible Area.
9. Existing chimney massing, details, and finishes within the Facade and Visible Area should be retained. If replacement is necessary (e.g. due to earthquake damage), the new chimney should look similar to the original in location, massing and form.
10. Existing roof dormers should not be removed.
11. Rooftop additions should be designed so as to minimize their impact on visible roof form.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Refer to Section 1.4

WORK REVIEWED BY PLANNING STAFF

1. Refer to Section 1.5.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Important elements of your historic roof that are strongly encouraged to be preserved include the roof form, the eave and cornice design, and any decorative or structural details that contribute to the style of your house. Before undertaking any work on your roof, first consider photographing the areas where work will be done. Some of these elements may have to be removed while the work is done, and it can be helpful to have a record of what they looked like before work started when the time comes to put them back in place.

When re-roofing, it is important to make sure that important elements of your roof, such as historic box gutters, are not lost. Historic eave details, such as brackets and soffits, and decorative metalwork should not be removed or covered over for the convenience of the roofers. Similarly, it is important to make sure that complex roof forms will not be altered.

Finally, careful consideration should be given to the texture of the roofing materials to be used. If a house originally had a terra-cotta tile roof, replacing that roof with composition shingle will dramatically alter the character of the roof. While most houses which originally were roofed with wood shingle no longer retain that roofing, utilizing composition shingles in natural earth tones will preserve or restore some of the character of the original wood shakes. If desired by the homeowner, the Historic Building Code allows for the restoration of wood shake or shingle roofs.

8.5 Design Guidelines - Architectural Details

PURPOSE AND INTENT

Historic architectural details and features can showcase superior craftsmanship and architectural design, add visual interest, and distinguish certain building styles and types. Architectural features such as lintels, brackets, and columns were often constructed with materials and finishes that are associated with particular styles, and can be character-defining features, in their own right.

Determining the architectural style of your house can help you to understand the importance of any remaining architectural details or features on your home. The Architectural Styles section of these guidelines, the Windsor Square HPOZ Board, or Department of City Planning staff can help you determine what architectural details existed historically on your house.

GUIDELINES

1. Original architectural details or features on Facade and Visible Area should be preserved and maintained. The removal of non-historic architectural features is encouraged.
2. When practical, deteriorated materials or features should be repaired in place. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
3. When it is necessary to replace materials or features due to deterioration, such replacements should significantly match the originals in design, materials, and texture as closely as practical.
4. When historic original details or features have been lost and must be replaced, reasonable efforts should be made to identify illustrative historical evidence of the original detail or feature (e.g., historic photographic evidence). If no such evidence exists or is not obtainable, the design of replacement details should be based on a combination of physical evidence (indications on the building or structure) and evidence of similar details or features on other buildings or structures of the same architectural style in the District.
5. Even though paint color is exempt from review, painting materials, such as masonry, which were not originally painted or sealed, is not appropriate.
6. Original building materials, details, and/or features within the Facade and Visible Area should not be covered with stucco, vinyl siding, or other materials.

7. Architectural details and features that are not appropriate to the architectural style of a building or structure should not be added. For example, decorative spindlework should not be added to a Craftsman-style balcony.
8. Decorative details that are expressed through the pattern of materials used in the construction of the house, such as the pattern of decorative shingles or masonry patterns, should be maintained and preserved, or replaced in kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.
9. Architectural details on new building Additions should be consistent with the architectural style of the existing building or structure.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Refer to Section 1.4

WORK REVIEWED BY PLANNING STAFF

1. Refer to Section 1.5

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Decorative details should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible of their original character. A regular inspection and maintenance program involving cleaning, and painting will help to keep problems to a minimum.

Repair of deteriorated architectural detail may involve selective replacement of portions in kind, or it may involve the application of an epoxy consolidant to stabilize the deteriorated portion in place. These options should be carefully considered before architectural detail is replaced, since matching architectural details often requires paying a finish carpenter or metalworker to replicate a particular element, which can be a major expense.

Please refer to the Appendix for additional assistance and resources.

8.6 Design Guidelines - Building Materials and Finishes

PURPOSE AND INTENT

The characteristics of the primary building materials, including the scale of units in which the materials are used and the texture and finish of the material, contribute to the historic character of a building or structure. For example, the scale of wood shingle siding is so distinctive from the early Craftsman period, it plays an important role in establishing the scale and character of these historic buildings. In a similar way, the finish texture of historic stucco is an important feature of Mission Revival homes.

GUIDELINES

1. Original building materials within the Facade and Visible Area should be preserved, whenever possible.
2. Repairs through consolidation or “patching in” are preferred to replacement.
3. Use of materials and finishes should be compatible with the historic style and period of the building or structure.
4. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
5. Original building materials should not be covered with vinyl, stucco, or other finishes.
6. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Refer to Section 1.4

WORK REVIEWED BY PLANNING STAFF

1. Refer to Section 1.5

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Before you replace exterior building materials, make sure that replacement is necessary. In many cases, patching in with repair materials is all that is needed. For instance, warped wooden clapboards or shingles can be removed, and new materials can be

pieced in. Sometimes, epoxy or similar filler can be used to repair small areas of damage.

Replacement of deteriorated building materials requires careful attention to the scale, texture, pattern, and detail of the original material. The three-dimensionality of wood moldings and trim, the distinctive texture of weatherboards, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. When repairing or refreshing stuccoed finishes, it is important to understand the role the texture of the stucco finish plays in the design of the structure. Different architectural styles were characterized by different finishes, and care should be taken to replicate the original finish when stuccowork is needed. Replacing or concealing exterior wall materials with substitute materials is not appropriate. For example, placing synthetic siding or stucco over original materials results in a loss of original fabric, texture, and detail. In addition, installation of such surfaces may trap or conceal moisture or termite damage or other causes of structural deterioration from view.

8.7 Design Guidelines - Mechanicals

PURPOSE AND INTENT

The usefulness and longevity of historic structures in the modern world is often increased by updating these structures with modern heating and cooling systems, windows, electrical systems, satellite television or broadband internet systems, and other mechanical appurtenances that require the location of equipment outside of the historic building or structure itself. While the location of any one of these elements may not seem to make a significant negative impact on a structure or neighborhood, the visible location of many of these elements along the streetscape can have a significant negative effect on the historic character of the District.

GUIDELINES

1. Satellite television dishes and other mechanical appurtenances should not be located within the Facade and Visible Area.
2. Satellite dishes may be located on Facade and Visible Area only if they cannot be installed and function effectively elsewhere.
3. Satellite dishes and other appurtenances should be mounted using the least invasive method, without damaging significant architectural features.
4. Ground mounted Mechanical apparatus and equipment should be located outside the Facade and Visible Area, whenever possible.
5. Ground mounted Mechanical apparatus and equipment may be installed within the Facade and Visible Area if there is no other technically and economically feasible location for installation and if appropriate landscape screening is proposed and installed as a part of the project.
6. Utilities should be placed underground where feasible.
7. Electrical masts, headers, and fuse boxes should be located outside the Facade and Visible Area, where possible.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Refer to Section 1.4, above.
2. Repair and maintenance of existing equipment apparatus, utilities and equipment.

WORK REVIEWED BY PLANNING STAFF

1. Refer to Section 1.5, above.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

With careful planning, many mechanical appurtenances, accessories, and equipment can be located on Non Façade and Visible Area. Air conditioning units can be placed in the rear yard or through rear windows. Attic vents can be placed on the rear elevations of a roof, in a rear dormer, or ganged together in a portion of the chimney, or a false chimney. Satellite television dishes can usually be placed in the rear yard or on a rear elevation of the roof. Junction boxes can be placed on rear façades. Wiring for cable or telephone equipment or electrical lines can be run through the interior walls of a structure along the exterior of the structure.

Even when mechanical equipment must be placed within the Façade and Visible Area, landscaping can help to conceal these incompatible elements.

9.0 Design Guidelines - Additions

PURPOSE AND INTENT

Nothing can alter the appearance of an historic building or structure more quickly than an ill-planned addition. Additions cannot only radically change the appearance of a structure, but can also result in the destruction of much of the significant historic material in the original structure. New additions, including second story additions within the HPOZ are appropriate, as long as they do not destroy significant character-defining features of the building or structure, and are compatible with both the neighborhood and the building to which they are attached.

Careful planning of additions will allow for the adaptation of historic buildings and structures to the demands of the current owner, while preserving their historic character and materials.

The purpose of this section is to ensure that the scale, height, bulk and massing of an Addition is compatible with the existing context of the historic structure and compatible with the other “contributing structures in the neighborhood”, as viewed from the street. Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetscapes led to planting strips, planting strips to sidewalks, sidewalks to yards and front walkways, which led to porches and the private spaces within the house. The height and massing of historic structures in an intact historic neighborhood will generally be fairly uniform along the blockface. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. Common setbacks in the front and sideyards help ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of the structures and neighborhoods. Preservation of these progressions is often essential to the maintenance of the historic neighborhood street as a functioning resource around which the neighborhood interacts.

GUIDELINES

1. Additions to the primary residential structure should be located outside of the Façade and Visible Area, whenever possible.
2. Additions, including second story additions to accessory structures, should be compatible in size, scale and massing with the original building or structure, and should harmonize in scale and massing with the existing historic structures in the surrounding blocks.
3. Additions that will be larger than their neighbors should be subordinate to the original main structure, with the greater part of the mass located away from the main façade to minimize the bulk of the perceived structure. To the extent possible two-story additions to one-story buildings should be located outside the Façade and Visible Area.

4. Additions should use similar or otherwise compatible finish materials and fenestration patterns as the original building or structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
5. Addition roof forms and materials should be consistent with those of the original structure.
6. The original rooflines within the Facade and Visible Area of a building or structure should remain readable and not be obscured or altered by an Addition.
7. Rooftop additions should be located outside of the Facade and Visible Area.
8. Additions should be designed to be sensitive to the style and character of the existing building or structure.
9. The depth of the front and side yards in the Façade and Visible Area should be preserved.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Refer to Section 1.4, above.

WORK REVIEWED BY PLANNING STAFF

1. Refer to Section 1.5, above.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

In planning a new addition to an historic house, it is necessary to plan carefully so that you can avoid significantly altering the house's historic character. The impact of an addition on the original building can be significantly diminished by keeping the location and volume of the addition subordinate to the main structure. An addition should never overpower the original building through height or size. The form, design, placement of windows and doors, scale, materials, details, colors, and other features of new additions should be carefully planned for compatibility with the original building.

Please refer to the Appendix for additional assistance and resources.

9.1 Design Guidelines - Constructing New Garages and Accessory Structures and Restoration, Maintenance, Repair, and Additions to Existing “Contributing” Garages and Accessory Structures

PURPOSE AND INTENT

Garages and accessory structures can make an important contribution to the character of an historic neighborhood. Although high style “carriage houses” did exist historically, garages and other accessory structures were typically relatively simple structures architecturally, with little decorative detail. Quite often these structures reflected a simplified version of the architectural style of the house itself, and were finished in similar materials.

Unfortunately, many historic garages and accessory structures have not survived to the present day, perhaps because the structures were often built flush with the ground, without a raised foundation. Therefore, many homeowners in historic areas may need to confront the issue of designing a new accessory structure.

The guidelines in this section apply to the Addition or Reconstruction of accessory structures within the Façade and Visible Area. Consult the appropriate sections of this Plan to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings.

GUIDELINES

1. New accessory structures and garages should be similar in character to those that historically existed in the area.
2. New garages or accessory structures should be designed not to compete visually with the historic residence.
3. Detached garages are preferred. Attached garages should be located to the rear of the house.
4. Historically, there were no garages below natural grade in Windsor Square. Therefore, a subterranean garage is generally inappropriate.

5. New accessory structures and garages should be similar in character to those that historically existed in the area, but may be larger to accommodate the realities of 21st century living, including larger and more vehicles, and second story additions.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Refer to Section 1.4, above.

WORK REVIEWED BY PLANNING STAFF

1. Refer to Section 1.5, above.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

If an historic garage or accessory structure exists (i.e., it is specifically identified as Contributing in the Survey), it should be treated in the same way as any other historic building or structure for the purposes of rehabilitation. If, however, an historic accessory structure is missing and must be replaced, or a new structure is desired, the first consideration is where the new structure will be placed.

Typically, garages were placed to the rear of the house, with access from the street. Please consult the Site Design section of these guidelines for more information on garage placement. Other accessory structures, such as gazebos, potting sheds, and greenhouses, were historically placed in the rear or rear side yards, and new accessory structures should follow this pattern.

The style of new accessory structures should be designed as a simplified version of the architectural style of the main house, in the same or compatible materials, but with more restrained level of detail.

Please refer to the Appendix for additional assistance and resources.

10.0 Design Guidelines - Building Construction, Replacement, and Infill

INTRODUCTION

"Infill" is the process of building a new structure on a vacant site within an existing neighborhood. These Infill Guidelines are intended for the use of property owners planning new structures on vacant sites. These guidelines are also applicable to the review of alterations to existing Non-Contributing building or structures, where such alterations are not exempted in Section 1.4, above,

These guidelines are intended to help ensure that such new construction and alterations recognize and are sensitive to their historic context, and that new infill buildings and structures are compatible with the historic fabric of the district in terms of architectural context, setting, and environment.

FORMAT

The Infill Guidelines are divided into 7 sections, each covering a specific building design element. Elements from all sections will be important when planning or evaluating proposed new construction, alterations to existing Non-Contributing buildings and structures, and the planning and review of most projects involving new structures.

10.1 DESIGN GUIDELINES - INFILL

THE DESIGN APPROACH

In addition to following these guidelines, successful new construction should take cues from its context and surroundings. One of the first steps in designing a new building within an historic district is to look at other buildings on the block, and other similar buildings in the neighborhood. It is important that the design of new construction in an historic district be consistent with the design of surrounding historic structures and sites. Design elements that are important in establishing this consistency include massing, materials, scale, siting, roof form, and the pattern of door and window openings.

Different architectural styles or types generally exhibit common architectural design elements. If you are considering a project that involves new construction on a vacant lot, the first step in designing a new building is to determine what style elements are present in other building on the block. If the existing buildings are all of the same or similar styles, common design themes should emerge. The Architectural Styles section of this Plan contains sections detailing common design elements of each style. The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

Contemporary architectural designs for new in-fill construction are not necessarily discouraged within the HPOZ. A compatible design must respond to siting with respect to prevailing lot use patterns, orientation of building to the lot, height, massing, pattern of window and door fenestration, materials and detail. Most importantly, each project should respond to its surrounding context and help to create a seamless transition from building type to building type.

MULTI-FAMILY STRUCTURES

Often owners of vacant lots in residential areas find it financially desirable to building multi-family housing if it is allowed by the zoning code. New Multifamily housing should follow the Infill Guidelines contained in this section. The Windsor Square HPOZ contains examples of several multifamily architectural styles that are compatible with surrounding architectural styles or style groups that might be successfully duplicated in new multifamily construction.

The Residential Duplex/Triplex/Fourplex

In the period when Windsor Square was developed, low-density multi-family structures in residential neighborhoods often were developed in the same architectural styles and with similar massing as single-family residences in the same area. The Craftsman and Renaissance Revival styles, in particular, lent themselves to the development of 2- to 4-unit structures, often with simple rectangular massing. Usually, the only external indication that these structures were not single-family dwellings was the multi-door entryway, often designed with the same porch form as single-family neighbors.

These multi-family structures were usually developed with the same setbacks, height, and often the same roof-forms as their neighbors. In some cases, individual entryways were concealed in a foyer or lobby beyond a common entry door, rendering these structures indistinguishable from single-family residences in the same neighborhood. In historic residential neighborhoods composed primarily of two-story single-family structures, this architectural style may be a useful model for low-density multi-family development.

Special Notes for building in the Duplex/Triplex/Fourplex form:

1. The scale, roof form and architectural style of the structure should be consistent with these residential infill guidelines and with surrounding historic residential structures.
2. Entryways should be located on the street-facing facade of the structure, and should be designed to read as a single entryway. This may be achieved through the location of doorways around a central recessed entry, or through the use of a single exterior doorway leading to an interior entry hall or courtyard.
3. Entryways should be defined by a single, traditionally styled porch.
4. Parking areas should be located to the rear of the structure.
5. Paving front yard areas is inappropriate.
6. Setbacks should be consistent with surrounding historic single-family structures.

The Bungalow Court

A low-scale multi-family housing solution popular in the pre-World War II era, bungalow courts were classically composed as a cluster of small one story residential structures of a common architectural style organized, usually in two parallel lines, around a central courtyard arranged perpendicular to the street, and often anchored by a two story complex at the back of the courtyard.

Important elements of this design style that ensure its compatibility with historic residential development patterns include the small scale of the bungalows, the quality of their architectural detailing, the choice of an architectural style compatible with surrounding residential development, and a treatment of the facades on the bungalows facing the primary street that includes details like porches, entryways, overhanging eaves and other details which emphasize reliance on traditional single-family residential design elements. This type of development may be appropriate in areas composed predominantly of small single story cottages or duplexes where multi-family development is permitted by the zoning code. A useful resource for planning a bungalow court is Courtyard Housing in Los Angeles by Stephanos Polyzoides, Roger Sherwood (a resident of Windsor Square), and James Tice.

Special Notes for building in the Bungalow Court form:

1. All buildings within the court should be designed in a cohesive architectural style which reflects an architectural style common in the surrounding neighborhood.
2. Entryways within the court should be marked by porches that face onto a central courtyard.
3. The central courtyard should be arranged perpendicular to the street, with a central axial path leading through the development.
4. The scale of the bungalows should reflect the scale of the surrounding historic residential structures.
5. The location of entryways on bungalow facades that face the street is preferred.

The Courtyard Apartment

Courtyard apartments were a popular multi-family housing style in Los Angeles from the 1920s-1950s. Typically, these complexes were designed as two-story L or U shaped structures or clusters of structures that wrapped around a central entry courtyard. These complexes were typically built in a romantic style, often Spanish Colonial Revival or Mediterranean Revival. Later examples were often built in the Minimal Traditional style, often with French Eclectic or Chateausque details.

The defining feature of these complexes is the central courtyard, which was typically the central entryway to individual apartments. Complexes with an L-shaped plan were typically designed in a smaller scale, with individual exterior entryways for each unit. Typically, in these structures second-story entryways were designed as romantic

balconies or loggias. Quite often, the street-facing end of the L was marked with large, elaborate windows.

In the U shaped variant of this style, the central courtyard typically led to a central entryway, and each unit was accessed from an interior hallway. These U shaped structures sometimes rose to three stories or higher. A useful resource for planning a courtyard apartment building is Courtyard Housing in Los Angeles by Stephanos Polyzoides, Roger Sherwood, and James Tice.

Special Notes for building in the Courtyard Apartment form:

1. New Courtyard Apartment structures should reflect the scale of surrounding historic residential structures.
2. Structures should be arranged on their lots in an L or U shape around a central courtyard that is open to the street.
3. Lower scale structures may have individual exterior entryways for each unit. These entryways should each be marked by its own porch. Common balconies or porches spanning more than two entryways are discouraged.
4. The architectural style and materials of the new structure should reflect an architectural style appropriate to the surrounding historic area.
5. Parking areas should be located to the rear or beneath the structure.

10.2 Design Guidelines - Setting, Massing and Orientation

PURPOSE AND INTENT

The site design of an historic structure is an essential part of its character. The architects, planners and civil engineers who designed the Windsor Square tract in the early 1900's envisioned homes built in a park-like setting. This design concept includes the streetscape, the planting strip along the street, setbacks, drives, walks, retaining walls and the way a structure sits on its lot in relation to other structures and the street. While many of the historic structures in the Windsor Square HPOZ may have lost some of these characteristics over time, certain common characteristics remain which help to define the character of these historic areas and the structures within them.

The purpose of this section is to provide guidelines that ensure that new construction visible from the street respect and complement the existing historic streetscape. Also to ensure that the scale, height, bulk and massing of the new construction visible from the street is compatible with the existing context of historic structures and the neighborhood. This section provides guidelines only for work on private properties, guidelines for work in the public right-of-way/easement are found in Section 6.4.0 Public Realm.

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetscapes led to planting strips, planting strips to sidewalks, sidewalks to yards and front walkways, which led to porches and the private spaces within a house. The height and massing of historic structures in an intact historic neighborhood will generally be fairly uniform along a blockface. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. Common setbacks in the front and side yards helped ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods. Preservation of these progressions is often essential to the maintenance of historic neighborhood streets as functioning resource around which a neighborhood interacts.

GUIDELINES

1. New buildings and structures should harmonize in scale and massing with the existing historic structures in surrounding blocks.
2. The depth of front and side yards should be preserved, consistent with other structures on the same block face.
3. Additions and new structures that will be larger than their neighbors should be subordinate to the original main structure, with the greater part of the mass located away from the main facade to minimize the perceived bulk of the structure.

4. Additions and renovations should maintain the original orientation of the front door and major architectural facades to the primary street, and not to the side or rear yard.
5. A progression of public to private spaces from the street to the residence should be maintained. One method of achieving this goal is to maintain the use of a porch to create a transitional space from public to private.
6. Historic topography and continuity of grade between properties should be maintained.
7. Attached garages that face the street are generally inappropriate; garages should be located to the rear of the residence.
8. Parking areas and driveways should be located to the side or rear of a structure.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Refer to section 1.4, above.

REVIEW DELEGATED TO PLANNING STAFF

1. Refer to section 1.5, above.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

The pattern, rhythm and design of site features in an historic neighborhood should be preserved through maintenance, and the introduction of new or replacement features which are compatible with the character of the neighborhood and the site itself. While introduction of compatible elements is often of benefit to the neighborhood, additions that change the design of a site should be considered carefully.

Please refer to the Appendix for additional assistance and resources.

10.3 Design Guidelines - Location and Site Design

PURPOSE AND INTENT

The spacing and location of historic structures within an historic neighborhood usually establish a rhythm that is essential to the character of the neighborhood. This vocabulary of front yards and side yards must be maintained by new construction within historic neighborhoods so that the character of these neighborhoods is not lost.

GUIDELINES

1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located.
2. Large expanses of concrete and parking areas in the front and side yards are inappropriate.
3. Paving and parking areas should be located to the rear of new residential structures whenever possible.
4. Attached garages that face the street are inappropriate in new construction.

10.4 Design Guidelines - Massing and Orientation

PURPOSE AND INTENT

The height and massing of historic structures in an intact historic neighborhood will generally be fairly uniform along a blockface. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard.

GUIDELINES

1. New structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. For instance, a narrow 2.5-story structure generally should not be built in a block largely occupied by 1-story bungalows.
2. New structures that will be larger than their neighbors should be designed in modules, with the greater part of the mass located away from the main facade to minimize the perceived bulk of the structure.
3. New structures should present their front door and major architectural facades to the primary street, and not to the side or rear yard.
4. In some cases on corner lots, a corner entryway between two defining architectural facades may be appropriate.
5. A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.

10.5 Design Guidelines - Roof Forms

PURPOSE AND INTENT

It is often true that the structures on one block of an historic neighborhood share a common architectural style. This common style frequently is articulated by a common roof form, which helps establish a common character for the block.

GUIDELINES

1. New residential structures should echo the roof forms of the surrounding historic buildings and structures.
2. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures.
3. Dormers and other roof features on new construction should echo the size and placement of such features on historic structures within the District.
4. New construction should incorporate roof edge details such as corbels, rafter tails, or decorative vergeboards found on historic structures within the District.

10.6 Design Guidelines - Openings

PURPOSE AND INTENT

The pattern of windows, doors, and other openings on the facades of an historic building or structure can strongly define the character of the structure's design. These openings define character through their shape, size, construction, arrangement on the façade, materials, and profile. Repetition of these patterns in the many historic structures of an historic district helps to define the distinctive historic character of the area. It is important, therefore, that new construction in these areas reflect these basic historic design patterns.

GUIDELINES

1. When viewed from the street, the facades on new construction should have a similar solid-to-void ratio to those found in surrounding historic buildings and structures. Generally, large expanses of glass facing the street are inappropriate.
2. When viewed from the street, windows should be similar in shape, scale, and proportion to those found in surrounding historic buildings and structures.
3. If dormers are proposed, they should be similar in scale to those found on existing historic structures in the area.
4. The placement of a porch to define the front entryway is encouraged.
5. Garage doors on street-facing Façades of homes are generally out of scale to the historic streetscape of Windsor Square.

10.7 Design Guidelines - Materials and Details

PURPOSE AND INTENT

Traditionally, the materials used to form the major facades of a residential structure were intended to work in harmony with the architectural detail of the building to present a unified architectural style. Often, this style is repeated with subtle variations on many structures within an historic district. It is essential that new construction within an historic area reflect the character of the area by reflecting the palette of materials and design details historically present in the neighborhood.

GUIDELINES

1. When viewed from the street, new construction should incorporate materials similar to or otherwise compatible with those used traditionally in historic structures in the area.
2. Materials used in new construction should be in units similar in scale to those used historically. For instance, bricks or masonry units should be of the same size as those used historically.
3. Architectural details such as newel posts, porch columns, rafter tails, etc., should echo architectural details on surrounding historic structures.
4. The use of simplified versions of traditional architectural details and features may be appropriate.

11.0 Design Guidelines - Relocating Historic Structures

PURPOSE AND INTENT

In most cases, the proposed relocation of an historic structure to a location within an historic district should be evaluated in much the same way as a proposed new infill construction project. There are, however, several additional considerations that should be taken into account when evaluating this type of project to ensure that the historic importance of both the structure to be moved and the district in which it will be relocated are preserved.

GUIDELINES

1. If feasible, relocate a building or structure to a lot within its original neighborhood.
2. Relocation of the building or structure to a lot similar in size and topography to the original is strongly preferred.
3. The building or structure to be relocated should be similar in age, style, massing, and size to existing historic structures on the blockfront on which it will be placed.
4. The building or structure to be relocated should be placed on its new lot in the same orientation and (if consistent to the District) with the same setbacks to the street as its placement on its original lot.
5. The preparation of a relocation plan is encouraged. Prior to relocation to ensure that the least destructive method of relocation will be used.
6. Alterations or additions to the historic building or structure proposed to further the relocation process should be evaluated in accordance with the Design Guidelines (as limited by this Plan).
7. The appearance, including materials and height, of the new foundations for the relocated historic structure should match those original to the building or structure as closely as possible, taking into account applicable codes.

12.0 Design Guidelines - Public Realm

PURPOSE AND INTENT

Public spaces and buildings also contribute to the unique historic character of the District. Public spaces include streetscapes and parks. Public buildings cover a broad variety of buildings such as police stations, libraries, post offices, and civic buildings.

Streetscapes add to the character of each HPOZ through the maintenance and preservation of historic elements. Character defining elements of streetscapes may include historic street lights, signs, street furniture, curbs, sidewalks, walkways in the public right-of-way, public planting strips and street trees. Street trees in particular contribute to the experience of those driving or walking through an HPOZ area. The City and the Windsor Square Association have both adopted the Master Plan of Parkway Trees 2000 for Windsor Square that includes specific tree species to be planted in the parkways (see Appendices). The master plan builds upon the street trees that were originally planted in Windsor Square. Portions of Windsor Square contain historic street light standards that contain the trademark "WS" at the base. In addition Windsor Square was the first area in the City to have power lines below ground.

There is one park in Windsor Square: Robert Burns Park on Van Ness Avenue. Traditional elements in parks should be preserved and maintained, and the addition of new elements should be compatible with the historic character of the District.

Additions to public buildings may require the installation of ramps, handrails and other entry elements that make a building entrance more accessible. These elements should be introduced carefully so that character-defining details or features are not obscured or harmed. Guidelines relating to public buildings covering Americans with Disabilities Act (ADA) requirements and location of parking lots are covered in this section.

GUIDELINES

Landscaping

1. Encourage the maintenance of mature trees so that the existing canopies are preserved.
2. Ensure that new street trees to be located in the parkways are consistent with the Master Plan of Parkway Trees 2000 for Windsor Square (See Appendices).
3. Discourage the planting of excessive hardscape or other plantings (except for lawns) and the designated street trees.
4. Encourage the use of Landscaping to screen public parking lots from view of public streets.

Signage

1. New street signage should be placed so that historic features are least obstructed.
2. New street signage should be compatible with the original signage present in the District.

Street Furniture

1. New street furniture should be compatible in design, materials and scale with the character of the District.
2. New street furniture, such as benches, bike racks, drinking fountains, and trash containers, should be compatible in design, color and material with the historic character of the District. Encourage the use of traditional designs constructed of wood or cast iron.

Utilities

1. New utility lines should be placed underground to reduce impacts to the historic character of the District. If it is infeasible to place new utility poles underground, then they should be placed in the least obtrusive location.
2. Preserve and maintain existing historic streetlights.
3. New street lighting should be consistent with existing historic streetlights. If there are no existing historic streetlights, new lights should be compatible in design, materials, and scale with the historic character of the District.

Sidewalks

1. New sidewalks should be compatible with the historic character of the streetscape.
2. Curb cuts should be limited to one driveway per lot.

Public Buildings

1. Construction of new public buildings should be designed to be compatible with existing historic buildings in the District.
2. Introduce accessible ramps and entry features so that character-defining details and features of the building's entryways are impacted to the least extent possible.
3. Locate new parking lots and parking structures to the rear of public buildings to reduce impacts on District character.

Parks

1. Preserve and maintain any existing historic elements such as walkway materials, mature trees, plantings, park benches and lighting.
2. Replace in-kind historic elements that cannot be repaired.
3. New elements such as public benches, walkways, drinking fountains, and fencing should be compatible with the existing historic character of the District.
4. New buildings and structures should be compatible with the existing historic character of the District.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

N/A

DELEGATED AUTHORITY TO THE PLANNING STAFF

1. Natural Features and Landscaping within the public right-of-way/easement.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

The Public Works Department has jurisdiction over any work in the public right-of-way/easement. These guidelines are intended to provide direction to the Department regarding work in right-of-way areas of the Windsor Square HPOZ.

Preserve and maintain historic elements of the streetscape on an ongoing basis. For example, street trees should be inspected regularly for disease and damage. Street trees should be trimmed appropriately to preserve the foliage canopy.

If historic elements must be replaced, they should be replaced in-kind. Introduction of accessible ramps at the entrances to public buildings should be minimally intrusive on character defining details and features. Consult specialists in this area or refer to the Department of Interior's website for more information on locating ramps and other entry elements.

Parking lots with wide expanses of asphalt detract from the historic character of a District. When possible, new parking lots should be located to the rear of public buildings. If located adjacent to a public sidewalk, parking lots should be screened with plant materials. Multiple overhead utility lines also detract from historic character. New utility wires should be placed underground.

Windsor Square HPOZ



Draft Preservation Plan



City of Los Angeles
April 2019 Draft



ORGANIZATION OF THE PRESERVATION PLAN

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WINDSOR SQUARE HPOZ PRESERVATION PLAN



The Preservation Plan incorporates the required elements as established by the Historic Preservation Overlay Zone (HPOZ) Ordinance (LAMC Section 12.20.3), including: a Mission Statement, Goals & Objectives, the Function of the Plan, the Historic Resources Survey, the Context Statement (a portion of the Historic Resources Survey), the Secretary of the Interior's Standards for Rehabilitation, design guidelines, and the Preservation Incentives/Adaptive Reuse policies.

The Windsor Square HPOZ Preservation Plan begins with a Mission Statement and Plan Goals and Objectives, followed by the Role of the Preservation Plan, all of which address the community's aspirations for its Preservation Plan, what it should accomplish (Goals), and specific programs or actions (Objectives) generally describing how the goals will be accomplished.

The Context Statement (a portion of the Historic Resources Survey) briefly outlines the history and significance of the community's development.

The Historic Resources Survey (Survey) serves as the foundation for the HPOZ, and identifies all Contributing and Non-Contributing buildings and structures, as well as vacant lots. Consistent with LAMC Section 12.20.3, buildings and structures not identified in the Survey shall be considered Non-Contributing. The Survey also serves as the starting point for the Architectural Style pages and the design guidelines found within this Preservation Plan.

The design guidelines section of the Plan contains a chapter on Architectural Styles and several chapters of design guidelines for specific building elements. The Architectural Styles chapter provides an overview of the variety of architectural styles present within the Windsor Square HPOZ, and identifies many of the character-defining features of these styles. The Architectural Style pages are intended to work in concert with the applicable chapters of the design guidelines for proposed projects.



Chapter 1: Mission Statement, Goals, and Objectives

1.1 MISSION STATEMENT

The principal purpose of the Windsor Square Preservation Plan is to maintain and enhance the historic integrity, sense of place, and quality of life in the Windsor Square HPOZ, and to preserve and stabilize the neighborhood for future generations. The Plan aims to maintain and enhance the aesthetic appearance of, and to preserve the historic architectural character of Windsor Square, as viewed from the public streets and sidewalks. The Preservation Plan is intended to assist in maintaining and enhancing the district by ensuring that irreversible or historically inappropriate changes are not made to the Street Visible Areas of Contributing buildings and structures in the district, and that new infill buildings and structures are compatible with the historic fabric of the district in terms of architectural context, setting, and environment. Further, this Plan intends to balance historic preservation with the promotion of individual property rights. The Windsor Square HPOZ and Preservation Plan shall:

- Preserve and enhance the buildings, natural features, sites, and areas that are reminders of Windsor Square's history and that are unique and irreplaceable assets to the City;
- Provide clear guidelines for appropriate rehabilitation, new construction, and relocation of structures within the Windsor Square HPOZ;
- Foster neighborhood pride in the area's unique history and architecture among residents and property owners;
- Ensure historic preservation is inclusive of all residents and is something in which the entire community can participate; and
- Promote education by encouraging interest in the cultural, social, and architectural history of Windsor Square.

1.2 GOALS

Goal 1 Preserve the historic character of the Windsor Square community

Objective 1.1 - Safeguard the character of historic buildings and sites.

Objective 1.2 - Recognize and protect historic streetscape and development patterns.

Objective 1.3 - Ensure that rehabilitation and new construction within the district complement the historic fabric.

Objective 1.4 - Recognize that the preservation of the character of the district as a whole is accomplished through the treatment of individual structures and sites.

Objective 1.5 - Encourage new design and construction that is differentiated from the old, responds to its surrounding context, and is compatible with historic materials, features, details, size, scale, proportion, and massing.



Goal 2 Preserve the integrity of historic buildings and structures

Objective 2.1 - Ensure that maintenance, repair, and rehabilitation work is historically appropriate.

Objective 2.2 - Ensure the retention of original, historically significant architectural details and features of buildings and structures.

Objective 2.3 - Recognize the importance of consistency in architectural detailing, and the use of materials appropriate to the style of house.

Goal 3 Preserve the historic streetscape of Windsor Square

Objective 3.1 - Promote the maintenance and enhancement of the traditional streetscape and parkways. Ensure that new and replacement parkway tree plantings are consistent with the most current version of the Windsor Square Master Tree Plan.

Objective 3.2 - Preserve and revitalize the pedestrian-oriented development patterns within the residential neighborhoods.

Objective 3.3 - Retain historic trees and landscape features.

Objective 3.4 - Maintain and encourage the use of front yards as open, semi-private space with landscaping and shade trees.

Goal 4 Ensure that new building construction or replacement, and infill buildings and/or structures, will be compatible with the existing character of the district

Objective 4.1 - Ensure that the siting of new building construction or replacement, and infill buildings and/or structures respects and complements the existing historic streetscape/landscape.

Objective 4.2 - Ensure that the scale, height, bulk, and massing of new building construction or replacement, and infill buildings and/or structures are compatible with the existing context of the district.

Objective 4.3 - Ensure that new building construction or replacement, and infill buildings and/or structures will be compatible with the other Contributing structures in the neighborhood.

Goal 5 Achieve widespread public awareness and involvement in historic preservation throughout the HPOZ

Objective 5.1 - Keep local residents, the preservation community, the general public, and decision makers informed about historic preservation issues and initiatives, and facilitate public access to this information.

Objective 5.2 - Promote public participation in the HPOZ review process.

Objective 5.3 - Inform the public and preservation community about effective preservation techniques and resources.

Objective 5.4 - Educate and inform the Windsor Square community about the benefits of historic preservation.



Goal 6 Assist in the effective implementation of LAMC Section 12.20.3

Objective 6.1 - Serve as an easy-to-understand resource of information, including information about architectural styles found within the neighborhood, which can be used to assist in the maintenance, repair, and rehabilitation of historic buildings and structures.

Objective 6.2 - Promote education by encouraging interest in the cultural, social, economic, political, and architectural history of Windsor Square.

Objective 6.3 - Facilitate fair and impartial decisions regarding proposed projects.

Objective 6.4 - Document issues and ideas that come before the Windsor Square HPOZ Board as a reference for other Windsor Square homeowners.

Objective 6.5 - Work with the City of Los Angeles Department of Building and Safety (LADBS) and the City of Los Angeles Housing and Community Investment Department (LAHCID) in enforcing LAMC Section 12.20.3.

Objective 6.6 - Promote better understanding of the HPOZ program among City agencies, the Greater Wilshire Neighborhood Council, Windsor Square Association, stakeholders in the Windsor Square neighborhood, and the local City Council offices.

1.3 ROLE OF THE PRESERVATION PLAN

This Preservation Plan is a City Planning Commission approved document that governs the Windsor Square HPOZ. The plan, through its design guidelines, as well as its goals and objectives, aims to create a clear and predictable set of expectations as to the design and review of proposed projects within the district. This plan has been prepared specifically for the Windsor Square HPOZ to clarify and elaborate upon the review criteria established under LAMC Section 12.20.3. The HPOZ and the Preservation Plan are not retroactive; they apply only to projects submitted for review after the Windsor Square HPOZ took effect.

The Windsor Square Preservation Plan serves as an implementation tool of the Wilshire Community Plan (a part of the Land Use Element of the City's General Plan). HPOZs are one of many types of overlay districts, policies, and programs that serve to advance the goals and objectives of the Community Plan.

The Windsor Square Preservation Plan outlines design guidelines for the rehabilitation and restoration of structures, natural features, landscape, and the public realm including streets, parks, street trees, and other types of development within the HPOZ. The Preservation Plan will serve as a resource for property owners planning repairs or alterations. The Preservation Plan also serves as an educational tool for residents, existing and potential property owners, and investors, and will be used by the general public to learn more about the HPOZ and, more broadly, about the City of Los Angeles and its unique neighborhoods. The Preservation Plan is to be made available to property owners and residents



within the HPOZ, and should be reviewed by the Board every five years or as needed.

The Preservation Plan articulates the community's vision and goals regarding the HPOZ by setting clear guidelines for the development of properties within the district. The Windsor Square HPOZ Board will make recommendations and decisions based on this document. Similarly, the Department of City Planning will use this document, as well as LAMC Section 12.20.3, as the basis for its determinations.

1.4 ROLE OF THE HPOZ BOARD

Each HPOZ in the City is administered by a local board comprised of at least five members appointed by the Mayor, the Councilmember, the Cultural Heritage Commission, and the Board at-large. These members are appointed because they have expertise in historic preservation, architecture, real estate, and/or construction. LAMC Section 12.20.3 requires that the HPOZ Board make all decisions related to maintenance, repair, restoration, and minor alterations to a property (work defined as "Conforming Work") and that the HPOZ Board serve as an advisory body to the Department of City Planning for projects involving new construction, large additions, and major alterations or rehabilitation. In addition to its role as a decision making body, the HPOZ Board is an educational resource with unique experience and expertise both in historic preservation practices and in the rich history of this culturally and architecturally significant neighborhood.

In an effort to encourage property owners to comply with the Preservation Plan guidelines and facilitate a streamlined review of simple maintenance, repair, and restoration projects, review of many types of Conforming Work projects has been delegated by the HPOZ Board to the Director of Planning. For many types of minor work, applicants can contact Department of City Planning staff to have their projects reviewed, once the appropriate application materials have been received, instead of going before HPOZ Board. However, most types of work on a property that involve a discernible change to the structure or site will require HPOZ Board review. The list of projects that are delegated to the Director of Planning for decision is provided in Sections 5.3 through 5.6 of Chapter 5.



Chapter 2: History and Context

2.1 INTRODUCTION

The Historic Resources Survey is a document which identifies all Contributing and Non-Contributing structures and all Contributing landscaping, natural features, and sites, individually or collectively, including street features, furniture, or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission. The revised Windsor Square Historic Resources Survey, certified by the Cultural Heritage Commission on March 1, 2007, is incorporated herein by reference.

The Windsor Square Historic Resources Survey was completed in August 2003, and revised in February 2007, by Jones & Stokes (formerly Myra L. Frank & Associates, Inc.). The original study area comprised 1,239 parcels, bounded by Beverly Boulevard to the north, Wilshire Boulevard to the south, Van Ness Avenue to the east, and Arden Boulevard to the west. When the Windsor Square Historic Resources Survey was revised in 2007, the study area was reduced to a total of 1,169 properties.

The 2007 Survey concluded that the Windsor Square study area met the criteria for HPOZ designation because the majority of the buildings are the original structures from the development of this part of Los Angeles, which largely occurred during the 1910s and 1920s. Of the 1,169 parcels within the Windsor Square HPOZ, 1,045 were found to be Contributing (89%) and 124 were found to be Non-Contributing (11%).

2.2 CONTEXT STATEMENT

Windsor Square History, Background, and Boundaries

In 1868, Canadian Captain John C. Plummer and his wife, Cecelia, obtained 640 acres of homestead land from the City of Los Angeles. The boundaries were Temple Street (now Beverly Boulevard), Western Avenue, Wilshire Boulevard and Rancho La Brea (approximately Larchmont Boulevard). The City of Los Angeles experienced tremendous growth during the 1880s when the railroads offered cheap fares and people arrived ready to purchase land. In 1885, a group of men formed a syndicate called the Windsor Square Land Company, and bought 200 acres of the Plummer Homestead, bounded today by Plymouth Boulevard, Bronson Boulevard, Wilshire Boulevard, and Beverly Boulevard. In 1911, the Windsor Square Investment Company, led by Robert A. Rowan, surveyed and recorded the tracts which now make up Windsor Square. Initially, the "Square" began north from Wilshire Boulevard to 3rd Street, and east from Irving Boulevard to Plymouth Boulevard. This area was marketed as a successor to the older Victorian era neighborhoods close to downtown.

Windsor Square was the first area in the city to have power lines below ground, an extraordinary innovation for 1911. During the next several years, over \$200,000 was spent on improvements including streets (featuring unusual concrete surfaces, some of which remain today), sidewalks, and elaborate



electroliers. The ornamental light standards were erected with the trademark “WS” at the base. These standards have been restored in cooperation with the City of Los Angeles. Several of the street names have an English heritage, such as Windsor and Plymouth Boulevards. Lorraine Boulevard, however, took its name from the developer’s daughter, Lorraine Rowan. Irving Boulevard was named after a prominent local banker who agreed to move to Windsor Square if a street was named after him.

At the time there were dense groves of bamboo in the area that had to be removed before trees and gardens could be cultivated. Intervening walls or fences were discouraged so that one garden ran into another, creating a park-like setting. Paul J. Howard, a well-known nurseryman, designed and planted most of the magnificent gardens of Windsor Square and supervised the planting of parkway trees. The trees in Windsor Square are predominantly sycamores, Canary Island Palms, Camphor, Elm, Magnolia, Cypress, and Deodar Cedar. The Windsor Square Association continues Paul J. Howard’s vision with the “Tree Canopy” project that has involved the planting of over 400 trees throughout Windsor Square.

Large homes with generous setbacks and lots were constructed in period revival architectural styles such as Spanish Colonial Revival, Tudor Revival, English Revival, Mediterranean Revival, and American Colonial Revival. Potential homeowners were advised to spend a minimum of \$10,000 on the construction of their new homes to ensure quality design and construction.

Windsor Square was home to many prominent Los Angeles residents of the time, such as comedian Harold Lloyd, actress Dolores Costello, developers Edwin and Peter Janss, Herman W. Frank of the clothing firm Harris and Frank, San Fernando Valley heir Isaac Van Nuys and interior designer Howard Verbeck. Consequently, Windsor Square contains homes designed by some of the greatest residential architects working in Los Angeles in the early twentieth century, including: John C. Austin; Theodore Eisen; Robert D. Farquhar; Feil & Verge; Elmer Grey; Arthur S. Heineman; Hunt & Burns; Johnson, Kaufmann & Coate; R.D. Jones; Arthur Kelly; Albert C. Martin; Frank Meline; Meyer & Holler (Milwaukee Building Company); Morgan, Walls & Clements; Charles Plummer; Ruoff & Munson; Clarence J. Smale; Sumner Spaulding; Walker & Eisen; H.H. Whiteley; and Paul Revere Williams.

Subdivision of Windsor Square

Prior to 1909, the northwest boundary of the City of Los Angeles included one row of parcels north of Wilshire Boulevard, and extended to just west of Bronson Avenue. The eastern portion of former Rancho La Brea land was annexed to the City of Los Angeles on October 27, 1909, as a portion of the Colegrove Addition that was 5,579 acres in size and the tenth addition to the city. As a result, the western boundary of the City of Los Angeles shifted west and lay between what is now Hudson Avenue and June Street from 1909 into the 1920s. In real estate advertisements of the 1910s, Windsor Square was commonly referred to as “The West End.”

The former Rancho La Brea lands were subdivided into Tract Nos. 1476 and 2136, from the east side of Lucerne Boulevard to the west side of Arden Boulevard



(between 3rd Street and Wilshire Boulevard), and Tract No. 3501, between Arden Boulevard, 3rd Street, Larchmont Boulevard, and Beverly Boulevard.

Tract No. 1390

Tract No. 1390, also known as Windsor Square, was surveyed and recorded in 1911. The boundaries of Tract No. 1390 are Bronson Avenue to the east, Wilshire Boulevard to the south, the east line of the Rancho La Brea to the west and 3rd Street to the north. The tract originally contained 413 lots, and is easily identifiable on a parcel map by the relatively large size of its residential lots.

The original tract map did not graphically indicate street locations with the exception of 4th Street (later 3rd Street), Bronson Avenue and Wilshire Boulevard, nor did it include street names. The Tract Recordation does include a detailed description of the right-of-way for a double track street railway along and over a strip of land 25 feet wide which falls along today's 6th Street.

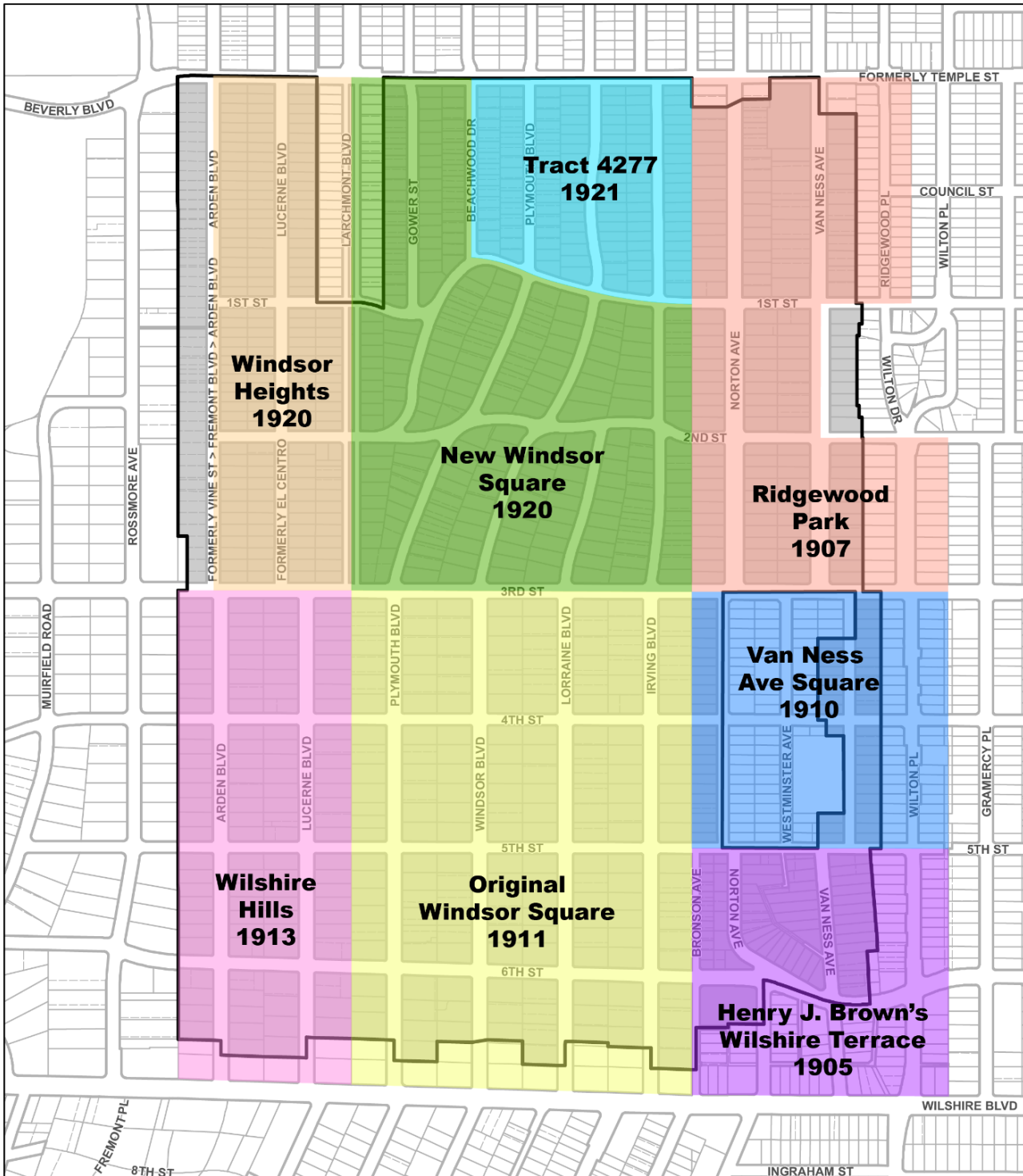
The right to erect and maintain poles for "the carriage of Light, Heat and Power and telephone wires" was also described in detail for north-south alignment along designated easterly and westerly parcel lines, and the right to lay and maintain telephone and electric conduits and wires therein was reserved to the Windsor Square Investment Company together with a perpetual right of entry thereon. A one-foot wide vestige of the telephone line right-of-way is still evident today, along the west side of Bronson Avenue, between 5th and 6th Streets.

Tract No. 3743

Tract No. 3743, also known as New Windsor Square, is the second largest tract in the Windsor Square Survey area, and contains the largest number of buildings. It is bounded to the west by Larchmont Boulevard; to the south by 3rd Street; to the east by the east side of Irving Boulevard (between 1st Street and 3rd Street) and by the east side of Plymouth Boulevard (between Beverly Boulevard and 1st Street); and to the north by Beverly Boulevard and 1st Street. This tract is easily identifiable because it is the only tract in the Windsor Square Survey area which has a curvilinear street pattern. It is a ninety-acre tract and had 50-year building restrictions. The Tracy E. Shoults Company, whose office was at Larchmont Boulevard and 3rd Street in Larchmont Village, served as the real estate agent for Tract No. 3743.

Other Tracts

East of Tract No. 3743 are Tract No. 499 (subdivided in 1911), and Tracts No. 704, 2604, 4277, 9906, and Ridgewood Park (subdivided in 1907). South of 3rd Street in the eastern portion of the Survey area are: the Van Ness Avenue Square tract; Tract No. 3854; Tract No. 27829; and Henry J. Brown's Wilshire Terrace.



Legend

- Original Developments
- Lots within HPOZ
- HPOZ Boundary

ORIGINAL SUBDIVISIONS & NEIGHBORHOODS OF WINDSOR SQUARE HPOZ

Developed by Office of Historic Resources Staff
 based on original work by Matthew Artukovich*
**for informational purposes only*

***NOTE:** This map of the Windsor Square subdivisions and neighborhoods is for informational purposes only.



Residential Development and Suburbanization of Windsor Square

Development in the Windsor Square HPOZ Survey area began in about 1907, essentially starting along the south and east edges along Wilshire Boulevard, Van Ness Avenue, and Norton Avenue, and then dispersing throughout the area within the next two decades. The earliest homes still extant in the area, excluding those moved here, were constructed in 1906-1908, including the Gless/Bullock Residence at 605 South Plymouth Boulevard, the Samuel Rees Residence at 627 South Plymouth Boulevard, the Residence for W. H. Daum, 546 South Norton Avenue, the Residence for J. McKim, 545 South Norton Avenue, the Residence for Father Ford, 407 South Norton Avenue, and the Residence for J. W. Righter, 562 South Norton Avenue. The two oldest homes in the area were moved here: the Van Nuys/Stuppy Home at 357 Lorraine Boulevard (built 1898) and the Hiram Higgins/Howard Verbeck Mansion at 637 South Lucerne Boulevard (built 1902).

The vast majority of the homes in the Windsor Square area were built during the 1910s and 1920s. The district is generally composed of one- and two-story single family residences, on spacious lots, constructed in the various revival styles. Streetscape continuity was, and still is, based upon well landscaped, raised front yards, with gentle manicured slopes, often with brick or concrete steps, landings, and walkways that lead to a formal entrance. Side driveways generally lead through a porte cochere to a rear garage. In the Windsor Square area south of 3rd and west of Bronson, the vast majority of residences are on spacious lots, set back 40 feet from the street with 25-foot separations between houses, as set forth in the building restrictions of Tract 1390, which were in effect until 1965. Parking strips (commonly referred to as parkways, and located within the public right-of-way) are landscaped with lawns and mature trees, most often varieties of Sycamore, Birch, or Elm in keeping with the English Picturesque character, or Canary Island Palm, Queen Palm, Mexican Fan Palm, or Magnolia in keeping with the Spanish Colonial Revival or Mediterranean Revival character, depending on the predominance. The north-south streets originally associated with Tract No. 3743, between Larchmont, Irving, 3rd, and 1st, follow an irregular curvilinear plan, and form a rare departure from the grid pattern of Los Angeles' streets. These streets include 1st and 2nd Streets, Beachwood Drive and Plymouth, Windsor, Lorraine, and Irving Boulevards, north of 3rd Street.

An unusual attribute of the Windsor Square streetscape is the extent of concrete street surfaces. Because of the material's durability and contractor's skill, the north-south streets that comprise Tract No. 1390, save for their intersections with 6th Street, still retain their original concrete surfaces. These streets are Plymouth, Windsor, Lorraine, and Irving Boulevards, between 3rd Street and Wilshire Boulevard. This is even more remarkable given the abundant local supply of asphalt originating from the La Brea Tar Pits.

Street Lights

Windsor Square has very distinctive street light standards in order to preserve the character of the neighborhood. Ordinances 164008 (9-7-1988) and 164208 (12-2-1988) were adopted by the Los Angeles City Council to establish the Windsor Square Historic Street Light Preservation District, which includes approximately



112 incandescent lamps.¹ This neighborhood is the only place where the City has established a Historic Street Light Preservation District.²

The street lighting designs for the Windsor Square area of Los Angeles date back to the early decades of the twentieth century, when plans were prepared by the City's Bureau of Street Lighting for the very distinctive street lighting systems that are found in Windsor Square. The styles and types of poles and globes that were proposed for the area reflect the design characteristics of the era when period revival styles dominated the streetscape.

An advertisement for lots in Windsor Square, which appeared in the Los Angeles Times on July 26, 1914, stated that Windsor Square would become "the finest residence home site in Los Angeles," and mentioned "\$500,000.00 Spent on Improvements with Upkeep Guaranteed," and stated that a definite sum was set aside for the purpose of caring for the streets and "parkings." The advertisement was illustrated with the elaborate lighting post with a cross bar supporting three rectangular lamps.³ That pole remains as a street lighting element today, now with only one lamp (refurbished in the late 1980s), and is found on the north-south streets that comprise Tract No. 1390: Plymouth, Windsor, Lorraine, and Irving Boulevards. Each base is emblazoned with the letters "WS" on a shield.

In 1920, plans were prepared for the location of "Ornamental Lighting Posts for the lighting with electricity of Norton Avenue between 1st Street and 3rd Street."⁴ For this project, posts known as "UM S-406" were selected. The lighting posts were to be located along the center line of the parkways. Metal posts are topped with a single, translucent acorn-type light. Post design reflects classical architectural detailing and the post is a tripartite column with an elongated base composed of an unembellished, circular baseplate, torus molding, and a fluted shaft topped by a halfround molding. The lighting post continues with a plain shaft to its capital and a single acorn-style globe. These lights can be found in Windsor Square along Norton and Van Ness Avenues.

In August of 1923, plans were prepared for the Type No. 1100 ornamental reinforced concrete lighting post with a one-light, Meridian Senior Top for use in Windsor Square. This post was also a tripartite design with an unembellished, octagonal baseplate surmounted by the column base which consists of torus and fillet moldings, a fluted column, and a simple capital. Made by Marbelite, this post was to be eleven feet- five inches from the base of the column to the base of the glass globe.⁵ This light can be found in the Windsor Square area north of 3rd Street and west of Bronson Avenue.

¹ http://clkrep.lacity.org/onlinedocs/1985/85-1573_ORD_164008_11-23-1988.pdf, and http://clkrep.lacity.org/onlinedocs/1985/85-1573_ORD_164208_11-15-1988.pdf

² Telephone interview with Stan Horwitz, March 18, 2002.

³ "Windsor Square." Los Angeles Times, 26 July 1914, p.5.

⁴ Plan #28260, City of Los Angeles Bureau of Street Lighting, Records Section, March 1920.

⁵ Plan No.10788, City of Los Angeles Bureau of Street Lighting, Records Section, Aug. 1923.

WINDSOR SQUARE HPOZ PRESERVATION PLAN



In April of 1925, drawings were prepared for the ornamental street lighting of Larchmont Boulevard. Again, the design was classical in composition, consisting of an ornamental reinforced concrete post which supports an elaborate arm and twin globes.⁶ The column is tripartite and is composed of a circular base plate and base with a torus molding and the beginning of the column fluting, a fluted shaft, and a capital. The capital is decorated with the termini of the column shafting, volutes and other classical ornamentation such as a small central bronze plate emblazoned with the letters “LB” for Larchmont Boulevard, stylized rosettes, embellished pendants and a cross bar decorated with swan’s neck detailing filled with a finial. Globes are also ornamental in design and they are decorated with scroll bands, stylized foliage and they terminate with a bell-shaped finial and foliage cap. The lighting post is a Marbelite Post type #2500 and the lights are “Lalux”1001.⁷

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⁶ Eddy S. Feldman, *The Art of Street Lighting in Los Angeles* (Los Angeles: Dawson’s Book Shop, 1972, photograph)

⁷ Plan #11424, City of Los Angeles Bureau of Street Lighting, Records Section, Apr.1925.



2.3 WINDSOR SQUARE HPOZ PERIOD OF SIGNIFICANCE

The first residential structures built in Windsor Square date to 1906 with the last Contributing historic structures built in 1965. The majority of resources relating to the contexts and themes identified as significant in the historic Context Statement were constructed during this time. Although the majority of construction in Windsor Square dates to roughly the first half of the 20th Century, two houses dating to 1898 and 1902 were relocated into the neighborhood.

Windsor Square has a diverse developmental history. Consequently, the Windsor Square HPOZ Survey Area per the Myra F. Frank and Associates Historic Resources Survey is an exemplary representation of several phases of the architectural growth of Los Angeles. The earliest homes constructed in the area are predominately along Norton and Van Ness Avenues. These homes were for the most part designed in the Craftsman style and constructed in the teens. The next wave of construction appeared in the original "Square" which was subdivided in 1911. These homes include many grand examples of Beaux Arts or Classical Revival, Italian Renaissance Revival and Tudor Revival. When this older section of Windsor Square opened in 1913, it was decided that the area north of 3rd Street would be subdivided by 1915. However, World War I intervened, the opening was postponed, and the New Windsor Square opened in April of 1920. The vast majority of the single-family residences in Windsor Square were constructed in one of the several Period Revival styles prevalent in the second or third decades of the twentieth century.

The area north of 3rd Street was marketed by Tracy E. Shoults and Company. "New Windsor Square" consisted of land bounded by 3rd Street, Larchmont Boulevard, Beverly Boulevard, Plymouth Boulevard down to 1st Street and over to Irving and then back to 3rd Street. This tract was laid out on contour with meandering streets and irregular lots, as opposed to the grid pattern of the "original" Windsor Square south of 3rd Street.

The Windsor Square of today extends from Wilshire Boulevard to Beverly Boulevard and is bordered by Arden Boulevard on the west and Van Ness Avenue on the east. Windsor Square consists of two distinct tracts: Pre- and Post-World War I residences south of 3rd Street which reflect the end of the Edwardian era with formal architecture, and the less formal architecture of the Roaring Twenties north of 3rd Street. Post-World War II development within Windsor Square, while rare, encompasses a distinct set of architectural styles. The most predominant of these styles are the Minimal Traditional, Ranch, and Split Level styles as applied to single family residences. Some multi-family development also falls into the Post-World War II period. The large majority of post-World War II construction is located south of 3rd Street.

As concluded in the Historic Resources Survey, "Windsor Square meets the criteria for HPOZ designation because the majority of individual buildings and the neighborhood as a whole retain their association with the historic development of this part of Los Angeles."

WINDSOR SQUARE HPOZ PRESERVATION PLAN



As recommended by the Cultural Heritage Commission at its meeting of June 20, 2019, based on the certified Historic Resources Survey, the working Period of Significance for the Windsor Square HPOZ, for the purpose of implementation and project review by Department of City Planning staff, will be 1906 to 1965.

The Windsor Square Historic Resources Survey can be reviewed at:

Figueroa Plaza

Department of City Planning, Office of Historic Resources

221 N Figueroa Street, Suite 1350

Los Angeles, CA 90012

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Chapter 3: Architectural Styles

3.1 OVERVIEW OF ARCHITECTURAL STYLES IN LOS ANGELES

The following is a history of architectural styles found throughout the City of Los Angeles. The narrative of architectural styles is helpful in understanding how the architecture of the HPOZ relates to the larger region-wide context. The summary of styles and periods is intentionally broad and is intended to give the reader an understanding of major architectural themes in the City. However, it should be understood that individual historic structures may adhere rigorously to the themes and descriptions described below, or may defy them altogether based upon the preferences and tastes of individual architects, home-builders, and developers.

Nineteenth Century Styles (1880s–1900s)

The 19th Century architectural styles popular in Los Angeles included the Italianate, Queen Anne, Folk Victorian, and Eastlake/Stick styles; styles that many lay-people might refer to simply as “Victorian.” Most of these styles were transmitted to Los Angeles by means of pattern books or the experience of builders from the eastern United States. Later in the period, builders began to embrace more simplified home plans and the Foursquare, Shingle, and Victorian Vernacular styles began to emerge (Victorian Vernacular styles generally include the Hipped-roof Cottage and the Gabled-roof Cottage). Neoclassical styles were also popular during this period. While there are residential examples of Neoclassical architecture, the style is most often attributed to commercial and institutional structures.

These 19th Century styles were built most prolifically in the boom years of the 1880s, with consistent building continuing through the turn of the last century. These styles were concentrated in areas near today’s downtown Los Angeles. Many examples of 19th Century architectural styles have been lost through redevelopment or urban renewal projects. Surviving examples of 19th Century architectural styles within the City of Los Angeles are most commonly found in neighborhoods surrounding the Downtown area such as Angelino Heights, University Park, Boyle Heights, Lincoln Heights, and South Los Angeles. Surviving examples of the pure Italianate styles are rare in Los Angeles, although Italianate detail is often found mixed with the Eastlake or Queen Anne styles.

The prominent architects in Los Angeles in this period included Ezra Kysor, Morgan & Walls, Bradbeer & Ferris, Frederick Roehrig and Carroll Brown.

Arts & Crafts/Turn of the Century Styles (1890s–1910s)

The late 1800s and early 1900s saw a substantial change in design philosophy nation-wide. The Arts and Crafts Movement, born in England, rejected the rigidity and formality of Victorian era design motifs and embraced styles that were more organic and that emphasized craftsmanship and function. During this time in Los Angeles, architectural styles that emerged in popularity include the Craftsman Style in its various iterations (Japanese, Swiss, Tudor, etc.); the Mission Revival Style, unique to the southwestern portion of the United States; and the Prairie



Style, initially popularized in the Midwest and Prairie states. Colonial Revival styles, including American Colonial Revival (inspired by architecture of the early American colonies) and Spanish Colonial Revival (inspired by architecture of the early Spanish colonies) also emerged in popularity during this period, though there is a stronger preponderance of these styles later during the Eclectic Revival period of early- to mid-century.

These styles were concentrated in areas spreading from downtown Los Angeles into some of the area's first streetcar suburbs. Although many examples of these styles have been lost through redevelopment, fire, and deterioration, many fine examples of these styles still exist in Los Angeles. These styles can be commonly found in the greater West Adams area, portions of South Los Angeles, Hollywood and throughout the Northeast Los Angeles environments.

In this period, Los Angeles was beginning to develop a broad base of prominent architects, including Henry and Charles Greene; the Heineman Brothers; Frank Tyler; Sumner Hunt; Frederick Roehrig; Milwaukee Building Co.; Morgan & Walls; J. Martyn Haenke; Hunt & Burns; Charles Plummer; Theodore Eisen; Elmer Grey; Hudson & Munsell; Dennis & Farwell; Charles Whittlesby; and Thornton Fitzhugh. Only one surviving example of the work of architects Charles and Henry Greene survives in Los Angeles, in the Harvard Heights HPOZ.

Architectural styles popular in Los Angeles from the late 1890s through the 1910s included the Shingle style, early Colonial and Neoclassical Revival styles, the Transitional Arts and Crafts style, the early Craftsman and Craftsman/Ultimate Bungalow styles, the Foursquare and Hipped Roof Cottage styles, very early Mission and Spanish Colonial Revival styles, the Prairie Style, and the Beaux Arts style.

These styles were concentrated in areas spreading from downtown Los Angeles into some of the area's first streetcar suburbs. Although many examples of these styles have been lost through redevelopment, fire, and deterioration, many fine examples of these styles still exist in Los Angeles. These styles can be commonly found in the West Adams area (Pico-Union, University Park, Kinney Heights, Harvard Heights, Western Heights, West Adams-Normandie, Jefferson Park), in Angelino Heights, and in Highland Park. Some early examples of the Craftsman and Beaux Arts styles can be found in the Hancock Park area.

The Eclectic Revival Styles (1915–1940s)

The period between the World Wars was one of intense building activity in Los Angeles, and a wide range of revival styles emerged in popularity. The Eclectic Revival styles, which draw upon romanticized notions of European, Mediterranean, and other ethnic architectural styles, include Colonial Revival; Dutch Colonial Revival; English and English Tudor Revival styles; French Eclectic styles; Italian Renaissance Revival; Mediterranean Revival; Monterey Revival; Spanish Colonial Revival; and to a lesser extent, highly stylized ethnic revival styles such as Egyptian Revival, and Hispano-Moorish styles. Use of the Craftsman Style continued through this period as well. Many of these styles were widely adapted to residential, commercial, and institutional use. Styles such as Egyptian Revival, Chateausque (a French Eclectic style), Mediterranean Revival, and Spanish



Colonial Revival were particularly popular for use in small and large scale apartment buildings.

All of these styles were based on a free adaptation of previous historic or “foreign” architectural styles. The Los Angeles area is home to the largest and most fully developed collection of these styles in the country, probably due to the combination of the building boom that occurred in this region in the 1920s and the influence of the creative spirit of the film industry.

Prominent architects working in these styles included Paul Revere Williams; Walker & Eisen; Curlett & Beelman; Reginald Johnson; Gordon Kauffman; Roland Coates; Arthur R. Kelley; Carleton M. Winslow; and Wallace Neff. Many surviving examples of these styles exist in Los Angeles, particularly in the Hancock Park, Windsor Square, Lafayette Park, Spaulding Square, Larchmont Heights, Whitley Heights, Carthay Circle, South Carthay, Miracle Mile North, and Los Feliz areas.

The Early Modern Styles (1900s–1950s)

The period between the World Wars was also a fertile one for the development of architectural styles that were based on an aggressively modern aesthetic, with clean lines and new styles of geometric decoration, or none at all. The Modern styles—Art Deco, Art Moderne, Streamline Moderne, and the International Style—all took root and flourished in the Los Angeles area during this period. The Prairie style and the work of Frank Lloyd Wright may also be included in this category. The influence of the clean lines of these styles also gave birth to another style, the Minimal Traditional style, that combined the sparseness and clean lines of the Moderne styles with a thin veneer of the historic revival styles.

Early Modern styles were most readily adapted to commercial, institutional and in some cases, multi-family residential structures citywide, though there is certainly a preponderance of early modern single family residential structures in the Silver Lake and Echo Park areas; Hollywood; the Santa Monica Mountains; Mid-Wilshire; and West Los Angeles areas. Prominent architects in the Los Angeles region working in these styles included Richard Neutra; Paul R. Williams; R.M. Schindler; Stiles O. Clements; Robert Derrah; Milton Black; Lloyd Wright; and Irving Gill.

Post-World War II/Response to Early Modern (1945–1965)

The period dating from 1945-1965 saw an enormous explosion in the development of single-family housing in the Los Angeles area. Much of this development took the architectural vocabulary of the pre-war years and combined it into simplified styles suitable for mass developments and small-scale apartments. Residential architectural styles popular in Los Angeles in this period included the Minimal Traditional; the various Ranch styles; Mid-Century Modern styles such as Post and Beam, and Contemporary; and the Stucco Box (most popularly expressed in the Dingbat type). A popular commercial style was the Google style, often used for commercial strip development.

WINDSOR SQUARE HPOZ PRESERVATION PLAN



Though these styles may be found as infill development throughout the City, areas where complete districts of these styles may be found in Los Angeles include Westchester, West Los Angeles, the Santa Monica Mountains, and the San Fernando Valley. Prominent architects working in these styles in Los Angeles included Gregory Ain; A. Quincy Jones; J. R. Davidson; Cliff May; John Lautner; William Pereira; Raphael Soriano; and H. Hamilton Harris, although many of these styles were builder-developed.

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3.2 BUILDING TYPES

The diversity of building periods and architectural styles in Los Angeles is matched only by the diversity of building types. The cityscape is marked by single family homes, big and small; multi-family structures of varying sizes and densities; and a breadth of commercial and institutional buildings varying in scale and function. An understanding of building types can be especially helpful in planning and evaluating an infill project in a historical context. Some architectural styles in Los Angeles, such as the Spanish Colonial Revival style, have been gracefully adapted to a wide range of residential, commercial, and institutional building types. Other styles tend to only have been applied to particular building types; for example, the Art Deco style tends to be found most often on commercial and institutional building types, and the predominantly residential Craftsman style was rarely applied to commercial building types. While it is important to address issues of architectural style, it is equally important to ensure that new projects fit in their context with respect to function, layout, and type.

Single-Family Homes

Though most single-family homes may be similar by virtue of their use, there is a significant range of single-family building types within Los Angeles. Some neighborhoods may be characterized by standard two-to-three story single-family homes, and others may be characterized by cottages or bungalows—simple one-story to one-and-a-half-story homes. Idiosyncratic building types may also exist in particular neighborhoods. For example, the Villa, a type of two-story home oriented lengthwise along the street, may be popularly found in affluent pre-war suburbs throughout the Mid-City and Mid-Wilshire areas. While there are always exceptions, attention should be paid to which architectural styles are applied to which single-family home types. For example, the English Tudor Revival style has usually been applied to large single-family homes, while the simpler English Revival style has usually been applied to bungalows and cottages. The various design guidelines in this document are intended to ensure that additions to single-family homes, as well as infill projects, do not defy established building types or architectural styles.

Multi-Family Homes

A wide range of multi-family building types were adapted in historic Los Angeles. Some, such as simple duplexes or garden style apartments, were designed to blend with the surrounding single-family context, and others, such as traditional fourplexes, one-over-one duplexes, or large scale apartment buildings, define neighborhoods in their own right. When planning a multi-family project, special attention should be paid to predominant building types, and to what styles are most often applied to those types, to ensure that the project is compatible with the surrounding neighborhood. For example, there tend not to be Craftsman style large-scale apartment buildings, though the style is readily applied to duplexes and fourplexes. The multi-family infill design guidelines in Chapter 10 provide a clear understanding of the specific multi-family building types.



Commercial and Institutional Uses

While the majority of parcels within Los Angeles HPOZs tend to be residential, there is a significant number of commercial and institutional buildings and commercial and institutional uses within HPOZ purview. Most commercial buildings in HPOZs tend to be simple one-story and two-story buildings built along the street frontage with traditional store-fronts and offices or apartments above. Institutional building types tend to be defined by their use: churches, schools, libraries, etc. Successful infill projects will adhere both to prevailing architectural styles and building types.

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3.3 INTRODUCTION TO THE WINDSOR SQUARE ARCHITECTURAL STYLES

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that exist in the Windsor Square HPOZ. Each architectural style explanation has been divided into two sections, a textual overview of the style and its development, and a listing of some typical significant architectural features of that style. These descriptions are intended to assist property owners and the HPOZ Board in determining the predominant architectural style of a structure, and in understanding the elements of that style. These descriptions are not intended as comprehensive lists of significant features of any style, and are not to be taken as an exhaustive list of what features should be preserved. Rather, they are intended as a starting point for discussion about what rehabilitation or restoration projects might be appropriate to a particular property.

The reader may note that each architectural style description contains a note on what architectural styles can commonly be found mixed together. This note is included because architectural styles are not always found in a pure state. Individual owners and builders quite often customized or mixed the elements of different architectural styles together in designing a structure. This may be because cultural tastes were transitioning between two styles, with some styles falling out of favor and new styles being introduced, or simply due to the personal taste of the designer. It is important to realize that these mixed style structures are no less architecturally significant than the “purer” forms of a particular style, and that mixed style structures are not “improved” through remodeling with the goal of achieving a “pure” style. Los Angeles is particularly rich in inventive, “fantasy” structures that show a great deal of creativity on the part of the architect, owner, and builder, and this richness should be preserved.

The architectural style descriptions may contain some unfamiliar terms. Many of these terms are defined in the Definitions chapter located at the end of this Preservation Plan, or are illustrated within the design guidelines chapters.



19th Century Styles: Queen Anne

The Queen Anne Style, popularized in England in the mid-1800s and later in the United States, was modeled loosely on Medieval Elizabethan and Jacobean architecture and in many ways is a statement of the excesses of the Victorian era. Many of the largest and most impressive homes of this period were built in the Queen Anne style. Innovations in balloon frame construction allowed builders to create complex floor plans, which resulted in equally complex elevations. Industrial innovations, such as mass production, facilitated the use of complex house components like doors, windows, roofing, and decorative details. In the U.S., craftsmen added their own touches with intricate spindles and other stylized wooden details.

The Queen Anne Revival style is exemplified by an asymmetrical floor plan, gabled roofs with exposed decorative trusses, towers, patterned wooden wall cladding, wrap-around porches, bay windows and patterned masonry. Queen Anne Revival buildings are typically one to three stories, with wide eaves and decorative brackets, and rectangular windows. Fish scale shingle siding and decorative clapboard is often employed in various patterns and cuts, as well as spindle work, bay windows and bump outs. Towers are often used with imaginatively shaped roofs ranging from cones and bell shapes to octagons and domes with decorative finials. Wrap-around porches are very common.

General Characteristics

- Complex and steeply pitched roof forms with cross gables and front-facing gables
- Towers and turrets are common
- Long, narrow, double hung windows
- Ornate stained glass
- Highly ornamented with spindle work, finials, roof cresting, corner brackets on porches and cutouts
- Fanciful shingle and clapboard
- Parapets and brickwork are often variably colored and patterned and highly decorative
- Covered porches often wrap from the front and around a side and are decorated with spindle work and friezes
- Chimneys may be patterned masonry and are sometimes seen with chimney pots
- Complex and contrasting three to nine paint color schemes that use vibrant, deep, or rich colors to highlight ornate wood-work



Arts & Crafts/Turn of the Century Styles: Airplane Bungalow

The Airplane Bungalow style dates from the early 1900s and became very popular in Los Angeles in the mid-teens.

The Airplane Bungalow is a residential style that grew out of the Craftsman movement. The Craftsman movement grew out of the English Arts and Crafts Movement, which emphasized natural materials, hand-craftsmanship, and honesty of design, often typified by the exposure of structural building elements. In California, this movement often incorporated elements of Oriental design. The Bungalow building type met the need to create a smaller, easy to maintain structure for the turn of the century middle class.

The Airplane Bungalow is similar to the Craftsman Bungalow, but the Airplane Bungalow is characterized by a “pop up” second floor, usually of one or two rooms. Both have a low-pitched, gabled roof, oversized eaves with exposed rafters, and bands of windows.

The Airplane Bungalow is typically found with Craftsman or Prairie style elements.

General Characteristics

- Hipped and/or gabled roofs with oversized eaves and exposed rafters
- Dormers
- Low pitched balustrades
- Entry porches that are large or small in size with square posts
- Sleeping porches
- Wood windows with three-over-one or one-over-one divided lites
- Leaded glass windows
- Windows arranged in bands or singularly
- Single rectangular shaped doorways with large pane glazing
- Clapboard, shingle, and stone materials



19th Century Styles: Classical Revival (Beaux Arts)

The various Classical Revival architectural styles (including Neoclassical Revival, Beaux Arts and Greek Revival, among others) were popularly used in Los Angeles from the mid-1800s through the 1930s, though the style remained in vogue with institutional structures through World War II. The Beaux Arts style is a combination of the Classical styles with Neo-Baroque and Renaissance elements. Residences in this style tend to be grandiose and ornately decorated, and exhibit several classical elements such as lateral symmetry and classical columns, though less rigorous in their adherence to classical forms. The term “Beaux Arts” comes from “L’Ecole des Beaux Arts,” the Parisian school of architecture where many American architects studied at the turn of the last century.

Beaux Arts structures are purposefully monumental in size, two or three stories, and symmetrical, with masonry walls, columns, quoins, and spandrel panels that are typically decorated with garlands, floral patterns or shields. Elements of the style can be mixed with the Italianate, Neoclassical, and Renaissance Revival styles. Windsor Square has some of the best examples of Beaux Arts style residences, which were built in the 1920s.

General Characteristics

- Massive symmetrical and rectilinear form
- Low pitched hipped or gabled roofs with carved brackets
- Decorative brackets
- Decorative dentils along eaves
- Triangular pediments supported by classical columns
- Porches with elaborate columns
- Porches with piazzas and/or arcades
- Large rectangular windows, usually arranged singularly
- Windows with multi-over-one true divided lites, rectangular or arched tops, and decorative details
- Doorways that are single or paired with large pane glazing, arched or rectangular, and elaborate entablatures
- Decorative plaster elements
- Masonry walls
- Earth-toned colors often used with the body being lighter and the trim highlighted in a darker color
- Quoins



Arts & Crafts/Turn of the Century Styles: Colonial Revival

Early use of the Colonial Revival style dates from 1890. The style remained popular through the 1950s--consequently, the style may also be considered part of 19th Century Styles Period or the Eclectic Revival Period. Popularity of the style resulted from a rejection of the ornate European inspired styles such as Queen Anne, and a desire to return to a more "traditional" American building type. This popularity was reinforced by the City Beautiful movement which gave attention to Neoclassical building forms. The style took on added popularity with the restoration of Colonial Williamsburg in the 1920s. This style draws from the simple building forms typical of early American colonial structures, and elements of classical or Georgian architecture. It is closely related to the Neoclassical Revival and Georgian Revival styles.

Colonial Revival residential structures are typically one or two stories, with hipped or gabled roofs with gables nearly always oriented to the sides of the structure, and symmetrical façades. Porches tend to be diminutive if present at all, and entryways are often adorned with decorative crowns or pediments and square or round columns. Doorways are generally single and are rectangular. Windows on older Arts and Crafts period structures may be arranged in pairs or threes, though later Eclectic Revival Colonial houses often have windows arranged singularly with shutters. More decorative versions of Colonial Revival, such as Adam Revival, Federal Revival, or Georgian Revival may integrate Neoclassical design motifs such as quoins and dentil brackets. The entryway or porch is the primary focus, often highlighted with a decorative crown or pediment. Commercial structures are usually low in scale.

Elements of the Colonial Revival style are often found mixed with the Queen Anne and Craftsman architectural styles.

General Characteristics

- Symmetrical façades, and occasional use of side-porch
- Basic rectangular shape
- Hipped or side-facing gable roof
- Multi-pane double-hung windows, often adorned with shutters
- Central entrance usually adorned with pediments and decorative crown
- Diminutive or no front porch
- High-style variants may use dormers, quoins, dentils and full-height classical columns
- Two and three-color paint schemes with house body often in light or white tones



Arts & Crafts/Turn of the Century Styles: Craftsman Bungalow

The Craftsman Bungalow dates from the early 1900s. Some of the earliest examples of the type are found in Los Angeles. The Craftsman Bungalow is often referred to as the California Bungalow in other areas of the country because of its popularity in this region.

The Craftsman Bungalow grew out of the Craftsman movement's desire to use traditional building materials and techniques, and to create smaller, easy to maintain structures for the turn-of-the-century middle class. The Craftsman movement evolved from the English Arts and Crafts movement, which emphasized natural materials, hand-craftsmanship, and honesty of design, often typified by the exposure of structural building elements. In California, this movement often incorporated elements of Oriental design.

The Craftsman Bungalow is typically one to one-and-a-half stories tall, with a low-pitched gable roof, oversized eaves with exposed rafters, and windows placed in groups or bands. The Ultimate Bungalow is a high style variation of the Craftsman aesthetic incorporating many design elements pioneered by California architects Charles and Henry Greene, usually exhibiting strong horizontal lines. The Ultimate Bungalow may be as tall as two stories, and often features massive exposed rafter tails.

Elements of the Craftsman Bungalow are often mixed with the Prairie and Shingle styles. Early examples often exhibit characteristics of the Transitional Arts and Crafts style.

General Characteristics

- Low pitched hipped or gabled roof forms
- Oversized eaves and decorative rafters
- Large sized porches with square or battered columns
- Windows with multi-over-one or one-over-one true divided lites with rectangular tops
- Leaded glass windows
- Windows arranged in bands or singularly
- Single rectangular doorways with decorative glazing and sidelights
- Clapboard, shingles, stone, brick, clinker brick



Arts & Crafts/Turn of the Century Styles: Prairie

The first Prairie style houses were built in the United States in the late 1890s. The first Prairie style buildings in Los Angeles were built in the early 1900s, and the movement was most popular between 1900 and 1920. The Prairie style originated in the Chicagoland area, growing from the work of Louis Sullivan and Frank Lloyd Wright, and was an intentional break from traditional Victorian Era styles. The style was an attempt at developing indigenous North American architecture that did not share design elements and aesthetic vocabulary with earlier styles of European classical architecture. The style reflects the Midwestern prairie with an emphasis on horizontal lines, natural materials, and a subdued color palette.

The Prairie style structure is often box-shaped with an emphasis on horizontal lines and symmetry, wide over-hanging eaves, flat or hipped roofs, and windows with multi-paned leaded art glass. Features of the Prairie style can be found mixed into other turn-of-the-century styles such as Foursquare, Craftsman and Mission Revival, and later as the style evolved, Early Modern period styles such as Art Deco and Moderne.

General Characteristics

- One or two-story
- One-story projections
- Low-pitched roof with broad, overhanging eaves
- Strong horizontal lines
- Ribbons of windows, often casements, emphasize horizontality of overall design
- Prominent, central chimney
- Wide use of natural materials especially stone and wood
- Use of earth tone colors in two or three-color palettes



19th Century Styles: Shingle

The Shingle style was popular in Los Angeles from the 1880s through the 1900s. It appealed to homebuilders who desired homes less decorative and opulent than those built in the Queen Anne and Eastlake styles. The Shingle style is often thought of as an eclectic American adaptation of the Queen Anne, Colonial Revival, and Richardsonian Romanesque styles. The style has been successfully adapted to homes large and small. By covering most or all of a building with shingles stained a single color, architects created a uniform, unembellished surface and a clean, pure aesthetic.

The Shingle style features walls and roofs clad in shingles, with asymmetrical façades. Structures are typically two stories, with steeply pitched roofs, gables, narrow eaves, and large wrapping porches. The extensive use of shingles de-emphasizes other elements of the façade, such as cornices and windows. Shingle style features are found mixed in with Queen Anne, Classical Revival, Stick, and Arts and Crafts styles.

General Characteristics

- Asymmetrical façades and roof forms
- Complex cross-gables and front-facing gables
- Occasional use of gambrel roof
- Clad with naturally stained shingle
- Simple eaves
- Rough-hewn stone foundations and porch supports
- Rectangular, grouped, double-hung windows
- Stained shingles in natural tones with one or two trim/accent colors in an earth tone hue



19th Century Styles: Transitional Arts and Crafts

The Transitional Arts and Crafts style was popular from 1895-1915, primarily in Los Angeles and the surrounding area. The Transitional Arts and Crafts style, as the name suggests, is a transitional style between late 19th century Shingle and Queen Anne styles, and the 20th century Craftsman and Colonial Revival styles. This style owes much to the English Arts and Crafts movement, with its insistence on organic color palettes and materials and handcraftsmanship, and the contributions of the California architects Charles and Henry Greene, who popularized the use of Oriental decorative elements.

The Transitional Arts and Crafts style often features walls and roofs clad in wood shingles, with asymmetrical façades. Structures are typically two stories, with steeply pitched roofs, gables, deep eaves with decorative brackets, corbels, rafter tails, leaded or stained glass windows, and large porches.

The Transitional Arts and Crafts style is a mixed style, and can be found with elements of most revival styles popular around the end of the 19th century.

General Characteristics

- Asymmetrical hipped and/or gabled roof forms
- Deep eaves with corbels
- Decorative rafter tails and vergeboards
- Dormers
- Large porches with battered posts, square stone piers, and massive arches
- Windows with multi-pane over single-pane and rectangular tops
- Leaded or stained glass
- Windows arranged in groups or singularly
- Massive rectangular doorways with decorative glazing
- Shingles, stone, clapboard, and clinker brick



Eclectic Revival Styles: Dutch Colonial Revival

Dutch Colonial Revival emerged as an architectural style in the United States in the early 1900s. In Los Angeles, structures in this style generally date from the 1910s to the 1930s. The Dutch Colonial Revival style is imitative of early Dutch Colonial buildings in the northeastern United States during the American Colonial period. One of the tenets of the style is a gambrel roof that houses a full second story (this originally emerged as a building type where second-story restrictions prevented a full second floor). The Dutch Colonial Revival style is part of the Revival or Romantic architectural movements popular in the United States during the early 20th Century.

Dutch Colonial Revival structures are typically two-story, with a gambrel roof and shallow eaves, and sometimes sport Dutch doors or half-timbering. Windows are quite often arranged singularly, as are doors. Porches tend to be diminutive in size and use simple square or round columns. Some variants will incorporate Georgian entry features such as pilasters and crowns surrounding the front door. Roofs are nearly always gambrel, and side gables tend to be most widely used. Dutch Colonial Revival features are often mixed with Colonial Revival or Shingle styles.

General Characteristics

- One-and-a-half to two stories
- Clapboard, shingle, stone or stucco siding
- Typically symmetrical façades, but also found with side entries
- Gable-end chimneys
- Round windows in gable end
- Porch under overhanging eaves with simple classical columns
- Multi-pane, double-hung windows
- Shed, hipped, or gable dormers
- Two to three color scheme in which a darker trim is often used to highlight architectural details



Eclectic Revival Styles: American Foursquare

The American Foursquare style is a residential style frequently used in Los Angeles from the turn of the last century through the 1910s. Popular in American suburban development of that era, the style lent itself to low-cost design that maximized square footage on small lots while presenting a sober and dignified appearance. A precursor to the Craftsman and Prairie styles, Foursquare houses tended to avoid the ornate detail associated with styles such as Queen Anne and Eastlake.

A Foursquare house is generally two stories, with a simple square or rectangular footprint, a low-pitched, usually hipped, roof, a front hipped dormer, and a substantial, often asymmetrical, front porch. Columns suggestive of the classical orders, dentils, and traditional moldings are also commonly found on Foursquare houses. Windows are always rectangular and may be arranged singularly or in groups—often the first floor will have grouped windows and the upper-floor will have singular windows. Doorways are also rectangular and tend to be wide, often with large panes of glass in the door or as side lights. Cladding may be masonry, clapboard or, to a lesser extent, stucco.

Elements of the Foursquare style are often found mixed with the early Colonial Revival and Prairie styles, though the simplicity of the basic Foursquare house lent itself to being decorated with the features of many other styles popular at the time.

General Characteristics

- Two to two-and-a-half stories
- Simple floor plan
- Two-story rectangular massing
- Boxy, cubic shape
- Full width or off-set front porch with columnar supports and wide stairs
- Offset front entry in an otherwise symmetrical façade
- Pyramidal, hipped roof, often with wide overhanging eaves
- Large central dormer
- Large single lite windows in front, otherwise double hung
- Windows with one-over-one or multi-over-one true divided lites with rectangular tops
- Single rectangular doorways with large pane glazing and/or leaded art glass
- Brick, stucco, and wood clapboard cladding
- Incorporates design elements from other contemporaneous styles, but usually in simple applications
- Simple and restrained two-color and three-color paint schemes highlighting body, trim and accents
- Earth-toned colors often used, with the body being lighter and the trim highlighted in a darker color



Eclectic Revival Styles: French Eclectic (Also French Norman)

A variety of architectural styles inspired by various periods of French architecture emerged in the United States during the 1910s through 1930s. The various French styles, popularly referred to as French Eclectic, French Norman, Chateausque, and Second Empire Revival mimic various French building types, from country houses to urban mansions. The styles found popularity in the United States and, in particular, in Los Angeles during the Eclectic Revival period where designers and homebuilders embraced romanticized notions of early European architecture. The French styles, Norman and Eclectic in particular, also found popularity as many U.S. servicemen encountered the architectural styles in their native setting and were inspired to recreate their appearance at home.

The French Eclectic or French Norman style is characterized by tall, steeply pitched, hipped or cross gabled roofs (gable ends are quite often notched), and stucco or stone wall surfaces with minimal trim details. It is often elaborated with flared eaves and rounded towers with conical roofs. French Revival buildings often have arched entrance openings, wood casement windows, and quoins. The French Eclectic style can often be found mixed with the English Tudor Revival styles, though the English varieties tend to utilize more substantial ornamentation especially in comparison to the very rustic French Norman style. Furthermore, the French styles tend not to use dramatic front-facing gable ends.

General Characteristics

- Tall, steeply pitched, hipped roof
- Eaves commonly flared upward
- Masonry wall cladding of stone or brick; often stuccoed
- Rounded Norman towers are common
- Massive chimneys
- Range of architectural detail including quoins, pediments, pilasters
- Windows may be casement or double hung and French doors are used
- Typically painted in a three-color scheme with a light body color and darker trim and accent



Eclectic Revival Styles: Greek Revival

The first Greek Revival buildings in the United States were built in the mid-1820s. The style is still popular in civic and institutional buildings. In Los Angeles, the first Greek Revival style buildings were built from about 1840 to 1860.

The Greek Revival style began as the world took interest in Greece as the mother of Western civilization due to archeological exploration and the Greek Civil War. The features of this style recall the proportions and styles of the ancient Greek temples and structures. This style was particularly popular in the United States, because the new American republic was intellectually and metaphorically thought to be an inheritor of the traditions of Athens and Rome.

Greek Revival structures are square or rectangular, one or two stories, with low-pitched roofs, symmetrical proportions, a central triangular pediment, dentil moldings, and classical columns. Greek Revival style features can often be found mixed with Italianate and Federal styles.

General Characteristics

- Gabled front or side, hipped, and/or flat roof forms
- Triangular pediment over the front entryway
- Shallow and wide porches with classical columns
- Double-hung rectangular windows with four-over-four or six-over-six true divided lites
- Triangular pediments above windows
- Windows arranged in groups of three or five
- Rectangular doorways often with a triangular pediment and columns, transom lights and side lights
- brick, stone, stucco, and clapboard



Eclectic Revival Styles: Hispano-Moorish Revival

The Moorish Revival style is a secular reinterpretation of the traditional Moorish style inspired by the ornate architecture, often mosques, of the Moorish regions of Spain and northern Africa. Though the first Moorish buildings in the United States were built in the 1770s, in Los Angeles the style is most commonly associated with the Eclectic Revival movement as buildings built in the style date from the mid-1920s to the 1930s. The Spanish Missions were the first structures in North America to use elements of the Moorish style, though these structures also integrated locally indigenous building materials and methods, hence the close resemblance of Moorish Revival buildings to both Mission Revival, Spanish Colonial Revival and the rarer Pueblo Revival style.

Moorish Revival structures are two or three story stucco buildings, usually with flat roofs, arched arcades, bell towers, mosaic tile work, deeply set arched windows and, in some instances, decorative domes. The Pueblo Revival style, on the other hand, is usually a much simpler iteration of this aesthetic and may not possess the decorative details, archways, and other extravagant details present in its more complex relative.

General Characteristics

- Adobe or stucco façades, usually shades of white
- Flat parapet roofs with occasional sheds
- Arcades and low round or ogee arches
- Deeply recessed doors and windows, arranged singularly
- Use of clay tile coping and vents
- Decorative iron and tile features
- Tower and dome features
- Two to three color paint scheme where the body is typically painted a light color with darker and sometimes brighter accent colors



Eclectic Revival Styles: Mediterranean Revival

The Mediterranean Revival style is loosely based on Italian seaside villas from the sixteenth century. The style was particularly prevalent in Southern California, because of a popular association of the California coast with Mediterranean resorts and because the original Mediterranean structures were adapted to a climate not unlike California's. Though often used in massive and imposing structures, the style is somewhat free-flowing, bereft of many of the classical elements that adorn Italian Renaissance Revival counterparts. The first Mediterranean/Italian Renaissance Revival buildings were built in the United States starting in the early 1900s. These styles became popular in Los Angeles in the 1910s.

Structures may be either symmetrical or asymmetrical, often incorporating courtyards and garden walls, archways, arcades, and mosaic tile work. Roofs may be low-pitched gabled or hipped, but are nearly always adorned with clay tile or pantile with boxed eaves and carved brackets. Windows are often deeply recessed and may be grouped or singular and often use casements. Many houses have entrance porches and arched entryways. Some Mediterranean Revival houses boast decorative ironwork. Elements of the Mediterranean Revival style can often be found mixed with Italian Renaissance Revival, Beaux Arts, and Spanish Colonial Revival styles.

General Characteristics

- Rectangular or irregular plans
- Varied, irregular roofs with simple eaves
- Arched and rectangular windows and doors
- Windows may be grouped or singular
- Balconies, patios, and courtyards integrated into the plan
- Entry often accentuated with decorative columns
- Clay tile roofs
- Vibrant two- and three-color schemes with walls in shades reminiscent of adobe



Eclectic Revival Styles: Italian Renaissance Revival

Italian Renaissance Revival buildings were popular in the United States from the early 1900s and surged in popularity in Los Angeles in the 1910s. Along with the rest of the Period Revival movement, Italian Renaissance Revival draws upon romanticized notions of historic architectural motifs. The Italian Renaissance Revival style is loosely based on Italian palazzos of the sixteenth century. The style was usually used in particularly grand homes and public buildings where an imposing presence was desired. The style gained particular popularity in Los Angeles because it could easily be integrated with other popular styles, both within the Arts and Crafts movement and the Eclectic Revival Movement. There are Italian Renaissance Revival homes in Los Angeles that exhibit characteristics of the Mission Revival and Craftsman styles as well as Mediterranean Revival and Spanish Colonial Revival styles.

Italian Renaissance Revival homes usually have a low-pitched hipped roof adorned with clay pantile and decorative edge features, elaborate windows on the first floor, with a more simplified window pattern on the second, wide roof overhangs with decorative brackets, an emphasis on arches, especially on the first floor and are most often symmetrical. Italian Renaissance Revival structures bear a close resemblance to their Mediterranean Revival counterparts but can usually be distinguished by a higher level of decorative detail, a stronger adherence to order and symmetry and a full second floor. One must understand that while Italian Renaissance Revival homes are inspired by Italian palazzos, Mediterranean Revival homes are inspired by more rustic seaside villas found throughout the Mediterranean region.

General Characteristics

- Low pitched, hipped tile roof
- Pantiles in reds, greens and blues
- Moderate to wide eaves with decorative bracket supports
- Recessed porches with arched openings
- Classical detailing in use of columns, quoins, pediments, arches, and pilasters
- Most often symmetrical
- Balanced wings
- Use of three-color pallet with subdued and formal tones



Eclectic Revival Styles: Mission Revival

The Mission Revival style was born in California in the 1890s. It has been an enduring architectural style, and examples of the style continue to be constructed into the present day, although in much smaller numbers than in its heyday in the 1910s and 1920s.

The Mission Revival style owes its popularity in large part to the publication of the novel Ramona in the late 19th century, the release of the Mary Pickford film of the same title in 1910, and the consequent romanticization of the Mission era in California and resurgence of interest in the Spanish heritage of the southwestern United States. The Mission Inn in downtown Riverside, California, is often cited as the archetypical Mission Revival structure.

Mission Revival style residential structures are typically one- to two-stories (commercial structures typically are no more than four), have low-pitched roofs with gables and wide eaves, arched arcades enclosing large, front porches, a mixture of small square windows and long rectangular windows, quatrefoils, Moorish detailing, and often towers.

The features of the Mission Revival style are often mixed with the Spanish Eclectic, Craftsman, and Prairie styles.

General Characteristics

- Hipped, and/or flat roof forms with red clay tiles
- A tower element
- Mission-shaped roof parapets or dormers
- Large porches with large square piers and arched entries
- Classical detailing in use of columns, quoins, pediments, arches, and pilasters
- Most often symmetrical
- Balanced wings
- Use of three-color palette with subdued and formal tones



Eclectic Revival Styles: Monterey Revival

The Monterey Revival style is a recreation of the rustic American-influenced Spanish Colonial houses of the Central Coast region of California during the California colonial period of the 1840s. Monterey buildings are a blend of Spanish Adobe construction fused with American Colonial massing and ornamentation. The style emerged in popularity along with various other Spanish and Mediterranean inspired styles in the 1920s and in many ways is a precursor to the rustic ranch styles that would find popularity in the 1940s and 1950s.

Monterey Revival style structures are two stories with different cladding material for each floor, an L-shaped plan, a low-pitched side-facing gabled roof with open overhanging eaves and a cantilevered second floor balcony with a simple, wood post balustrade. Earlier versions exhibit more Spanish Colonial detailing, while later versions contain more colonial references such as wood clapboard, shuttered windows and wood siding on the upper or both floors. The Monterey Revival style is often combined with Spanish Colonial Revival, American Colonial Revival, Mediterranean Revival, and Minimal Traditional styles.

General Characteristics

- Cantilevered second-floor balcony at front elevation with simple X-pattern posts and railings
- Always two-stories with disparate building materials between first and second floor
- Low pitched side-gabled roof with clay tile or wood shingle
- Entrance adorned with pediments or crown, no porch
- Windows often adorned with shutters
- Rustic natural colors used on body with vibrant accent colors



Eclectic Revival Styles: Neoclassical Revival

The Neoclassical Revival style originated in the United States in 1895 and continued in popularity until 1950. In the Los Angeles area it was predominantly popular from 1895 through World War II.

The Neoclassical Revival style is closely related to both the Greek Revival and Colonial Revival styles. Hallmarks of the style are a rectangular building form, marked by a double height front portico with Ionic or Corinthian columns, and a symmetrically balanced façade. The Neoclassical Revival style is primarily distinguished from the Greek Revival or Colonial Revival styles by its ornate detail.

The style was popularized as a result of the Columbian Exposition of 1893, which took a classical theme in its architecture. The exposition received wide publicity, and its “classical” pavilions, which in reality mixed Classical and Colonial Revival architectural elements, created a national interest in the style.

The Neoclassical Revival style can often be found mixed with Colonial Revival elements.

General Characteristics

- Gabled and/or hipped roof forms with carved brackets
- Porches with double height porticos and elaborate columns
- Windows with multi-over-one true divided lites
- Windows with rectangular and/or arched tops
- Specialty/decorative window details
- Arched or rectangular doorways with large pane glazing, and are paired or single
- Quoins, clapboard, masonry, and decorative shingles



Eclectic Revival Styles: Spanish Colonial Revival

The Spanish Colonial Revival style grew out of a renewed interest in the architecture of the early Spanish colonies of North and South America in the 1920s and 1930s. The architectural features of this style are intended to reflect the rustic traditional Spanish architecture with local building materials such as stucco, adobe, clay, and tile. While the style can be closely tied to the Mission Revival style, Spanish Colonial Revival is generally inspired by the more formal buildings that were constructed during the colonial area, whereas Mission Revival tends to be more rustic and holds more closely to the design principles of the Arts and Crafts Movement. While the differences may be minor when the subject is a small single family house, larger Spanish Colonial Revival structures, such as churches, institutional buildings or grandiose mansions tend to reflect a higher level of ornamentation and order. Structures that hold less closely to the aesthetic of Spanish Colonial architecture may also be called Spanish Eclectic.

Spanish Colonial structures are typically one or two stories and rectangular in floor plan. The buildings have low-pitched gabled roofs, stepped or sloped parapet roofs with tile coping, or some combination of the two; recessed openings, decorative ironwork and decorative plaster reliefs. In its simplest form, Spanish Colonial Revival structures are characterized by white stucco or plaster exteriors, red tile roofs and arched window or doorway openings. More elaborate examples incorporate jehas and grilles of wood, wrought iron or plaster. It is not uncommon to find extensive use of terra cotta and glazed tile; balconies and patios. Some have partial-width porches, often recessed with arched entries. Spanish Colonial buildings are often mixed with Mission Revival, Mediterranean Revival, Moorish Revival, Monterey Revival, and Moderne styles.

General Characteristics

- Asymmetrical
- Low-pitched flat, gable, or hip roof, typically with no overhang
- Clay tile roof
- Half round arches, doors, and windows
- Stucco over adobe brick, or adobe brick exterior walls
- Ornate tile, wrought iron, and wood work
- Formal plan with decorative plaster work
- Later variants using more whimsical plans with diminished ornamentation
- Two or three color scheme with a light tonal base and darker trim



Eclectic Revival Styles: English Tudor Revival (Also English Cottage, English Revival)

A romanticized recreation of medieval English architecture, the English Tudor Revival style found popularity in the United States in the 1890s through the 1930s. In Los Angeles, the first Tudor style buildings were built in the early 1900s during the Arts and Crafts Period, though the style continued in popularity through the 1930s. A higher concentration of English Tudor Revival structures were built during the Eclectic Revival Period, though the style could also be considered an Arts and Crafts Period style. Variations of this style include the English Cottage, which typically includes an asymmetrical floor plan but without the half timbering and heavy ornamentation, and the playful Storybook Style, which usually over-emphasizes features such as faux-thatched roofs, roof pitch, and whimsical ornamentation.

English Tudor Revival structures are typically two or three stories, with steeply pitched roofs, cross gables, and often have shingle or slate roofs that attempt to replicate the look of medieval thatching. English cottage structures will replicate this pattern, though they are often found in single-story versions. English Tudor Revival structures nearly always use half-timbering, stucco, and masonry (often arranged in a herring bone pattern or using clinker bricks) while English Cottage structures may simply be stucco. Windows tend to be arranged singularly, may be casement or use hung sashes, and often utilize artful leaded glass patterns. Chimneys tend to be massive and integral to the overall look of the house. Porches are minimal, consisting of simple archways and recesses. Doors are usually singular and may be rectangular or arched.

General Characteristics

- One-and-one-half to two stories with asymmetrical and irregular plan
- Cross-gabled, medium to steeply pitched roof, sometimes with clipped gables
- Use of half-timbering, patterned masonry, stone and stucco
- Arrangements of tall, narrow windows in bands; small window panes, either double-hung or casement
- Over scaled chimneys with decorative brickwork and chimney pots
- Rectangular or arched doorways, often recessed or found within tower features
- Masonry, brick, and timberwork is left unpainted while the stucco is typically painted an off-white color



Post World War II Styles: Contemporary

The Contemporary Style evolved from European Modernism and the International Style of the 1920s and 1930s. New architects re-invented Modern architecture in the years after World War II, creating a contemporary style that integrated the ideas and advancements of the International Style with American domestic influences such as the organic architecture of Frank Lloyd Wright. They also utilized off-the-shelf industrial parts and experimented with new materials recently made available from the war effort, such as plate glass, concrete, stainless steel, plastic laminates, alloys, plywood, and composites which aided in the mass production of most Contemporary homes. The Contemporary style first emerged in the United States and Los Angeles after World War II and was popular in Los Angeles into the mid-1970s.

Contemporary structures generally have broad and extended overhanging flat or low pitched roofs with generous amounts of plate glass on exterior walls sometimes with steel or aluminum framing and mullions, solid wall panels, weathered or stained flush-mounted or tongue-in-groove wood siding, clean building profiles, and exposed wood or steel support posts. High-style versions of the style may use materials popular in the 1950s and 1960s such as Palos Verdes stone, white gravel roofs, and geometric flourishes inspired by the "Space Age."

The Contemporary home was most often constructed as a Ranch house, though other types exist throughout the City. Contemporary Style homes may also borrow features from the Minimal Traditional style, the International Style and the Mid-Century Modern styles, such as Post & Beam and Googie.

General Characteristics

- Simple plan with basic rectilinear forms
- Low-pitched, flat or shed roof with simple eaves
- Metal casement or sliding windows
- Fixed pane picture windows
- Porch as extension of roof or no porch
- Double or single rectangular doors
- Basic geometric design flourishes
- Stucco, clapboard, and glass exterior walls
- Subdued two-color scheme in natural or light colors



Post World War II Styles: Ranch

The Ranch house, defined by its sprawling single story or split-level plan and its simple, mass-produced construction, exists primarily as a type rather than a style. Any number of design styles or motifs have been successfully applied to the Ranch type. However, some style innovations of the Ranch house make it worthy of consideration as a style unto itself. The style is most closely associated with the Post World War II building periods of the 1950s through today.

Ranch style structures are usually one story, rectangular in plan with broad tiled or wood or composition shingle roofs, often with a side gable or gable on hipped roof extension, and also broad hipped roofs with overhanging eaves and exposed rafters. There are various subtypes with more decorative theming: the Farm House and Chalet theme with decorative rick-rack wood work on faux dove cotes, and the Asian, on hipped wood shingled roofs with lifted shingles at the hip rafter ends and sometimes extended outrigger style ridge beams.

Ranch features are sometimes found mixed with Minimal Traditional and contemporary styles.

Traditional Ranch

Uses elements of historical hacienda architecture in California including a shingled roof and a low brick foundation wall with integral planters. Material combinations include board-and-batten; stucco; stone and brick. Dovecotes; shutters; diamond- or square-shaped window mullions; Dutch doors; French doors; Sliding glass doors; garage doors with barn door cross bracing; exposed post-and-beam construction are all common.

Contemporary Ranch

Identifying features include a low-pitched gabled roofline; plain fascia board trim; wall materials include: stucco, vertical, or horizontal wood boards, or board-and-batten. Windows and doors are treated as void elements composed to balance the solid walls. Porches or carports may be screened with concrete block or wood screens in an abstract design; garage doors may be adorned with geometric designs; gable ends are filled with clerestory windows.

General Characteristics

- Hipped or gabled on hipped roof forms with broad eaves
- Front or side gables
- Recessed or extended porches with rusticated decorative wood support posts
- Front-facing picture window, often with rusticated or rick-rack frame
- Double-hung wood sash windows with one-over-one, two-over two, and four-over-four true divided lites
- Diamond-pane windows
- Projecting bays, fixed decorative shutters
- Single rectangular doorways with doors that are solid or partial glazed single pane
- Stucco, clapboard, board & batten, and/or shingles
- Concrete block, adobe, and/or slump stone



Early Modern Styles: Minimal Traditional

The Minimal Traditional style began in the United States during the mid-1930s and lasted until the early 1950s. In Los Angeles, the style was most prevalent immediately following World War II. The Minimal Traditional style was a response to the Great Depression of the 1930s, conceived and developed by agencies and associations including the Federal Housing Administration (FHA) and the National Association of Real Estate Boards, and by manufacturers and modern community builders who promoted and financed the construction of efficient, mass-produced, affordable houses.

Minimal Traditional structures are boxy, with relatively flat wall surfaces, a central block with slightly recessed or stepped room wings, attached or detached one-and-two car garages, intermediate hipped, gabled or gabled on hipped roofs. The style may be perceived as a simplified version of the Colonial Revival styles of the 1920s and 1930s, but with much less ornamentation and decorative detailing. Minimal Traditional structures are most often single-family homes (often adapted to the Ranch type) or small-scale apartment buildings.

General Characteristics

- Shallow to medium pitched, gabled, or hipped roof usually with no eaves
- Small entry porch with simple pillars or columns
- Simple floor plan, rectangular shape, often with small ells
- Garages often attached
- Minimal ornamentation, often inspired by Colonial styles
- Two or three-color schemes featuring cream colors for the body and light pastel colors for the accent



Chapter 4: Review Process

4.1 HPOZ PROCESS OVERVIEW

Any work that involves the exterior of a property in an HPOZ, including both the building(s) and the site, requires review—even though the work may not require other approvals, such as a building permit. The Historic Preservation Overlay Zone has different review processes for different types of projects within the HPOZ. For more information on which review process may be appropriate for a certain project, consult the chart at the end of this chapter and contact staff at the Department of City Planning’s Office of Historic Resources. Contact information can be found at <http://preservation.lacity.org/about/staff>.

A consultation with the HPOZ Board prior to the development of complete plans may be a valuable step in planning an appropriate and cost-effective project. The HPOZ Board can offer up-front guidance that may streamline the review process for work on both Contributing and Non-Contributing properties. The HPOZ Board can also provide valuable input on resources and design that may help a project achieve the goals of the Preservation Plan.

While the specific thresholds for different types of project review are found in the HPOZ Ordinance (Section 12.20.3 of the Los Angeles Municipal Code, or LAMC), the following is intended as a helpful guide:

Conforming Work (CWC for Contributors or CWNC for Non-Contributors) is work that generally consists of maintenance, repair, obvious restoration, and other similar activity (projects can include, but are not limited to: landscape/hardscape, window maintenance, stucco maintenance, re-roof, etc.). Conforming Work projects do not require the filing of a formal application. Conforming Work is given a prompt review process, taking from 1-21 days. Some Conforming Work projects can be reviewed administratively by Department of City Planning staff (which is often referred to as delegated to staff), while other projects require review by the HPOZ Board. To help streamline the review of Conforming Work projects, Conforming Work is further broken down in the HPOZ Ordinance (LAMC Section 12.20.3 I and J) into Minor and Major Conforming Work.

A **Certificate of Appropriateness** (COA) is required when significant work is proposed for a Contributing Element in the HPOZ. COA projects often involve additions, removal or alteration of architecturally significant features, or substantial work to visible portions of a building or site. Large additions, second-story additions, or construction of new structures require a COA.



A **Certificate of Compatibility** (CCMP) is required for the review of new construction on vacant lots or on lots where a Non-Contributor is proposed for demolition or replacement. A CCMP can also be required when a significant amount of work is proposed for a Non-Contributing Element, changing the architectural style of an existing structure, etc. where the project may no longer meet the threshold for Conforming Work.

All Certificates (COAs and CCMPs) require that a formal application be filed with the Department of City Planning and that application fees be paid. After the filing of a formal application, the HPOZ Board will conduct a public hearing and submit a recommendation to the Director of Planning, who will also consider input from the Cultural Heritage Commission regarding the project when making his/her decision. The review of Certificate projects, once the Planner has deemed the application complete, may take up to 75 days.

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4.2 CONTRIBUTING OR NON-CONTRIBUTING?

To find out if a particular structure, landscape feature, natural feature, or site is Contributing, consult the Historic Resources Survey. The Historic Resources Survey is a document that identifies all Contributing and Non-Contributing buildings and structures within the HPOZ. Depending on the Contributing/Non-Contributing status of a structure, feature, or site, different sections of the design guidelines will be used in the planning and review of projects.

Contributing Elements

Contributing Elements are those structures, landscape features, natural features, or sites identified as Contributing in the Historic Resources Survey for the HPOZ. There are two types of Contributing Structures: those that have not been altered and those that have minor reversible alterations.

Contributing

Contributing structures were built within the historic Period of Significance of the HPOZ, and retain elements that identify them as belonging to that period. The historic Period of Significance of the HPOZ is usually the time period in which the majority of construction in the area occurred. In some instances, structures that are compatible with the architecture of that period, or that are historic in their own right, but were built outside of the Period of Significance of the district will also be Contributing.

Contributing Altered

Contributing Altered structures are structures dating from the Period of Significance that have retained their historic character despite subsequent alterations or additions, which are deemed to be reversible. Therefore, for the purposes of HPOZ review, Contributing Altered structures are considered to be Contributing structures.

Non-Contributing Elements

Non-Contributing Elements are those structures, landscape features, natural features, or sites identified in the Historic Resources Survey as not retaining their historic character as a result of: irreversible alterations; having been built outside of the HPOZ's Period of Significance; being a vacant lot; or being an unpermitted structure or addition.

There are two types of Non-Contributing Structures: those that date from the Period of Significance and those that do not.

Non-Contributing – from Period of Significance

Non-Contributing buildings and/or structures that date from the Period of Significance are structures that were built in the same time period as Contributing structures, but have not retained their historic character through subsequent alterations or additions. As such, both the rehabilitation guidelines chapter and the infill guidelines chapter can apply to these buildings and structures, where appropriate.



Non-Contributing – not from Period of Significance, or vacant lots

Non-Contributing buildings and/or structures not dating from the Period of Significance are those buildings that were constructed too recently to contribute to the historic nature of the district. An example might be a more recent apartment block or an infill house constructed much later than its neighbors in a different style. The infill guidelines will apply to these structures, as well as to new infill construction on vacant lots.

Information about properties within the HPOZ is also available online through the City's Zoning Information and Map Access System (ZIMAS) at <http://zimas.lacity.org>.

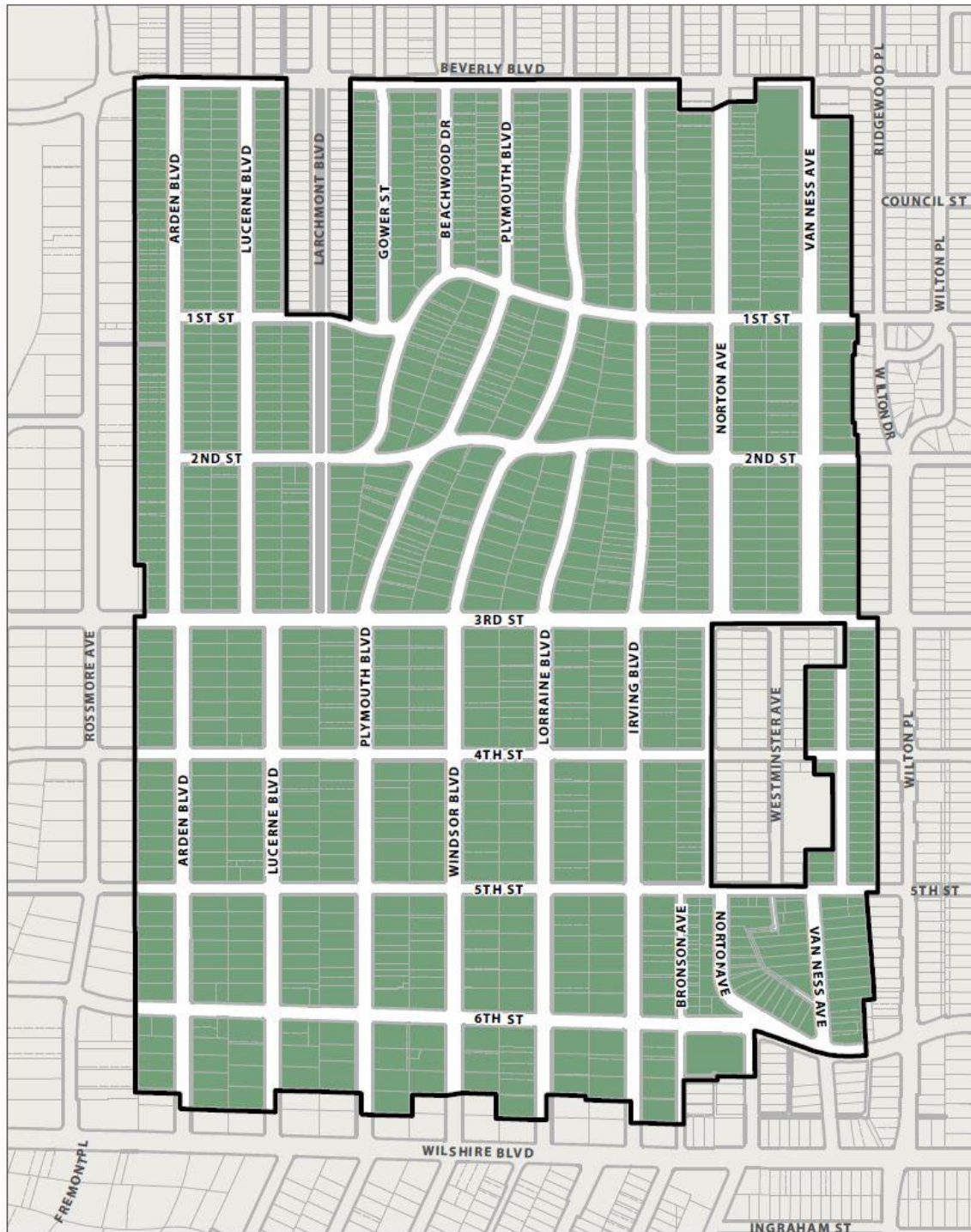
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WINDSOR SQUARE HPOZ



Los Angeles Department of City Planning



*NOTE: This map of the Windsor Square HPOZ is for informational purposes only.



Chapter 5: Exemptions and Delegations

5.1 INTRODUCTION

The level of review for a project is determined by the property's status as a Contributing Element or Non-Contributing Element and the project's visibility from the public right-of-way. As discussed in the previous chapter, Contributing structures are subject to a higher level of review. All projects are reviewed to determine compliance with the guidelines listed in the following chapters.

Certain work is not subject to review under the Conforming Work or Certificate review processes, and thus is "Exempt" from review. Work that qualifies for an Exemption must be brought to Planning Department staff to verify the Exemption is being met.

Some projects may be reviewed and approved by Planning Department staff, thus the project is "delegated" to staff. Delegated projects shall be brought to Planning Department staff to determine consistency with Preservation Plan guidelines.

Note: Projects must be brought before the HPOZ Board for review and consideration as Conforming Work, or as a Certificate when:

- they are not listed in the below Exemptions or Delegations;
- do not comply with the design guidelines;
- involve an existing enforcement case with the Department of Building and Safety, the Housing and Community Investment Department, or other enforcement agency;
- or otherwise involve a request for approval of work that was performed without appropriate approval.



5.2 GENERAL EXEMPTIONS

As instructed by City Planning Commission and City Council (notwithstanding LAMC Section 12.20.3 to the contrary), the following types of work are Exempt from HPOZ review, unless work is located in the public right-of-way.

1. The correction of Emergency or Hazardous conditions where a City enforcement agency has determined that such conditions currently exist and that must be corrected in the interest of public health, safety, and welfare. When feasible, the City agencies should consult with the Planning Department on how to correct the hazardous conditions consistent with the Preservation Plan.
2. Department of Public Works improvements where the Director finds that:
 - a. The certified Historic Resources Survey for the Preservation Zone does not identify any Contributing Elements located within the right-of-way and/or where the right-of-way is not specifically addressed in the Preservation Plan; and
 - b. Where the Department of Public Works has completed a California Environmental Quality Act (CEQA) review of the proposed improvement and the review has determined that the work is exempt from CEQA, or will have no potentially significant environmental impacts (the HPOZ Board shall be notified of such Projects, and given a Project description and an opportunity to comment).
3. Alteration to Historic-Cultural Monument (HCM) and Mills Act properties under an approved Historical Property (Mills Act) Contract.
4. Maintenance and repair of existing foundations with no physical change to the exterior.
5. Installation of underground utilities in the public right-of-way, where the work does not affect a historic element and does not involve a new above-ground structure.
6. Interior alterations that do not result in a change to the exterior of a structure.

The following are Exempt from HPOZ review in the Windsor Square HPOZ (unless located in the public right-of-way or subject to a Historical Property Contract):

- a. Natural Features, landscaping (not including trees), pavement, and hardscape materials (in the existing footprint of walks and driveways);
- b. Window boxes;
- c. Maintenance, Repair, and/or Rehabilitation of existing stucco (not including replacement of stucco/plaster or similar exterior material/finish);
- d. Decks, so long as no part of the deck is street visible;
- e. Swimming pools and/or spas, so long as no part of the swimming pool/spa or swimming pool/spa equipment is street visible;



- f. Skylights, antennas, satellite dishes, and broadband internet systems (located outside of the Street Visible Areas), and solar collectors;
- g. HVAC equipment (not located on a roof or within the Street Visible Areas);
- h. The alteration, demolition, or new construction of detached one-story accessory structures (e.g., garages, gazebos, potting sheds, and greenhouses) that are not located within the Street Visible Areas;
- i. Alteration, Maintenance and Repair, Reconstruction, Rehabilitation, or Restoration of a Contributing building or structure where the work is located wholly outside of the Street Visible Areas;
- j. Demolition of a Non-Contributing Building or structure in response to a natural disaster;
- k. Security grills, so long as no part of the security grill is visible from the public right-of-way.

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5.4 VISIBILITY

Projects are subject to different levels of review, determined by how visible the project will be from the public right-of-way. All questions of visibility are to be determined by Department of City Planning staff. For the purposes of this plan, the Street Visible Area, as defined in LAMC Section 12.20.3, may also be referred to as “visibility.” Visibility includes all portions of the front and side elevations that can be seen from any adjacent street, alley, or sidewalk, or that would be visible but are currently obstructed by landscaping, fencing, and walls. It also includes undeveloped portions of the lot where new construction would be visible from the adjacent street or sidewalk. A street visible façade may also include side and rear façades that are generally visible from non-adjacent streets due to steep topography, or second stories visible over adjacent one story structures.

The following classifications of visibility determine the level of review required for your project:

A: Visible sections of all structures and overall façade/material/roof surfaces

Projects located on façades visible from the adjacent street or sidewalk and/or projects located on the overall structure that may be visible from the street.

B: Setting: front yard and visible side yard

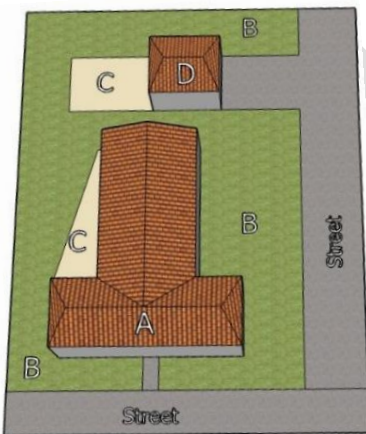
Projects located in portions of the front yard, side yard, public realm, and parkway on Contributing and Non-Contributing Elements.

C: Non street visible portions of structures and lot

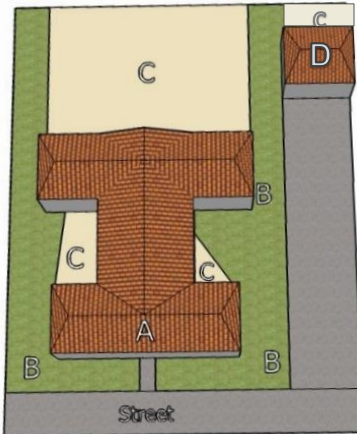
Projects located in portions of the rear yard, side yards, and/or on façades that are not visible from the street or are of minimal visual impact.

D: Projects involving accessory structures

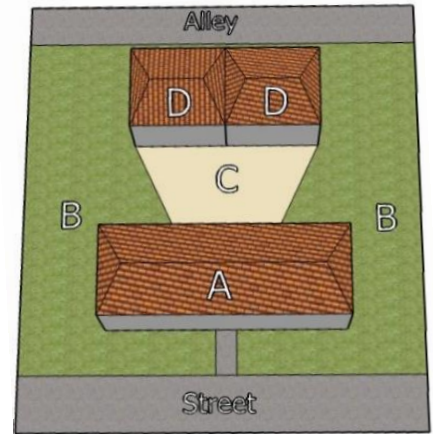
Corner Lots



Interior Lots



Alley Conditions



These graphics are intended for illustrative purposes only and do not reference any specific property or properties in the Windsor Square HPOZ.



5.5 CONTRIBUTING ELEMENTS

A: Visible Sections of all Structures and Overall Façade/Material/Roof Surfaces

Exempt

1. Installation of solar modules.
2. Exterior painting or staining involving new colors, not including paint that involves patterns, fluorescent colors, or paint applied to previously unpainted surfaces such as brick, concrete, stone, masonry, or stained wood.
3. Removal of fences, garden walls and security grills/grates installed outside of the Period of Significance.
4. Re-roofing of flat roofs within parapets (where coping will not be affected).

Delegated

1. Maintenance and Repairs (using in-kind materials) and Restoration of a Contributing building or structure visible from the public right-of-way;
2. Ordinary maintenance and repair (including in-kind replacement) to correct deterioration or decay that does not involve a change in the existing design or materials.
3. In-kind replacement of windows or doors, excluding non-original windows or doors.
4. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure. Where evidence of original form is unclear, work shall be referred to the HPOZ Board for review.
5. Installation of screen doors or windows that do not obscure the actual door or window.
6. Removal of non-historic stucco, asbestos shingles, vinyl siding or other similar materials, when underlying historic materials can be repaired or replaced in-kind. Where evidence of original materials is unclear, work shall be referred to the HPOZ Board for review.
7. Roof repairs including repairs to roof decking where existing tile or shingles will be re-used, or in-kind replacement of roofing materials such as asphalt shingles or clay tiles. Work must not result in the removal or destruction of roof details such as fascia, eaves, brackets, rafter tails, etc.

For the purposes of this Plan, *in kind roof replacement* includes (but is not limited to) the replacement of roofing finish materials (i.e. composition shingles, wood, shake, tile, slate, etc.) with the same material in texture, composition, size, shape, and design (i.e. tile replaced by tile, wood shake replaced by wood shake, etc.), and the replacement of underlayment/decking materials that will not result



in a change to the visible roof structure or associated architectural elements, including gutters, integral to the eaves (that are not visible from the public right-of-way). Refer to the Architectural Styles Chapters of this plan for appropriate roof material colors.

8. Installation, repair, or removal of awnings, shutters, lighting features, or rain gutters and downspouts.
9. Lighting installed on the façade of a structure or building, and any structures within the front yard area (i.e. fences, walls, pillars, etc.).
10. HVAC equipment (not exempted in Section 5.2, above).

B: Setting: Front Yard and Visible Side Yard

Exempt

1. In-kind hardscape replacement (driveway, walkways, etc.) on a Contributing Element that does not expand or change the footprint, material, pattern, and/or scoring; or restoration of existing hardscape to historic patterns.
2. Pruning, normal maintenance, and new landscaping where at least 60% of the yard is planted landscape. Exempt work does not include: installation of decomposed granite (DG), gravel, pebbles, rocks, pavers, or other hardscape materials; installation of artificial turf; installation of fences, walls, or gates; or the removal of any mature tree or work on any feature identified in the Historic Resources Survey.

Delegated

1. The installation of new trees and hedges in the parkway.
2. Removal of mature trees when it can be demonstrated that the tree:
 - a. Was installed outside of the Period of Significance, or;
 - b. May potentially harm the foundation or home
3. Installation of fences, walls, or gates in the side yard, when the fence, wall, or gate is located behind the primary façade.
4. Grading and site development.
5. Natural Features and landscaping within the public right-of-way.

C: Non Visible Portions of the Structure(s) and Lot

Exempt

1. Landscape/hardscape work that does not involve the removal of a mature tree or a feature identified in the Historic Resources Survey.
2. Construction or installation of ramps, railings, lifts, etc., intended to allow for accessibility.
3. Installation or repair of fences, walls, gates, etc. that does not require a Zoning Administrator's approval for height or location.



4. Installation, repair, or removal of trellises; gazebos; decks; window boxes; window security bars or grills; awnings; shutters; lighting features; rain gutters and downspouts; skylights; antennas; satellite dishes and broadband internet systems; ground level mechanical equipment; or in-ground swimming pools.

Delegated

1. Addition(s) and new construction that satisfy all of the following:
 - a. The Addition(s) and new construction result(s) in an increase of less than twenty (20) percent of the Building Coverage legally existing on the effective date of the Historic Preservation Overlay Zone;
 - b. The Addition(s) and new construction is/are not visible from the front yard or street-side yard;
 - c. No increase in height is proposed, and;
 - d. The Addition(s) does/do not involve more than one structure
2. Creation of and/or alterations to façade openings, such as door and window repair, replacement, and installation.
3. Installation and expansion of balconies and roof structures.

D: Accessory Structures

Exempt

1. All work on street visible façades of a one-story accessory or non-habitable structure is subject to the Exemptions in Section 5.5.A: Visible Sections of all Structures and Overall Façade/Material/Roof Surfaces.
2. All work, excluding additions, on portions of a one-story accessory structure that are located outside of the Street Visible Area.

Delegated

1. All work on street visible façades of one-story accessory or non-habitable structures is subject to the Delegations in Section 5.5.A: Visible Sections of all Structures and Overall Façade/Material/Roof Surfaces.
2. One-story additions to accessory structures that are located outside of the Street Visible Area.



5.6 NON-CONTRIBUTING ELEMENTS

Exempt

1. All work considered to be Exempt for Contributing Elements is also Exempt for Non-Contributing Elements (see Section 5.5.A), except for hardscape replacement.

Delegated

1. All work in the parkway, front yard, and public realm is subject to the Delegations in Section 5.5.B Setting: Front Yard and Visible Side Yard. Refer to the most current version of the Windsor Square Master Tree Plan for appropriate and compatible tree types/species planted in the parkway.
2. Conforming Work on Non-Contributing Elements.

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5.7 PROJECT REVIEW GUIDES

Project Review Definition Guide	
Term	Definition
Conforming Work on a Contributor (CWC)	Maintenance, repair, obvious restoration, small additions, construction of small structures, and other similar activity to a Contributing Element.
Conforming Work on a Non-Contributor (CWNC)	Maintenance, repair, additions, construction of small structures, and other similar activity to a Non-Contributing Element.
Certificate of Appropriateness (COA)	Significant work on a Contributing Element including large additions (over 20% of Building Coverage), second-story additions, removal of historic features, construction of new structures, or substantial work to visible portions of a building or site. Applications are processed/reviewed within 75 days of the assigned planner deeming the application complete.
Certificate of Appropriateness for Demolition (COA-DEM)	Demolition, removal, or relocation of a Contributing Element or structure. Considered by the local Area Planning Commission based on evidence of economic hardship.
Certificate of Compatibility (CCMP)	Significant work on Non-Contributing Elements limited to new construction on vacant lots or demolition and replacement of a Non-Contributing structure. Also used for relocation of historic structures from outside the HPOZ, into the HPOZ. Applications are processed/reviewed within 75 days of the assigned planner deeming the application complete.
Board Review	Department of City Planning staff will refer the project to the HPOZ Board. For Conforming Work Cases, the Board will vote on the project at a public board meeting within 21 days of the assigned planner deeming the application complete. For Certificate Cases, the Board will make a recommendation to Staff at a scheduled public hearing.
Staff/Delegated Review	Department of City Planning staff will review the project without an HPOZ Board meeting, recommendation, or review. The project may go before the Board for consultation.
Exempt from HPOZ Review	Department of City Planning staff will confirm project is exempt from HPOZ review.
Building Coverage	The area of a lot covered by roofed buildings and structures measured from the outside of the exterior wall at the ground floor, including covered porches and patios and detached and attached accessory structures over 6 feet in height. Building coverage does not include uncovered paved parking area, driveways, walkways, roof overhangs, uncovered steps, terraces, decks, porches, and architectural projections not intended for shelter or occupancy.
Hardscape	Any feature utilizing materials (including but not limited to: concrete, bricks, decomposed granite, gravel, pebbles, rocks, pavers, etc.) to create elements or features.
In-Kind Replacement	The replacement of finish materials (i.e., asphalt composition shingles, wood shake, tile, slate, stucco, plaster, etc.) with the same materials in texture, composition, construction, size, shape, design, and finish that will not result in a change to the visible structure(s) or architectural elements.
Period of Significance	This is the period during which the majority of resources relating to the contexts and themes identified as significant in the historic context statement were constructed.



Project Review Process Reference Guide				
Project Type		Contributor	Non-Contributor	Reviewed By
New Construction and Additions				
	Construction of a structure in the visible area (excluding garages)	COA	CCMP	Staff/Board
	Non-Visible New Construction less than 20% of BC at adoption (excluding garages)	CWC	CWNC	Staff
	Non-Visible New Construction more than 20% of BC at adoption (excluding garages)	COA	CWNC	Staff/Board
	Non- Visible Additions less than 20% of BC at adoption	CWC	CWNC	Staff
	Visible or Non Visible additions more than 20% of BC at adoption	COA	CWNC	Staff/Board
Exterior				
	Façade alteration (street visible)	CWC/COA	CWNC	Staff/Board
	Door/window alteration (not street visible)	CWC	CWNC	Staff
	Window replace (non-original windows with historically appropriate windows)	CWC	CWNC	Staff
	Foundation repair/maintenance (if no change)	Exempt	Exempt	
	Paint (change in color)	CWC	CWNC	Staff
	Paint (no color change)	Exempt	Exempt	
	Porch or Deck alterations (in rear)	CWC	CWNC	Staff
	Removal of non-historic materials or features	CWC	CWNC	Staff
	Removal of security bars installed outside of POS	Exempt	Exempt	
	Repair/maintenance to fix decay (no change in materials, design, or paint)	CWC	CWNC	Staff
	Roof line alterations (street visible)	COA	CWNC	Board
	Roof repair /maintenance	CWC	CWNC	Staff
	Re-roofing a flat roof with no change to parapet	Exempt	Exempt	
	Code enforcement cases	CWC/COA	CWNC/CCMP	Board
	Work that does not require a building permit	CWC	CWNC	Staff
Interior				
	Interior alteration (with no change to exterior)	Exempt	Exempt	
Hardscape				
	Hardscape added or expanded in front yard	CWC	CWNC	Board
	Hardscape or landscape work in rear yard (non corner lots)	Exempt	Exempt	
	Hardscape replacement (in-kind) in front yard	Exempt	CWNC	Staff
Landscape				
	Grading/earthwork	CWNC	CWNC	Staff
	Landscape work in front or side yard where at least 60% of the yard is planted landscape.(Not including paving, installation of artificial turf, installation of fences or hedges, planting of new trees.)	Exempt	Exempt	
	Tree installation in front yard	CWC	CWNC	Staff
	Tree pruning	Exempt	Exempt	
	Tree removal in front yard	CWC	CWNC	Board
Mechanical				
	Mechanical equipment replacement, installation, or repair (non visible)	Exempt	Exempt	
	Solar/skylights/antennas/satellite dishes/internet (non visible)	Exempt	Exempt	
Yard				
	Deck installation in rear (not street visible)	CWC	CWNC	Staff
	Fence addition in front or side yard	CWC	CWNC	Staff/Board
	Removal of fences built outside of POS	Exempt	Exempt	
	Swimming pool install/repair in rear (non corner lots)	Exempt	Exempt	
Accessory Structures				
	Demolition of an Accessory built within the POS	COA or COA-DEM	CWNC	Staff/Board
	Demolition of an Accessory or Non-visible Structure built outside of the POS	CWC	CWNC	Staff/Board
	Construction of an Accessory Structure less than 10% of the lot area	CWC	CWNC	Staff/Board
	Construction of an Accessory Structure more than 10% of the lot area	COA	CCMP	Staff/Board
	Remodel/Exterior Alteration	CWC	CWNC	Staff

***NOTE:** This table is intended to be a general guide only. Project review processes may differ from the above table, as determined by the HPOZ Planner.



Chapter 6: Setting (Front Yard) and Public Right-of-Way

6.1 INTRODUCTION

The overall setting of a historic neighborhood and the setting of the properties within it are essential character-defining features of the HPOZ. While an HPOZ may have lost some historic features of its setting over time, certain common characteristics remain that help to define its character as well as the character of the structures within it. For the purpose of this plan, “setting” includes everything in the front yard, visible side yard, and the public right-of-way. The following guidelines apply to both Contributing and Non-Contributing properties.

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetscapes led to planting strips, planting strips to sidewalks, and sidewalks to yards and front walkways, which led to porches and the private spaces within a house. Residential structures were configured in such a way that living space was oriented toward the front of the house and utility spaces such as kitchens, service porches, and garages were most often oriented toward the rear yard. Rear yards were most commonly used as a utility space, for car parking, gardening, and household chores as well as for the privacy of an enclosed non-public space. Common setbacks in the front and side yards helped ensure these orderly progressions. Preservation of these progressions is often essential to the maintenance of historic neighborhood streets as a functioning resource around which neighborhoods interact, as well as the preservation of the historic residential character of structures and neighborhoods.



6.2 FRONT YARD: LANDSCAPE

Guidelines:

1. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn. Non-porous ground coverings should be limited to walkways and driveways. Yards in which less than 60% of the total area is vegetated at maturity are inappropriate.
2. Mature trees should always be replaced with a minimum 24-inch box tree of a similar species, preferably at approximately the same location, or as advised by a certified arborist.
3. Historic topographic features should be preserved whenever possible. Leveling or terracing the natural grade is not appropriate.
4. Mulch should be secured with plantings to increase water absorption and prevent migration. Natural wood mulch is a good coverage alternative. The use of rocks or gravel as ground cover is not appropriate.
5. Drought-tolerant alternatives to traditional front yard lawns may be found appropriate at some locations so long as such alternatives are consistent with the prevailing character and appearance of front yards in the neighborhood. In most cases, front yards in historic neighborhoods should be green and open. A thoughtfully prepared landscape plan using alternative low-water plant species may replicate the desired greenscape and openness.
6. Installation of artificial turf is discouraged.
7. Landscape should not be so lush or massive that public views of the structure are significantly obscured.



6.3 FRONT YARD: HARDSCAPE

Guidelines:

1. Historic walkways, stairs, and other hardscape features should be preserved. If these elements are replaced, they should be replaced with materials consistent with those historically present in the area and within the same footprint. Special attention should be paid to restoring or replicating score patterns, pavement texture, swirl patterns, and coloration.
2. Additions or widening of driveways are generally discouraged, but when found appropriate, should be composed of semi-permeable surfaces such as decomposed granite, grasscrete, interlocking pavers, stone pavers, etc. in lieu of impermeable surfaces such as concrete or brick-and-mortar. If found appropriate, original driveways should not be widened more than 18-inches within the front yard area.
3. Paving in front yard areas for parking that did not historically exist is inappropriate. Parking pads and parking within the front yard is prohibited by the City's municipal code. Parking should be located to the rear or side of a structure, behind the front façade.
4. Adding additional or new curb cuts where they did not historically exist is inappropriate. Curb cuts should be limited to not more than one per property.
5. When found appropriate, front yard walkways that did not historically exist on the subject site should use historically appropriate materials with special attention paid to the overall design, location, footprint, and score patterns.
6. New physical features within a front yard area, such as ponds, fountains, water features, gazebos, recreational equipment, sculptural elements, etc., that were not historically present in the area are generally inappropriate.



6.4 FENCES, HEDGES, GATES, WALLS, AND PHYSICAL FEATURES

Guidelines:

1. If historic retaining walls or fences exist, they should be rehabilitated or preserved in place. If they must be removed, they should be replaced in-kind. If reinforcement is necessary, finish materials should match the original in materials and design.
2. Historically, fencing, walls, or hedges did not exist in front yard areas; their construction or planting is strongly discouraged. If found to be appropriate, new or replacement retaining walls, fences, or hedges should be constructed in a style and with materials that harmonize with the house and other existing historic retaining walls, fences, or hedges in the area.
3. In matters of safety, historically appropriate fence styles, such as a simple open dark-colored wrought iron fence, may be appropriate. Per the City's fence regulations (LAMC Section 12.22 C.20) front yard fences, walls, and hedges can be no more than 42-inches tall in residential areas.
4. In matters of safety, the addition of a handrail along steps for safety or handicapped access reasons may be appropriate if the handrail is simple in design, matches the architectural style of the ~~historic residence~~ structure, and is not attached to the structure or façades.
5. Visible side and rear yard fencing should have a historically appropriate design, but may be less transparent than front yard fencing where found to be appropriate.
6. On corner lots it may be appropriate to have a side yard gate with less transparency.
7. Exposed concrete block, horizontal wood, hollow steel, vinyl, chain link, and heavy masonry pilasters are inappropriate for publicly visible walls and fencing. Stucco covered retaining walls may be appropriate. Overly decorative wrought iron accents on fences are inappropriate.
8. When possible, fences, walls, and gates should be set back from the front property line.
9. New fencing and gates, in the Street Visible Area, should be located behind the front façade of a structure.
10. New physical features within a front yard and street visible side yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc., that were not historically present in the area are generally inappropriate.



11. In addition to compliance with the City’s sign regulations (LAMC Section 12.21 A.7), any signs used for a home-based business or religious structure in a residential area require HPOZ review, and should be designed with sensitivity to the historic context. Such signs should be minimal in size, should not conceal any significant architectural or landscape features, and should be constructed of materials and colors that are appropriate to the style of the house and the Period of Significance. Illuminated signs and digital signs are not permitted by the City in residential areas and would be inappropriate in an HPOZ.

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6.5 STREETScape, PARKWAY, AND PUBLIC RIGHT-OF-WAY

Streetscapes make up the visual elements of the street and add to the character of each HPOZ neighborhood through the maintenance and preservation of historic elements. Street trees in particular contribute to the experience of driving or walking through an HPOZ area. Character-defining elements of streetscapes may include historic street lights, signs, street furniture, curbs, sidewalks and walkways in the public right-of-way, public planting strips, and street trees.

Alleyways may not exist in all HPOZ areas, but when present they traditionally serve as the vehicular entry and exit to garages. Alleys provide an important element of the neighborhood character.

Consult with the Department of Public Works regarding new and replacement work in the public right-of-way.

Guidelines:

1. Protect and preserve street, sidewalk, alley, and landscape elements, such as topography, patterns, features, and materials that contribute to the historic character of the HPOZ. When original site features have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence and evidence of similar elements found at similar properties in the HPOZ.
2. Preserve and maintain mature street trees, hedges, and historically significant landscaping in public planting strips. New or replacement plantings in the public planting strip should also be compatible with the historic character of the HPOZ. If replacement of street trees is necessary, or new trees are being planted, then refer to the most current version of the Windsor Square Master Tree Plan for appropriate tree species. The removal and planting of trees in the parkway will also require review from the Los Angeles Department of Public Works.
3. Mature trees should always be replaced with a minimum 24-inch box tree of similar species and follow the most current version of the Windsor Square Master Tree Plan. Trees should be planted at approximately the same location, or as advised by a certified arborist.
4. Parkway are traditionally defined by a single planted material; replacement materials should replicate the ground cover characteristic of this historic planting pattern. Low-lying landscaping is preferred.
5. Large amounts of hardscape materials in the parkways, such as decomposed granite, rocks, pebbles, gravel, pavers, concrete, etc., are inappropriate.
6. Maintain and preserve historic curb configuration (such as a single driveway apron per property), material, and paving. For repair or construction work in the HPOZ right-of-way, the design of historic features (such as driveway aprons, curb cuts, [new ADA corner ramps](#),



etc.) should be replaced in-kind, with new features designed to match the historic context of the neighborhood.

7. New utility infrastructure should be placed in the least obtrusive location. New utility lines should be placed underground to reduce impacts to the historic character of the HPOZ.
8. Preserve and maintain existing historic streetlights.
9. New street lighting should be consistent with existing historic streetlights. If there are no existing historic streetlights, new lights should be compatible in design, materials, and scale with the historic character of the HPOZ.
10. Preserve historic sidewalks. Replace only those portions of sidewalks that have deteriorated. When portions of a sidewalk are replaced, special attention should be paid to replicating score lines, texture, coloration, and swirl-patterns.
11. New sidewalks and pedestrian aprons should be compatible with the historic character of the streetscape.
12. Adding additional or new curb cuts where they did not historically exist is inappropriate. Curb cuts should be limited to not more than one driveway/driveway apron per property.
13. Maintain public walkway connections between streets and between buildings.
14. Preserve existing alleys as public rights-of-way.
15. Preserve traditional relationships between alleys and garages.
16. Fences along alley rights-of-way can be up to six feet tall (as allowed per the LAMC) and do not need to be visually permeable.
17. New street signage should be placed so that historic features are least obstructed.
18. New street signage should be compatible with the HPOZ and its historic context.
19. New street furniture should be compatible in design, materials, and scale with the character of the HPOZ.
20. New street furniture, such as benches, bike racks, drinking fountains, and trash containers, should be compatible in design, color, and materials with the historic character of the HPOZ. Traditional designs constructed of wood or cast iron are encouraged.



6.6 PUBLIC FACILITIES AND PARKS: SITE DESIGN AND ADJACENT PUBLIC RIGHT-OF-WAY

Public spaces and facilities also contribute to the unique historic character of the HPOZ. Public spaces include streetscapes and parks. Public facilities cover a broad variety of buildings such as police stations, libraries, post offices, and civic structures. Modifications to public facilities may include the installation of ramps, handrails, and other entry elements that make a building entrance more accessible. These elements should be done carefully so that character-defining features are not obscured or harmed. Guidelines relating to public buildings covering federal Americans with Disabilities Act (ADA) requirements and location of parking lots are covered in this section. Guidelines for new and existing historic public buildings are the same as those in the rehabilitation/alterations and infill sections. Please refer to those sections when making changes, constructing additions, or constructing new public buildings.

There is one park in Windsor Square: Robert Burns Park at the southwest corner of Beverly Boulevard and Van Ness Avenue. Traditional elements in parks should be preserved and maintained, and the addition of new elements should be compatible with the historic character of the Preservation Zone.

Guidelines:

1. New public facilities or buildings should comply with the appropriate infill design guidelines.
2. New buildings and structures should be compatible with the existing historic character of the HPOZ.
3. Introduce accessible ramps and entry features so that character-defining elements of a building's entryways are impacted to the least extent possible. Construct new access ramps and entry features so that they are reversible.
4. Locate new parking lots and parking structures to the rear of public buildings to reduce impacts on neighborhood character. Parking areas for public buildings should be screened from view of adjacent residential structures.
5. In public parks, every effort should be made to preserve and maintain any existing historic elements such as walkway materials, mature trees, plantings, park benches, and lighting.
6. Replace in-kind historic elements that cannot be repaired.
7. New elements such as public benches, walkways, drinking fountains, and fencing should be compatible with the existing historic character of the HPOZ.



Chapter 7: Residential Rehabilitation

7.1 INTRODUCTION

Rehabilitation is the act or process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values. Work on a historic structure or site is done in a way that adapts it to modern life while respecting and preserving the historic character-defining elements that make the structure, site, or district important.

These Residential Rehabilitation guidelines are intended for the use of residential property owners and caretakers planning work on buildings and/or structures that are identified as Contributing structures or sites in the Windsor Square HPOZ Historic Resources Survey. As described in Section 4.2, Contributing Elements are those structures, landscapes, natural features, or sites identified as Contributing to the overall integrity of the HPOZ by the Historic Resources Survey for the Windsor Square HPOZ. The Residential Rehabilitation guidelines are also used by the HPOZ Board and the Department of City Planning to review projects involving Contributing buildings and structures.

Contributing buildings or structures were built within the historic Period of Significance of the Windsor Square HPOZ, and retain features that identify them as belonging to that period. The historic Period of Significance is usually the time period in which the majority of the construction in the Windsor Square HPOZ area occurred. In some instances, buildings and structures that are compatible with the architecture of that period, or that are historic in their own right but were built outside of the Period of Significance, have also been designated by the Survey as Contributing.

The Residential Rehabilitation guidelines should be used in planning, reviewing, and executing projects for single-family structures, multi-family structures, and accessory structures in the Windsor Square HPOZ. They are also intended for use in the planning and review of projects or structures that were originally built as residential structures but have since been converted to commercial use. For instance, the Residential Rehabilitation guidelines would be used to plan work on a historic structure built as a residence that is now used as a day-care facility.

While the design guidelines throughout this Preservation Plan are a helpful tool for most projects, some types of work may not specifically be discussed here. With this in mind, it is always appropriate to remember that the design guidelines of this Preservation Plan are derived from the Secretary of the Interior's Standards for Rehabilitation, a set of standards used nationally for the review of projects at historic sites and districts. All projects should comply with the Secretary of the Interior's Standards, and where more specific guidelines have been set forth by this Preservation Plan, the guidelines herein should prevail.



The Secretary of the Interior's Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



7.2 WINDOWS

Windows are an integral part of a historic structure's design. The placement of window openings on a façade (also known as fenestration), the size of openings, and how openings are grouped, are all of great importance. Of equal importance are the construction, material, and profile of individual windows. Important character-defining features of a window include the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of casing and the head. In some cases, the color and texture of the glazing are also important to a window's appearance.

Most windows found in Los Angeles' Pre-World War II historic districts are wood-frame true divided-lite windows. True divided-lite windows have multiple panes of glass. These windows are usually double-hung, fixed, or casement style windows. Double-hung windows have operable sashes that slide vertically. Casement windows open either outwards or inwards away from the wall. In some areas, metal frame casement or fixed divided-lite windows are common. These windows range from simple one-over-one windows to windows with panes in specialty shapes or leaded and stained glass.

Inappropriate replacement of windows can compromise the integrity of a building and have a serious negative effect on the character of a structure. Generally, historic windows should not be replaced unless they cannot be repaired or rebuilt. If windows must be replaced, the replacement windows should match the originals in dimension, material, configuration, and detail. Because it is often difficult to find off-the-shelf windows that will match historic windows in these details, replacing historic windows appropriately often requires having windows custom built.

Maintaining historic windows makes good economic sense, as they will typically last much longer than modern replacement windows. Problems with peeling paint, draftiness, sticking sashes, and loose putty are all problems that are easy to repair. Changing a sash cord, re-puttying a window, or waxing a window track are repairs that most homeowners can accomplish on their own to extend the life of their windows.

Traditionally, the more elaborately detailed windows in Windsor Square were located on the façades that were visible from the public right-of-way. More private windows, reserved for the rear and the back of the side façades, were of a simpler wood double-hung or casement construction. Subsequently, many of the non-visible windows on Contributing properties have been replaced with vinyl or aluminum windows over time. Ideally, these windows should match the existing windows in the front and be replaced with wood framed windows. Unfortunately, this is not always economically possible. Thus, alternative guidelines for windows on the non-visible façades have been developed. Although these guidelines have been created to ease the economic burden of installing new wood framed windows, replacement of existing wood framed windows with aluminum or vinyl on the non-visible façades is strongly discouraged.



Guidelines:

1. Repair windows wherever possible instead of replacing them, preserving the materials, design, hardware, and surrounds.
2. If windows are determined to be non-repairable, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-lite windows should be replaced with true divided-lite windows, and wood windows with wood windows. Historic windows were not dual glazed, and dual-glazing is not appropriate on street visible façades. The California State Historical Building Code allows new or replacement windows that do not meet today's energy code requirements to be used. Laminated windows may be appropriate.
3. If a window sash needs replacement and the window frame is in good repair, it is appropriate to replace only the window sash.
4. If a historic window is missing entirely, and if its original design is known, replace it with a new window in the same design as the original. If the design is not known, the design of the new window should be compatible with the size of the opening, the style of the building, physical evidence on the house itself, and evidence derived from similar houses in the neighborhood. Historic windows were not dual glazed and are not appropriate on street visible façades. The California State Historical Building Code allows new or replacement windows that do not meet today's energy code requirements to be used. Laminated windows may be appropriate.
5. The size and proportions of historic windows on a façade should be maintained, as should the pattern and location of windows on a façade. Filling in or altering the size of historic windows is inappropriate, especially on visible historic façades.
6. Adding new window openings to visible historic façades is generally inappropriate, especially on primary façades.
7. New windows on a street visible façade, when their addition is found to be appropriate, should match the pattern and scale of the existing windows on the historic façade.
8. Replacement of windows on the rear or side façades may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should be similar.
9. New windows on non-visible façades should match the pattern and scale of the existing windows on that façade.
10. The materials and design of historic windows and their surrounds, including hardware, should be preserved.
11. The use of windows with false muntins on street visible façades is inappropriate.



12. Original hardware, including visible hinges, doorknockers, and latches or locks, should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.
13. Awnings and shutters should be similar in materials, design, and operation to those used historically, and should not be used on architectural styles that do not normally use such features. When they can be appropriately used, awnings should conform to the shape of the window on which they are installed.
14. Exterior burglar or safety bars should be installed outside of the Street Visible Area. Installation of new burglar or safety bars should use minimal ornamentation and should be dark colored. New grillwork should be consistent with the architectural style of the home and similar to others on the street. To respect reasonable safety and security concerns, any necessary bars within the Street Visible Area should be installed on the interior of a window or opening, if possible, or match the muntin and mullion patterns of the window on which they are mounted as closely as possible, and should be mounted to match the predominant window trim.
15. Decorative bars or grillwork that are original to the building or structure's street visible façades should be retained and preserved.
16. The installation of "greenhouse" type windows extending beyond the plane of the façade on street visible façades is inappropriate.
17. Soundproof windows or windows to protect unique historic windows should match the existing window trim in finish color. Soundproof windows should either be composed of one large pane of glass covering the entire window, or, if operable, the sash size and placement should match that of the window on which it is mounted.
18. Window screens located on the visible façades may be appropriate. Window screens should be constructed with historically appropriate materials, design to match the architectural style of the structure, and do not overly obscure the view of any window.
19. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of original windows. Methods such as wall, attic, and roof insulation, or weather-stripping existing windows or the restoration of existing windows, may provide desired energy savings without the removal of important historic features.



7.3 DOORS

The pattern and design of doors are major defining features of a structure. Changing these elements in an inappropriate manner has a strong negative impact on the historic character of the structure and the neighborhood. Doors define character through their shape, size, construction, glazing, embellishments, arrangement on the façade, hardware, detail and materials, and profile. In many cases doors were further distinguished by the placement of surrounding sidelights, fanlights, or other architectural detailing. Preservation of these features is also important to the preservation of a house's architectural character.

As with historic windows, maintaining historic doors makes good economic sense, as they will typically last much longer than modern replacement doors. Problems with peeling paint, draftiness, sticking, and loose glazing are all problems that are often quite easy to repair. Applying weather stripping, re-puttying a window set within a door, or sanding down the bottom of a door are repairs that most homeowners can accomplish on their own.

Guidelines:

1. Where historic doors exist, the materials and design of historic doors and their surrounds should be preserved.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in or altering the size of historic doors, especially on primary façades, is inappropriate.
4. Adding new door openings to primary historic façades is inappropriate.
5. When replacement of doors on the primary façade is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
6. Replacement doors on the secondary façades may vary in materials and method of construction from the historic doors, although the size, shape, and arrangement of any glazing should be similar.
7. New door openings on secondary façades, when their addition is found to be appropriate, should match the pattern and scale of the existing openings on the historic façade.
8. When original doors have been lost, and must be replaced, designs should be based on available historical evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar doors on houses of the same architectural style in the HPOZ.
9. Painting historic doors that were originally varnished or stained and are not currently painted is inappropriate.
10. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable.



If replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used. The California State Historical Building Code allows locking mechanisms that do not meet current building codes to remain in use.

11. Single front doors with sidelights should not be replaced with double doors, unless consistent with the architectural style of the building or structure.
12. Security doors on the primary façade that block the view of the main door are generally discouraged. Where found appropriate, security doors that match the size of the main door and are somewhat transparent may be permitted. .
13. Screen doors on the visible and secondary façades are allowed, provided they are historically appropriate in material and design and do not overly obscure the view of any door.
14. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of an original door. Methods such as wall, attic, and roof insulation, or weather-stripping existing doors or window panes within doors, may provide energy savings without the removal of important historical features.
15. Alterations for disabled access should be done at a side or rear entrance whenever feasible, and should always be designed and built in the least intrusive manner possible using reversible construction techniques.



7.4 ARCADES, PATIOS, PORCHES, & BALCONIES (GENERALLY REFERRED TO AS PORCHES FOR THE PURPOSE OF THIS SECTION)

Historically, residential porches in their many forms—stoops, porticos, terraces, entrance courtyards, porte-cocheres, patios, or verandas—served a variety of functions. They provided a sheltered outdoor living space in the days before reliable climate controls, they defined a semi-public area to help mediate between the public street areas and the private area within the home, and they provided an architectural focus to help define entryways and allow for the development of architectural detail.

Porches are a major character-defining feature of most historic residential buildings, and their preservation is of great importance. Retaining porches provides a mediating outdoor living space for residents, and encourages community interaction and socialization. Retaining porches can also make economic sense, because the shade provided by a porch may greatly reduce energy bills.

Porch elements that have deteriorated due to moisture or insect damage should be carefully examined to determine if the entire element is unsalvageable. If only a part of the element is damaged, then piecing in or patching may be a better solution than removal and replacement. If replacement is necessary, the element to be removed should be carefully documented through photos and careful measurements before the element is discarded. Having these photos and measurements will assist you in finding or making a replica of the element you are replacing.

When porch foundations fail, the underlying cause is often ground subsidence or a build-up of moisture around the foundation. In these cases, a careful analysis should be made to locate the causes of the failure, and eliminate them as part of the project.

Porches are often one of the key architectural features of historic homes, and their recognizable design, scale, and unique detailing are a defining element in the Windsor Square HPOZ. Porch design, scale, and details can vary widely between architectural styles. To help determine what elements are particularly important on your porch, consult the Architectural Styles chapter of this Plan, or contact the Windsor Square HPOZ Planner for a consultation.

Guidelines:

1. Historic porches, especially on the front and side façades, should be preserved in place. The removal of such features is inappropriate.
2. Decorative details that help to define a historic porch should be preserved. These include balusters, balustrades, columns, and brackets. The California State Historical Building Code allows balustrades and railings that do not meet current building code heights to remain if they do not pose a safety hazard.
3. If porch elements are damaged, they should be repaired in place where possible instead of being removed and replaced.



4. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement elements should match the originals in design and materials.
5. Additions and alterations to porch elements should be compatible with the style and architectural details of the house. For instance, Greek classical columns or balustrades on a Spanish Colonial Revival porch, patio, or balcony would be inappropriate.
6. When original details have been lost and must be replaced, such replacements should match the original details in design and materials as closely as practical. Where possible, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the HPOZ.
7. Additional porch elements should not be added if either they historically did not exist on the residence or were not historically found with the architectural style of the residence. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
8. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically and if it is consistent with the architectural style of the residence.
9. The addition of a porch or a deck on the street-facing façade that would not have existed on a house historically is not appropriate. Colonial Revival houses, for example, rarely had front porches.
10. Enclosure of part or all of a historic porch on a street visible façade is inappropriate.
11. Enclosure of a porch at the side or rear of the house, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows using reversible construction techniques.
12. When possible, alterations for disabled access should be done at a side or rear entrance, and should always be designed and built in the least intrusive manner possible using reversible construction techniques.
13. Addition of a handrail on the front steps of a house for safety or handicapped access reasons may be appropriate, if the handrail is very simply designed and consistent with the architectural style of the residence.
14. Arcades, gates, and similar openings should always be kept as voids and not be filled in.



7.5 ROOFS

The roof is a major character-defining feature for most historic structures. Similar roof forms repeated on a street help to create a sense of visual continuity for the neighborhood. Pitch, materials, size, orientation, eave depth and configuration, and decoration are all distinct features that contribute to the overall integrity of a historic roof. The location and design of chimneys, as well as decorative features such as dormers, vents, and finials are also often character-defining roof features.

Certain roof forms and materials are strongly associated with particular architectural styles. For example, built-up faux thatch roofs are often found on English Revival Cottages. Consult the Architectural Styles chapter of this Plan for more specific information about roofs for a particular architectural style.

Important elements of a historic roof that are strongly encouraged to be preserved include the form, the eave and cornice design, and any decorative or structural details that contribute to the style of the house. Before undertaking any work on a roof, it is advisable to photograph the areas where work will be done. Some of these elements may have to be removed while the work is done, and it can be helpful to have a record of what they looked like before work started when the time comes to put them back in place.

Guidelines:

1. Maintain and preserve the historic character-defining roof forms. For instance, a complex roof plan with many gables should not be simplified. Period revival details such as gable ends, parapets, spires, etc., should be preserved.
2. Maintain and preserve the historic character-defining eave depth and configuration.
3. Roof and eave details, such as rafter tails, vents, corbels, built-in gutters, and other architectural features should be preserved. If these elements have deteriorated, they should be repaired in place if possible. If these elements cannot be repaired in place, match the originals in design, materials, and details.
4. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
5. Historic specialty roofing materials, such as tile, slate, gravel, or built-up shingles, should be preserved in place or replaced in-kind.
6. When replacement of roof materials is necessary, replacement should be in-kind.
7. When feasible, roof materials such as clay tiles should be removed and retained on site to allow for repairs to roof underlayment, and reinstalled



placing original tiles toward the front of the building and patching in with matching new tiles toward the rear of the building.

8. Where still existing, historic, specialty roofing materials, such as tile, slate, built-up shingles, or shake, should be preserved in place or replaced in kind, when possible. If the structure originally had a wood roof, special care should be taken to make minimal repairs to wood shingle roofs rather than replace the roof outright. However, a wood roof is not required. The California State Historical Building Code allows for the replacement and retention of original materials provided no life safety hazard is created or continued.
9. Replacement roof materials, where in-kind replacement is not possible, should be substantially similar in appearance to those used originally (when viewed from a distance of the public sidewalk) and should convey a scale, texture, tint, and tone similar to those used originally. For instance, composite materials rarely match the texture and color of natural clay tiles
10. Light tinted asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, browns, and grays, are generally appropriate.
11. Installation of solar panels and skylights should not be located in Street Visible Areas.
12. Skylights not visible from the street should be designed and placed in such a way as to minimize their impact. Locations on the side and rear façades are preferred for skylights. Where skylights are found appropriate, they should be flat and relatively flush to the roof surface.
13. Existing chimney massing, details, and finishes should be retained. If replacement is necessary (e.g. due to earthquake damage), the new chimney should match the original chimney in location, massing, form, and design. Modern spark arrestors or other similar devices should be hidden within the chimney to the best extent feasible.
14. Existing roof dormers should not be removed on visible façades. New roof dormers should not be added to visible façades.
15. Rooftop additions should be designed so as to minimize their impact on visible roof forms.



7.6 ARCHITECTURAL DETAILS & BUILDING MATERIALS AND FINISHES

Architectural details showcase superior craftsmanship and architectural design, add visual interest, and distinguish certain building styles and types. Architectural features such as lintels, brackets, and columns were constructed with materials and finishes that are associated with particular styles, and are character-defining features as well. Understanding the architectural style of your house can help you to recognize the importance of the related architectural details of your house. The Architectural Styles chapter of this Plan, the Windsor Square HPOZ Board, or the Windsor Square HPOZ planner can help you determine what architectural details existed historically on your house.

Decorative details should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible of their original character. A regular inspection and maintenance program involving cleaning and painting will help to keep problems to a minimum.

Before replacing exterior building materials, make sure that replacement is necessary. In many cases, patching in with repair materials is all that is needed. For instance, warped wooden clapboards or shingles can be removed, and new materials can be pieced in. Sometimes, epoxy or similar filler can be used to repair small areas of damage.

Guidelines:

1. Original architectural details or features, and building materials, on street visible façades should be preserved and maintained. The removal of non-historic architectural features is encouraged.
2. Deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
3. Repairs through consolidation or “patching in” are preferred to replacement.
4. When it is necessary to replace materials or features due to deterioration, replacements should significantly match the original in materials, scale, finish, details, profile, texture, and design as closely as possible.
5. Use of materials and finishes should be compatible with the historic style and period of the building or structure.
6. When historic original details or features have been lost and must be replaced, reasonable efforts should be made to identify illustrative historical evidence of the original detail or feature; designs should be based on historic photographic or illustration-based evidence. If no such evidence exists or is not obtainable, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.



7. While paint color on already-painted surfaces is exempt from review, original materials that were not originally painted or sealed, such as masonry or tile, should remain unpainted. Painting such materials is inappropriate.
8. Original surface building materials, details, and/or features should not be covered with inappropriate materials such as stucco, vinyl siding, or other materials/finishes.
9. Architectural detail that did not originally appear on a structure should not be added to a structure. For example, precast concrete trims should not be added to a house.
10. Architectural details and features that are not appropriate to the architectural style of a building or structure should not be added. For example, Tudor Revival faux half-timbering should not be added to the façade of a Spanish Colonial Revival residence.
11. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in-kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.
12. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish. For example, Spanish Colonial Revival homes should have a hand troweled finish. Extremely smooth stucco finishes are inappropriate.
13. Painting or staining with patterns or fluorescent colors are generally inappropriate.
14. Architectural details on new building additions should be consistent with the architectural style of the existing building or structure.



7.7 MECHANICALS

The usefulness of historic structures in the modern world is often increased by updating these structures with modern heating and cooling systems, electrical systems, satellite television or broadband internet systems, solar panels, and other mechanical appurtenances that require the location of equipment outside of the historic structure itself. While the location of one of these elements may not seem to make a significant negative impact on a structure or neighborhood, the visible location of many of these elements along the streetscape can have a significant negative effect on the historic character of a neighborhood.

With careful planning, many mechanical appurtenances, accessories, and equipment can be located outside of the Street Visible Areas. Air conditioning units can be placed in the rear yard or through rear windows. Attic vents can be placed on the rear elevations of a roof, in a rear dormer, or ganged together in a portion of the chimney, or a false chimney. Satellite television dishes can usually be placed in the rear yard or on a rear elevation of the roof. Junction boxes can be placed on rear façades. Wiring for cable or telephone equipment or electrical lines can be run through the inside of a building or structure's exterior walls.

Even when mechanical equipment must be placed within a Street Visible Area, landscaping can help to conceal incompatible elements.

Guidelines:

1. Satellite television dishes and other mechanical appurtenances should not be located within the Street Visible Area.
2. Satellite dishes may be located on street visible façades only if they cannot be installed and function effectively elsewhere.
3. Satellite television dishes and other mechanical appurtenances should be located in the rear yard, in a location not visible from the public right-of-way, whenever possible. Small dishes or other appurtenances (under two feet in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear façades, or in the rear yard.
4. Mechanical appurtenances that are physically mounted on a historic structure must be attached using the least invasive method, without damaging significant architectural features.
5. Ground mounted mechanical apparatuses and equipment should be located outside of the Street Visible Area, whenever possible.
6. Mechanical apparatus not mounted on the structure may be installed in areas visible from the public right-of-way if there is no other technically and economically feasible location, or if required by another City department, for installation and if appropriate landscape screening is proposed and installed as a part of the project. Los Angeles Fire Department regulations may call for mechanical apparatus to be installed in an area visible from the public right of way.
7. Utilities should be placed underground wherever feasible.

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8. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
9. Solar panels should be low in profile, and should not overhang or structurally alter existing rooflines. Solar panels should be located in non-visible areas or in the least visible location.

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Chapter 8: Residential Additions & Accessory Structures

8.1 INTRODUCTION

Few things can alter the appearance of a historic area more quickly than an ill-planned addition or an out-of-scale accessory structure. Additions cannot only radically change the appearance of a structure, but can also result in the destruction of significant historic material in the original structure. New additions within an HPOZ can be appropriate as long as they do not destroy significant character-defining/historic features or materials, and are compatible with both the neighborhood and the building to which they are attached. Careful planning of additions will allow for the adaptation of historic structures to the needs of the current owner, while preserving their historic character and materials.

Accessory structures help to define the development pattern within a historic neighborhood and share an architectural continuity with the primary structure. Many of the materials and architectural features that have been used historically in accessory structures are also used in the construction of primary buildings. When a project involves alterations to a historic accessory building, it is important to retain character-defining features such as the materials, roof form, historic windows, historic doors, and architectural details. Removing character-defining features is inappropriate as it can quickly alter the appearance of a structure and its relationship to the primary structure. Additions and new accessory structures should remain subordinate to the primary structure, and should seek to preserve the established building relationships in the historic neighborhood.

The purpose of this section is to ensure that the scale, height, bulk, materials, and massing of additions and accessory structures are compatible with the existing context of the historic structure and compatible with the other Contributing structures in the neighborhood as viewed from the street. In addition to following these guidelines, successful projects shall take cues from their context and surroundings.



8.2 ADDITIONS TO PRIMARY STRUCTURES

While additions to primary structures may be appropriate, special care should be taken to ensure that the addition does not disrupt the prevailing architectural character of the district or of the structure itself. Great care should also be taken with additions so as not to communicate a false sense of history within the district with respect to the size and arrangement of structures. For example, a massive second-story addition on a single-story bungalow in a district comprised of similarly sized single-story bungalows would be inappropriate regardless of whether or not the addition is adorned with historic-appearing architectural features.

Guidelines:

1. Additions to the primary residential structure should be located outside of the Street Visible Area, whenever possible.
2. Additions should be subordinate in scale and volume to the existing house. Additions that involve more than a 50% increase in the Building Coverage are generally inappropriate.
3. Additions should be compatible in scale with the overall block lot coverage. Additions that involve more than a 5% increase to the block average lot coverage may be inappropriate.
4. The depth of the front and side yards should be preserved.
5. Additions, including second story additions to primary structures, should be compatible in size, scale, and massing with the original building or structure, and should harmonize in scale and massing with the existing historic structures in the surrounding blocks.
6. Additions that will be larger than their neighbors should be subordinate to the original main structure, with the greater part of the mass located away from the main façade to minimize the bulk of the perceived structure. To the extent possible, two-story additions to one-story buildings should be located outside the Street Visible Area.
7. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
8. Additions that outwardly break the plane(s) established by the existing roofline or side façades of the structure are inappropriate.
9. Additions that extend the existing side façades rearward, without a break in plane, are discouraged. Additions should be stepped-in from the side façade and be lower in height than the primary structure.
10. Additions should utilize roof forms that are consistent with the existing house to the greatest extent possible, but should be differentiated by virtue of scale and volume. Attention should be paid to eave depth and roof pitch, replicating these to the greatest extent possible.
11. The original rooflines of the front façade of a structure should remain readable and not be obscured by an addition.



12. Addition of roof forms and materials should be consistent with those of the original structure.
13. Additions should use similar or otherwise compatible finish materials as the original building or structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
14. Additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or subtle variations of exterior finishes, to communicate that the addition is new construction. All buildings should be recognized as products of their own time.
15. Additions should utilize fenestration patterns that are consistent with the existing house to the greatest extent possible, though simplified window types may be an appropriate means to differentiate the addition from the original structure. For instance, if windows on the original structure are multi-pane 8-over-1 lite windows, simple 1-over-1 lite windows may be appropriate.
16. Decorative architectural features established on the existing house should be repeated with less detail on the addition. Exact replicas of features such as corbels, pilasters, decorative windows, etc., are inappropriate.
17. Additions that would necessitate the elimination of significant architectural features such as chimneys, decorative windows, architectural symmetry or other impacts to the existing house are not appropriate.
18. Additions should be designed in the same architectural style and character of the existing building or structure.
19. Where additions that comprise a new floor can be found appropriate, such additions should be located to the rear of the structure.
20. Rooftop additions should be located to the rear of the structure, should preserve the historic character, architectural details, form, and mass of the existing historic structure; and be designed to be compatible with the surrounding historic structures.
21. The enclosure of non-visible porches, when found to be appropriate, should preserve the overall look of the porch to the greatest extent possible with respect to railings, balusters, openings, and roofs.
22. Additions that would involve the removal or diminishment of open areas on multi-family properties, such as the infill of a courtyard to be used for floor area, are inappropriate.
23. Additions that would require the location of designated parking areas within the front yard area are not permitted under LAMC.



8.3 ACCESSORY STRUCTURES, NEW ACCESSORY STRUCTURES, AND ADDITIONS TO EXISTING ACCESSORY STRUCTURES

Garages and other accessory structures can make an important contribution to the character of a historic neighborhood. Although high-style “carriage houses” did exist historically, garages and other accessory structures were typically relatively simple structures architecturally, with little decorative detail. Quite often these structures reflected a simplified version of the architectural style of the house itself, and were finished in similar materials.

Unfortunately, many historic garages and accessory structures have not survived to the present day, perhaps because the structures were often built flush with the ground, without a raised foundation. Therefore, many homeowners in historic areas may need to confront the issue of designing a new structure.

The guidelines in this section are specifically targeted toward the rehabilitation, addition to, or reconstruction of accessory structures on historic properties. It will also be useful to consult the Setting guidelines of this Plan (Chapter 6) to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings, and the Residential Rehabilitation guidelines of this Plan (Chapter 7) for guidelines pertaining to architectural details and materials.

Guidelines:

1. Existing garage doors should be repaired when possible, rather than replaced. Special attention should be paid to the materials and design of historic doors and their surrounds.
2. The size, scale, and proportions of historic garage doors on a façade should be maintained.
3. Filling in or altering the size of historic garage doors, especially on street visible façades, is inappropriate.
4. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
5. Modifications to existing garages, carriage houses, or accessory structures that would involve a loss of significant architectural details pursuant to the Rehabilitation guidelines should be avoided.
6. New accessory structures, garages, and additions to existing accessory structures should be similar in character to those which historically existed in the area.
7. Street visible garages and accessory structures should retain the appearance of their original intended use.
8. Basic rectangular roof forms, such as pitched or flat with parapet wall, are appropriate for most garages.
9. New garages, accessory structures, or additions should be designed not to compete visually with the historic residence.



10. Detached garages are preferred. New garages should be detached and located behind the line of the rearmost wall of the house whenever possible. Attached garages should be located to the rear of the house.
11. New accessory structures, such as greenhouses, porches, or gazebos should not take up more than 50% of the available back yard area.
12. Accessory structures and additions should always be subordinate in height, width, and area to the existing primary structure.
13. Accessory structures and additions should replicate the architectural style of the existing house with respect to materials, fenestration, roof patterns, etc., though architectural details such as corbels, pilasters, or molding should be replicated with less detail on accessory structures.
14. New accessory structures, garages, and additions should be similar in character to those that historically existed in the area, but may be larger to accommodate the realities of 21st century living, including larger and more vehicles, and second story additions.
15. Changes in garage roof heights, when found to be appropriate, should not be street visible and should not remove historic architectural details.
16. Alley-facing garages may vary in size, form, and appearance so long as the variations are not visible from the neighboring street.
17. A subterranean garage is inappropriate, since historically, there were no garages below natural grade in Windsor Square. .



Chapter 9: Residential Alterations of Non-Contributing Elements

9.1 INTRODUCTION

Non-Contributing Elements are structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for the HPOZ. The Historic Resources Survey additionally identifies the architectural style of the structure, alterations that affected the building contribution status, and why the structure was identified as a Non-Contributing resource. Generally, properties that are identified as Non-Contributing in the Survey for the HPOZ can be further broken down into three categories:

Non-Contributors that were built within the Period of Significance

Such properties were identified in the Survey as Non-Contributing Elements because they do not retain their original architectural details or have been altered to the point where such alterations are considered to be irreversible. Though altered, these structures may retain massing, building forms, and architectural styles consistent with the development pattern of the block.

Non-Contributors that were built outside of the Period of Significance

Such properties are identified in the Survey as Non-Contributing Elements because they were not built within the Period of Significance and thus do not contribute to the historic nature of the HPOZ. These properties are often designed in modern styles with varied massing, fenestration, and materials. When designing alterations to Non-Contributors constructed outside the Period of Significance it is important to balance compatibility between the existing structure's architectural style and the architectural styles of the surrounding Contributing Structures. On a structure with large openings, such as a dingbat apartment building, installing smaller openings found on adjacent structures may not be compatible for the style of the structure. The intention of the design should therefore come from the existing architectural characteristics of the structure rather than the surrounding structures.

Vacant lots

Such properties are unimproved or do not have legally permitted structures.

This chapter addresses proposed alterations involving maintenance, repair, additions, or new detached accessory structures to Non-Contributing properties. It does not address projects that propose to change the architectural styles of existing properties, or new construction of a primary or secondary structure. For such projects, please refer to Chapter 10 "Residential Infill." [Projects involving restoration of a Non-Contributing Element based on historic photographic evidence, original building plans, another Contributing Element in the Windsor](#)



Square HPOZ, etc. may want to consult the guidelines in Chapter 7 of this Plan as an additional resource.

This chapter's purpose is to encourage the consistency of scale, massing, ~~material,~~ and form, and architectural style of alterations to Non-Contributing properties with historic neighborhood features so that they may enhance Windsor Square's overall historic character whenever possible.

The chapter is divided into six sections, each of which discusses a different set of design elements. However, it does not address a property's "Setting" or site (broadly defined as the front yard area and public right-of-way). For such elements, please refer to Chapter 6 "Setting (Front Yard) and Public Right-of-Way."

In addition to following these guidelines, successful projects should take cues from their context and surroundings. This section provides guidelines specific to ensuring that alterations to Non-Contributing structures do not detract from the overall historic character of the district, through encouraging consistency of scale, massing, material, and form in the neighborhood. In general, alterations should not try to exactly replicate the style of the surrounding historic structures; rather, the design should be consistent with the surrounding historic structures and sites.



9.2 MASSING AND FORM

The massing and form of historic structures in an intact historic neighborhood are most often fairly uniform along a block face. Nearly all historic residential structures were designed to present their faces to the street, and not to a side or rear yard. Potential work that is significantly different in massing and form from other structures on a particular block can diminish the integrity of the HPOZ and should be avoided. Elements such as overall building height and shape, building proportions, porches, roofs, and dormers should be heavily considered when proposing work to existing structures, as they all have a significant impact on the district as a whole. This section provides guidelines specific to ensuring that alterations to porches, dormers, chimneys, and other roof features are compatible with the existing context of historic structures and the neighborhood as a whole. For specific guidelines pertaining to the location of massing on additions refer to section 9.6 “Additions to Primary Structures and Secondary Structures.”

Guidelines:

1. Porch, dormer, and roof forms that echo the character of the neighborhood should be maintained.
2. Porch, dormers, chimneys, and other roof features should be compatible with the identified architectural style of the structure. For example, adding a turret to a modern structure would not be a compatible alteration, as that roof form is not characteristic of the identified architectural style.
3. When new porches, dormers, chimneys, or roof features are added, the design, size, and placement should be compatible with the structure’s architectural style and appropriate in overall mass and form for the existing structure based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on surrounding historic structures. The peak of a new dormer should not be higher than the peak of the building’s roof.
4. Enclosure of ~~part or all of an existing~~ porch or courtyard on a street-facing façade is generally ~~not compatible~~inappropriate.



9.3 OPENINGS

The size, scale, placement/location, grouping, and pattern of openings on façades (referred to as “fenestration”) are an integral part of a structure’s design, and are considered important characteristics of the architectural style of a structure. When proposing work that would alter existing original/historic openings, such as doors and windows, it is important to consider not only the architectural style of the structure, but also the broader neighborhood context. The architectural style and neighborhood context will generally inform where on a structure openings should be located, the appropriate scale of the openings, and how openings should be grouped. When proposing a design for building openings, such as windows, it is important to consider the following character-defining features of windows: the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of the exterior casing. ~~Incompatible alterations and replacements to openings can compromise the design of a building and have a substantial negative impact on the visual consistency of the neighborhood.~~

Guidelines:

1. Openings should be compatible with the identified architectural style of the structure. Façades with established fenestration and door patterns should maintain the scale, proportion, and continuity of openings.
2. Windows and doors should use similar groupings, alignments, proportions, ~~materials,~~ operations, and sizes for the architectural style of the structure to those on surrounding historic structures, though rear façades may have varied fenestration. For example, large arched picture windows (commonly found on Spanish Revival style structures) are not appropriate for a Craftsman style structure. In areas where there is a predominant window material and form, introducing new materials and forms may not be compatible on street visible façades. For example, on a block defined by double hung wood windows, installing vinyl sliding windows is not compatible. Simulated divided lites or press-on muntins are not appropriate on street visible façades.
3. Main entryways should be configured and emphasized similarly to those on surrounding structures. Attention should be paid to design similarities such as symmetry, depth, and the use of architectural features.
4. Every structure should have a main entryway on its primary façade. When relocating or altering the location of the front entrance, attention should be paid to the door pattern of the surrounding historic structures.
5. Adding doors to primary street-facing ~~visible~~ façades is generally not ~~appropriate~~ compatible. Adding additional doors on multi-family dwellings may be compatible if similar door groupings exist on surrounding historic structures.
- ~~6. Windows should not be installed flush on a façade. They should be recessed to provide depth to the opening.~~



9.4 ARCHITECTURAL STYLES AND DETAILS

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves altering a structure, the first step is to determine what style elements are present in other buildings on the block. If the existing buildings are all of the same or similar styles, common design themes should emerge. Do the majority of structures on your street have large picture windows? Spanish tile roofs? Stucco cladding? The Residential Alterations guidelines that follow point out various design elements that need special attention to ensure that alterations are compatible with the historic streetscape. Most importantly, each project should respond to its surrounding context and help to create a seamless transition from architectural style to architectural style and from building type to building type.

Guidelines:

1. Decorative details characteristic of an architectural style should be maintained or replaced as needed. Simplification of a structure through the removal of existing original/historic architectural features is generally not appropriate.
2. Architectural details should echo, but not exactly imitate, architectural details on surrounding historic structures. Special attention should be paid to scale and arrangement, and, to a lesser extent, detail. Use of simplified versions of traditional architectural details is encouraged.
3. In areas where architectural details are common on a block, alterations should incorporate these traditional details where compatible, in a simplified form.
4. Overly decorative windows, doors, materials, and architectural features that create a false sense of history are strongly discouraged.
5. Windows should have decorative accent and installation details compatible with the identified architectural style of the structure. Detail examples include an apron, sill, ~~true-divided-lites~~, recessed installation, and/or stucco reveal.
6. New security bars and doors are discouraged. In cases where bars may be found to be compatible, bars should use minimal ornamentation. Screen doors and windows that are consistent with the architectural style and the opening size may be compatible.
7. New skylights or solar panels should be designed and located in such a way as to be least visible from the Street Visible Area. If skylights are desired, flat skylights, flush with the roof, are encouraged.
8. Mechanical apparatus should be located in rear or side yard areas, and should not be visible. In addition, consider placing such apparatus out of sight and sound of neighboring homes, if at all possible. Mechanical apparatus that must be placed in a street visible location should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.



9.5 MATERIALS

The characteristics of building materials, including the scale of units and the texture and finish of the material, define the character of a building. For example, the color, texture, and finish of historic stucco is a distinctive feature of Spanish Colonial Revival homes, and plays an important role in establishing the scale and character of these structures.

Replacement of building materials requires careful attention to the scale, texture, pattern, and detail of the material. The three-dimensionality of moldings and trim, the distinctive texture of stucco, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. When repairing or refreshing stucco finishes, it is important to understand the role the texture of the stucco finish plays in the design of the structure. Different architectural styles were characterized by different finishes, and care should be taken to choose an appropriate finish when stucco work is needed.

Guidelines:

1. Materials should be visually similar in appearance to those used historically, be compatible with the match the identified architectural style of the structure, and be consistent throughout street visible façades. For example, slate roofing should not be used on a Spanish Colonial Revival home.
2. Materials should be similar in scale, pattern, and texture to those used historically in the Windsor Square HPOZ neighborhood. Clay tiles should be of the same size as those used historically.
- ~~3. If the integration of modern building materials not present during the Period of Significance is found to be compatible, such materials should be subtly used and appear visually inconspicuous in comparison to surrounding historic structures.~~
- 4.3. Light colored asphalt shingles are generally not compatible. Dark grays and browns are generally compatible replacement roofs. Earth-tone colors such as dark greens and reds may be compatible, depending on the style of the historic structure.



9.6 ADDITIONS TO PRIMARY STRUCTURES ~~AND SECONDARY STRUCTURES~~

Nothing can alter the appearance of a structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also detract from the continuity of the neighborhood. New additions within an HPOZ should seek to be compatible with both the neighborhood and the building to which they are attached.

Guidelines:

1. Additions should be compatible in scale with the overall block lot coverage.
2. Additions should be located at the rear of the structure, away from the street visible architectural façades.
3. Additions that outwardly break the plane established by the existing roofline or side façades of the house are strongly discouraged.
4. ~~Where a~~ Additions that comprise a new floor ~~can be found compatible, such additions~~ should be located toward the rear of the structure.
5. Residential structures should harmonize in scale and massing with the existing ~~historic~~ structures in surrounding blocks within the HPOZ. For instance, a 2.5-story structure should not be built in a block largely occupied by single-story bungalows.
6. Additions that result in a larger structure than the adjacent properties should be designed in modules, with the greater part of the mass located away from the main façade to minimize the perceived bulk of the structure.
7. ~~Additions to street facing façades should be articulated with well-defined building entrances, and projecting and recessed façade features. Façade articulation should establish a rhythm and add visual interest to the block face.~~
8. ~~In areas of varied front setbacks, a street-facing addition should act as a transition between adjacent buildings, to unify the overall streetscape.~~

Note: Refer to Chapter 9, Sections 1-4, for additional guidelines pertaining to the design elements of additions, including: massing and form, openings, architectural styles and details, and materials.



9.7 NEW ACCESSORY STRUCTURES AND ADDITIONS TO EXISTING ACCESSORY STRUCTURES

Garages and accessory structures can make an important contribution to the character of a historic neighborhood. Accessory structures were typically relatively simple structures architecturally, with little decorative detail. Often, these structures reflected a simplified version of the architectural style of the house itself, and were finished in similar materials.

For alterations to existing garages and accessory structures, follow the same guidelines throughout this chapter as you would for the alterations of a residential structure. The guidelines in this section are specifically targeted toward the new construction of accessory structures and additions to existing accessory structures.

Guidelines:

1. Accessory structures and additions to existing accessory structures should be designed not to compete visually with the primary structure.
2. Accessory structures and additions to existing accessory structures should always be subordinate in height, width, and area to the existing primary structure.
3. When choosing a location for a new accessory structure, care should be taken to respect the existing pattern of development of the block. For instance, placing a new garage adjacent to the primary structure would not be compatible when neighboring garages abut the alley.
4. New garages and additions to existing accessory structures should be located behind the line of the rear wall of the house whenever possible.
5. ~~Detached garages are compatible. Garages should be detached from, and to the rear of, the primary residential structure.~~ Attached garages are not ~~compatible appropriate~~ in Windsor Square.
6. New accessory structures, such as greenhouses or gazebos, should not take up more than 50% of the available backyard area.
7. Basic rectangular roof forms, such as hipped, gabled, or flat with parapet walls, are compatible for most garages.
8. Accessory structures and additions to existing accessory structures should be compatible with the architectural style of the existing house with respect to materials, fenestration, roof patterns, etc., ~~though~~ architectural details should be ~~replicated~~ simplified and designed with less detail on accessory structures.



Chapter 10: Residential Infill

10.1 INTRODUCTION

“Infill” is the process of building a new structure on a vacant site within an existing neighborhood. These infill guidelines are intended for the use of property owners planning new structures on vacant sites, or replacement of buildings or structures on Non-Contributing properties. These Residential Infill guidelines may also be applicable to the review of alterations to structures or sites within the HPOZ that are identified as Non-Contributing in the Historic Resources Survey, such as projects that propose to change the architectural style of existing properties. These guidelines also help ensure that such new construction and alterations recognize, and are sensitive to, their historic context, and that new infill buildings and structures are compatible with the historic fabric of the district in terms of architectural context, setting, and environment.

The Residential Infill Guidelines are divided into six (6) sections, each covering a building design element important when planning or evaluating proposed new construction or alteration to Non-Contributing sites or structures.

10.2 DESIGN APPROACH

In addition to following these guidelines, successful new construction shall take cues from its context and surroundings. One of the first steps in designing a new building within a historic district is to look at other buildings on the block, and other similar buildings in the neighborhood. In general, new construction should not try to exactly replicate the style of the surrounding historic structures, but the design should be consistent with surrounding historic structures and sites. Design elements that are most important in establishing this consistency include orientation on a site, massing and scale, roof form, materials, and the patterns of doors and windows.

Most HPOZs have stood the test of time because they contain structures that are designed and constructed with a high level of design integrity and quality of workmanship. Consequently, new structures within the HPOZ should strive to integrate the highest and best design and construction practices to fit this context. The Architectural Styles Chapter of this Plan contains sections detailing common design elements of each style.

The Windsor Square HPOZ has a range of building types. Most blocks are defined by predominantly one and two-story single family homes, while others contain two-story multi-family structures. New development should be compatible with the neighborhood’s character, and building sizes, mass, and bulk.

Contemporary architectural designs for new infill construction are not necessarily discouraged within the HPOZ. A compatible design must respond to siting with respect to prevailing lot use patterns, orientation of building to the lot, height, massing, pattern of window and door fenestration, materials, and detail. Most importantly, each project should respond to its surrounding context and help to create a seamless transition from building type to building type.



Single Family Housing

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves new construction on a vacant lot, the first step in designing a new building is to determine what style elements are present in other buildings on the block. The Windsor Square HPOZ consists primarily of homes in the Period Revival styles. If the existing buildings are all of the same or similar styles, common design themes should emerge. The Residential Infill guidelines that follow point out various design elements that need special attention to ensure that new construction is compatible with the historic streetscape.

Multi-Family Housing

The Windsor Square HPOZ contains some examples of multi-family housing that have architectural styles compatible with surrounding architectural styles or style groups, which may be successfully duplicated in new multi-family construction. Often, owners of vacant lots in residential areas find it financially desirable to build multi-family housing if it is allowed by the zoning code. In recent years, land use patterns and zoning regulations have allowed for expansion of multi-family uses. Houses may have been converted to multi-family residences, or newer apartment or condo buildings may have been constructed.

In any event, when a multi-family residential project is proposed in the HPOZ the project should follow the Residential Infill guidelines contained in this section. The Infill guidelines contain examples of several multi-family building types and architectural styles that may be compatible with the HPOZ. When possible, applicants should pay close attention to what types of multi-family structures existed in or near the HPOZ during the Period of Significance.

These multi-family structures were usually developed with the same setbacks, heights, and often the same roof forms as their neighbors. In some cases, individual entryways were concealed in a foyer or lobby beyond a common entry door, rendering these structures indistinguishable from single-family residences in the same neighborhood. In historic residential neighborhoods composed primarily of two-story single-family structures, this architectural style may be a useful model for low-density multi-family development.

One-over-one duplex

Guidelines:

1. The scale, roof form and architectural style of the structure should be consistent with these residential infill guidelines and with surrounding historic residential structures.
2. Entryways should be located on the street-facing façade of the structure, and should be designed to read as two separate entryways. This may be achieved through the location of doorways on both the first and second story.
3. Entryways should be highlighted by a recessed entry or classical architectural archway.



4. One-over-one duplexes should be defined by an entry courtyard with an exposed stair leading to the second story. An opening in the courtyard wall should provide street access to shared resident spaces. Many duplexes have covered balconies.
5. Parking areas should be located to the rear of the structure.

The Residential Duplex/Triplex/Fourplex

In the period when many of Los Angeles' HPOZs developed, low density multi-family structures in residential neighborhoods often were developed in the same architectural styles and with similar massing as single-family residences in the same area. The Craftsman and Italian Renaissance Revival styles, in particular, lent themselves to the development of two-unit to four-unit structures, often with simple rectangular massing. Usually, the only external indication that these structures were not single-family dwellings was the multi-door entryway, often designed with the same porch form as single family neighbors.

Guidelines for building in the Duplex/Triplex/Fourplex form:

1. The scale, roof form, and architectural style of the structure should be consistent with these residential infill guidelines and with surrounding historic residential structures.
2. Entryways should be consistent with the architectural style, and designed to be compatible with the historic character of the Windsor Square HPOZ neighborhood. This may be achieved through the location of doorways around a central recessed entry, or through the use of a single exterior doorway leading to an interior entry hall.
3. Entryways should be defined by a single, traditionally-styled porch.
4. Parking areas should be located to the rear of the structure.
5. Front yard areas should be comprised of landscaping. Paving or otherwise hardscaping front yard areas is inappropriate.
6. Setbacks should be consistent with surrounding historic single-family structures.

The Bungalow Court

A low-scale multi-family housing solution popular in the pre-World War II era, bungalow courts were classically composed as a cluster of small one story residential structures of a common architectural style organized, usually in two parallel lines, around a central courtyard arranged perpendicular to the street, and often anchored by a two-story complex at the back of the courtyard.

Important elements of this design style that ensure its compatibility with historic residential development patterns include the small scale of the bungalows, the quality of their architectural detailing, the choice of an architectural style compatible with surrounding residential development, and a treatment of the façades on the bungalows facing the primary street that includes details like porches, entryways, overhanging eaves and other details which emphasize reliance on traditional single-family residential design elements. This type of



development may be appropriate in areas composed predominantly of small single story cottages or duplexes where multi-family development is permitted by the zoning code. A useful resource for planning a bungalow court is [Courtyard Housing in Los Angeles](#) by Stephanos Polyzoides, Roger Sherwood (a resident of Windsor Square), and James Tice.

Guidelines for building in the Bungalow Court form:

1. All buildings within the court should be designed in a cohesive architectural style which reflects an architectural style common in the surrounding neighborhood.
2. Entryways within the court should be marked by porches that face onto a central courtyard.
3. The central courtyard should be arranged perpendicular to the street, with a central axial path leading through the development.
4. The scale of the bungalows should reflect the scale of the surrounding historic residential structures.
5. The location of entryways on bungalow façades that face the street is preferred.

The Courtyard Apartment Building

Courtyard Apartments were a popular multi-family housing style in Los Angeles from the 1920s to the 1950s. Typically, these complexes were designed as two-story L- or U-shaped structures, or clusters of structures, that wrapped around a central entry courtyard. These complexes were typically built in a romantic style, often Spanish Colonial Revival or Mediterranean Revival. Later examples were often built in the Minimal Traditional styles, often with French Eclectic or Chateausque details.

The defining feature of these complexes is the central courtyard, which was typically the central entryway to individual apartments. Complexes with an L-shaped plan were typically designed in a smaller scale, with individual exterior entryways for each unit. Typically, in these structures second-story entryways were designed as romantic balconies or loggias. Quite often, the street-facing end of the L was marked with large, elaborate windows.

In the U-shaped variant style, the central courtyard typically led to a central entryway, and each unit was accessed from an interior hallway. These U shaped structures sometimes rose to three stories or higher. A useful resource for planning a courtyard apartment building is [Courtyard Housing in Los Angeles](#) by Stephanos Polyzoides, Roger Sherwood, and James Tice.

Guidelines for building in the Courtyard Apartment form:

1. New Courtyard Apartment structures should reflect the scale of surrounding historic residential structures.
2. Structures should be arranged on their lots in an L- or U- shape around a central courtyard that is open to the street.



3. Lower scale structures may have individual exterior entryways for each unit. These entryways should each be marked by their own porch. Common balconies or porches spanning more than two entryways are discouraged.
4. The central courtyard area should be extensively landscaped. Water features and fountains are encouraged.
5. The architectural style and materials of the new structure should be appropriate to the surrounding historic area.
6. Parking areas should be located to the rear or beneath the structure.
7. All buildings within the court should be designed in a cohesive architectural style that is common in the surrounding neighborhood.

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10.3 SETTING, LOCATION, AND SITE DESIGN

The site design of a historic structure is an essential part of its character. Further, the spacing and location of historic structures within a historic neighborhood usually establishes a rhythm that is essential to the character of the neighborhood. While each individual house within an HPOZ may not be architecturally significant in its own right, the grouping of houses, with uniform setbacks and street features, gives the neighborhood a strong sense of place that is in fact significant. The early designers and builders of the HPOZ considered the streetscape, setbacks, drives, walks, retaining walls, and the way a structure itself sits on its lot in relation to others on the street.

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetscapes led to planting strips, planting strips to sidewalks, and sidewalks to yards and front walkways, which led to porches and the private spaces within the house. The height and massing of historic structures in an intact historic neighborhood will generally be fairly uniform along the block face. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. Common setbacks in the front and side yards help ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of the structures and neighborhoods within the HPOZ. Preservation of these progressions is often essential to the maintenance of the historic neighborhood street as a functioning resource around which the neighborhoods interacts. The purpose of this section is to provide guidelines that ensure that new construction visible from the street respects and complements the existing historic streetscape.

Note: New Infill projects will also need to reference and comply with Chapter 6: Setting, of this Preservation Plan, for guidelines on setting and site design.

Guidelines:

1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located. The depth of the front and side yards should be preserved, consistent with other structures on the same block face.
2. A progression of public to private spaces from the street to the residence should be maintained. One method of achieving this goal is to maintain the use of a porch to create a transitional space from public to private.
3. Historic topography and continuity of grade between properties should be maintained.
4. Attached garages that face the street are inappropriate in new construction for most architectural styles found in the Windsor Square HPOZ; detached garages are preferred. Garages should be located to the rear of the property.
5. Parking areas should be located to the rear of a structure. Designation of parking spaces within a front yard area is inappropriate.



6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.
7. The lot coverage proposed for an infill project should be substantially consistent with the lot coverage of nearby Contributor properties.
8. Outdoor period details, such as address tiles, are encouraged.
9. Mature trees, particularly street trees in the public planting strip, should be retained whenever possible. If replacement is necessary, in-kind plant materials are recommended. Replacements should be mature with a 24-inch box. Refer to the most current version of the Windsor Square Master Tree Plan for further guidance.

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10.4 MASSING AND ORIENTATION

The height and massing of historic structures in an intact historic neighborhood are most often fairly uniform along a block face. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. The purpose of this section is to ensure that the scale, height, bulk, and massing of new construction visible from the street is compatible with the existing context of historic structures and the neighborhood as a whole.

Guidelines:

1. New residential buildings and structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. For instance, a 2.5-story structure should not be built in a block largely occupied by single-story bungalows.
2. When found to be appropriate, new structures that will be larger than their neighbors should be designed in modules, with the greater part of the mass located away from the main façade to minimize the perceived bulk of the structure.
3. New residential structures should present their front door and major architectural façades to the primary street and not to the side or rear yard.
4. In some cases on corner lots, a corner entryway between two defining architectural façades may be appropriate.
5. A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.
6. Attached garages that face the street are generally inappropriate; garages should be located to the rear of the residence.



10.5 ROOF FORMS

It is often true that the structures on one block of a historic neighborhood share a common architectural style. This common style frequently is articulated by a common roof form, which helps establish a common character for the block. The purpose of this is to encourage traditional roof forms on infill houses in order to help maintain a common character for the area.

Guidelines:

1. New residential structures should echo the roof forms of the surrounding historic buildings and structures. For instance, if the majority of structures along a particular street utilize front-facing gable-ends, the infill structure should likewise utilize a gable-end. Where a diversity of roof forms exists on a street, a predominant form should be used. It would be inappropriate to introduce a new roof form that is not present on the street.
2. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures. If modern materials are to be used, such materials should be simple and inconspicuous.
3. Dormers, and other roof features on new construction should echo the size and placement of such features on historic structures within the HPOZ.
4. Where roof edge details, such as corbels, rafter tails, or decorative vergeboards are common, new construction should incorporate roof edge details which echo these traditional details in a simplified form.



10.6 OPENINGS

The pattern of windows, doors, and other openings on the façades of a historic structure strongly define the character of the structure's design. These openings define character through their shape, size, construction, façade arrangement, materials, and profile. Repetition of these patterns in the many historic structures of a historic district helps to define the distinctive historic character of the area. It is important, therefore, that new construction in these areas reflect these basic historic design patterns.

Guidelines:

1. New construction should have a similar solid-to-void ratio on street visible façades to those found in surrounding historic structures. Generally, large expanses of glass facing the street is inappropriate.
2. New construction should use similar window groupings, header heights, and alignments to those on surrounding historic structures.
3. When viewed from the street, windows should be similar in shape, scale, and proportion to those found in surrounding historic structures.
4. Windows should appear similar in materials and construction to those found in surrounding historic structures.
5. Dormers should be similar in scale to those found on existing historic structures in the area.
6. Main entryways should be configured and emphasized similarly to those on surrounding structures. Attention should be paid to design similarities such as symmetry, depth, and the use of architectural features such as pediments, crowns, porches, etc.
7. The placement of a porch to define the front entry is encouraged.
8. Entrance enclosures, such as porches, porte-cocheres, and overhangs should be used when similar features are widely used within the neighborhood.
9. Garage doors on street-facing façades are generally out of scale to the historic streetscape of Windsor Square, and are inappropriate.



10.7 MATERIALS AND DETAILS

Traditionally, the materials used to form the major façades of a residential structure were intended to work in harmony with the architectural detail of the building to present a unified architectural style. Often, this style is repeated with subtle variations on many structures within a historic district. It is essential that new construction within a historic area reflect the character of the area by echoing the palette of materials and design details historically present in the neighborhood.

Guidelines:

1. When visible from the street, new construction should incorporate materials similar to or otherwise compatible with those used traditionally in historic structures in the area. For example, if most houses within a neighborhood are stucco, an infill house that is entirely wood clapboard is generally inappropriate.
2. Materials used in new construction should be in units similar in scale to those used historically. For instance, bricks or masonry units should be of the same size as those used historically.
3. Architectural details such as newel posts, porch columns, rafter tails, etc., should echo, but not exactly imitate, architectural details on surrounding historic structures. Special attention should be paid to scale and arrangement, and, to a lesser extent, detail.
4. Use of simplified versions of traditional architectural details is encouraged.
5. If the integration of modern building materials, not present during the Period of Significance, is found to be appropriate, such materials should be subtly used and appear visually compatible with surrounding historic structures.



Chapter 11: Relocating Historic Structures

11.1 RELOCATING HISTORIC STRUCTURES ONTO NON-CONTRIBUTING LOTS

In most cases, the proposed relocation of a historic structure to a location within a historic district should be evaluated in much the same way as a proposed new infill construction project. There are, however, several additional considerations that should be taken into account when evaluating this type of project to ensure the preservation of the historic importance of both the structure to be moved and the district in which it will be relocated.

Guidelines:

1. If feasible, relocate a building or structure to a lot within its original neighborhood.
2. Relocation of the building or structure to a lot similar in size and topography to the original is strongly preferred.
3. The building or structure to be relocated should be similar in age, style, massing, and size to existing historic structures on the block front on which it will be placed.
4. The building or structure to be relocated should be placed on its new lot in the same orientation and (if consistent with the district) with the same setbacks to the street as its placement on its original lot.
5. The preparation of a relocation plan is encouraged. This should occur prior to relocation to ensure that the least destructive method of relocation will be used.
6. Alterations or additions to the historic building or structure proposed to further the relocation process should be evaluated in accordance with the design guidelines (as limited by this Plan).
7. The appearance, including materials and height, of the new foundations for the relocated historic structure should match those original to the building or structure as closely as possible, taking into account applicable codes.



Chapter 12: Common Architectural Terms

Arch: A curved structure for spanning an opening.

Architectural façade: The façade distinguished by the primary architectural features or detail.

Asymmetrical: Having no balance or symmetry.

Awnings: A canopy made of canvas to shelter people or things from sun or precipitation.

Balcony: An elevated platform projecting from the wall of a building, usually enclosed by a parapet or railing.

Baluster: Any of a number of closely spaced supports for a railing.

Balustrade: A railing with supporting balusters.

Barge boards (verge boards): A board, often carved, attached to the projecting end of a gable roof.

Battered: Sloping, as in the outer face of a wall that recedes from bottom to top.

Bay: A part of a building marked off by vertical or transverse details.

Bay window: A window or series of windows projecting outward from the main wall of a building and forming a bay or alcove in a room within.

Belfry: A bell tower.

Block face: The architectural setting formed by the conjunction of all the buildings in a block.

Board and Batten: Siding application where the vertical joints are covered with narrow strips of wood.

Boxed cornice: A slightly projecting, hollow cornice of boards and moldings, nailed to rafters.

Bracket: A support projecting from a wall to bear the weight of a cantilever or for decorative purposes.

Box (built-in) gutter: A gutter built into the slope of the roof, above the cornice.

Cantilevered: Horizontal element of a structure supported by horizontal, not vertical, structural members.

Canopy: Projecting element, usually over a façade opening, as if to provide shelter.

Casement: A window sash opening on hinges generally attached to the upright side of the window frame.

Clapboard: A long, thin board with one edge thicker than the other, laid horizontally as bevel siding.

Clerestory window: Ribbon windows on the portion of an interior rising above adjacent rooftops.

Clinker brick: A very hard burned brick whose shape is distorted, knobby, or bloated.



Column: A rigid, relatively slender vertical structural member, freestanding or engaged.

Coping: The top layer or course of a masonry wall, usually having a slanting upper surface to shed water.

Corbels: A stepped projection from a wall, usually masonry.

Cornice: A continuous, molded projection that crowns a wall.

Crown: The highest portion of an arch, including the keystone.

Cupola: A domelike structure surmounting a roof or dome, often used as a lookout or to admit light and air.

Dentil: Simple, projecting, tooth-like molding.

Dormer: A projecting structure built out from a sloping roof, usually housing a vertical window or ventilating louver.

Double-hung window: A window with two sashes, both of which are operable, usually arranged one above the other.

Eave: The overhanging lower edge of a roof.

Entablature: The upper portion of a building, resting on the columns and constituting the architrave, frieze, and cornice.

Façade: The front or any side of a building.

Fascia: Any broad, flat horizontal surface, as in the outer edge of a cornice or roof.

Fenestration: The design, proportioning, and location of windows and other exterior openings of a building.

Finial: A sculptured ornament, often in the shape of a leaf or flower, at the top of a gable, pinnacle, or similar structure.

Frieze: A decorative horizontal band, as along the upper part of a wall.

Garden wall: A low masonry wall at the perimeter of a property.

Glazed: Filled with a pane of glass.

Gothic arch: A pointed arch reminiscent of those found on Gothic cathedrals

Grilles: A decorative screen, usually of wood, tile, or iron, covering or protecting an opening. Also spelled "grills."

Half-timbering: Detail creating the appearance of exposed structural timbers on plaster.

Keystone: The wedge-shaped detail at the top of an arch.

Louver: Fixed or movable horizontal slats for admitting air and light.

Marquee: A tall projection above a theater entrance, often containing a sign.

Massing: The unified composition of a structure's volume, affecting the perception of density and bulk.

Molding: A slender strip of ornamental material with a uniform cross and a decorative profile.



Newel post: A post supporting one end of a handrail at the top or bottom of a flight of stairs.

Ogee arch: An arch formed by two S-shaped curves meeting at a point.

Oriel: A bay window supported from below by corbels or brackets.

Parapet: A low protective wall at the edge of a terrace, balcony, or above the roof line.

Patterned shingles: Shingles, usually used as a sheathing material, which are cut and arranged so as to form decorative patterns such as fish scales, diamonds, scallops, etc.

Pediment: A wide, low-pitched gable surmounting a colonnade, portico, or major bay on a façade.

Pergola: An arbor or a passageway of columns supporting a roof of trelliswork on which climbing plants are trained to grow.

Pier: Vertical structural members.

Pilaster: A shallow rectangular projecting feature, architecturally treated as a column.

Pinnacle: A small turret or spire on a roof or buttress.

Porch: An exterior covered approach or vestibule to a doorway.

Porte-cochere: A roofed structure covering a driveway to provide shelter while entering or leaving a vehicle.

Portico: A vertically-proportioned porch having a roof supported by columns.

Quoin: An exterior angle of a masonry wall marked by stones or bricks differentiated in size and/or material from adjoining surfaces.

Rafter: Any of a series of small, parallel beams for supporting the sheathing and covering of a pitched roof.

Rafter tail: Portion of a rafter which projects under the eave.

Scale: Proportionate size judged in relation to an external point of reference.

Showcase windows: Large glazed openings designed to showcase merchandise.

Sidelights: Vertical windows along the outside of a door.

Sleeping porch: A porch or room having open sides or many windows arranged to permit sleeping in the open air.

Soffit: The underside of an architectural element, such as a beam or cornice.

Spandrel: The roughly triangular space between the left or right exterior curve of an arch and the rectangular framework surrounding it.

Spindles: Slender architectural ornaments made of wood turned on a lathe in simple or elaborate patterns.

Spire: Structure or formation, such as a steeple, that tapers to a point at the top.

Splay: An oblique angle or bevel given to the sides of an opening in a wall.

Stair tower: A tower articulating the location of the stairway, usually of a residence.



Stoop: A raised platform, approached by steps and sometimes having a roof, at the entrance to a house.

Streetscape: The pattern and impression created by the combination of visible elements from all lots on a block face.

String courses: A horizontal course of brick or stone flush with or projecting beyond the face of a building, often molded to mark a division in the wall.

Surround: The trim, jamb, head, and other decorative elements surrounding an opening.

Symmetry: Correspondence of form on opposite sides of a dividing line or plane.

Terra-Cotta: Usually red fired clay.

Terrace: An open level area or group of areas adjoining a house or lawn.

Terrazzo: A poured flooring material, usually comprised of small pieces of stone or glass in a binding medium.

Tower: A structure high in proportion to its lateral dimensions, usually forming part of a larger building.

Transom: A window, usually operable, above the head of a door.

Trusses: A rigid framework, as of wooden beams or metal bars, designed to support a structure, such as a roof.

Turret: A structure (frequently curved) high in proportion to its lateral dimensions, forming part of a larger building.

Tuscan columns: Very simple columns with no fluting or other embellishment.

Veranda: A large, open porch, usually roofed, extending across the front and sides of a house.

Window sash: One unit of an operable window, including the frame and glazing.

Wood shingle siding: A sheathing material comprised of overlapping wood shingles.

EXHIBIT C

Environmental Clearance

COUNTY CLERK'S USE

CITY OF LOS ANGELES

OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 395
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(PRC Section 21152; CEQA Guidelines Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS

CPC-2019-1013-MS

LEAD CITY AGENCY

City of Los Angeles (Department of City Planning)

CASE NUMBER

ENV-2019-1014-CE

PROJECT TITLE

Preservation Plan Update for the Windsor Square HPOZ

COUNCIL DISTRICT

4

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)

Windsor Square Historic Preservation Overlay Zone (HPOZ)

Map attached.

PROJECT DESCRIPTION:

Updating of the Windsor Square HPOZ Preservation Plan and validation of the Windsor Square Period of Significance

Additional page(s) attached.

NAME OF APPLICANT / OWNER:

N/A

CONTACT PERSON (If different from Applicant/Owner above)

Kimberly Henry

(AREA CODE) TELEPHONE NUMBER

(213) 847-3678

EXT.

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)

STATE CEQA STATUTE & GUIDELINES

STATUTORY EXEMPTION(S)

Public Resources Code Section(s) _____

CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)

CEQA Guideline Section(s) / Class(es) **8 and 31**

OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

JUSTIFICATION FOR PROJECT EXEMPTION:

Additional page(s) attached

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 applies to projects which consist of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies to projects which consist of "maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Buildings." The Windsor Square HPOZ Preservation Plan will ensure the protection of the environment by the continued application of regulatory review processes and design review regulations based on the Secretary of the Interior's Standards for the Treatment of Historic Properties of historic resources.

None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.

The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE

Kimberly Henry **[SIGNED ORIGINAL IN FILE]**

STAFF TITLE

City Planning Associate

ENTITLEMENTS APPROVED

N/A

FEE:

N/A

RECEIPT NO.

N/A

REC'D. BY (DCP DSC STAFF NAME)

N/A

DISTRIBUTION: County Clerk, Agency Record

Rev. 3-27-2019

ENVIRONMENTAL REVIEW

The City of Los Angeles (Department of City Planning) has determined based on the whole of the administrative record, substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Sections 15308, Class 8 and 15331, Class 31 of the State CEQA Guidelines, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. CEQA Guidelines Section 15308, Class 8 “consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.” CEQA Guidelines Section 15331, Class 31 “consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Buildings (1995), Weeks and Grimmer.”

Individual construction projects that are subject to the Windsor Square Historic Preservation Overlay Zone (HPOZ) Preservation Plan will be required to go through project specific environmental review if required under CEQA. Thus, the updating of the Windsor Square HPOZ Preservation Plan does not supersede the California Environmental Quality Act, or other Los Angeles Municipal Code requirements.

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment. Construction activities and relaxation of standards allowing environmental degradation are not included in this exemption*”.

Updating of the Preservation Plan and validation of a functional Period of Significance for the Windsor Square HPOZ will continue to regulate construction activities to ensure the continued protection of a City historic resource: the Windsor Square HPOZ. The proposed functional Period of Significance for the Windsor Square HPOZ is 1906-1965. This Period of Significance is based on the Windsor Square Historic Resources Survey, certified in 2007, where the first Contributing Element was built in 1906 and the last Contributing Element was built in 1965. The purpose of updating the Preservation Plan is to prevent environmental impacts to the Windsor Square HPOZ. Without updating the regulations for construction activities in the Windsor Square HPOZ and validating a functional Period of Significance, the historic integrity of the neighborhood could be lost through out-of-scale and incompatible alterations and new construction, and the demolition of irreplaceable historic structures. Key updates made to the Preservation Plan include: aligning with LAMC Section 12.20.3 (commonly referred to as the “HPOZ Ordinance”) that was updated in 2017; replacing Windsor Square’s Façade and Visible Area with Street Visible Area, as defined in the HPOZ Ordinance and used in all other HPOZs; adding two new chapters: *Setting (Front Yard) and Public Right-of-Way*, and *Residential Alterations of Non-Contributing Elements*; including additional guidelines to provide more guidance to owners, residents, and applicants; streamlining project review; adopting best preservation practices featured in newer plans that were adopted in 2017-2018; better applying best practices for sustainability; and re-organizing the Preservation Plan to be more user-friendly. The Preservation Plan design guidelines are based upon the Secretary of the Interior’s Standards for Rehabilitation and provide guidance on historically appropriate construction activities to ensure the continued preservation of the Windsor Square HPOZ. The use of Categorical Exemption Class 8 of the State CEQA Guidelines is consistent with other California jurisdictions, which find that the regulations placed upon historic districts is necessary for the protection of the environment and will make sure that maintenance, repair, restoration, and rehabilitation does not degrade the historic resource.

State of California CEQA Guidelines, Article 19, Section 15331, Class 31 “consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings (1995), Weeks and Grimmer”.

The updating of the Windsor Square HPOZ Preservation Plan falls under Categorical Exemption Class 31 for historic resource restoration and rehabilitation. Construction projects within the HPOZ would be reviewed for conformity with the Windsor Square Preservation Plan, which implements the Secretary of the Interior’s Standards for the Treatment of Historic Properties. The Preservation Plan explicitly draws from the Secretary of the Interior’s Standards for Rehabilitation by calling for preservation and repair of historic features and materials, before replacement. Whenever replacement of historic features is necessary due to deterioration, the Plan requires that new features match the original in size, shape, appearance, and material. In updating the Windsor Square Preservation Plan, two new chapters have been added (*Setting (Front Yard) and Public Right-of-Way*, and *Residential Alterations of Non-Contributing Elements*) and additional design guidelines have been added in all other guideline chapters to provide more direction for preservation, maintenance, and repair for all properties within the HPOZ. For example, Section 8.2, Additions to Primary Structures states “Additions that extend the existing side facades rearwards, without a break in plane are discouraged. Additions should be stepped-in from the side façade and be lower in height than the primary structure.” This guideline conforms to the Secretary of the Interior’s Standards in that stepping in the side façade of an addition from the original historic side façade will differentiate the addition as new construction, which allows the original historic structure to remain intact, and the addition to be reversible. The updated Preservation Plan will still require projects within the HPOZ to adhere to any required HPOZ review processes and the guidelines within the Preservation Plan, but will further elaborate and clarify the Secretary of the Interior’s Standards for Rehabilitation as they relate to the unique conditions of the Windsor Square HPOZ. This update will better protect the Windsor Square HPOZ from construction activities that could damage its historic integrity and ensure that maintenance, repair, stabilization, restoration, preservation, conservation or reconstruction is conducted in a historically appropriate manner.

Exceptions to the Use of Categorical Exemptions

None of the exceptions to the Categorical Exemption(s) under CEQA Guidelines Section 15300.2, applies to the proposed project. The proposed project will not result in significant cumulative impacts from successive projects of the same type in the same place. The project does not involve unusual circumstances. The proposed project will not damage scenic resources in a state scenic highway. The project site is not on a list compiled pursuant to Government Code Section 65962.5 related to hazardous waste sites. The project will not cause a substantial adverse change in the significance of a historical resource.

Planning staff evaluated all the potential exceptions to the use of Categorical Exemptions for the proposed project and determined that none of these exceptions apply as explained below:

Cumulative Impact – “All exemptions for these classes are inapplicable when the cumulative impact of successive projects of the same type in the same place, over time is significant.” The exception applies when, although a particular project may not have a significant impact, the impact of successive projects, of the same type, in the same place, over time is significant.

There are no successive projects of the same type planned in the Windsor Square HPOZ. Therefore, the updating of the Preservation Plan does not have any cumulative impact. There are no other design related overlays for the Windsor Square HPOZ that would require the adoption of additional design guidelines.

There are several adopted HPOZs in the Wilshire Community Plan Area; however, none overlap and they

all have their own Preservation Plans that are specific to each HPOZ. The parcels of the Windsor Square HPOZ in the Wilshire Community Plan have generally been developed to the maximum zoning capacity. The vast majority of these parcels are located in Low density land use designations. Consequently, the cumulative impact of the HPOZ program on development within the Wilshire Community Plan Area is insignificant.

Significant Effect – “A categorical exemption shall not be used for any activity where there is a reasonable possibility that the activity will have a significant effect on the environment due to unusual circumstances.” This exception applies when, although the project may otherwise be exempt, there is a reasonable possibility that the project will have a significant effect due to unusual circumstances. Examples include projects which may affect scenic or historical resources.

The Windsor Square HPOZ Preservation Plan update would not result in any potential environmental impacts, but rather through its updated design regulations would better protect the identified historic resource, the Windsor Square HPOZ neighborhood.

Scenic Highway – “A categorical exemption shall not be used for a project which may result in damage to scenic resources, including but not limited to, trees, historic buildings, rock outcroppings, or similar resources, within a highway officially designated as a state scenic highway. This does not apply to improvements which are required as mitigation by an adopted negative declaration or certified EIR.” This exception applies when a projects may result in damage to scenic resources within a duly designated scenic highway.

The Windsor Square HPOZ does not contain any State or City designated scenic highway or parkway. Thus, the Windsor Square HPOZ Preservation Plan update would not negatively impact scenic resources within a duly designated scenic highway. Rather, through the addition of a new chapter specifically addressing the setting and neighborhood character (*Chapter 6: Setting (Front Yard) and Public Right-of-Way*), the proposed updated HPOZ Preservation Plan would better protect the unique character of the neighborhood, which retains much of its original design, street grid pattern, and generous building setbacks.

Hazardous Waste Site – “A categorical exemption shall not be used for a project located on a site which is included on any list compiled pursuant to Section 65962.5 of the Government Code.” This exception applies when a project is located on a site or facility listed pursuant to California Government Code 65962.5.

The Department of Toxic Substances Control (DTSC) has not listed any parcel in Windsor Square HPOZ as a hazardous material site.

Historical Resources – “A categorical exemption shall not be used for a project which may cause a substantial adverse change in the significance of a historical resources.” This exception applies when a project may cause a substantial adverse change in the significance of an historical resource.

The proposed project would not cause an adverse change in the significance of a historical resource as defined in State CEQA 15064.5; rather, the proposed project would further protect identified historic structures throughout the HPOZ. The Windsor Square HPOZ ensures that exterior work on properties within the HPOZ area is consistent with the Secretary of the Interior’s Standards for Treatment of Historic Properties as further clarified and elaborated in the proposed updated Preservation Plan. Such work would require HPOZ review (prior to obtaining other Planning entitlements and building permits), therefore ensuring that new additions or alterations are conducted in a historically appropriate manner and better preserve the historic integrity of the properties and their environment.

WINDSOR SQUARE HPOZ



Los Angeles Department of City Planning

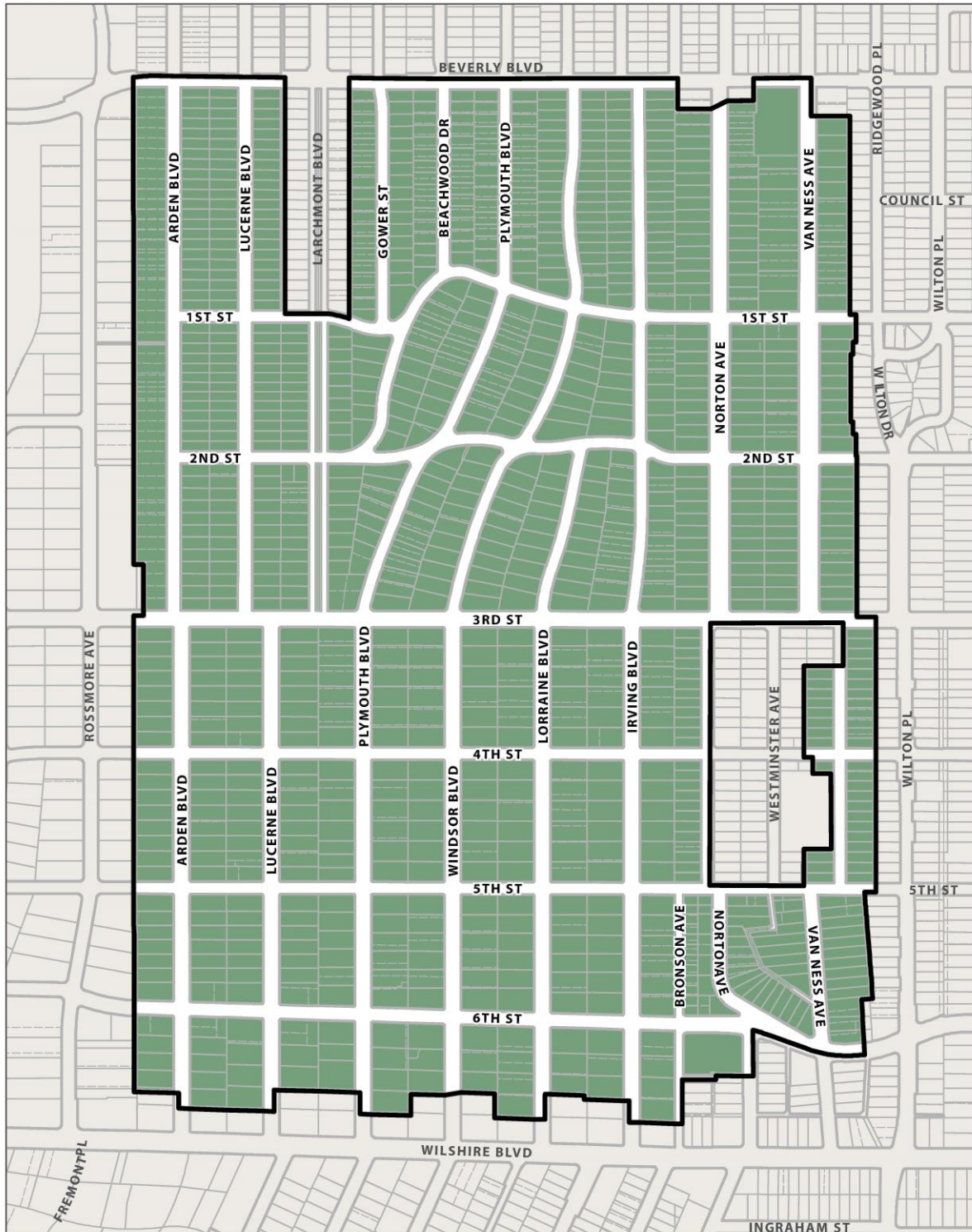


EXHIBIT D

Other:

Windsor Square Historic Resources Survey Context Statement

2017 Citywide HPOZ Ordinance (LAMC 12.20.3)

Windsor Square Adopting Ordinance



Windsor Square

Historic Preservation Overlay Zone

Historic Resources Survey

Volume 1 of 3, Context, Methodology, Findings

In Accordance with Los Angeles Municipal Code Sec. 12.20.3 E.2.



Originally Prepared, August 2003
Revised, February 2007

Prepared for:

City of Los Angeles Department of City Planning

200 N. Spring Street, 6th Floor
Los Angeles, California 90017

Prepared by:

Jones & Stokes

(Formerly, Myra L. Frank & Associates, Inc.)

811 West 7th Street, Suite 800
Los Angeles, California 90017





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**City of Los Angeles Department of City Planning
Windsor Square Historic Preservation Overlay Zone**

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EXECUTIVE SUMMARY

The information and photographs presented in this volume for Windsor Square represent the results of the *Historic Resources Survey* (the “Survey”) for the proposed *Windsor Square Historic Preservation Overlay Zone* (the “HPOZ”). The Survey was undertaken as a result of a City Council Motion¹ sponsored by the late Council President John Ferraro and former City Councilman Mike Hernandez.

The Survey was conducted between January 3, 2002 and March 22, 2002, and revised in August 2003, by qualified² architectural historians at Myra L. Frank & Associates, Inc. (the “Consultant”). The Survey was completed in accordance with the procedures set forth in Los Angeles Municipal Code (LAMC) §12.20.3 E. On February 4, 2004, the Survey was certified by the Cultural Heritage Commission and in September of 2004, the Windsor Square Historic Preservation Overlay Zone (HPOZ) was adopted by the City Council. The HPOZ took effect a year later in September 2005 when the City Planning Commission approved the Windsor Square Preservation Plan.

On August 21, 2006, the Los Angeles Superior Court took the matter of the No HPOZ Alliance et al vs. the City of Los Angeles under submission. On October 20, 2006, the Court ruled that the City of Los Angeles failed to comply with the California Environmental Quality Act in the adoption of the Windsor Square Historic Overlay Zone and Preservation Plan. The Los Angeles Superior Court also found that the “economic miracle” standard used to determine the reversibility of an alteration in the Historic Resources Survey was not a proper standard and in its judgment required the City to re-evaluate every property or structure using that standard..

In response to the Court’s decision, the Los Angeles City Council repealed Ordinance No. 176,246, which established the Windsor Square Historic Preservation Overlay Zone and directed the Cultural Heritage Commission to set aside its February 4, 2004 approval of the Windsor Square Historic Resources Survey and the City Planning Commission to set aside its September 8, 2005 approval of the Windsor Square Preservation Plan. After the Council acted, the Director of Planning initiated another Historic Preservation Overlay Zone and Preservation Plan for the Windsor Square neighborhood consistent with the goals and objectives of the Wilshire Community Plan, a land use element of the General Plan on February 7, 2007.

After the Court’s decision regarding the standard used to determine the reversibility of an alteration, the Planning Department re-evaluated all the Altered-Contributing parcels that used the “economic miracle” standard. In addition, the Planning Department re-studied the original

¹ City Council File No.00-1247. The City Council Motion was adopted 6-28-00. The Motion included 3 other areas in Council District 4, Larchmont Heights, Los Feliz, and Windsor Square

² *i.e.*, meeting the Secretary of the Interior's qualifications in architectural history (Federal Register, Vol. 48, No. 190, pp. 44738-44739, September 29, 1983.



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Survey area, which is comprised sixty-eight blocks with 1239 parcels³. This original Survey area is bounded by Beverly Boulevard on the north, Arden Boulevard on the west, Van Ness Avenue on the east, and the rear property lines of the commercial properties along Wilshire Boulevard on the south (See Figure 1). These boundaries include both sides of the primarily residential streets of Arden Boulevard and Van Ness Avenue. These boundaries were first established by the Department of City Planning in conjunction with the neighborhood association, the Windsor Square Homeowners Association, and are consistent with the extent of development within historic tract boundaries.

Because of conflicting property type and land use issues, such as a substantial number of commercial parking lots and commercial buildings that have replaced the former single family residences north of the row of parcels along the north side of Wilshire Boulevard, the Planning Department has recommended that the HPOZ boundaries differ slightly from the original Survey boundaries. When the HPOZ was first adopted, this resulted in the removal of the commercially zoned properties along Larchmont Boulevard and the RD3 zoned properties along Norton Avenue. After further analysis, the Planning Department is also recommending that all of the R3 zoned properties on Norton, Van Ness, and Westminster Avenues and Beverly Boulevard be removed, resulting in the additional removal of 35 properties.

The Survey methodology relied on the historic and architectural context previously established for the larger Metro Center Subregional Planning Area and supplemented by information supplied by neighborhood groups, historical societies, and Consultant research. No known previous architectural or historical surveys have been conducted in the HPOZ area. The Consultant provided site specific construction information, an assessment of current building integrity, and a determination as to whether resources are *Contributing*, *Non-Contributing*, or *Vacant Lots*. *Contributing* resources include those that meet at least one of the HPOZ criteria [LAMC §12.20.3 E.3. (a)-(c)]. An important sub-category is *Contributing--Altered Structure*, which includes resources built within the HPOZ's period of significance with alterations that have been determined to be reversible. *Non-Contributing* resources include those that do not appear to meet any of the HPOZ criteria and have age, integrity, or stylistic considerations. (The criteria are described in detail later in this volume, on page 10.)

The Survey concluded that the Windsor Square area meets the criteria for HPOZ designation because the majority of buildings are the original structures from the development of this part of Los Angeles, which largely occurred during the 1910s and 1920s. The *Contributing* buildings retain their historic design and features depicting the array of period revival styles common during these decades, predominantly, Spanish Colonial Revival, Mediterranean Revival, Tudor Revival, English Revival, and Craftsman. The vast majority of the buildings were designed by important local architects and were built for prominent families at a much higher original construction cost relative to other contemporary residential buildings in Los Angeles. Prominent deceased residents of Windsor Square included: silent movie comedian Harold Lloyd, actress

³ Not including multiple parcels in condominium complexes.



Figure 1: Windsor Square residence of W. M. Armstrong, an oil man, located at 510 South Plymouth Boulevard, and built in 1919.

Dolores Costello, Goodyear Tire & Rubber executive F.A. Osterich, San Fernando Valley heir Issac Van Nuys and his descendants Benton Van Nuys and Kate Van Nuys Page, interior designer Howard Verbeck, developers Edwin Janss, Peter Janss, and Sam Cooper, oilman W. M. Armstrong, retail store magnate J.J. Newberry, and many others. Consequently, the Windsor Square HPOZ area contains a high concentration of exemplary period revival designs created by some of Los Angeles greatest residential architects of the early twentieth century: John C. Austin, Theodore Eisen, Robert D. Farquhar, Feil & Verge, Elmer Grey, Arthur S. Heineman, Hunt & Burns, Johnson, Kaufman & Coate, R.D. Jones, Arthur Kelly, Albert C. Martin, Frank Meline, Meyer & Holler (Milwaukee Building Company), Morgan, Walls & Clements, Charles Plummer, Ruoff & Munson, Clarence J. Smale, Sumner Spaulding, Walker & Eisen, H.H. Whiteley, and Paul Revere Williams.

The vast majority of the buildings have retained a high degree of integrity of design and materials, in large part as a testament to their quality, craftsmanship, and continuing maintenance. As a result, these buildings create a cohesive neighborhood of single family residences of architectural distinction that, as a whole entity, meets the HPOZ criteria: the district “possesses historic integrity,” it “represents an established feature of the neighborhood,” and retaining the district “would help preserve and protect an historic place in the City.”⁴

⁴ Los Angeles Municipal Code § 12.20.3 E.3.



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An HPOZ comprises a high concentration of *Contributing* resources.⁵ After the Historic Resources Survey was revised and the boundaries amended, the Windsor Square Survey area comprises:

a total of 1169 parcels;⁶

1045 were identified as *Contributing*, and

124 as *Non-Contributing* resources.

Because of this high concentration (approximately 89%) of *Contributing* resources, the Windsor Square neighborhood meets the definition of a Preservation Zone as “any area of the City of Los Angeles containing structures, landscaping, natural features or sites having historic, architectural, cultural or aesthetic significance...”⁷

⁵ A high concentration is considered 50% or greater of the total number of buildings in a proposed historic district.

⁶ Not including multiple parcels in condominium complexes

⁷ Los Angeles Municipal Code § 12.20.3 B.16.

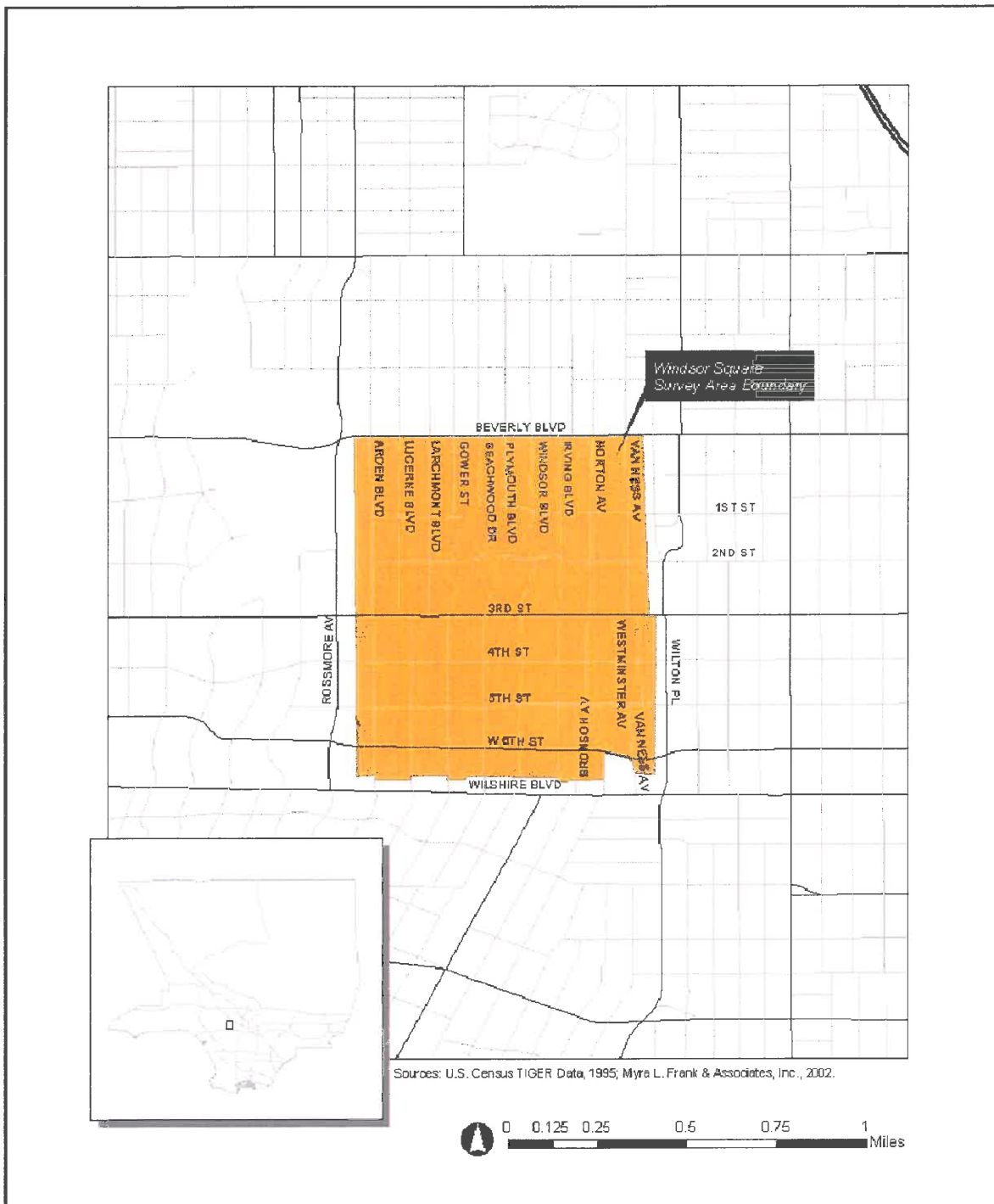


Figure 2. Map of Windsor Square Historic Resources Survey Area



PROJECT DESCRIPTION

Background

The Windsor Square Historic Resources Survey (the “Survey”) was undertaken as a result of a City Council Motion⁸ sponsored by the late Councilman John Ferraro and former Councilman Mike Hernandez to authorize the Director of Planning to negotiate and execute a contract “with a suitable firm to perform the work necessary for the study of the establishment of Historical Preservation Overlay Zone (s) in the ...Windsor Square ... area within the boundaries of Council District 4...”⁹ to determine if Windsor Square meets the criteria for Historic Preservation Overlay Zone (HPOZ) designation, as defined in the HPOZ ordinance, Section 12.20.3 E.3 of the Los Angeles Municipal Code (LAMC). Windsor Square is one of four neighborhoods in Council District 4 to be surveyed at the request of the City Council office-- the other three neighborhoods that are also seeking HPOZ designation are Larchmont Heights, Hancock Park and Los Feliz.

The Survey area originally comprised sixty-eight blocks with 1239 parcels¹⁰, the vast majority of which are single-family residential. The Survey area is bounded by Beverly Boulevard on the north, Arden Boulevard on the west, Van Ness Avenue on the east, and the rear property lines of the commercial properties along Wilshire Boulevard on the south (Refer back to Figure 1). These boundaries include both sides of the primarily residential streets of Arden Boulevard and Van Ness Avenue. These boundaries were established by the Department of City Planning in conjunction with the neighborhood association, the Windsor Square Homeowners Association, and are consistent with the extent of development within historic tract boundaries.

⁸ City Council File No. 001247

⁹ The City Council Motion was adopted June 28, 2000

¹⁰ Not including multiple parcels in condominium complexes



Historic Preservation Overlay Zones

Los Angeles established the HPOZ ordinance in 1979. The ordinance was revised in 1997 and again in October 2000 after several years of meetings among the existing HPOZ boards, the Planning Department staff, and the Los Angeles Conservancy. The revisions were made to clarify procedures in keeping with the city's policy to expedite the building permit process. In December 2002, additional amendments were adopted, including provisions for addressing vacant lots in the Survey.

Definition of an Historic Preservation Overlay Zone

As defined in §12.20.3.B.16 of the LAMC, "Preservation Zone" is any area of the City of Los Angeles containing structures, landscaping, natural features, or sites having historic, architectural, cultural, or aesthetic significance and designated as a Historic Preservation Overlay Zone under the provisions of this section."

Purpose of an Historic Preservation Overlay Zone

The purpose of an Historic Preservation Overlay Zone is described in §12.20.3.A of the LAMC as follows:

It is hereby declared as a matter of public policy that the recognition, preservation, enhancement, and use of structures, landscaping, natural features, sites and areas within the City of Los Angeles having historic, architectural, cultural or aesthetic significance are required in the interest of the health, economic prosperity, cultural enrichment and general welfare of the people. The purpose of [the Historic Preservation Overlay Zone] is to:

- 1. Protect and enhance the use of structures, features, sites and areas that are reminders of the City's history or which are unique and irreplaceable assets to the City and its neighborhoods or which are worthy examples of past architectural styles;*
- 2. Develop and maintain the appropriate settings and environment to preserve the aforementioned structures, landscaping, natural features, sites, and areas;*
- 3. Enhance property values, stabilize neighborhoods, and/or communities, render property eligible for financial benefits, and promote tourist trade and interest;*
- 4. Foster public appreciation of the beauty of the City, of the accomplishments of its past as reflected through its structures, landscaping, natural features, sites and areas;*
- 5. Promote education by preserving and encouraging interest in cultural, social, economic, political and architectural phases of its history; [and]*



6. *To ensure that all procedures comply with the California Environmental Quality Act.*

Other Historic Preservation Overlay Zones in Los Angeles

As shown in Table 1, there are currently twenty HPOZs ranging in size from twenty-six properties in the Vinegar Hill HPOZ to over 2000 properties in the Highland Park HPOZ.

Table 1. Other Historic Preservation Overlay Zones in Los Angeles

<i>Historic Preservation Overlay Zone</i>	<i>Year designated</i>	<i>No. of Contributors</i>
Adams Normandie (Includes Van Buren Place)	2000	526
Angelino Heights	1981	800
Banning Park	2001	68
Carthay Circle	1998	383
Gregory Ain Mar Vista Tract	2003	49
Harvard Heights	2000	404
Highland Park	1994	2,000
La Fayette Square	2000	204
Lincoln Heights	2004	729
Melrose Hill	1988	45
Miracle Mile North	1990	540
Pico Union	2004	528
South Carthay	1984	350
Spaulding Square	1993	160
University Park	2000	1389
Van Nuys	2005	158
Vinegar Hill	2001	26
West Adams Terrace	2003	382
Western Heights	2000	150
Whitley Heights	1992	147



Designation Process

The Procedure for Establishment, Change or Repeal of a Preservation Zone are described in §12.20.3.E of the LAMC as follows:

1. **Requirements.** The processing of an initiation or an application to establish, change the boundaries of or repeal a preservation Zone shall conform with all the requirements of Section 12.32 A through D and the following additional requirements.
2. **Initiation of Preservation Zone.** Proceedings to establish, change boundaries of, or repeal a Preservation Zone may also be initiated by the Cultural Heritage Commission.
3. **Application.** The proceedings for the establishment of a district may only be initiated by a verified application of one or more of the owners or renters of property within the boundaries of the proposed or existing Preservation Zone. Upon receipt of the application, a copy will be sent to the Cultural Heritage Commission for evaluation. An application shall be accompanied by any information deemed necessary by the Department.
4. **Historic Resources Survey.** As a part of the evaluation of an application for establishment or change of boundaries of a Preservation Zone, an historic resources survey of the involved area shall be prepared identifying all contributing and noncontributing structures. The survey may also identify contributing landscaping, natural features or sites. The survey shall also consider whether a Preservation Zone possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development. The survey shall be certified as to its accuracy and completeness by the Cultural Heritage Commission.
5. **Finding of Contribution.** For the purposes of the historic survey only, no structure, landscaping, natural feature or site shall be considered contributing unless it is identified in the survey. The historic resources survey shall also include a context statement supporting a finding establishing the relation between the physical environment of the Preservation Zone and its history. Thereby allowing the identification of historic resources in the area as contributing or non-contributing. The context statement shall represent the history of the area by theme, place and time. It shall define the various historical factors which shaped the development of the area. It may include, but not be limited to, historical activities or events, associations with historic personages, architectural styles and movements, master architects, building types, building materials, or pattern of physical development that influenced the character of the Preservation Zone at a particular time in history. To be contributing, structures,



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landscaping, natural features or sites within the involved area or the area as a whole shall meet one or more of the following criteria:

- (1) adds to the historic architectural qualities or historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time; or
- (2) owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood community or city; or
- (3) retaining the structure would help preserve and protect an historic place or area of historic interest in the City.

Historic Resources Survey

Overview of the Historic Resources Survey

The Survey was conducted between July 25, 2001, and March 22, 2002, and was revised in August 2003, with Richard Starzak serving as Principal Investigator and David Greenwood serving as chief researcher and field recorder. Additional contextual research was conducted by Alma Carlisle and Megan McLeod Kendrick, database management by Catherine Barrier, site specific research by Carrie Chasteen, Jasmine Kung, Ben Acker, and Carrie Richey, and GIS by Tracy Dudman. All are staff members of Myra L. Frank & Associates, Inc., the Consultant.

The major tasks of the survey were to write a context statement of the historical development of the neighborhood, conduct research and the field survey of Windsor Square to apply the HPOZ criteria and identify contributing and non-contributing resources, and confirm the appropriateness of HPOZ boundaries. To that end, the Consultant conferred with Planning Department Staff, met with or had telephone discussions with the City Council members' staff, met with the neighborhood association, and devised a work program that incorporates a computerized process for data retrieval, field recordation, and presentation. The work program is an adaptation of those previously approved by the City for the Historic Preservation Studies undertaken in conjunction with the Community Plan Revision Program.¹¹

The survey methodology conforms to the procedures set forth in §12.20.3.E of the LAMC for establishing HPOZs. The process included researching property records, building permits, tract maps, city directories and written histories. In order to avoid duplication of effort, the Consultant reviewed historic surveys and inventories previously prepared for national, state, and local agencies, and obtained existing documentation about individual historic buildings and the development of the neighborhood from the neighborhood association and property owners. The

¹¹ The Community Plan Revision survey was prepared by Myra L. Frank & Associates, Inc. from 1989 to 1995.



field work involved inspecting and photographing every property in the survey boundaries to identify all contributing, non-contributing structures, and vacant lots, as well as contributing landscaping, natural features, or sites.

In February 2007, the Planning Department re-evaluated all 1239 parcels and revised the Survey to account for the methodology used to address parcels reviewed under the “economic miracle” standard and work undertaken on properties after the original Survey was conducted. As a result of the re-study, 106 parcels were re-classified as follows:

- 84 properties were changed from Contributors to Altered Contributors.
- 12 properties were changed from Altered Contributors to Non- Contributors.
- 6 properties were changed from Contributors to Non-Contributors.
- 3 properties were changed from Altered Contributors to Contributors.
- One (1) property was changed from a Non-Contributor to an Altered-Contributor.

Evaluation Criteria of the Historic Resources Survey

Section 12.20.3 of the LAMC, which establishes Historic Preservation Zones, requires that an historic resources survey shall be prepared identifying all contributing and non-contributing structures, and also contributing landscaping, natural features, or sites. Consequently, the Survey identified each parcel within the HPOZ as a **Contributor, Contributor-Altered Structure, Non-Contributor** and **Vacant Lots**.¹²

Contributor

A **Contributor** is “any structure identified on the Historic Resources Survey as contributing to the historic significance of the Historic Preservation Overlay Zone, including a structure which has been altered, where the nature and extent of the alterations are determined reversible by the Historic Resources Survey” (LAMC §12.20.3 B.6).

To be contributing, a resource within the involved area or the area as a whole shall meet one or more of the following criteria set forth in Article E.3 of the LAMC:

- 1) *Adds to the historic architectural qualities or historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time.*
- 2) *Owing to its unique location or singular physical characteristics, the property represents an established feature of the neighborhood, community, or city.*

¹² The HPOZ ordinance uses the terms “Contributing Structure”, “Non-Contributing Structure”, and “Natural Feature” (LAMC § 12.20.3 B.6., 12. and 13). In professional practice, the terms are Contributor and Non-Contributor. The term “Contributor-Altered Structure” was created by the Consultant to identify resources that had been altered, where the nature and extent of the alterations are determined reversible. Vacant lots (a.k.a., undeveloped parcels) need to be identified in the survey as a result of the code amendments adopted in December 2001.



- 3) *Retaining the structure would help preserve and protect an historic place or area of historic interest in the City.*

**Note: The Survey refers to criterion 1,2,3 above as a,b,c respectively.*

Contributor-Altered Structure

The **Contributor-Altered Structure** category was created by the survey team to conform to the definition of Contributing Structure in the HPOZ ordinance, that includes structures “which have been altered, where the nature and extent of the alterations are determined reversible by the Historic Resources Survey” (LAMC §12.20.3 B.6).

The Department of City Planning utilized the Secretary of Interior’s National Register Bulletin 15 and the Standards for Rehabilitation, used by all professional historians and architectural historians undertaking historic resource surveys, to determine whether alterations were reversible.

The relevant text in National Register Bulletin 15¹³ providing guidance for evaluating altered structures¹⁴ is as follows:

“A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique. A property that has lost some historic materials or details can be eligible [read: contributing] if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible [read: contributing], however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style...If the historic exterior building material is covered by non-historic material (such as modern siding), the property can still be [contributing] if the significant form, features, and detailing are not obscured.”

Buildings that are altered but still convey their historic architectural style according to the guidance set forth in National Register Bulletin 15 were assigned the evaluation code and criterion of “AS—Contributing Altered Structure” in the Windsor Square HPOZ Historic Resources Survey.

Federal guidance has also been provided for ways to alter and rehabilitate historic buildings in an acceptable manner. Alterations that meet the relevant Secretary of the Interior’s Standards for Rehabilitation [36 CFR '68.3(b)] would allow a building to

¹³ U.S. Department of the Interior, National Park Service. National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation. Date of Publication: 1990, revised 1991, 1995, 1997, 1998.

¹⁴ Ibid. Pages 47 and 48.



contribute to the HPOZ. Alterations or additions that do not destroy important character defining features or that have been undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property remains are considered reversible. The applicable Secretary's Standards regarding additions and alterations are as follows:

(9) New additions, exterior alterations, or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion and massing to protect the integrity of the property and its environment.

(10) New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.”

Examples of some typical alterations to Contributing—Altered Structures

- Stucco coating was applied on a building originally clad in wood, but other historic detail remain such as original windows, doors, the porch, dormers, and rafters.
- Stucco was resurfaced or texture coating was applied to a building that was originally clad in stucco, but may have had a different surface finish.
- Porch area was enclosed or in-filled, but the original form of the structure is still evident.
- A porte cochere was attached to the side of the building.
- Windows were replaced, but the openings were not reconfigured and historically compatible examples of missing windows are found on the building or other buildings in the HPOZ.
- Roof surface, including tiles, were removed.
- Addition(s) of appropriate scale and location.

The **Contributor-Altered Structure** criteria used in the Survey is defined as follows:

AS) Altered structure, but it is a contributor to the HPOZ because it was built within the HPOZ's period of significance and the nature and extent of alterations are determined to be reversible by the Historic Resources Survey.

A building may also qualify as a **Contributor-Altered Structure** if the alterations are limited to an addition that was designed in the same style as the original, and, in the view of the survey, does not substantially diminish the contribution of the original structure to the HPOZ.



Non-Contributor

A **Non-Contributor** is a “structure identified on the Historic Resources Survey as not contributing to the historical significance of the Historic Preservation Overlay Zone” (LAMC§12.20.3 B.13). The **Non-Contributor** criteria used in the Survey are defined below [with interpretive comments in brackets]:

- NC) Structure was built after the HPOZ's historic and architectural periods of significance and has no known overriding significance.* [The California Register of Historical Resources and the National Register of Historic Places include a 50 year age criteria consideration, which provided the Survey a reasonable guideline until the period of significance of the HPOZ could be established.]
- NC) Structure lacks integrity as a result of irreversible alterations.* It is a non-contributor even though it was built within the HPOZ's period of significance. [The resource is completely altered and no longer conveys its historic architectural style according to the guidance set forth in National Register Bulletin 15.]

[Federal guidance has also been provided for ways to alter and rehabilitate historic in order to restore the property to its original state. A property in this category could be considered an “AS)” if it has some exceptional qualities that redeem it.]

- NC) Structure is incompatible in style, scale, or use and is a visual intrusion with nearby HPOZ contributors.* It is a non-contributor even though it was built within the HPOZ's period of significance. [This has to be decided in the field, while considering the architectural quality and context of the immediate neighborhood. The surveyor must decide carefully against criterion c) before choosing, and try to remain consistent in the application of this criterion. For example, an identical one-story 1930s Minimal Traditional example that contributes under c) in a late-Craftsman and Revival style group, might be considered an NC) incompatible intrusion in a 2-story group of late-Victorian/American Foursquare/early Craftsman building.]
- NC) Structure has been moved from its original site outside the HPOZ and does not contribute to the historic or architectural significance of the HPOZ.* [This criterion is self-explanatory, but the resource is not automatically a non-contributor. A moved example that is compatible with its new neighbors could still contribute under a) if it was moved a long time ago or c) if it is better than what a modern replacement at full build-out would be in this location.]

Vacant Lot

A **Vacant Lot** is not specifically defined in the HPOZ code, however, because the code amendments adopted in December 2001, contain standards for review of new construction on vacant lots, they are being identified in the Historic Resources Survey. For the purposes of the



Survey, a vacant lot which does not contain a clearly identifiable contributing structure and does not appear to be associated with a contributing structure on another parcel will be designated as a Non-Contributor. If the vacant lot contained an important group of landscape elements (i.e., an allée of mature trees, a natural water feature, etc.), the lot may be characterized in the Survey as “Contributing” even if there is no building or structure on it. If the vacant lot appears to be associated with a contributing structure on another parcel, it may be characterized in the Survey as “Contributing” (e.g., yard extensions). If individual landscape elements exist on a vacant lot that contribute to the historic character of the HPOZ, the landscape elements will be identified on the Survey form for the vacant lot.

In order to properly apply these criteria during the course of the survey, a historic context statement previously prepared for a much larger planning area was employed to provide historic and cultural background of the proposed Windsor Square HPOZ. MFA greatly supplemented the earlier context statement with specific local historic context. In addition, MFA reviewed research previously conducted by neighborhood groups and conducted its own site specific research to determine associated original property owners, developers, architects, and builders.

HISTORIC CONTEXT

Introduction

Section 12.20.3 E.5. of the LAMC requires that the survey:

include a context statement supporting a finding establishing the relation between the physical environment of the Preservation Zone and its history, thereby allowing the identification of historic resources in the area as contributing or non-contributing. The context statement shall represent the history of the area by theme, place and time. It shall define the various historical factors which shaped the development of the area. It may include, but not be limited to, historical activities or events, associations with historic personages, architectural styles and movements, master architects, building types, building materials, or pattern of physical development that influenced the character of the Preservation Zone at a particular time in history.

A historic context statement is a technical document that analyzes the historic development of a community according to guidelines specified in National Register Bulletin 16. The Bulletin defines a historic context as "a body of information about historic properties organized by theme, place, and time." Historic context is linked with tangible historic resources through the concept of property type. A property type is a "grouping of individual properties based on shared physical or associative characteristics." The purpose of a historic context statement is to provide



a framework for the identification of historic resources and the determination of their relative significance.

In 1990 the Los Angeles Conservancy prepared a series of context statements for the eleven sub-regional planning areas for the City of Los Angeles Department of City Planning Community Plan Revision program.¹⁵ Windsor Square is in the Metro Center Subregional Planning Area and was briefly addressed in the area's Historic Context Statement. The Metro Center Subregional Planning Area, includes the Hollywood and Wilshire Community Plan Areas. These communities encompass those sections of the City of Los Angeles that are bordered by Mulholland Drive and the cities of Burbank and Glendale on the north; Hoover Street, Hyperion Avenue, and the Golden State Freeway on the east; Pico and Venice Boulevards on the south; and the cities of West Hollywood and Beverly Hills on the west.

For the purposes of this report, the contents of the Los Angeles Conservancy's historic context statement covers far too broad of a geographic area to be relevant to the history of the development of Windsor Square. Therefore, the information that addresses primarily the Wilshire Community Plan area will be most relevant to the history of the Windsor Square area.

The following historic section quotes some excerpts and relevant documentation from the 1990 context statement, however the bulk of the information and history regarding Windsor Square was researched and written specifically for the HPOZ Survey by Alma Carlisle, Rick Starzak and Megan McLeod Kendrick of Myra L. Frank & Associates, Inc.

Purpose of Historic Context Statement

The following historic context statement describes the historic development patterns of Windsor Square and its surrounding neighborhoods in Los Angeles. It follows the format of the Metro Center Subregional Planning Area historic context statement, which is:

“organized thematically and describes property types integral to the area's development from its first settlement through 1950. It is intended to highlight historical development patterns critical to the understanding of the built environment and to act as a guide in the continuing process of identifying historic, architectural, and cultural resources in South Los Angeles. The context statement is also intended to serve as a framework to enable citizens, planners, and decision makers to evaluate the importance and relative integrity of individual properties within the area. Specific examples referred to in this document are included solely to illustrate physical and associative characteristics of each resource type. Exclusion from this report does not diminish the

¹⁵ The *Historic Context Statement for the Metro Center Subregional Planning Area of the City of Los Angeles* was prepared on September 14, 1990, by Historic Resources Group, and the primary author was Hillary Guitelman.



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significance of any individual resource.”¹⁶

¹⁶ *Historic Context Statement for the Metro Center Subregional Planning Area of the City of Los Angeles*, Historic Resources Group, 3.

Geographic Boundaries and Natural Features of Windsor Square and the Metro Center Subregional Planning Area

This section of the Metro Sub-Regional Planning Area consists of “gradually sloping flat land of the central Los Angeles Basin.”¹⁷ Some significant features of the surrounding natural landscape are the *Arroyo de los Jardines*, the natural stream which flows through Wilshire Country Club, and the mineral baths that were once located on Melrose Avenue and Larchmont Boulevard and were frequented by health-conscious Angelenos in the 1920s.¹⁸ The *Arroyo de los Jardines*, flows southerly just to the west of the Windsor Square HPOZ Survey area by way of a route through the Wilshire Country Club, roughly paralleling Rossmore Avenue between Beverly Boulevard and Third Street; then along the right-of-way for Hudson Avenue between Third Street and Sixth Street, and finally on a diagonal westerly from Hudson Avenue and Sixth Street to Wilshire Avenue and McCadden Place. (See Figure 3)



Figure 3: Photo of stream and tule reeds, possibly the Arroyo de los Jardines, in the general Windsor Square area, with oil fields in background, 1930 [?], Source: LAPL Photo Database No. 00010583

History of Development of the Planning Area

The Metro Center Subregional Planning Area is located directly west of what was the original Pueblo de Nuestra Senora la Reina de Los Angeles that was founded in 1781 along the banks of the Los Angeles River. The plains to the west of the pueblo were once inhabited by Gabrielino

Indians. The Gabrielinos lived in the foothills and canyon areas at the base of the Hollywood Hills and often traveled from the village of Yang-na (near present-day downtown) to the coast by

¹⁷ Ibid.

¹⁸ “Scenes from Beginning Days of Larchmont Village,” *Wilshire Center’s Larchmont Chronicle* (January 1991), 23.



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way of a trail whose route has since become today's Wilshire Boulevard. The Gabrielino made paths throughout this area to gather fuel as well as the pitch, produced in the tar pits, to use for a roofing material as well as canoe waterproofing. In 1769, when the Gaspar de Portola expedition passed through Southern California, members of the expedition noted the unusual springs of tar at the La Brea Tar Pits.

The Planning Area, what was once called the "plains of Cahuenga" after the Native American term for "little hills," was primarily used as pasture land during the Spanish and Mexican colonial periods. The area was made up of four ranchos that were the result of a series of Spanish and Mexican land grants. In the north, Rancho Los Feliz, a one and one half square league area located in the area of present-day Los Feliz Boulevard and Vermont Avenue, was granted to Vincente Felix in 1802. After California came under American rule, the land went to Juan Diego, claimant of a U.S. patent, in 1871. Later much of the land was acquired by Griffith J. Griffith, the namesake and original donor of Griffith Park, 3,015 acres of land given to the city of Los Angeles in the late twentieth century. Two other ranchos that were partially located in the Metro Center area were Rancho Las Cienegas and Rancho Rodeo de las Aguas, situated on the south and west of the planning area respectively. Rancho Las Cienegas was granted to Januarío Avila in 1823 and was patented in 1871. Rancho Rodeo de las Aguas was granted in 1841 to Maria Ritz Valdez and was patented in 1871.

The last of the four original ranchos in the Metro Center Subregional Planning Area was Rancho La Brea, which was located roughly between present-day Gower, Robertson, Sunset, and Wilshire Boulevards (See Figure 4). The western portion of the Windsor Square Survey area (west of Larchmont Boulevard) is located in the eastern portion of the original Rancho La Brea area, and therefore the history of this section of the Metro Center Subregional Planning Area is important to understanding the historical development of the Windsor Square neighborhood. The eastern portion of Windsor Square was in an area of public lands, and was never awarded as a land grant. In 1828, the one square league of land was granted to Antonia Jose Rocha, a Portuguese sailor and blacksmith who had arrived in Los Angeles in 1815. The La Brea Tar Pits were located within the boundaries of Rancho La Brea, a valuable resource to the surrounding neighbors who often used the pitch as a roofing material. The land of Rancho La Brea changed hands several times before it was finally acquired by Major Henry Hancock and his brother, John, around 1873.

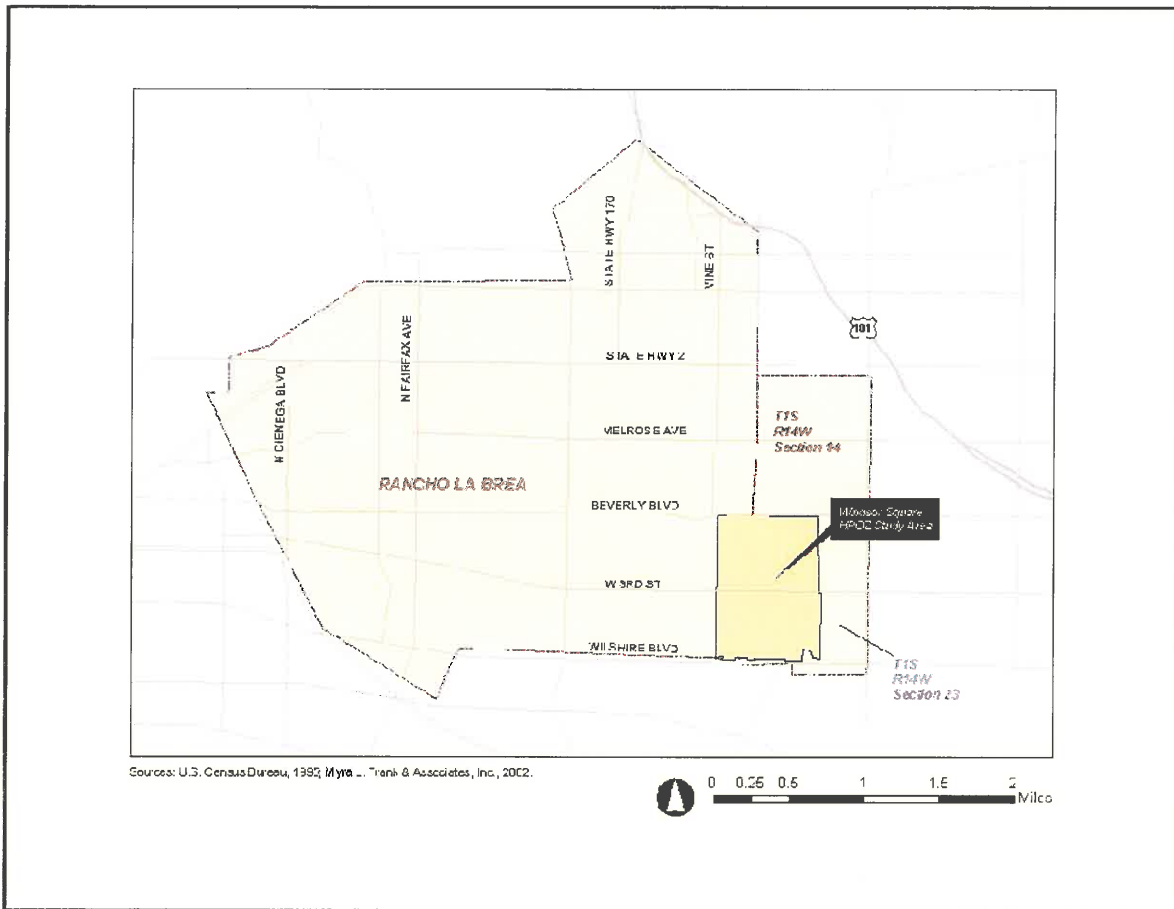


Figure 4: Map illustrating relationship of the Windsor Square HPOZ Survey area with the former boundaries of Rancho La Brea and public lands. After statehood, the public lands were described as Township 1S, Range 14 West, Section 14.

In 1873, United States Senator Cornelius Cole also facilitated the patent of the rancho, and in return for his efforts received 480 acres in the area of Santa Monica Boulevard and Vine Street. The western portion of Windsor Square is located in the southeastern portion of the original rancho. Besides the Hancocks, subsequent owners of portions of Rancho La Brea included Jose E. Valdez, Tomas Urquidez, Donna Cecilia Plummer, and John T. Gower. One example of the early residences in the Rancho La Brea area is the Gilmore Adobe that is still standing, though significantly altered, at the Farmer’s Market complex at Third Street and Fairfax Avenue. It was originally built and owned by James Thompson, the first permanent resident of the rancho.¹⁹

Throughout the 1860s, 1870s and early 1880s, other settlers made their homes in the area. The majority of these settlers were farmers.

¹⁹ Bruce Torrence, *Hollywood: The First 100 Years*. The Hollywood Chamber of Commerce, Los Angeles, 1979, p. 12.



In 1885, most of the former public lands to the east of Rancho La Brea in the Windsor Square area were acquired by T.L. Stassforth, Maurice S. Hellman, Herman Boettcher, John McArthur and Dr. Joseph Kurtz, who, with their descendants, would ultimately subdivide the largest portion of Windsor Square for development in 1911.

With the completion of the Atchison, Topeka and Santa Fe Railway to Los Angeles in 1886, and the consequent rate war with the Southern Pacific Railroad, the city's population significantly increased and a major land boom followed. Several new town sites appeared in areas outside the boundaries of the original city. As residential communities developed, citizens began to realize the need for certain municipal services, such as water distribution and law enforcement, and therefore desired annexation to the City of Los Angeles. Just prior to the completion of the Owens River Valley Aqueduct in 1913, the inhabitants of many districts sensed the urgency of becoming a part of the city in order to benefit from the new and abundant supply of water. The Colegrove Addition, a 5,600 acre area situated to the northwest of the original city, was one of the first districts to come into Los Angeles when it was annexed on October 27, 1909. The incentive for the Colegrove Annexation was not only the water supply from the Owens River Aqueduct, but the benefits of the outfall sewer that Los Angeles could provide.²⁰ The actual town site of Colegrove in the Metro Center Planning Area was centered around Santa Monica Boulevard and Vine Street, where a store was built in 1884. The town was laid out by Senator Cornelius Cole in 1893 and included the land between Beverly Boulevard, Sunset Boulevard, Seward and Gower Streets, just north of the Windsor Square area.²¹

The Hancock Family

In the mid-1800's Major Henry Hancock, '49er, lawyer, map maker and land surveyor, arrived in Los Angeles.²² Earlier, he had sailed around the Cape from his family home in Bath, New Hampshire, to San Francisco and staked a claim in the mountains of Northern California where he mined a sizeable gold strike during the California gold rush. Tiring of gold mining he decided to leave the gold fields in favor of Los Angeles, where he planed to put his long-ignored Harvard law degree to good use.²³ He decided in 1850 to turn to surveying. He was hired by the city to conduct a survey of Los Angeles for which he was paid \$300.00 cash, plus one, thirty-five acre lot in every block of eight lots surveyed. In 1853, Hancock prepared the second survey of the City of Los Angeles and in following years he surveyed most of the large ranchos between Los

²⁰ E.O. Palmer, *History of Hollywood*, v. 1. p. 175.

²¹ Bruce Torrance, *Hollywood: The First 100 Years*. The Hollywood Chamber of Commerce, Los Angeles, 1979, p. 12.

²² Newmark, Harris. *Sixty Years in Southern California*, rev. ed., (rpt, Los Angeles: Dawson's Book Shop, 1984) p. 36 and 114.

²³ Henry Hancock was admitted to practice in the Supreme Court of the State of California : he was admitted April 7, 1852. Robinson, W. W. *Lawyers of Los Angeles: A History of the Los Angeles Bar Association and the Bar of Los Angeles County*. Los Angeles Bar Association, The Ward Ritchie Press, 1959.



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Angeles and San Diego. By the time the survey work was completed he had amassed the beginning of the real estate empire that would make the Hancocks one of the most influential families in California.

In 1863, Henry Hancock purchased Rancho La Brea, a 4,438 acre parcel of land just outside the original city limits for the price of two dollars and fifty cents an acre. After serving as a major in the Civil War (1860-1865), Hancock returned to Los Angeles and commenced development of the asphalt deposits of Rancho La Brea. The tar pits were deposits of hardened asphalt which had trapped thousands of fossils from extinct mammals, birds, and rodents. This asphalt was used for roofs as a protection to preserve the adobe walls of the conventional houses of the times. This asphalt was later used for side-walks and even as fuel.²⁴ It is from these deposits that the world famous collection of pre-historic fossils of mammals, birds and rodents has been taken.

Henry Hancock died in 1883 leaving Ida Hancock to manage the affairs of the estate. It was to her determination that led to the rancho's survival. At this time, young G. Allan Hancock started working on the rancho mining tar from the La Brea Tar Pits for which he was paid one dollar and fifty cents per day. He delivered the tar/asphalt to the city and harbor where it was shipped to San Francisco for street paving.

Mrs. Hancock, hoping that oil would be beneath the rancho began the drilling of oil wells, and in 1901, Mrs. Hancock with the Salt Lake Company of Utah, established the Rancho La Brea Oil Company and began full scale oil production on the rancho (See Figure 5). The oil wells were extremely productive from 1905 to 1910, and their revenues, which coincided with the increasing popularity of the automobile, provided the base for the Hancock family fortune. In 1907, G. Allan Hancock formed the Hancock Oil Company and began independent drilling, and pioneered the use of steam to increase oil flow. His success provided the means for G. Allan to pay off the mortgage on the Rancho La Brea and pursue his interests and branch out into his numerous business ventures which included the incorporation of the Hibernian Savings Bank (later United California Bank) and the formation of the Automobile Club of Southern California.

²⁴ Branning, Timothy. "The Hancock Legacy." *Westways*. February 1979, p. 27.



Figure 5: View of La Brea Tar Pit and Hancock Ranch House with oil wells in the distance, c. 1910. Source: LAPL photo database, No. 00010548.jpg

Ida Hancock died in 1913 leaving G. Allan as the head of the rancho. At the time, G. Allan was married to his first wife, Genevieve Dean Mullen (d. 1936) and they were raising two children. Coincidentally, the City's development was encroaching on the rancho and the oil production was dwindling. About 1915, G. Allan Hancock began making plans for the residential subdivision of the rancho, including street paving, rear utility lines, minimum fifty foot set backs from the streets and the extension of the Los Angeles Railway Company tracks to La Brea Boulevard. Hancock leased the oil fields of the Rancho La Brea Oil Company to the Wilshire Country Club in 1919, and the golf course and clubhouse were constructed the following year. The success of Hancock's residential subdivision fueled the rapid growth of Hancock's commercial subdivision along Wilshire Boulevard in the 1930s, known as the Miracle Mile.

Windsor Square Development

Prior to 1909, the northwest boundary of the City of Los Angeles included one row of parcels north of Wilshire Boulevard, and extended to just west of Bronson Avenue. The eastern portion of former Rancho La Brea land was annexed to the city of Los Angeles on October 27, 1909 as a portion of the Colegrove Addition which was 5,579 acres in size and the tenth addition to the city. As a result, the western boundary of the City of Los Angeles shifted west and lay between what is now Hudson Avenue and June Street from 1909 into the 1920s. In real estate advertisements of the 1910s, Windsor Square was commonly referred to as “The West End.”

The former Rancho La Brea lands were subdivided into Tract Nos. 1476 and 2136, from the east side of Lucerne Boulevard to the west side of Arden, between 3rd Street and Wilshire Boulevard and Tract No. 3501, between Arden, 3rd, Larchmont, and Beverly. (See Figure 6)

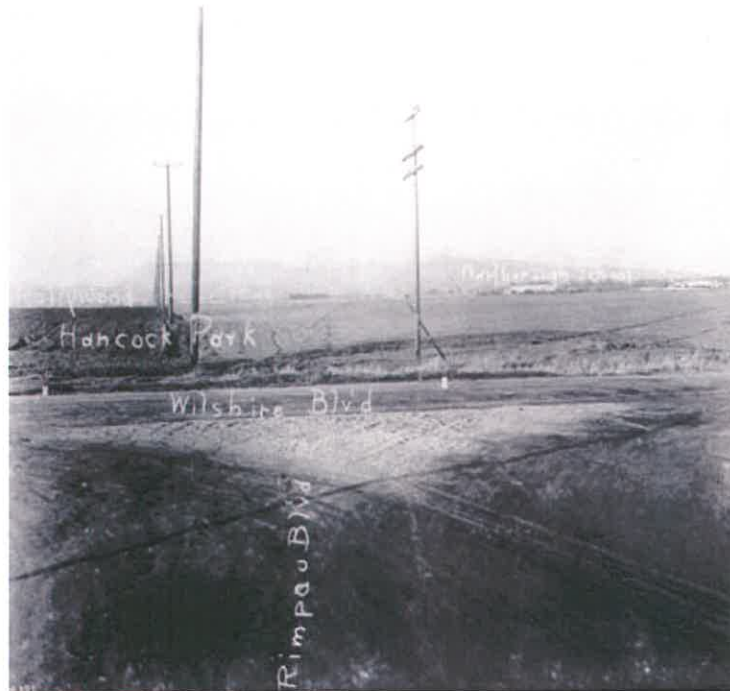


Figure 6: Early view of the area just west of Windsor Square being laid out, including Wilshire and Rimpau Boulevard, c. 1923. This photograph illustrates the appearance of the land where Tract Nos. 1476 and 2136 would be developed.
 Source: LAPL Photo Database No. 00009250

Tract No. 1390

The boundaries of Tract No. 1390 are Bronson Avenue on the east, Wilshire Boulevard on the South, the east line of the Rancho La Brea on the west and 3rd Street on the north. The tract originally contained 413 lots, and is easily identifiable on a parcel map by the relatively large size of its residential lots.

Tract No. 1390, also known as Windsor Square, is a subdivision of portions of Lots 1,2,3,4 and the east ½ of the west ½ of Section 23 of Section 23 Township 1 South Range 14 west of the San Bernardino Meridian. The tract was surveyed in July of 1911, and was recorded at the request of the owners the Windsor Square Investment Company and the Windsor Square Land Company on September 2, 1911. L. B. Belcher, Secretary, represented the Windsor Square Investment Company and M. S. Hellman, Secretary, represented the Windsor Square Land Company. Maurice S. Hellman occupied an important position in banking and financial circles

and assisted in founding the Security Savings Bank and Trust Company which was later the Security-First National Bank. R.A. Rowan & Co., would serve as the real estate agent. (See Figure 7)

The original tract map did not graphically indicate street locations with the exception of Fourth Street (later Third Street), Bronson Avenue and Wilshire Boulevard nor does it include street names. The Tract Record does describe certain strips and parcels of land to be reserved for Private Roadways as well as the laying and maintenance therein of sewer, water, gas and electric conduits and the laying and maintenance of side walks and curbs thereon. Also, the Tract Recordation includes a detailed description of the right-of-way for the construction, operation and maintenance of a double track street railway along and over a strip of land 25 feet wide which falls along today's Sixth Street.

The right to erect and maintain poles for "the carriage of Light, Heat and Power and telephone wires" was also described in detail for north-south alignment along designated easterly and westerly parcel lines and the right to lay and maintain telephone and electric conduits and wires therein was reserved to the Windsor Square Investment Company together with a perpetual right of entry thereon. A one-foot wide vestige of the telephone line right-of-way is still evident today, along the west side of Bronson Avenue, between 5th and 6th Streets.

Following is the text about the opening of Tract 1390 from a 1911, Los Angeles Times article entitled **To Make New Chester Place in Western Part of City**²⁵:

Syndicate Buys a Sightly Tract Between Wilshire Boulevard and First Street for One Million Dollars. Building Restriction May be Thirty Thousand Dollars—Largest Inside Acreage Deal in Los Angeles.

The largest deal in inside acreage in the history of Los Angeles was concluded yesterday



Windsor Square
\$500,000
Spent on Improvements With Upkeep Guaranteed

This means that every dollar spent in making Windsor Square the finest residence home site in Los Angeles will be a permanent asset. A definite sum is set aside for the purpose of caring for the streets and parkings. The carefully drawn restrictions require 25-foot set space between residences and a 40-foot building line.

Soon to Be Withdrawn

A Cash Discount	A Building Discount
To those who are prepared to pay cash.	If you start your foundation in 90 days.

¶ The building restrictions, which run for 50 years, do not require a residence costing over \$10,000.

¶ Windsor Square is situated on Wilshire Boulevard only a few blocks west of Western. It is fifteen minutes via automobile, twenty-five minutes via West Sixth street car line.

Lots 180 Feet Deep as Low as \$7500

R. A. Rowan & Co.
 2nd Floor Title Ins. Bldg.
 N. E. Cor. Fifth and Spring Sts.
 Phones: Home 10444; Main 7096.
 The tract office is always open.
 The telephone there is 50856.

Figure 7: Ad for Windsor Square (Tract No. 1390) by real estate agent R.A. Rowan & Co., emphasizing 25 foot sideyards, 40 foot setbacks and 50 year building restrictions. Source: Los Angeles Times, July 26, 1914, Part VI, page 5.

²⁵ Los Angeles Times, June 3, 1911, Part II, page 1, entitled "To Make New Chester Place in Western Part of City". [Chester Place is located just west of Figueroa Street and north of Adams Boulevard, and was the home of many of the city's wealthiest residents from about 1890 to about 1910.]



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through the agency of R.A. Rowan & Co., when the beautiful Windsor Square tract of 100 acres at the extreme western end of the Wilshire district, was purchased by a syndicate of local capitalists for \$1,000,000. This huge consideration was paid over to the Windsor Square Land Company, composed of T.L. Stassforth, Maurice S. Hellman, Herman Boettcher, John McArthur and Dr. Joseph Kurtz, owners of the property since 1885.

The buyers have incorporated as the Windsor Square Investment Company and among those interested are the heirs of the late H.W. Hellman, Louis M. Coel, Freeman A. Ford of Pasadena, O.H. Churchill, Walter P. Story, R.A. Rowan and several others well known in financial and investment circles. The plans of these men for the development of the holding constitute quite the most significant city real estate movement of the year.


Not less than \$200,000 will be set aside for the improvement of the tract, which is designed to become a second Chester place on a much more magnificent scale. Paved streets will be constructed and a great park laid out [apparently, this park never materialized]. The lots will in no instance be less than 100 feet frontage and many villa sites will be 300 feet and over in width. There will be twenty-foot parkings between the lot lines and the curbs.

It is understood that the building restrictions will be such as to insure that the tract will become the most exclusive in all Southern California. One of the members of the purchasing company stated yesterday that this restriction may be made to exclude all houses costing less than \$30,000. It will be by far the largest high-class sub-division ever placed on the market in Los Angeles.

The holding is entirely within the city limits, fronting 1800 feet on Wilshire boulevard west of Bronson avenue and being situated directly opposite the Crenshaw boulevard tract. Its northern boundary is First Street [Second Street after 1912], and it is expected that the Temple street [now Beverly Boulevard] line will be extended through the district.

The former owners bought the tract during an early boom period, paying \$400 and acre for it. For many years they grieved over the possibility that they had been "stung" in the deal, and it is understood that J.G. Oglivy, the agent in the original transaction, tried long ago and in vain to sell the piece at a slight advance. When the full meaning of the destiny of Los Angeles began to dawn on the worried owners they resolved to hold the property just to see what would happen. Not an acre of it has ever been sold or improved and for years the owners have been holding out for the \$5,000 an acre consideration which they have just received.

The transfer is one of the most important of the recent steps in the advance of Los Angeles toward the sea, revealing as it does also the trend now westward toward Hollywood and the foothills. Of the 36,218 feet of lot frontage which will be created in the tract 17,691 feet is north of Fourth Street [Third Street after 1912] and 18,527 feet south of Fourth. The same class of development will be carried out near First Street [Second Street after 1912] as on Wilshire boulevard. The entire area is high and slightly, commanding an unsurpassed view of the mountains, the ocean front, and the rest of the city.



Windsor Square

On WILSHIRE BOULEVARD
A Few Blocks West of Western

**A Perfected Park for the Homes
of People of Moderate Means**

Q Fifty years from now, the sound, conservative, sensible, restrictions of Windsor Square will remain the same.

Q Fifty years from now, your home, if it is placed here, will be enjoying the same benefits of perpetually-cared-for streets and sidewalks and curbs and parkways that it enjoyed on the day that you built it.

Q Windsor Square restrictions, while moderate, will not end until 1965.

Q Be sure, when you build your home, even though it be a modest one, for \$10,000 or \$15,000, that it is protected by restrictions that really protect.

Q In Windsor Square there is a half million dollars' worth of improvements above and under ground,—conduits for lighting systems, tele-phones, etc.—There are no unsightly poles.

Fast Car Service, Via W. 6th St.

Terms to suit your convenience.
The property restricted to \$10,000 homes.

Track Office Always Open Phone 56802

Phone 10444 Main 7028

R. A. ROWAN & CO
 2nd Floor Title Insurance Bldg.
 N. E. Cor. Fifth and Spring

Figure 8: Advertisement for Windsor Square (Tract No. 1390) by real estate agent R.A. Rowan & Co., emphasizing that building restrictions would remain in place until 1965, and that \$500,000 was invested in infrastructure, including underground utilities. Source: Los Angeles Times, March 22, 1914, Part VI, Page 4.

Tract No. 3743

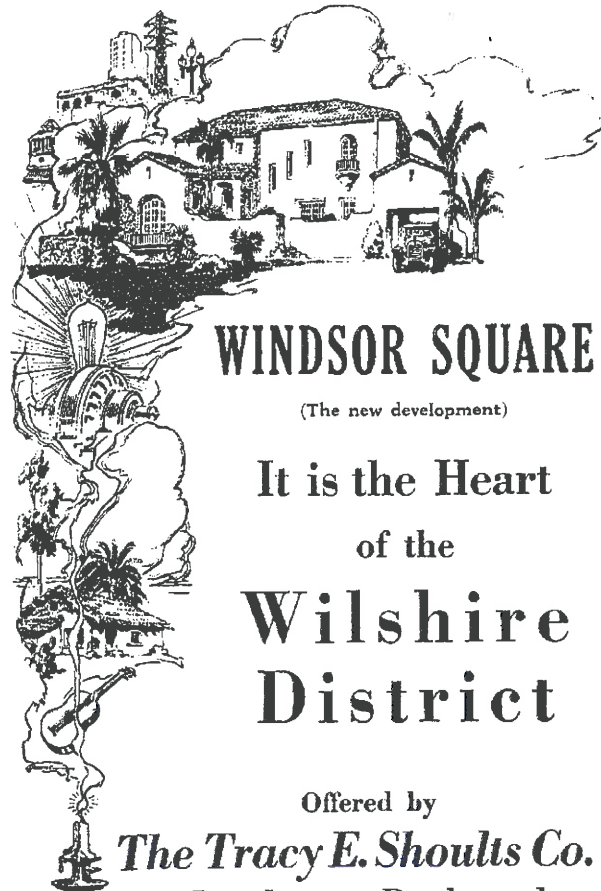
Tract No. 3743, also known as “New Windsor Square” is the second largest tract in the Windsor Square Survey area, and contains the largest number of buildings. It is bounded: on the west by Larchmont Boulevard; on the south by Third Street; on the east by the east side of Irving Boulevard (between First and Third) and by the east side of Plymouth Boulevard (between Beverly and First); and on the north by Beverly Boulevard and First Street. This tract is easily identifiable because it is the only tract in the Windsor Square Survey area which has a curvilinear street pattern. It is a ninety acre tract and had 50-year building restrictions. The Tracy E. Shoults Company, whose office was at Larchmont Boulevard and 3rd Street in Larchmont Village, served as the real estate agent for Tract No. 3743. (See Figure 9)

Other Tracts

East of Tract No. 3743 are Tracts No. 499 (1911), 704, 2604, 4277, 9906, and Ridgewood Park (1907). South of 3rd Street in the eastern portion of the survey area are: the Van Ness Avenue Square tract; Tract No. 3854; Tract No. 27829; and Henry J. Brown’s Wilshire Terrace.

Street Name Origins

The name Windsor Square is evidence that developers of the area sought to promote a feeling of an elite, yet quaint, neighborhood. Street names in the Windsor Square neighborhood are significant in that



Wilshire 5649

Wilshire 5685



Figure 9: Advertisement for the New Windsor Square Tract No. 3743 by the real estate agent, Tracy E. Shoults Co., c. 1925.

Source: Los Angeles Public Library, vertical file.



they tell a bit of the history of the area.²⁶

Arden Boulevard: (1911) Created by the Wilshire Hills Land Co. and Wilshire Heights Co., H.W. Frank and James K. Baldwin, representatives, ordinance #75415. The street name Arden was supposed to have been named after a dairy located in the vicinity. Arden Boulevard used to be Vine Street, which was so named because it ran through Senator Cornelius Cole's vineyard.

Beachwood Drive: (1909) Created by namesake Albert H. Beach, ordinance #19448.

Beverly Boulevard: (1907) Road to the City of Beverly Hills from the City of Los Angeles. Beverly Hills was selected by Burton Green, founder of the City of Beverly Hills, for the name of the new city to be built. He read an article mentioning that President Taft was vacationing in Beverly Farms, Massachusetts (the summer home of Oliver Wendell Holmes) and "it struck me that Beverly was a pretty name."

Bronson Avenue: (1905) Created by namesake M.A. Bronson, ordinance #37078.

Gower: (1893) Created by G.T. Gower, Westline Ranch of.

Larchmont Boulevard and Larchmont Village: (1912) Named after the residential village on Long Island Sound, ordinance #25092. Once the location of several decadent Victorian summer "cottages" for some of New York's wealthy elite, today Larchmont, New York is a one-square-mile village located in the town of Mamaroneck.

Lorraine Boulevard: (1920) Named after Lorraine Rowan, daughter of Windsor Square developer Robert A. Rowan, ordinance #40284.

Lucerne Boulevard: (1911) Created by A.W. Frank and F.P. Fay of the Wilshire Hills Land Co. And Wilshire Heights Co., ordinance #47968 and #52251. The street name Lucerne was supposed to have been named after a dairy located in the vicinity. Lucerne Boulevard used to be El Centro Avenue, which was located in the center of the Senator Cornelius Cole's Ranch. Assumed to be named after the Swiss city of the same name.

Norton Avenue: (1905) Created **Plymouth Boulevard:** (1917) Created by L. Patterson, Susan McNally, and Lawrence B. Burck, ordinance #42640. Named after the town and mercantile harbor in England.

Wilshire Boulevard: Wilshire Boulevard today follows a route followed by saber tooth tigers, mastodons and other prehistoric mammals, later by Indians and the early settlers of Los Angeles, sometimes indicated on old maps as "Brea Road to Los Angeles"²⁷ Wilshire Boulevard was an

²⁶ Bernice, Kimball, ed. *Street Name of Los Angeles*, Los Angeles: Bureau of Engineering, 1988.

²⁷ Government Plats, Township No. 1S, Range 14 West, San Bernadino Meridian, surveyed between 1853 and 1872. Henry Washington, Henry Hancock, et al.



important early artery of Los Angeles eventually leading west to the sea from the center of Los Angeles. Today's name acknowledges the influence of the developer of the Wilshire Boulevard Tract, H. Gaylord Wilshire.

Windsor Boulevard: (1917) Created by L. Patterson, Susan McNally, and Lawrence B. Burck, ordinance #40165. Named after Windsor Castle, Marlborough, Berkshire, England, 20 miles west of London.

Street Name Changes

As shown in Table 2, however, the names of the east-west streets from Beverly Boulevard to 4th Street were changed ca. 1912. This created some difficulties in researching the buildings constructed in or before 1912, because with the house numbers shifted along with the street name changes. For example, when the house with the current address of 241 South Norton Avenue was built in 1912, the building permit was issued for a house with the address of 341 South Norton. The location was confirmed by cross-checking the legal description (i.e., tract, block, and lot). To complicate matters further, houses in the 100 North block were in the 100 **South** block before 1912, and the house numbers increased in the opposite direction. Most of the pre-1912 construction occurred along the streets farthest to the east of the survey area, particularly Norton Avenue, Van Ness Avenue, Irving Boulevard, and Lorraine Boulevard, where the predominant building style was Craftsman.

The north-south streets in the Windsor Square survey area largely retain their original names, however, those in Tract No. 1390 remained private drives until their names were registered with the City of Los Angeles from 1917-1920. This may account for the lack of original building permit indexing available at the City of Los Angeles for some key north-south streets developed before 1920, including Windsor, Lorraine, and Plymouth Boulevards, south of 3rd Street. Furthermore, the house numbering sequence may have been different when the buildings were constructed, than their current numbering sequence, which was adopted when these private drives became City streets and the grid numbering system was applied.

Fortunately, the house numbering problem was irrelevant for the vast bulk of the buildings, which were constructed after 1920, and have retained a consistent numbering sequence.



Table 2. Street Name Changes in Windsor Square

<i>Current Street Name</i>	<i>Original Street Name</i>
1st Street	2nd Street (before c. 1912)
2nd Street	3rd Street (before c. 1912)
3rd Street	4th Street (before c. 1912)
4th Street	Linden Street (before c. 1912)
Arden Street	Vine Street (south to 3rd until at least 1920)
Beverly Boulevard	Temple Street
Lorraine Boulevard	Private Road before 1920
Lucerne Boulevard	El Centro Avenue
Plymouth Boulevard	Private Road before 1917
Van Ness	Kohler Street (north of 1st Street)
Windsor Boulevard	Private Road before 1917

Identification of Historical Themes and Associative Property Types

To assist in the identification and evaluation of significant historic resources, the above synopsis must be complemented by a discussion of economic, residential, and cultural patterns and their associative property types.

Economic Development

The economic development of the Metro Center Subregional Planning Area has been significantly shaped by transportation and water distributing systems, as well as by several industries that are specific to certain neighborhoods in the area. Agriculture, film production, the petroleum industry, and tourism all played a major role in the economic development of the area and influences of such industries can be located in the built environment throughout the planning area. Another major factor in the economic development of the Metro Center was real estate and residential development patterns. Fluctuations in the market, such as booms and depressions in real estate sales, affected the growth patterns of both economic and physical development, therefore influencing the location and form of local commercial activity that catered to specific neighborhood enclaves.

Transportation

Transportation played a significant role in the Metro Center Planning Area long before even rail and motor transport systems dominated the city. An original dirt path used by Native Americans who inhabited the Los Angeles Basin, known as “El Camino Viejo” or “the old road” in the rancho period. Routes like this were later developed to connect the sprawling ranchos later became roadways as sections of the ranchos were subdivided into smaller farms and residential communities. Any portions of the land that were not a part of the ranchos were organized on a grid pattern at the start of American rule. Thus most of the streets were later platted on the grid pattern, running either north and south or east and west (Figure 10). Real estate developers often improved and extended major thoroughfares like Wilshire Boulevard, formerly “El Camino Viejo”, so that their subdivisions were more easily accessible. Similarly, the location of original railroad, interurban, and streetcar routes were also often directly tied to the real estate ventures of the owners and their affiliates.



Figure 10: A pre-1921 view of the neighboring Hancock Park area with oil derricks in the background and streets being laid out. Source: LAPL Photo database No. 000010608.

In the Windsor Square area, one form of transportation that played a significant role was the Los Angeles Railway Transit Lines (the “Yellow Cars” and “Yellow Coaches”), which, by 1935, served the neighborhood via the following lines²⁸:

- #56 the Melrose Avenue Yellow Coach line went from Western and Melrose via Melrose to La Cienega;
- #44 the Beverly Boulevard Yellow Coach line went from 10th (now Olympic Boulevard) and Hill via Hill, 2nd, and Beverly to La Cienega. out along West Third Street as far as Larchmont Boulevard, where a short north-south line spanned the section of Larchmont between Third Street and Melrose Avenue;
- “R” the West 3rd Yellow Car line went from Vermont and 3rd to La Brea;
- #3 the West 6th and Larchmont Yellow Car line went from Central and 5th, (Southern Pacific-Union Pacific-Central Station), via 5th, Beaudry, 6th, Private Right-of-Way west of Gramercy from 6th to 3rd, [then via “R”], then 3rd and Larchmont to Melrose;
- #82 the Wilshire Boulevard Yellow Coach with Red Stripe line went along Wilshire from MacArthur Park to Ocean Avenue in Santa Monica.

²⁸ Official Route Map of the Los Angeles Railway, corrected to April 1, 1935.

These primarily east-west lines could, of course, connect at various points with north-south Yellow Cars or Coaches or with the Pacific Electric “Red Cars.”

Water Distribution

The availability and distribution of water for agricultural and residential use was of primary importance in every area of Los Angeles. Concern about water was one of the most common motivations for annexation to the City of Los Angeles and, as a result, water was an important catalyst in the political development of the region as well as in the determination of agricultural and residential land use. The *Zanja Madre*, or mother ditch, was part of the first open trench system for water distribution in 19th century Los Angeles; a portion of it still exists as a median along Figueroa Street in South Los Angeles. In other parts of the Planning Area, artesian wells were the primary source of water. The Arroyo de los Jardines, flows southerly through the Wilshire Country Club, roughly paralleling Rossmore Avenue between Beverly Boulevard and Third Street; then along the right-of-way for Hudson Avenue between Third Street and Sixth Street, and finally on a diagonal westerly from Hudson Avenue and Sixth Street to Wilshire Avenue and McCadden Place (Figure 11). The full extent of the Arroyo de los Jardines was from Hollywood and Cahuenga Boulevards to La Brea Avenue and Venice Boulevard, although it is not visible today along much of its length. Mineral baths on Melrose Avenue near Larchmont

Boulevard were a popular destination for local residents.²⁹ The resources associated with water distribution include artesian wells as well as the larger distributing stations erected by the Department of Water and Power in residential areas during the 1930's. Often built in Art Deco or PWA Moderne styles, they were typically constructed of reinforced concrete and displayed the sculptural reliefs and formed concrete surfaces typical of those styles. While no DWP buildings are located in Windsor Square, examples of this property type that may exist in the Metro Center area highlight the importance of water to the overall development of the region.

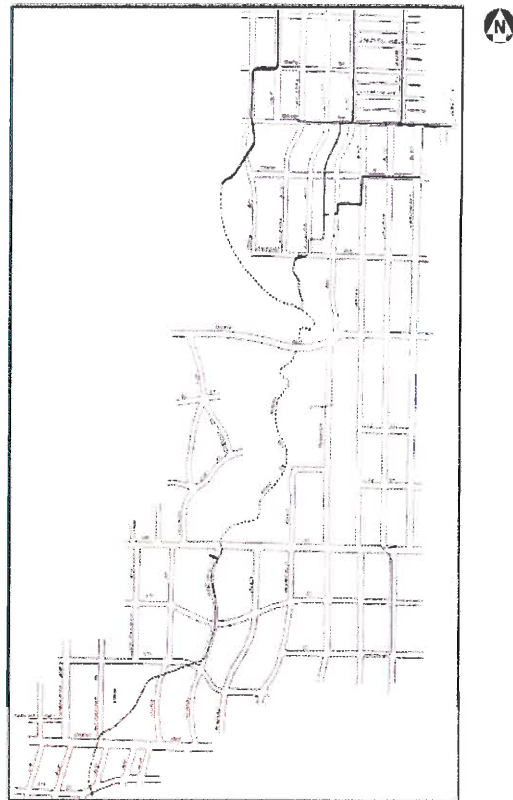


Figure 11: Map Showing Location of the Arroyo de los Jardines [in the neighboring Hancock Park HPOZ Survey Area]. Source: City of Los Angeles, City Engineer, 1935.

²⁹ Larchmont Chronicle. “Scenes from Beginning Days of Larchmont Village,” January 1991.

Agriculture and Other Industries

Agriculture was the primary industry of the Metro Center Subregional Planning Area from the rancho period until the film industry and residential development consumed the last acreage of farmland after 1920. At about that time, the predominant crop in the vicinity of Windsor Square was barley.³⁰ In addition to agricultural activities, the gathering and refinement of the area's natural resources such as pitch and petroleum effected both the form of the built environment and the area's early economic development.

The film industry played a role in the economic development of Metro Center. In the nearby Larchmont area today's Raleigh Studios, at Melrose and Bronson, date back to 1915 when they were known earlier as the Cline Studios. Also, Paramount Studios association with the area began when Paramount acquired its present location at 5500 Melrose Avenue from United Studios in 1926.

Retail and Commercial Facilities

A few commercial districts were beginning to develop very close to, and even in, the Windsor Square Survey area. The Miracle Mile district (listed in the National Register) was an outgrowth of G. Allan Hancock's subdivisions of the Rancho La Brea. The Miracle Mile features an incredible array of Art Deco and Deco Moderne architecture from the 1920s and 1930s (Figure 12).



Figure 12: Wilshire Boulevard at Highland, c. 1940. Source: LAPL Photo Database No. 00031286.jpg

Larchmont Village, as the short strip of shops between First Street and Beverly Boulevard is called, was developed in 1921 by a wealthy real estate speculator and "prominent local capitalist," Julius J. La Bonte.³¹ At this time, the land directly surrounding the strip consisted of barley fields, save for a few houses to the west that were

³⁰ Los Angeles Times, June 19, 1921, Part V, page 3, illustration entitled "Little More Than a Barley Field a Year Ago; Today a Thriving Community of Fine Residence." and Robert Buhrman. "Larchmont: Bygone Village That's Still Going Strong," in Los Angeles Times Magazine, September 1991.

³¹ "New Business Center Grows: Thirty Stores Will Soon be Ready for Occupancy." *Los Angeles Magazine* (September 25, 1921), pt. V, p. 1.



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constructed from adobe scooped up from the creek that still runs through what is now the Wilshire Country Club.³²

Julius J. La Bonte, and his partner R. Ransom, purchased the property along an extension of the Third Street streetcar line that had recently been laid and that connected Third Street to Melrose Avenue, where people could visit the Hollywood Mineral Hot Springs. He started construction immediately on a building to house a group of thirty stores. The building, which is still standing today at 126 to 148 N. Larchmont Boulevard was constructed of “colored pressed brick” and “embellished with ornamental stucco work.”³³ Some of the tenants in the new building included Windsor Square Pharmacy, Larchmont Café, Larchmont Electric Co., A.A. Carpet Company, and the Larchmont Motor Service Station.³⁴ La Bonte also built a mission-style theater that seated 900 people and housed a “magnificent organ costing in the neighborhood of \$40,000.” An excellent flood light system was also installed along Larchmont Boulevard. The lights that hung on the railway power poles in the middle of the street were 1,000 candle power, making Larchmont Village one the best illuminated sections of the city. As a Los Angeles Times article from 1921 predicted, “this section soon [rivalled] Western Avenue as a shopping center.”³⁵ (See Figures 13 and 14)

La Bonte had excellent foresight when he made this large real estate investment, knowing that the surrounding developing communities would support the small commercial district, even to the point that a few of the same stores that were established on Larchmont Boulevard in the 1920s and 1930s are still open for business today.

³² Robert Buhrman. “Larchmont: Bygone Village That’s Still Going Strong,” *Los Angeles Magazine* (September 1971), 54-5.

³³ “New Business Center Grows: Thirty Stores Will Soon be Ready for Occupancy.” *Los Angeles Magazine* (September 25, 1921), pt. V, p. 1.

³⁴ Sydney Swire, “Scenes from Beginning Days of Larchmont Village.” Wilshire Center’s Larchmont Chronicle, (January 1991), p. 1.

³⁵ “New Business Center Grows: Thirty Stores Will Soon be Ready for Occupancy.” p. 1.



Figure 13: Larchmont Boulevard, view south past Beverly Blvd., 1920s. Source: LAPL Photo database, No. 00011411.



Figure 14: View of Tudor Revival style commercial buildings along Larchmont Boulevard, c. 1920s. Source: LAPL Photo database, No. 00011412.



Residential Development

Development in the Windsor Square HPOZ Survey area began about 1907, essentially starting along the south and east edges, along Wilshire Boulevard, Van Ness Avenue, and Norton Avenue, and then dispersing throughout the area within the next two decades. The earliest homes still extant in the area, excluding those moved here, were constructed in 1906-1908, including the Gless/Bullock Residence at 605 South Plymouth Boulevard, the Samuel Rees Residence at 627 South Plymouth, the Residence for W. H. Daum, 546 South Norton Avenue, the Residence for J. McKim, 545 South Norton Avenue, the Residence for Father Ford, 407 South Norton Avenue, and the Residence for J. W. Righter, 562 South Norton Avenue. The two oldest homes in the area were moved here, including the Van Nuys/Stuppy Home at 357 Lorraine Boulevard (1890) and the Hiram Higgins/ Howard Verbeck Mansion at 637 South Lucerne Boulevard (1902).

The vast majority of the homes in the Windsor Square area were built during the 1910s and 1920s. The district is generally composed of two-story, single family residences, on spacious lots, constructed in the various revival styles. Streetscape continuity was, and still is, based upon well landscaped, raised front yards, with gentle manicured slopes, often with a brick or concrete steps, landings, and walkways that lead to a formal entrance. Side driveways generally leading through a porte cochere to a rear garage. In the Windsor Square area south of 3rd and west of Bronson, the vast majority of residences are on spacious lots, set back 40 feet from the street, with 25 foot separation among houses, as set forth in the building restrictions of Tract 1390, which were in effect until 1965. Mature landscaping, consisting of lawns and mature trees, is found in the parking strips, most often varieties of sycamore, birch, or elm in keeping with the English Picturesque character, or Canary Island Palm, Queen Palm, Mexican Fan Palm, or Magnolia in keeping with the Spanish Colonial Revival or Mediterranean Revival character, depending on the predominance. The north-south streets originally associated with Tract No. 3743, between Larchmont, Irving, 3rd and 1st, follow an irregular curvilinear plan, and form a rare departure from the grid pattern of Los Angeles' streets. These streets include 1st and 2nd Streets, Beachwood Drive and Plymouth, Windsor, Lorraine, and Irving Boulevards, north of 3rd Street.

An unusual attribute of the Windsor Square streetscape is the extent of concrete street surfaces. Because of the material's durability and contractor's skill, the north south streets that comprise Tract No. 1390, still retain their original concrete surfaces. These streets are Plymouth, Windsor, Lorraine, and Irving Boulevards, between 3rd Street and Wilshire Boulevard. This is even more remarkable given the abundant local supply of asphalt originating from the La Brea Tar Pits.

Streetlights

Windsor Square is one of districts in the City of Los Angeles that has very interesting street light standards that the City has restored in order to preserve the character of the neighborhood. Ordinance 164008-164208 (11-22-88) was adopted by the Los Angeles City Council to establish

the Windsor Square Historic Street Light Preservation District which includes approximately 112 incandescent lamps.³⁶ This neighborhood is the only place where the City has ever established a Historic Street Light Preservation District³⁷.

The street lighting designs for the Windsor Square area of Los Angeles date back to the early decades of the twentieth century when plans were prepared by the City’s Bureau of Street Lighting for the very distinctive street lighting systems that are found in Windsor Square. The styles and types of poles and globes that were proposed for the area reflect the design characteristics of the era when period revival styles dominated the streetscape.

An advertisement for lots in Windsor Square, which appeared in the Los Angeles Times on July 26, 1914, stated that Windsor Square would become “the finest residence home site in Los Angeles,” mentioned “\$500,000.00 Spent on Improvements with Upkeep Guaranteed,” and

stated that a definite sum was set aside for the purpose of caring for the streets and “parkings.” The ad was illustrated with the elaborate lighting post with a cross bar supporting three rectangular lamps³⁸ (now only one lamp, See Figures 16 and 17.) That pole remains as a street lighting element today (refurbished in the late 1980s) and is found on the north-south streets that comprise Tract No. 1390, Plymouth, Windsor, Lorraine, and Irving Boulevards. Each base is emblazoned with the letters “WS” on a shield.

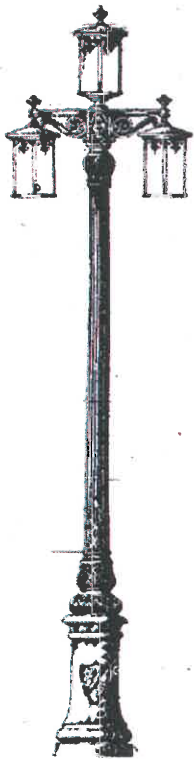


Figure 15: Tract No. 1390 streetlight, from R.A. Rowan ad in the Los Angeles Times, July 26, 1914, Part VI, page 5.



Figure 16: Windsor Square custom streetlight installed in Tract No. 1390, refitted with single acorn globe. Found along Plymouth, Windsor, Lorraine and Irving Boulevards, between 3rd Street and Wilshire Boulevard. February 2002.

³⁶ <http://city.council.ofla.org/dbtw-wpd>

³⁷ Telephone interview with Stan Horowitz, March 18, 2002.

³⁸ “Windsor Square.” *Los Angeles Times*, 26 July 1914, p. 5.

In 1920, plans were prepared for the location of “Ornamental Lighting Posts for the lighting with electricity of Norton Avenue between First Street and Third Street.”³⁹ For this project, posts known as “UM S-406, were selected. The lighting posts were to be located along the center line of the parkways. Metal posts are topped with a single, translucent acorn type light. Post design reflects classical architectural detailing and the post is a tripartite column with an elongated base composed of an unembellished, circular baseplate, torus molding, and a fluted shaft topped by a half-round molding. The lighting post continues with a plain shaft to its capital and a single acorn style globe. These lights can be found in Windsor Square along Norton and Van Ness Avenues. (Figure 17)

In August of 1923, plans were prepared for the Type No. 1100 ornamental reinforced concrete lighting post with a one-light, Meridian Senior Top for use in Windsor Square. This post was also a tripartite design with an unembellished, octagonal baseplate surmounted by the column base which consists of torus and fillet moldings, a fluted column and a simple capital. Made by Marbelite, this post was to be eleven feet- five inches from the base of the column to the base of the glass globe.⁴⁰ This light can be found in the Windsor Square area north of 3rd Street and west of Bronson Avenue. (Figure 18)



Figure 17: Historic Streetlight “UM S-406” found along Norton and Van Ness Avenues. February 2002.



Figure 18: Historic Streetlight, Marbelite type No. 1100 with Meridian Senior Top, found north of 3rd Street and west of Bronson Avenue. February 2002.

In April of 1925, drawings were prepared for the ornamental street lighting of Larchmont Boulevard. Again the design was classical in composition- consisting of an ornamental

³⁹ Plan #28260, City of Los Angeles Bureau of Street Lighting, Records Section, March 1920.

⁴⁰Plan No. 10788, City of Los Angeles Bureau of Street Lighting, Records Section, Aug. 1923.

reinforced concrete post which supports an elaborate arm and twin globes.⁴¹ The column is tripartite and is composed of a circular base plate and base with a torus molding and the beginning of the column fluting, a fluted shaft and a capital. The capital is decorated with the termini of the column shafting, volutes and other classical ornamentation such as a small central bronze plate emblazoned with the letters “LB” for Larchmont Boulevard, stylized rosettes, embellished pendants and a cross bar decorated with swan’s neck detailing filled with a finial. Globes are also ornamental in design and they are decorated with scroll bands, stylized foliage and they terminate with a bell-shaped finial and foliage cap. The lighting post is a Marbelite Post type #2500 and the lights are “Lalux”1001.⁴² (See Figures 19 and 20.)



Figure 19: Historic double globe streetlight, Marbelite post #2500 and Lalux light 1001. Located along Larchmont Boulevard, south of 1st Street. February 2002.



Figure 20: Detail of Lalux 1001 double globe light found on Larchmont Boulevard, south of 1st Street. February 2002.

⁴¹ Eddy S. Feldman, *The Art of Street Lighting in Los Angeles* (Los Angeles: Dawson’s Book Shop, 1972, photograph)

⁴² Plan #11424, City of Los Angeles Bureau of Street Lighting, Records Section, Apr. 1925.



Single Family Homes

Home ownership was a cultural value embraced by almost every generation and ethnic group of settlers that came to California when residential subdivision began in the 1880's. Many local real estate entrepreneurs capitalized on the universal desire to own property.

As a result of the overwhelming desire for home ownership and the subdivision patterns, the single family home was the predominant resource type of residential development in the Planning Area. House type, size, site characteristics, and architectural style varied greatly from community to community, but the subdivision of tracts into lots for single family homes proceeded at a relentless pace throughout the region in the early decades of the 20th century.

The single family residences in Windsor Square are generally designed in one of the several Period Revival styles prevalent in the second and third decades of the twentieth century. The Tudor Revival, English Revival, "American" Colonial Revival, Spanish Colonial Revival, and Mediterranean Revival style were the most common for Windsor Square; however, earlier types, such as Craftsman, Italian Renaissance Revival, and Beaux Arts may be found along the south and eastern portions, in extremely large scale and clearly the work of master architects of the time. In addition, California Ranch, Contemporary and even the Modern International styles are scattered throughout the area.

While other examples of these styles are commonly found throughout Los Angeles in other neighborhoods primarily developed in the 1910s and 1920s, what sets Windsor Square apart is the quality of their architecture, materials, and craftsmanship, all executed on a grand scale. North of 3rd Street, these still retain a picturesque quality, but south of 3rd Street, and especially west of Bronson, they convey a more formal, spectacular quality of design and landscape. Figures 21 and 22 on the next page illustrate a Windsor Square streetscape view from 1914, juxtaposed with a current (2002) view of the same properties.



Figure 21: West side of Windsor Boulevard, north of Wilshire, as it appeared in a December 20, 1914 Los Angeles Times illustration. Part V, page 1.



Figure 22: West side of Windsor Boulevard, north of Wilshire Boulevard, March 2002.

Development of Civic, Religious, Cultural, and Social Institutions

As agricultural land was subdivided and settled, and as transportation systems brought rapid residential development, each suburban community of South Los Angeles developed civic, religious, cultural, and social institutions integral to its continued growth. Property types that represent these institutional uses are civic buildings, schools, libraries, churches, club buildings, theaters, and some resources that are specifically associated with minority heritage.

Civic Institutions

Originally housed in commercial buildings not specifically intended for their use, the first civic institutions often were the post offices, which retained their association with the earliest days of community development and were eventually replaced with more substantial masonry edifices.

Police and fire stations throughout the Planning Area conveyed the same sense of solid community service common to most civic institutions. Many were constructed in architectural styles prevalent at the time of their construction.

Educational facilities were another type of civic institution found in each neighborhood of Los Angeles. Frequently they were selling points for new residential subdivisions. Small, one room schoolhouses were quickly replaced by larger, masonry buildings, which were in turn supplemented by bungalow school rooms on the same lot. Several educational facilities were located in Hancock Park near Windsor Square, including the Marlborough School, Black Foxe Academy, Third Street School, Burroughs Junior High School and the Cumnock School of Oratory and Expression (later, Art Center School).



Figure 23: Cumnock School of Oratory and Expression (later, Art Center School, now Fred and Betty Hendes Educational Campus), 5351 West 3rd Street, in the neighboring Hancock Park area, built 1923.

With the exception of Burroughs and the Cumnock School (Figure 23), all the original buildings have been demolished or replaced. The first generation Marlborough School occupied the “Marlborough Hotel” building near downtown, at 23rd and Scarff Street from 1889 to 1916. By 1916, Marlborough moved to what was then a barley field at 3rd and Rossmore, and in 1927

constructed a new building there, designed by architects Austin & Ashley (Figure 24). The present building replaced the 1927 building on this site in 1967.

Religious Institutions

Religious diversity was a product of settlement patterns that assembled followers of many different faiths in each residential area. As the size and affluence of congregations increased, religious institutions were housed in increasingly more substantial edifices. Most residential neighborhoods included at least one church building, and sometimes several. The Spanish Colonial Revival, and Mission Revival styles were the predominant styles of church buildings in the area (Figure 25). The ecclesiastical preference for revival styles associated

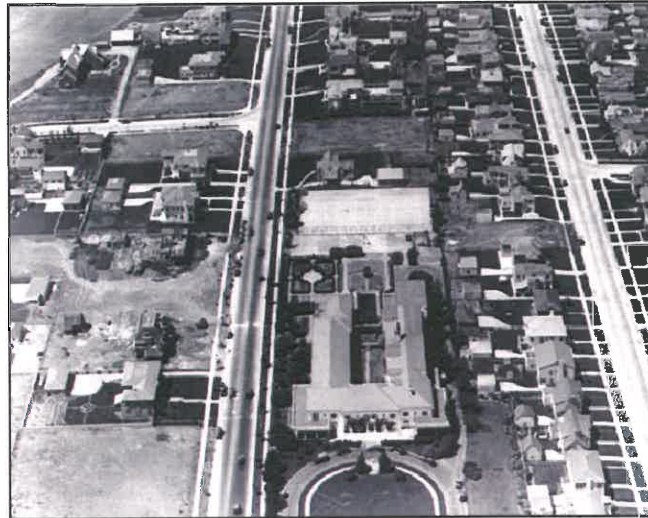


Figure 24: View, facing north, of earlier Marlborough School at 3rd & Rossmore, 1926. Source: LAPL Photo Database, No. 00026010.

with California's history derived from the popular romanticism of the colonial period and the mission system. Most easily transferred from the missions to religious institutions because of similarities in architectural form and function, the idioms of Mission and Spanish Colonial Revival architecture were used throughout the planning area. In the 1920s, many prominent ecclesiastical buildings were constructed to serve the Hancock Park and Windsor Square communities, including: the Wilshire Congregational Church (709 So. Plymouth Boulevard, in 1924, by Allison & Allison), the Wilshire Christian Church (632 So. Normandie, in 1925, by Robert H. Orr), St. James Episcopal Church (3905 Wilshire, in 1925 by Benjamin G. McDougal); Saint Brendan's Roman Catholic Church, 300 S. Van Ness Avenue, in 1926 by Emmet G. Martin), and the B'nai Brith Synagogue (3605 Wilshire, in 1928, by Edelman, Allison & Allison). (Figure 25)



Figure 25: Saint Brendan's Church. 300 South Van Ness Avenue. Windsor Squar.

Social and Cultural Institutions

“Museum Row,” along Wilshire Boulevard between La Brea Avenue and Fairfax is the location of seven of Los Angeles’ major museums: the Los Angeles Museum of the Holocaust, the George C. Page Museum of La Brea Discoveries, the Peterson Automotive Museum, the Museum of Television and Radio, the Simon Wiesenthal Center Museum of Tolerance, Craft and Folk Art Museum, and the Carole and Barry Museum of Miniatures. These museums originated in the period from the 1920s. The Ebell Club & the Windsor Square Theatre has been in the area since 1927, when the building at 4400 Wilshire Boulevard designed by Hunt & Burns, was constructed. It should also be noted that several foreign consulates are located in former residences in the Windsor Square neighborhood.

Libraries

Libraries were another type of notable civic institution, which indicated a certain level of social and intellectual activity in the communities in which they served. Usually libraries were designed in "refined" classical styles. The Los Angeles Public Library Association was begun as early as 1874 and grew to include an extensive system of branch libraries. The John C. Fremont Branch Library, located nearby at the northeast corner of June Street and Melrose Avenue serves the Larchmont Neighborhood. The John C. Fremont Library, Los Angeles Historic-Cultural Monument #303 and listed in the National Register of Historic Places, was designed by Merl Lee Barker in the Mediterranean Revival style in 1926-27.

Ethnic Diversity

Neighboring Hancock Park figured prominently in the local debate on housing desegregation when entertainer Nat King Cole and his wife Marie Cole made the decision to purchase the William Lacy estate at 401 Muirfield Road in August 1948. The Hancock Park Property Owners Association acted to oppose occupancy by the Cole family and decided to make a counter-offer to purchase the property from the Coles. This counter-offer was rejected. Bouyed by the many successful legal challenges to segregation that had been generated by the late 1940s, the Cole family chose to occupy the Muirfield Road home, presumably becoming the first African-American household in Hancock Park. When asked why he made this decision Nat King Cole couched his explanation in elemental citizenship terms, reflecting the prevalent thinking of African-Americans concerning civil rights at the close of the 1940s: "I am an American citizen, and I feel that I am entitled to the same rights as any other citizen," asserting the right of him and his family to occupy their new home "the same as any other American citizen would." It is believed that Nat King Cole continued to live in his home on Muirfield until his death in the early 1960s.

However, the Windsor Square/Hancock Park/Fremont Place area has also been a neighborhood which has historically acknowledged the considerable artistic talents and skills of African-Americans. For example, at least 5 homes in the Windsor Square HPOZ Survey area and 28 homes in the Hancock Park HPOZ Survey area were designed by African American architect Paul Revere Williams in the 1920s and 1930s. In addition, Muhammad Ali, recognized as boxing's greatest champion, has been a long time resident of nearby Fremont Place.

Information Analysis

Information included in this context statement was compiled from many sources, including Los Angeles Public Library collections, municipal records, California State University at Northridge collections, and interviews with community groups. A full list of published materials [beyond those footnoted], individuals contacted, and information repositories consulted appears in the bibliography section of this context statement.

Further in-depth analysis of some of the resource types already discussed may reveal ties to specific ethnic and minority groups. Other resource types may be discovered as individual historic, architectural, and cultural resources are identified; as the history of specific tracts and buildings is researched; and as the contributions of various groups to the multi-faceted development of Windsor Square and its surrounding communities are studied in greater detail.

Each individual community and neighborhood is rich in resources. Individuals with expertise in each area's significant social and cultural institutions should be consulted to broaden the texture of the historical themes discussed and to assist in identifying further examples of each resource type. Residences and other resources associated with important persons, community leaders, social and cultural institutions, will be better understood as they are individually identified and researched.



To ensure a thorough investigation of historic themes, property types, or specific examples of cultural resources in the built environment of Los Angeles, consult the individuals and repositories listed in the bibliography section.

Historic Context Statement Appendices

Selected Chronology

- 1781 Pueblo of Los Angeles is founded
- 1802 Rancho Las Feliz is granted to Vincente Felix; patented in 1871
- 1822 Period of Mexican rule begins
- 1823 Rancho Las Cienegas is granted to Januario Avila; patented in 1873
- 1828 Rancho La Brea is granted to Antonio Jose Rocha; patented in 1873
- 1842 Rancho Rodea de las Aguas is granted to Maria Rita Valdez; patented in 1871
- 1847 Period of American rule begins
- 1875 Los Angeles and Independence Railroad reaches Santa Monica following San Vicente Boulevard through the Planning Area
- 1880 Arthur Fremont Gilmore establishes a dairy near present day Fairfax Avenue and Third Street
- 1885 Ida Hancock allows the first oil drilling in the Hancock Park area; original landowners of the Windsor Square area acquire “public lands” east of the former La Brea Rancho
- 1887 Harvey Wilcox subdivides the first 120 acre tract of Hollywood
- 1893 Colegrove is laid out by Senator Cornelius Cole
- 1895 Wilshire Boulevard is named by Gaylord Wilshire, the developer of a tract just west of MacArthur Park (then Westlake Park)
- 1896 Griffith J. Griffith gives the original 3,015 acres of present-day Griffith Park to the City of Los Angeles
- 1896 The Southern and Western Addition is annexed to Los Angeles



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- 1898 The Laughlin Park area is subdivided
- 1901 The Los Angeles Pacific Boulevard and Development Company subdivides
- 1903 Hollywood is incorporated as an independent city
- 1905 The Crescent Heights area is subdivided
- 1906 Country Club Heights is subdivided
- 1909 The Colegrove area is annexed to Los Angeles
- 1910 Hollywood is consolidated with Los Angeles; the East Hollywood Addition is annexed,
- 1911 The first motion picture is made in Hollywood
- 1911 Subdivision begins in the Windsor Square area
- 1918 Whitley Heights is subdivided
- 1921 A.W. Ross begins development of the Miracle Mile
- 1921 J. J. La Bonte begins the development of Larchmont
- 1922 Carthay Center is subdivided and developed
- 1922 The La Brea Addition and the Melrose Addition are annexed to Los Angeles
- 1923 Hollywoodland is subdivided
- 1923 The Laurel Canyon Addition and the Hancock Addition are annexed to Los Angeles
- 1924 The Providence Addition is annexed to Los Angeles
- 1925 Lake Hollywood is dedicated
- 1926 Famous Players-Laskey Corporation moves from a studio at Sunset and Vine to one at Marathon and Van Ness, later to become Paramount
- 1926 CBC Film Sales Corporation purchases the California Studio on Gower Street and becomes Columbia Pictures
- 1927 Song and spoken dialogue is first incorporated in motion pictures by Warner Brothers which moves from Hollywood to Burbank in 1928.



1934 The first Hollywood television station is founded

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Los Angeles Public Library, Central Branch, California History Collection, including Cities and Counties Vertical Files.

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ARCHITECTURAL CONTEXT

Overview of the Windsor Square Historic Preservation Overlay Zone Area

The Windsor Square HPOZ Survey area comprises sixty-eight blocks with 1239 parcels⁴³, the vast majority of which are single-family residential. The Survey area is bounded by Beverly Boulevard on the north, Arden Boulevard on the west, Van Ness Avenue on the east, and the rear property lines of the commercial properties along Wilshire Boulevard on the south (Refer back to Figure 1). These boundaries include both sides of the primarily residential streets of Arden Boulevard and Van Ness Avenue. These boundaries were established by the Department of City Planning in conjunction with the neighborhood association, the Windsor Square Homeowners Association, and are consistent with the extent of development within historic tract boundaries. Because of conflicting property type and land use issues, several foreign consulates constitute special cases within the HPOZ boundary. In recent years, a substantial number of commercial parking lots and commercial buildings have replaced the former single family residences north of the row of parcels along the north side of Wilshire Boulevard. Practical considerations by decision makers may ultimately determine that these properties do not fall under the standard procedures for administering the HPOZ ordinance and the final boundaries may be modified accordingly.

Community Design Features

The community design features include the original street grid pattern, generous building setbacks, the size, scale, and architectural integrity of the historic homes, and the mature landscaping. The north-south streets originally associated with Tract No. 3743, between Larchmont, Irving, 3rd and 1st, follow an irregular curvilinear plan, and form a rare departure from the grid pattern of Los Angeles' streets. These streets include 1st and 2nd Streets, Beachwood Drive and Plymouth, Windsor, Lorraine, and Irving Boulevards, north of 3rd Street.

An unusual attribute of the Windsor Square streetscape is the extent of concrete street surfaces. Because of the material's durability and contractor's skill, the north south streets that comprise Tract No. 1390, still retain their original concrete surfaces. These streets are Plymouth, Windsor, Lorraine, and Irving Boulevards, between 3rd Street and Wilshire Boulevard. This is even more remarkable given the abundant local supply of asphalt originating from the La Brea Tar Pits.

These elements create cohesive streetscapes and the overall ambience of the historic neighborhood. In Windsor Square, there are numerous mature trees, predominantly sycamores, Canary Island palms, camphor, elm, magnolia, cypress, and deodar cedar trees, as well as flowers, shrubs, and well manicured lawns that contribute to the historic character of the neighborhood. As noted above, historic streetlights continue to line many of the streets in the

⁴³ Not including multiple parcels in condominium complexes



City of Los Angeles Department of City Planning *Windsor Square Historic Preservation Overlay Zone*

neighborhood. Many of the homes in the neighborhood have raised yards with gentle slopes, with brick or concrete steps, landings, and walkways from the sidewalk to the house. Those in Tract No. 1390 enjoy a generous 40-foot setback, 25-foot building separation, and 20 foot parkway, as was part of the original building restrictions by R.A. Rowan, which remained in effect until 1965. The specific landscaping elements for each property, including street trees and streetlights, are identified on the individual building forms.

The smallest lot sizes are located to southeast of Norton Avenue and 3rd Street, where a typical lot measures 50 x 132 feet and northwest of Larchmont Boulevard and 3rd Street, where they typically measure 50 x 140 feet. The largest lots are those in Tract No. 1390, along Plymouth, Windsor, Lorraine and Irving, between 3rd Street and Wilshire Boulevard. Here a typical lot measures 100 feet wide by 180 feet deep, and some lots are double and even triple width.

Architectural Character

Because of its diverse development history, the Windsor Square HPOZ Survey Area is notable for its representation of several phases of the architectural evolution of Los Angeles. The earliest homes constructed in [and not moved into] the area were designed in the Craftsman style, and are predominantly found along Norton and Van Ness Avenues. The next wave of construction appeared in Tract No. 1390, which was subdivided in 1911, and included many grand examples of Beaux Arts or Classical Revival, Italian Renaissance Revival, and Tudor Revival. The vast majority of the single family residences in Windsor Square, however, are generally designed in one of the several Period Revival styles prevalent in the second and third decades of the twentieth century. The Spanish Colonial Revival, Mediterranean Revival, Tudor Revival, English Revival, French Revival, and “American” Colonial Revival styles are by far the most common found in Windsor Square; however, the Prairie, Mission Revival, Contemporary, and California Ranch styles are well represented in the area. The following is an overview of the most common styles and types noted in previous field surveys that are known to dominate the HPOZ area.

American Foursquare (circa 1894-1920)

Found throughout the country with minor variations, American Foursquare homes were two story versions of the previously mentioned turn of the century cottages. They are recognized by their square proportions, often given a horizontal emphasis by roof or siding treatments; by the nearly always present hipped roof and dormer; and by a front porch either recessed or attached, spanning all or part of the facade. Columns suggestive of the classical orders, dentils, and traditional moldings, endboards treated as pilasters, and boxed cornices tied these homes to the tradition of the American Colonial Revival; they can also be referred to as a "Classical Box."



Figure 26: American Foursquare/Classical Box Residence, 435 Lorraine Boulevard, built in 1917 by and for builder S.M. Cooper.

Craftsman (circa 1905-1925)

The Craftsman movement, named after a magazine published by Gustav Stickley, was the American counterpart of the English Arts and Crafts Movement. In part a reaction against the excesses, both aesthetic and otherwise, of the Victorian era, Craftsman architecture stressed the importance of simplicity, of adapting form to function, and of relating the building to both its designer through the incorporation of craftsmanship, and to the surrounding landscape through its ground-hugging, massing and siting. In Southern California the Craftsman bungalow reached its greatest potential, both in terms of the quality of individual homes and the number of bungalows built. It was usually characterized by a rustic aesthetic of shallowly pitched overhanging gable roofs; earth-colored wood siding; spacious, often L-shaped porches; windows, both casement and double-hung sash, grouped in threes and fours; extensive use of natural wood for the front doors and throughout the interior; and exposed structural elements such as beams, rafters, braces, and joints. Cobblestone or brick was favored for chimneys, porch supports, and foundations. The heyday of Craftsman design was the decade between 1906 and 1916; after that the Craftsman style was simplified, often reduced to signature elements such as an offset front gable roof, tapered porch piers, and extended lintels over door and window openings. In many cases, the Craftsman style incorporated distinctive elements from other architectural styles, resulting in numerous variations.



Figure 27: Craftsman style residence, 135 South Norton Avenue, built in 1912 by Cooper-Pyle.

American Colonial Revival (circa 1895-1935)

The American Colonial Revival went through several phases, beginning in the late nineteenth century when such features as columns, dentils, gable ends treated as pediments, and double-hung sash windows were associated locally with the Queen Anne, Turn of the Century, and American Foursquare types. In the 1920s and 1930s, Colonial styling became one of the choices of the revivalist architect. Larger homes were usually two stories, with hipped or gabled roofs, wood or brick exteriors, and a symmetrical arrangement of features. Precedents included the southern plantations, especially Mount Vernon, with their two story porticos; the Georgian and Federal homes of the Virginia Tidewater; the gambrel roofed homes of the Dutch Colonial settlements; and the tidy wood boxes of New England. More common, however, was the Colonial Revival Bungalow. Usually built between 1920 and 1925, these one-story residences were side-gabled, wood-sided, with central entrances often treated as gabled porticos, and a symmetrical disposition of windows. One popular sub-type combined the more formal Colonial elements, such as Tuscan columns and a central entry, with the more rustic Craftsman vocabulary of exposed rafters and pergolas, resulting in the "Colonial/Craftsman" bungalows.



Figure 28: Colonial Revival Residence, 400 South Arden Boulevard, built 1917.

Tudor Revival and English Revival (1910s-1930s)

English medieval architectural traditions, especially those of the countryside, influenced the period revival styles. Sometimes as simple as a bungalow with steeply pitched, offset gables and a stuccoed exterior, the Tudor Revival and English Revival styles could also achieve a high degree of fantasy, quaintness, and charm. A favorite detail was the incorporation of pseudo half-timbering, reminiscent of the Tudor era, and ornamental bargeboards and brackets. Also associated with Tudor styling were leaded glass windows, openings detailed like Gothic arches, chimneys of exaggerated heights, and the use of brick and stone for all or part of the exterior. In some cases the upper story may project slightly in a jetty, leaving opportunities for a carved bressummer to support it. The picturesque quality of the Tudor Revival and English Revival styles lent themselves to the concept of the large country manor intended to characterize wealthy subdivisions such as Windsor Square. The popularity of the style was further advanced as a result of the United States' involvement in assisting the British in World War I, when it first became clear that America's manufacturing capacity and strength had eclipsed the aura of power long held by the British empire and monarchy.



Figure 29: Tudor Revival residence, 501 South Luceme Boulevard, built 1923.

Other Revival Styles (1910s-1930s)

During the 1920s it became popular to create a residential design based on virtually any traditional European style, probably influenced by interaction during World War I. Interpretations were wide-ranging in authenticity as modern materials were used to "replicate" centuries old features. Commonly derived sources included French, Norman, Italian, Dutch, Swiss Chalet, and Gothic.



Figure 30: French Revival style located at 210 North Norton Avenue, built 1927



Figure 31: Dutch Colonial Revival style residence located at 321 South Irving Boulevard, designed by A.C. Martin, built 1922.

Spanish Colonial Revival (circa 1915-1939)

The so-called "revival styles" dominated building in Los Angeles during most of the 1920s and 1930s. Of these, the Spanish, felt to be the most responsive to California's history and climate, was the most popular. In Los Angeles, this trend probably originated through the writings of Charles Lummis of the Los Angeles Times, and the designs of the Southwest Museum by Sumner Hunt & Silas Burns in 1913 and the Dodge House by Irving Gill in 1914-1916. Given impetus by the design of Bertram Goodhue and Carleton Winslow of the Pan Pacific Exposition in Balboa Park, San Diego, in 1915, the Spanish style caught hold of the public imagination. In the 1920s, the Spanish Colonial Revival replaced Craftsman as the dominant architectural style in Los Angeles. The most important architects of the 1920s interpretation of this style included Hunt & Burns, Roland Coate, Reginald D. Johnson, John Byers, Wallace Neff, Gordon Kaufmann, Marston, Maybury and Van Pelt. In its simplest form, Spanish styling is characterized by white (usually) stucco exteriors and red tile roofs, with an occasional arched opening. More elaborate examples incorporate rejas and grilles of wood, wrought-iron, or plaster; extensive use of terra cotta and tile; and balconies and patios integrated into plans. Asymmetric massing utilizes features such as stair towers, projecting planes set off by corbeling, and a variety of window shapes and types.



Figure 32: Spanish Colonial Revival Residence, 153 South Irving Boulevard, designed by Preston O. Wright, built 1926.

Mission Revival (circa 1895-1915)

Mission Revival, an earlier trend of the Spanish Colonial, had also been largely defined by stucco walls and red tile roofs; however, it tended to be less delicate and more heavily proportioned with characteristic elements such as espadanas (curvilinear or “Alamo” parapets) and bell-towers. The Mission Revival was popularized in Southern California when Los Angeles architect Arthur B. Benton converted Frank Miller's adobe home and Victorian style Glenwood Inn in Riverside into this style in 1902, thus creating the Mission Inn. Miller's decision to revive the California Mission architectural style for his Inn was probably influenced by the works of Helen Hunt Jackson, Charles F. Lummis and George Wharton James. The Mission Inn may be regarded as the inspiration of the Mission Revival movement throughout Southern California from about 1902 to 1914, influencing structures of every conceivable private and public use. Among the premier local examples of the style is the former Herald Examiner Building (1111 South Broadway, constructed in 1913), which was designed by architects J. Martyn Haenke, William J. Dodd, and Julia Morgan for William Randolph Hearst.



Figure 33: Mission Revival Residence, 159 South Van Ness Avenue, built 1912.

Monterey Revival (1910s-1920s)

An important sub-type of the Spanish Colonial Revival, the Monterey Revival is characterized by heavy adobe or stucco walls, features a full-length second story balcony. The name was derived from historical precedents in the colonial capital of Monterey, including the Custom House and the Larkin, Escolles, Soberanes, and McKinley Houses. Historical local precedents of the Monterey style included: Don Antonio Maria Lugo's Rancho San Antonio Adobe, (1820s), Don Vicente Lugo's Townhouse (1840), Don Juan Temple's Los Cerritos Adobe (1844), the Miguel Leonis Adobe (1840s), Don Diego Sepulveda's Los Palos Verdes Adobe (1853). The historical precedents were generally rectangular in plan with a hipped roof that was extended beyond the walls to protect the full-length second story balcony. Both the balcony and roof overhang were supported on two-story height posts. Although tile roofs are commonly used for houses designed in the Monterey Revival style in the 1910s and 1920s, historically tile roofs were rarely used in residential buildings during the Spanish and Mexican colonial periods, as wood was much more economical.



Figure 34: Monterey Revival Residence, 322 South Windsor, by Johnson, Kaufman & Coate, Built 1923.

Mediterranean Revival (circa 1920s)

During the revival era, other regions of the Mediterranean were also used for inspiration, including Italy, France, North Africa, and the Middle East, resulting in endless variations on the stucco and tile theme. In Southern California, the Mediterranean Revival is generally differentiated from the more common Spanish Colonial Revival style by more rectangular massing, symmetry, and rectangular instead of arched openings. The Mediterranean Revival style complemented the salubrious climate of Southern California as well as the Spanish Colonial Revival style, however, it was often used to portray a more sophisticated architectural character. The symmetry, styling, and in some cases, formal gardens, helped overcome the stigma of simple rural colonial life that was considered at the time to be inherent in the Spanish Colonial style.



Figure 35: Mediterranean Revival residence, 333 South Windsor Boulevard, by Morgan, Walls & Morgan, built 1914.

Modern (circa 1921 - present)

Architects Rudolph Schindler and Richard Neutra emigrated to Southern California in the 1910s and 1920s, and the modern tradition in Los Angeles began to take hold. In its avant-garde stage the movement was known as the "International Style." Buildings were conceived of as machines, divorced from the past, and constructed of twentieth century materials. Typical features included modular designs, executed in steel when possible, curtain walls of glass or other materials, ribbon bands of windows, flat roofs, and open plans. Subsequent generations adapted these prototypes to regional materials and climate. Rather than the black and white palette typical of the early modern designs, later buildings of this style made extensive use of wood, weathered or stained. Shed or gable roofs, clerestory windows and accommodations such as decks and patios for an indoor/outdoor lifestyle were introduced. An interpretation of this style was commonly known as California Ranch, was popularized by Cliff May and *Sunset Magazine*, and was heavily used in 1950s suburban housing tracts.



Figure 36: Ranch style house, 304 South Plymouth Boulevard, built 1949.



METHODOLOGY

Archival Research

Previous Designations and Surveys

The Windsor Square-Hancock Park Historical Society has sponsored home tours in the area every year for the past twenty-four years, which has generated very detailed historical research and information on selected homes in the Windsor Square HPOZ Survey area and adjoining neighborhoods. Despite these tours, relatively few of the resources in the Windsor Square HPOZ Survey area have previously been designated in a federal, state, or local inventory. Prior to this Historic Resources Survey, the Windsor Square HPOZ Survey area has never been systematically surveyed by qualified architectural historians. As a result, there are few previous findings from historic preservation agencies and surveys to use as a basis for relative rankings of significance. When applicable, these previous findings are evident in the historic resources survey inventory forms under the headings ***Previous Surveys, Other Recognition, and Evaluation Code***. The evaluation codes correspond to the National Register status codes, levels 1-7, adopted by the California Office of Historic Preservation.

The title of the previous survey or inventory, its abbreviated code, and a brief discussion of the source itself are listed in the accompanying resource list:

Listed on the National Register of Historic Places

The major source of information for this category is the U. S. Government publication of the Federal Register. This source represents sites approved for Listing on The National Register of Historic Places by the Keeper of the National Register and the Office of the Secretary of the Interior. The listing of this source is followed by the date listed on the National Register, when available. The source of the list in this report was obtained from the National Park Service in the form of their National Register Information System (NRIS). The version used was reflects changes through July 17, 1991. Resources listed in the National Register are assigned an Evaluation Code of 1. In Windsor Square, there are no known National Register listings.

Determined Eligible for the National Register of Historic Places

Sources of information for this category include the Federal Register, the NRIS, and list compiled by the California State Office of Historic Preservation (SHPO) which includes resources listed on or determined eligible for listing on the National Register of Historic Places. If the Federal Register list or NRIS was used, the date the structure was determined eligible (if available) accompanies the entry. Inclusion in documentation from the Federal Register publication or NRIS ensures that the resource has undergone all necessary review and documentation at both the state and national levels to be officially approved by the Keeper of the National Register as having been either listed on or determined eligible for listing on the National Register of Historic Places. This approval can only be changed by additional review



and documentation undertaken to either list a site which has been determined eligible, or to decertify a site from its present level of significance.

Resources determined eligible for listing in the National Register are assigned an Evaluation Code of 2. In Windsor Square, there is only one property that is known to have been determined eligible for the National Register:

- 2S2 The Mayor's Mansion, (Paul & Leta Paulson / Leta & Jeanne Lockhart / Dolores Costello / Lee & Ann Strasberg / Getty Oil House), 605 South Irving Boulevard
OHP CHRIS Database: HIST.RES.; DOE-19-94-0412-0000;08/29/1994

California Historical Resources Inventory

The source of information for this category includes a list compiled by the California State Office of Historic Preservation which includes resources previously surveyed throughout the state. The evaluations used in this list correspond to the same evaluation levels 1-7 adopted for the Community Plan Revision Historic Resources Studies. Summary definitions of the Evaluation Codes are presented on page 70. This list was obtained from the State Office of Historic Preservation (OHP) in September 1997. The only known previously surveyed resources in the OHP database are the following three:

- 3S Issac N. Van Nuys (second home)/ Stuppy Home, 357 Lorraine Boulevard, OHP
CHRIS Database: HIST.SURV.; 0053-0079-0000;05/22/91
- 3S Sunshine Hall/Evans Residence, 419 Lorraine Boulevard,
OHP CHRIS Database: HIST.SURV.; 0053-0080-0000;05/22/91
- 3S Saint Brendan's Catholic Church, 310 [300] South Van Ness Avenue
OHP CHRIS Database: HIST.SURV.; 0053-0100-0000;05/22/91

[According to OHP instructions, 3S means "Appears eligible for listing in the National Register as a separate property."]

California Historical Landmark Number

A California Historical Landmark and its appropriate number as assigned by the State of California Department of Parks and Recreation. The published source list was last revised in 1990. Any such sites are assigned an evaluation of "5" until verified or reevaluated in the field.

There are no California Historical Landmarks in the Windsor Square Survey area.

Los Angeles County Points of Historical Interest Listing

The Los Angeles County portion of the list of California Points of Historical Interest is maintained by the Office of Historic Preservation of the California Department of Parks and



Recreation. The list used includes entries revised as late as May 1, 1992. The entry includes the appropriate list number and the date approved.

There are no Los Angeles County Points of Historical Interest in the Windsor Square Survey area.

City of Los Angeles Historic - Cultural Monument Number

The Historic-Cultural Monument List of the City of Los Angeles Cultural Heritage Commission and the appropriate Monument number. The list used as the source for this report has been updated to Monument Number 643. These sites are assigned an evaluation code of "5" until verified or reevaluated in the field.

There are three City of Los Angeles Historic-Cultural Monuments that have been designated in the Windsor Square HPOZ Survey area, as follows:

- #115 Evans Residence (Sunshine Hill), 419 Lorraine Boulevard, declared 03/21/1973;
- #403 Hiram Higgins/ Howard Verbeck/ Hirsch Mansion, 637 South Lucerne Boulevard, declared 12/14/1988;
- #628 Jack Doyle Residence [Residence for J. E. Adams], 620 South Irving Boulevard, declared 06/21/1996

Gebhard, David and Winter, Robert. "Architecture in Los Angeles," 1962, 1977, 1985 & 1994.

This "Guide" covers the entire City of Los Angeles. Although some areas are more thoroughly treated than others, and there is an emphasis on the recent modern, the "Guide" is still a valuable reference. Those sites identified in this source have been included chiefly for their architectural and, in some cases, their historical significance. Identified sites in the "Guide" were not ranked on the basis of their relative significance. Consequently, any structures which might have been identified in this published survey have consistently been assigned a preliminary evaluation code ranking of 5, and then adjusted based on current conditions identified during the historic resources survey.

In the Windsor Square HPOZ Survey area, there are seven buildings identified by Gebhard & Winter in the 1994 edition, as follows, in order of their appearance:

Leistikow House, 554 South Lorraine Boulevard, 1923, by Paul Revere Williams [Austin & Ashley], p. 190, #13;

Collins House [William Collins / Lee Chase House], 601 Lorraine Boulevard, 1932 by Paul Revere Williams, p. 190, #14;



Verbeck Mansion, 637 Lucerne Boulevard, c. 1897 [1902, moved here 1924], p. 196, #53;

Gless House, Southwest corner of Plymouth Boulevard and 6th Street [605 Plymouth Boulevard], 1916 [1906], moved here 1930s, p. 196, #54;

Donovan [Jeanette Davidson /Evans/Dr. Harwood Huntington] House, "Sunshine Hill", 419 Lorraine Boulevard, 1910 [1913], by Theodore Eisen, p. 196, #56;

Van Nuys House, 357 Lorraine Boulevard, 1898 [probably moved here after 1911], by Frederick L. Roehrig, p. 196, #57; and

House, Southwest corner of Irving Boulevard and 6th Street, ca. 1915, p. 196, #58 [Paul & Leta Paulson / Leta & Jeanne Lockhart / Dolores Costello / Lee & Ann Strasberg / Getty Oil House / The Mayor's Mansion, 605 South Irving Boulevard, 1920].

Home Tours and Historic Landmark Awards Programs Sponsored by the Hancock Park-Windsor Square Historical Society

In 1978 the Windsor Square-Hancock Park Historical Society presented the first of its Historic Landmark Medallion Awards. The awards are presented at the Society's annual meeting, generally held in January, honoring the anniversary of the founding of Rancho La Brea. At least one award each year has been presented to a building in the Windsor Square Historic Preservation Overlay Zone Study Area and adjoining neighborhoods. The first year awards were presented to the Gilmore Adobe in the Beverly-Fairfax area, The Ebell Club House and Theater in Windsor Square, and #3 the La Casa de Las Campañas in Hancock Park. The buildings in the Windsor Square HPOZ Survey area that have been honored by Historic Landmark Medallion Awards through 1999 are⁴⁴:

- #5 Van Nuys/Stuppy Home, 357 Lorraine Boulevard, 1979;
- #16 Larchmont Village, Larchmont Boulevard, between 1st and Beverly, 1983;
- #20 Boos / Marsten-Tibbett / Costello-Barrymore-Ruig / McConnell Home, 454 South Windsor Boulevard, 1984;
- #22 Paul & Leta Paulson / Leta & Jeanne Lockhart / Dolores Costello (Barrymore)/ Lee & Ann Strasberg / Getty Oil House (Getty House; The Mayor's Mansion), 605 South Irving Boulevard, 1985;
- #27 Davidson/Evans Home (Sunshine Hill), 419 Lorraine Boulevard, 1986;

⁴⁴ Windsor Square-Hancock Park Historical Society Brochures, Historic Landmark Medallion Awards, 1981, 1986, 1987, 1988, 1989, 1994, and 1996.



- #32 Hiram Higgins/ Howard Verbeck/ Hirsch Home, 637 South Lucerne Boulevard, 1988;
- #39 Windsor Square Historic Streetlight District, Plymouth, Windsor, Lorraine, and Irving Boulevards, south of 3rd Street, 1990;
- #47 Residence for William Collins / Lee Chase, 601 Lorraine Boulevard, 1993;
- #48 [James R.] Page / McCormick / Russell / Larson / Bolker Home, 354 South Windsor Boulevard, 1993;
- #59 Gless / Bullock / Bryan / Ford / Armstrong / McLaughlin / DeDominic-Sinser / Kennedy-Lack Home, 605 South Plymouth Boulevard, 1997; and
- #64 Sadie M. and Sam Behrendt / Stanton / Bell / Rheinstein Home, 435 South Windsor Boulevard, 1999.

The first home tour sponsored by the Windsor Square-Hancock Park Historical Society was conducted in 1977 and the Society has sponsored a tour every year since then. The tours average four houses and are usually conducted in the spring or the fall of the year. Each tour provides information on the history of the area, biographical information on the architect who designed specific buildings and the owners from the original owner to the present owner, stylistic information, cost of original construction and so forth.⁴⁵

The detailed research and information developed and graciously provided by the Windsor Square-Hancock Park Historical Society has been summarized on the individual HPOZ historic resources survey inventory sheets, when available.

Los Angeles County Assessor's Parcel Specific Data

Information based on the Los Angeles County Assessor's Office and supplemented by real estate records was downloaded for each parcel within the proposed HPOZ boundaries from the First American Real Estate Solutions datadisc®, on CD-ROM. The datadiscs are updated monthly and include pertinent information about each resource including its:

- Assessor's parcel number;
- situs address;
- year built;
- number of stories;
- current owner;
- zoning;
- lot area;

⁴⁵ Telephone interview with Fluff McLean, Windsor Square-Hancock Park Historical Society, September 18, 2001.



floor area;
current land use; and
zip code.

Once this base set of information was downloaded, a series of "clean-up" programs written by MFA were used to translate the data into a consistent and more useful form for conducting the historic resources survey.

Original Building Permit Indexing and Data Entry

Using the address and year built information acquired from the datadisc, a list was generated of all properties within the proposed HPOZ. The list was organized in alphabetical order by address to facilitate searching the building permit indexes at the Department of Building & Safety. The results of the index search for properties built in or before 1952 were entered into the database. 1952 was selected as an arbitrary cut-off because of budget considerations and because 50 years is the age criterion of the National Register of Historic Places.

A second list was then generated to facilitate locating and copying original building permits, this time in order of year and permit number. First, any construction history acquired by the neighborhood group was entered into the database. Then, the Consultant copied original building permits and entered each permit's pertinent construction data into the database for rapid access and reference in the field. Pertinent information included verification of year of construction, original owner, original use, architect, builder, and cost of construction.

Field Survey

Based on the information assembled, an informed field survey was begun of each parcel within the proposed HPOZ boundary. The benefit of already having street addresses, parcel numbers, previous designation, current use, number of stories, year of construction, original owner, current owner, architect, and builder in a database accessible in the field allowed the consultants to focus full attention on the proper evaluation of each property according to HPOZ criteria and within its historic context. A reasoned judgment could be made in the field based on each resource's loss of integrity due to substantial alterations, compatibility of style, age, and landscape features. Overriding considerations of these criteria were able to be made in the field based on the recognized significance of associated architects, builders, or original owners.

The field entry program facilitated entry and kept track of evaluations, applicable HPOZ criterion, photograph numbers, survey dates, architectural styles, alterations, and common names and also allowed for verification of site addresses. Furthermore, the program design allowed the option to independently evaluate opposite sides of the same street for maximum efficiency of recordation and photography.

The strengths of a database management system are its searching and indexing capabilities and flexibility of output. Following the input of field data, each record was completed and required



no additional data entry. When the survey was completed, the results could be printed on survey forms correctly ordered by street address.

Survey Forms

A format that presents the results of the field survey, research, and photography associated with the survey was devised by the Consultant in consultation with Department of City Planning staff. The following information was included along with a color digital image of the resource:

- Location:** The Los Angeles County Assessor's situs address that was obtained from the datadisc and confirmed in the field;
- Name:** Depending on the resource, this may be an historic name, common name, or name of current owner;
- Description:** A brief description of the resource including its architectural style, number of stories, and original or present use;
- Original Owner:** When available, the name of the owner indicated on the original building permit;
- Architect:** When available, the name of the architect, architectural firm, or engineer indicated on the original building permit;
- Builder:** When available, the name of the builder indicated on the original building permit. If the original owner was also listed as the builder, it is parenthetically referenced;
- Year Built:** The original date of construction, obtained from either a building permit, datadisc, or based on a visual analysis;
- Construction Cost:** The estimated cost of construction, obtained from either a building permit, or Assessor's improvement records;
- Alterations:** Modifications to the original structure are indicated to convey its level of integrity. These may range from the easily reversible application of security bars or metal awnings to major remodeling. The extent of alterations and diminishment of integrity may result in the resource no longer contributing to the HPOZ despite its compatibility in style and period of construction. Recordation of alterations is also highly valuable for future reference;
- Landscape Features:** Significant landscape features, including mature plantings, walls, fences, walkways, steps, and streetlights, based on a visual analysis;



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Parcel Number: Los Angeles County Assessor's Parcel;

Date of Photograph: The date the resource was surveyed and photographed;

HPOZ Criterion: Finding of significance of the resource, and the appropriate HPOZ criterion (a-c and AS). If the resource is non-contributing (NC), or a Vacant Lot (V), a reason for this finding is indicated;

Previous Surveys/Other Recognition/Other History/Significant Features: Any other known listing in a previous survey or designation in an historic resources inventory such as the National Register of Historic Places, California Historical Landmark, California Point of Historical Interest, SHPO Historic Resources Inventory, California Register of Historical Resources, City of Los Angeles Historic-Cultural Monuments, or Gebhard & Winter's Architecture in Los Angeles. Any items of additional significance brought to our attention by local homeowners, historical societies, additional research, or noted in the field, are included in this section.

Evaluation: The level of evaluation for ranking each resource is based on the State Office of Historic Preservation National Register of Historic Places status codes, summarized as follows:

1. Listed in the National Register.
2. Determined eligible for the National Register in a formal process involving federal agencies.
3. Appears eligible for listing in the National Register in the judgment of the person(s) completing or reviewing the form.
4. Might become eligible for listing.
5. Ineligible for the National Register but still of local interest.
6. None of the above.
7. Undetermined.

Zoning: The zoning code of each property was obtained from the datadisk;

Digital Image No.: The filename for the digital photograph of the resource for future reference;

Zip Code: U.S. Postal Service Zip Code; and

Current Owner: The current property owner and mailing address. [While this field of information is included in the database, it is not printed on the inventory form to reserve the right to privacy of the owner.]

The field survey report is essentially a snapshot in time of the development history of an area. As resources are demolished, altered, or introduced, the correct identification of significant



resources in the HPOZ becomes imprecise. The database program developed for this project is intended to allow City Planning or the Cultural Heritage Commission to have a mechanism available to record and update the records as these changes occur over time.

Field Survey Evaluation

Each parcel, regardless of age, was evaluated by using the HPOZ criteria for **Contributing**, **Contributing-Altered Structure**, **Non-Contributing** resources, and **Vacant Lot** (See detailed criteria above, on Pages 10-13). The construction history from original building permits, the datadisc, and previous survey information was examined while investigating the parcel in the field. A visual analysis of architectural quality and integrity was made in the field, and the criteria applied in a consistent manner.

Integrity Considerations

For buildings over 50 years of age, integrity considerations were critical for determining the contributing status of a building. Integrity considerations included:

- Inappropriate stuccoing, re-stuccoing, asbestos shingling, asphalt shingling, or texture-coating.
- Removal of original windows, doors and surrounds, and substitution with aluminum framed windows and doors of different proportions.
- Substantial additions which either hide or overwhelm the original structure, or were designed in an incompatible style from the original building.
- Non-reversible porch enclosures
- Removal of character defining architectural elements such as tile roofs, porch supports or Victorian era wood trim, especially in combination with the types of alterations listed above

It should be noted that some alterations, such as the asphalt siding commonly applied to wood exteriors in the early 1950s, or re-stuccoing of original stucco surfaces were considered more easily reversible and did not necessarily preclude the building from listing as a Contributor-Altered Structure. It was assumed that these materials were placed over the original wood cladding, and that the original material could be restored.

Generally, if the structure retains some basic features that characterized its style, then the building was considered to be a Contributor-Altered Structure. If the alterations were such that the building no longer retained key features identifying it as coming from the Period of Significance, then the building was evaluated as a Non-Contributor.

The general integrity considerations may be overridden at the discretion of the architectural historian during the survey, if the altered building is recognized to contribute to the overall character of its neighboring structures. A typical example where this discretion would be applied, is when there is a series of nearly identical bungalows, and a member within the series has been substantially altered yet still maintains its overall footprint, form, and height, and evidently continues to contribute to the setback, scale, massing, of the group.

Age Considerations

For buildings under 50 years of age, architectural character considerations were critical for determining the contributing status of a building. If the building was constructed a few decades later than the predominant construction era of its surrounding neighborhood, HPOZ criterion c was applied. Criterion c is defined as: Retaining the structure would help preserve and protect an historic place or area of historic interest in the City. In Windsor Square, the high level of architectural quality established 1920s and 1930s has generally been maintained through the present time. In the 1950s and 1960s, new construction often reflected and complemented the architectural character of the earlier decades. If the architectural historian conducting the survey determined that the newer building enhanced the qualities exhibited by the overall grouping, and had similar scale, setback, and materials, it was found to meet criterion c. In some cases, criterion c was applied to lots that did not have buildings on them, but were yards with landscape features that clearly enhanced or were directly associated with a neighboring contributing parcel.

There are 36 parcels in the Windsor Square HPOZ that were found to meet criterion c for various reasons. The series of figures on the next page contain photographs of with a brief explanation and are intended to illustrate the application of HPOZ criterion c for typical examples in the Windsor Square HPOZ Survey.



Figure 37: The residence at 315 S. Windsor was built for Mr. & Mrs. Conrad Cornfeldt in 1951, about 20-30 years later than the majority of contributors. While it is relatively small in height, it is a good example of the California Ranch style, exhibits architectural quality, has a reasonably large plan, and it is consistent in setback, materials, landscape quality with other HPOZ contributors.



Figure 38: Robert Burns Park is located on the site of a very large Craftsman style home, which took up three lots, was owned by Gilbert S. Wright, and was important enough to be illustrated in the Los Angeles Times on 3/29/1914. The park helps “preserve and protect” the historic site, contains many mature trees, and anchors the northeastern corner of the HPOZ at Van Ness and Beverly with greenspace.



Figure 39: This parcel consists of a landscaped yard that is historically and presently associated with the residence at 118 S. Windsor to the south. Criterion applies because this yard extension helps “preserve and protect” the historic lot configuration of the main building on the adjoining parcel.



Figure 40: Saint Brendan's Rectory at 310 S. Van Ness was not built until 1965, in a late Modern design. It has long been associated with Saint Brendan's Church immediately to the north of it, and its use of stone on the primary facade actively reflects the Gothic Revival character of its neighbor.

SURVEY RESULTS

Finding of Significance of HPOZ

The Windsor Square Survey area meets the criteria for HPOZ designation because the majority of individual buildings and the neighborhood as a whole retain their association with the historical development of this part of Los Angeles.

The *Contributing* buildings retain their historic design and features depicting the array of period revival styles common during the first few decades of the 20th century, predominantly Craftsman, Tudor Revival, English Revival, Spanish Colonial Revival, Colonial Revival and Mediterranean Revival. The vast majority of the buildings were designed by important local architects and were built for prominent families at a much higher original construction cost relative to other contemporary residential buildings in Los Angeles. Prominent deceased residents of Windsor Square included: silent movie comedian Harold Lloyd, actress Dolores Costello, Goodyear Tire & Rubber executive F.A. Osterich, San Fernando Valley heir Issac Van Nuys and his descendants Benton Van Nuys and Kate Van Nuys Page, interior designer Howard Verbeck, developers Edwin Janss, Peter Janss, and Sam Cooper, oilman W. M. Armstrong, retail store magnate J.J. Newberry, and many others. Consequently, the Windsor Square HPOZ area contains a high concentration of exemplary period revival designs created by some of Los Angeles greatest residential architects of the early twentieth century: John C. Austin, Theodore Eisen, Robert D. Farquhar, Feil & Verge, Elmer Grey, Arthur S. Heineman, Hunt & Burns, Johnson, Kaufman & Coate, R.D. Jones, Arthur Kelly, Albert C. Martin, Frank Meline, Meyer & Holler (Milwaukee Building Company), Morgan, Walls & Clements, Charles Plummer, Ruoff & Munson, Clarence J. Smale, Sumner Spaulding, Walker & Eisen, H.H. Whiteley, and Paul Revere Williams.

The vast majority of the buildings have retained a high degree of integrity of design and materials, in large part as a testament to their quality, craftsmanship, and continuing maintenance. As a result, these buildings create a cohesive neighborhood of single family residences of architectural distinction that, as a whole entity, meets the HPOZ criteria: the district “possesses historic integrity,” it “represents an established feature of the neighborhood,” and retaining the district “would help preserve and protect an historic place in the City.”⁴⁶

Original Owners

The original building permit applications identified the names listed below as "Owner" at the time of construction. Subsequent residents who are significant historical personages are identified on the individual inventory forms, but are not included in the list below.

⁴⁶ Los Angeles Municipal Code § 12.20.3 E.3.



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Table 3. List of Original Owners identified on building permits in Windsor Square

Abbott, Sarah B.	Baruch, R.W. (1922)	Boyle, James
Aberle, Fred	Beamish, William	Boyle, L. M.
Adama, George R.	Bean, Clarence W.	Bragg, Charles G. & Martha Ann
Adams, Charles H.	Beck, John	Brand, Rudolph R.
Adams, J. E.	Beckley, William	Brands, Millie
Aetna Construction Co.	Behrendt, Sadie M. and Sam	Brecker, Mary
Ahlers, C. F.	Behrens, Lattie	Bresee, F. W.
Ahrens Sr., E. F.	Belcher, MRs. L. E. A.	Bresee, Marie J.
Ahrens, Edith F.	Belden, Harry H.	Briggs, George S.
Ahrens, Frank L.	Bennett, S. A.	Brisbie, Raymond D.
Ahrens, Ida M.	Bergen, Charles B.	Brown, Louise Q.
Albertson, Myron C.	Bergman, Ernest	Brown, Russell
Allan, George H.	Bernard, H. L.	Bucklee, J. A.
Allen, E. T.	Bicca, Frank S.	Bunch, Guy
Allen, Mvrtle	Bigelow, Herbert	Bunn, J. F.
Allen, T. V.	Bill, Mrs. B.	Burgener, W. H.
Allers, T.	Billings, Fred M.	Burk, T. E.
Althouse, D. T.	Birren, J. H.	Burke, Stella B.
Althouse, John B.	Bishop, George H. (and residen	Burt, Katherin
Anapachu, S.	Bissen, J. H.	Burton, B. A.
Anderson, Harry G.	Bixby, S. W.	Burton, J. B.
Applegate, R. A.	Bjalland, A. O. (sp?)	Busch, Hayes
Aramor, Samuel	Black, Harold (by 1938)	Byrne, J. L.
Archer, R. P.	Blenkiron, Mae E.	Cadwallader, A. S.
Armstrong, L. R.	Bloom, Benjamin	Cahill, D. J.
Armstrong, W.H.	Bodreno, Teresa	California Trust Co. (1936)
Asher, Mr. & Mrs. Arthur	Bogs, Adolph	California Trust Co. (1939 alt
Assets Holding & Investment Co	Bohnhoff, Charles W.	Camer, H. A.
Avery, John R.	Bohu, William B.	Campbell, Fred
Avery, Mrs. Ross (by 1938)	Bonestell, Chester	Campbell, L. Merle
Ayers, Rhoda J.	Bonto, J. H.	Canfield, L. E.
Back, Rachel	Books, W. P.	Capers, Francis
Baker, W. E.	Borlin, C. E.	Caples, Dolores M.
Baker, Wilson E.	Bovee, Lee	Caress, E.
Balger, A.	Bover, Lee M.	Carian, Hanry
Ballard, E. M.	Bower, Leland S.	Carmon, Norma J.
Bandini, Ralph	Bowers, Alice; Richings, Dalla	Carpenter, L. M.
Banning, A. L.	Bowlus, Edna	Carson, George H.
Bannister, Mrs. M. H. S.	Bowman, Arthur E.	Casa, Clarence
Barnhill, W. A.	Bowman, Frank C.	Casey, James and Mary
Barrow, Dr. J. V.	Boyar, Joe	
Baruch, B.	Boyce, A. E.	
Baruch, H. M.		



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Table 3: Original Owners in Windsor Square (continued)

Casey, Mrs R. P. (by 1939)	DeGroot, W. A.	Freiberg, Emma
Casler, Florence C.	DeGrout, William A.	French, C. E.
Chambers, George	DeLong, Charles F.	Frey, Lizzie M.; Hayes (1913),
Chapman, Homer	Deardorff, H. L.	Friberg, G. W.
Chapman, J. H.	Degen, Joe	Fulfs, J. F.
Chappel, Louise	Dehausy, Valenteime	Fullerton, T. H.
Chappellet, Mabel C.	Demond, Mary C.	Garner, Trigg
Chase, Fannie F.	Deri, P.	Garton, H. C.
Chessman, Ralph	Di Vall, Edward L.	Gavin, Eva B.
Childs, H. W.	Dickson, E. A.	Getz, Milton E.
Childs, William A.	Dissman, William	Gilbert, Robert R.
Chisholm Fortune & Merkle	Divall, James E.	Giles, George
Chisholm, A. D.	Dodge, John E.	Gill, M. E.
Chotireer, H. W.	Donnally, Chariles E.	Gillespie, T. C.
Christensen, Mrs. Mary	Donovan, Mrs. Jeanette; Huntin	Gillis, James P. (by 1937)
Clark, Harold J.	Dora, Mrs. Horace	Gilmans, MRs. A. B.
Clark, Jeanette N.	Doran, J. S. & Anna W.	Gindling, A. L.
Clark, W.	Dowd, M. J.	Glascocock, Mary J.
Clere, Mary E.	Doyle, Jack; Adams, J. E. (on	Girard, E. A.
Clernson, MRs. E. K.	Drummond, Eva	Glascocock, W.
Coef, Guy V.	Ducommun, Lillian H.	Goehurn, A. J.
Cohen, Isidor N.	Dulin, M. & S.	Goetz, Mrs. C. F.
Cohen, Mrs. Isidora	Duncan, Edith W.	Goldburg, Harry S.
Cohn, Hatter B.	Dunn, D. C.	Golding, Grace W.
Colby, John	Eastman, W.	Goldman, Max
Collins, William	Edmonds, A. S.	Goodrich, F. A.
Collow, C. D.	Eggenton, Joseph	Goodrick Realty & Investment
Comstock, W. H.	Elijah, W. E.	Goodsight, A. C.
Conant, F. W.	Elliott, R. M.	Goodwin, F. A.
Connally, Frank J.	Ellison, Ladye D.	Gorden, J.
Contessa, Aminta C.	Ellnor, Selma	Gordrey, George
Cooke, E. H.	Emden, H.	Gore, Joseph M.
Cooper, Mrs. S. M.	Engman, John	Gortikov, Jos
Cooper, S. M.	Eurden, Florence	Gotthoff, J.N. (sp?)
Cooper-Pyle-Clopine Co.	Evans, Fred W.	Gottshalk, W. M.
Corfu, Marshall	Evans, L. G.	Graham, Thomas
Cornfeldt, Conrad	Fabling, W. J.	Gram, William J.
Cornwall, C. M.	Farrand, George E.	Grant, G. H.
Cortau, F. Nash (by 1923)	Farwell, Flora Howes	Graves, Sidney
Craig, G. F.	Father Ford (by 1925 move)	Greaves, Joseph
Craig, Mrs. C. R.	Fatman, E.B.	Green, F. R.
Crane, Ray J.	Faulkner, David S.	Green, I. S.
Crimmins, Mery	Fay, Eli P.	Greenberg, Barnett
Crocker, Jay W.	Ferguson, F. A.	Griffin, Flora W.
Cronin, H. A.	Fernholtz, C. Walther	Grimes, Carl
Crump, Dr. G. G.	Fickling, J. M.	Grodzins, I.
Crump, Nadine	Fink, H. R.	Grossman, Allen
Cuccia, Peter	Fischer, William	
Cuened, A. H.	Fisher, Hulda	
Cummins, Dr. J. C. F.	Foreman, L. O. Fortune, Thomas	
Daum, W. H. (by 1915)	Fox, O. W.	
Davenport, John W.	Foxler, Edward T.	
Davis, A. C.	Frankenstein, Benjamin	
Davis, E. Burton	Freeman, Gordon	



Table 3: Original Owners in Windsor Square (continued)

Grunanias, Mrs. Hattie	Holt, W. Armfield	Kegger, Joseph
Grunwell, Virginia	Holteo, August	Kelsey, M. L.
Gubsen, Ben L.	Horgerman, H. A.	Kenkeff, Dr. L. A.
Guedel, Walter M.	Horner, Fletcher (by 1947)	Kennedy, Hal
Gunn, G.C.	Hose, George W.	Kerby, Julius
Hackley, Charles M	Hostetter, De	Kersey, E. M.
Haff, M.	Houseman, Martin L.	Kester, O. D.
Hale, H. V.	Huggins, J. C.	Kieffer, Earl H.
Haleenes, W. W.	Hull, E. C.	Kimberly, Carlotta S.
Hall, J. B.	Hull, G. M.	King, John R.
Halsey, Flora G.	Humburch & Humburch	Kinsey, John G.
Hamilton, Mrs. E. O.	Humes, Thomas P.	Kirby, J. A.
Hamilton, Ruth	Hunsbunch & Hunsbunch	Kirby, J. B.
Hammond, Mrs. Paul (by 1939)	Hunter, J. H.	Kirk, A. B.
Hancock, Paul C.	Huntsberger Co., H.K & R.F.	Kirkley, R. W.
Hankner, A. J.	Huntsberger, Harold K.	Knepper, Anita P.
Hanrahan, Jerome Jr.	Huntsbuger, George E.	Kohler, C. F.
Harker, C. B.	Hurt, Arthur C.	Koll, H. J.
Harrelman, Jennie A.	Hutchinson, Arthur R.	Kormen, M. B.
Harris, Frank B.	Huyett, Guy L.	Kueffer, E. H.
Harris, Henry C.	Hyams, Rodney	Kueffer, Earl H.
Hasselman, Frederick R.	Ind. Design Building Company	Kuhl, John H.
Hasselman, Jennie A.	Irvine, Joseph	La Bonte & Ransom
Hastings, Bert F. & Bertha	Irving, F. K.	La Bonte, J. J.
Hatter, J. C. & Kasting, E. H.	Irving, Florence	Lacy, Walter P.
Hauge, L.	Irwin, F. L.	Langer, Donald H.
Havermade, D. C.	Irwin, Frank L. & Greewald, S	Laning, Lee
Havird, A. M.	Isaacson, A.	Lauder, R. H.
Hayden, Daisy D.	Izard, E. M.	Lawton, Clara S.
Heath, R. E.	Jackabury, Elizabeth D.	Lazones, Arthur P.
Heinze, Carl A.	Jacobs, Max	Lean, Charles S.
Heise, M. F.	Janeway, G. Harold	Lefevre, L. A.
Heisner, Henry	Janning, Geoffrey J.	Lefoied, H. F.
Helderheim, F. J.	Janss, Dr. Edwin	Leiner, F. W. & S. E.
Henderson, Ella M.	Janss, Dr. Peter	Leistikow, Frederick
Henley, George	Jeffers, J. S.	Leonard, Ida N.
Hensel, B. R.	Johnson, Charles L.	Lesser, Sol
Henshey, H. C.	Johnson, Frank O.	Levenson, J. L.
Hermann, Victor	Johnson, Loomis (by 1954)	Leventhal, Leo
Hershey, C. B.	Johnson, Ray A.	Levin, I.
Hicks, Emmet M.	Johnston, Mary	Levy, H.
Hicks, H. H.	Joice, Ida Law	Levy, Merrill
Hillock, J. H.	Jonas, Minnie (and Charles)	Ley, Phillip
Hillock, J. H. & Son	Jones, Arthur	Lincoln, E. K.
Hirsch, J. L.	Jones, George W.	Litle, Dr. Elmer
Hodge, Mr. & Mrs. (1935)	Jordan, Thomas A.	Little, Frank R.
Hoffman, Mrs. Hasella	Kabbeler, Julia M.	Littleton, C. A.
Hoffman, Paul	Kaiser, Joseph	Lloyd, H. A.
Hoggard, Jennie M.	Kalish, Oscar	Lloyd, Harold
Hole, Marcia O.	Kasker, Classman	Lockwood, J. B.
Holman & Smith	Kaufman, Harry E.	Lorenz, Martin W.
Holmes, Julia P.	Keefe, H. C.	Losneir, Dorothy G.



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Table 3: Original Owners in Windsor Square (continued)

Louis, Henry W.	Mitchell, Carrie M.	Passmore, L. M.
Lowenstein, T. L.	Monser, W. C.	Patterson, Dane L.
Luthey, J.	Moody, Elsie	Pattison, Lois M.
Lyman, E. D.	Moore, J. L.	Paulson, Paul
MacKay, Donald	Moran, Agda E.	Payne, Clyde
Macbeth, A. B.	Morgenstern, Arthur H.	Peer, E. F.
Macbeth, J. E.	Morlan, A. F.	Pelton, Dr. A. M.
Macloskkey, Milos	Morris, Arabia L.	Perkins, M.
Maddsen, Adolph L.	Morris, Saul	Perkinson, M.
Madson, C.	Morrison, Dr. W.A.	Perry, E. F.
Magnes, Mrs. Alma I.	Morrow, M.	Perry, F. L.
Mann, Leland (1950)	Morrow, W. S.	Petersen, R. A.
Mantle, Lee	Morton, Merville	Petitfils, Raymond M.
Marshall, Harold	Muma, Irwin J.	Petitfils, William M.
Marshall, Leona	Munniski, M. G.	Pettit, E. E.
Martin, Byrd Wallis	Munson, W. H.; Mapel, Helen Re	Pfaffinger, Frank X.
Martin, James	Murphy, Thomas H.	Pfahler, F. A.
Martin, L. B.	Murray, C. B.	Pfahler, Mary
Mateer, George D.	Murray, George	Philbey, Adelaide G.
Mathers, A. C.	Neal, Fred E.	Phillips, Adelaide
Maxwell, William O.	Nelson, Theodore	Phillips, Lucius A.
Mayo Wright Property Inc.	Neree, Mrs. E. A.	Pilson, Raymond H.
Mayo, Luther T.	Nevmeiers, Adam	Platt, A. C.
Mayr, Clara R.	Newberry, J. J.	Plotts, George
McCarthy Company	Newbert, Seroy W.	Plumb, Ray H. (by 1927)
McCarty, T. T.	Newbest, William	Porter, Ward H.
McCashy, Mary Patterson	Newcomb, H. B.	Powers, Nellie Kelly and John
McCaughey, Elizabeth	Newland, E. H.	Praeger, Emma B.
McClurg, V. B.	Newmark, Phillip	Praeger, Mary J.
McCoy, Dr. James D.	Newton & Williams	Price, Frank
McCutcheon, W. A.	Nichols, F. C.	Pugh, L. S.
McGee, William M.	Nims, Anna K.	Quinn, Hubert J.
McGinnis, Lawrence	Nissen, Mrs. A.	Randolph, A. B.
McKeinzie, L. D.	Norton, Albert	Rattenbury, G. P.
McKim, J.	Norton, Isaiah F.	Rauen, Math
McKinston, Leona	Nulichj, C.C. - Evans, H. A.	Rayner, Robert L.
McKnight, William Crawford	O'Brien, Mary F.	Recktenwald, Frank M.
McMahan, M. M.	O'Dovd, Mary J.	Redden, S.W.
McNaughton, J. A.	O'Neal, Birch	Reed, Mrs. May Hirbiron
McNee, J. A.	O'Neill, Thomas	Reese, Frank
McPeak, John	Oakman, Robert W; Avery, Grace	Reeve, Ruth Anna
McPhaill, H. A. C.	Oakurai, R. W.	Reeves, T. C.
Mendelson, David	Olerich, C. B.	Renike, Josephine
Mennell, E. R.	Olerich, Jack	Reuben, I. B.
Meyer, B. J.	Olerich, W. F.	Rheingaus, Marget
Meyer, Paula	Olerich, Walter F.	Ridanbaugh, G. Y.
Meyers, L.	Overell, L. V.	Riedele, Philip
Meyers, L. H.	Page, James R.	Rieder Jr., Joe
Miller, Earl T.	Page, James Rathwell	Righter, J. W.
Miller, M. P.	Pagliauo, G.	Ringerman, Emma S.
Milles, Fred W.	Parker, S. A.	Rivierre, Rene R.
Minerkel, G. A.	Parkin, H. D.	Robbins, H. G.



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Table 3: Original Owners in Windsor Square (continued)

Robbins, Urena	Sibbet, H. A.	Straub, John M.
Roberts, Wesly (1920)	Simmonds, J.	Stevens, Lorna
Robertson, G. H.	Simmons, L. M.	Stuever, Emma
Rockefeller, Howard	Skinner, G. L.	Stumphy, J.
Rogers, W. P.		Sturger, M. Josephine
Roman Catholic Bishop	Historic Resources Survey	Sugarman, Dr. Herman
Ronkin, E. M.	Slabaugh-McKay Co.	Sullivan, Robert A.
Roome, Sarah E.	Slasson, A. B.	Sunday, George M.
Rose, H.	Slavick, A. N.	Surety Building Co.
Rose, L. A.	Sleeper, Karl R.	Sutphers, J. Walworth
Rose, Mrs. A.	Sloan, George F.	
Rosenburg, F.	Smith, A. Carmen	Sweet, Otto
Rosenburg, Mildred F.	Smith, Arthur W.	Tannenbaum, S.
Ross, W. O.	Smith, Clyde J.	Tanner, Moses M.
Rotzin, Theodore	Smith, Halie C.	Tatley, Clara
Rouso, Jacques	Smith, M. E.	Taubert, Paul
Royde, Rose	Smith, Walter W.	Taylor, George
Saks, Philip	Sneath, T. H.	Teare, Daniel/Issacs, L.
Samuels, C.	Snow, L. W.	Terry, J. A.
Schiff, Ludwig	Snyder, Chariles H.	The Davidson Construction Co.
Schilbey, Chariles B. P. (by 1	Solomon, Albert	The McCarthy Co.
Schildwachter, Fred D.	Souther Building & Moest Co.	Thom, E. P.
Schmitz, Helen	Spaugenthal, Aldolph	Thomas, Charles S. (1926)
Schneider, M. J.	Spangler, John	Thompson, Flora E.
Schoder, Howard	Sprague, S. R.	Thompson, R. W.
Schoenav, May E.	Sprague, William E.	Title Insurance & Trust Co.
Schroder, J.	Sprake, Frank G.	Toole, Fred J.
Schwab, Mrs. M. H.	Stanbery, F. H.	Toorney, William Jerome
Schwartz, Joesph	Stanley, E. S.	Tracy E. Shoults Co.
Scitch, Eleanor	Stanley, Morgan	Tremain, M.O.
Scofield, E. M.	Stansbury, Frank H.	Treman, M.O.
Scott, J. W.	Stanton Bros.	Trieberg, Harry
Scott, M. M.	Stanton, Forest Q.	Trout, Harry D.
Scott, Sarah	Stanton, Reed & Hibbard	Trumbull, Carrolyn C.
Scudder, A. G.	Stassforth, Howard P.	Tulfs, J. T.
Seigel, H.	Steele, Willis H. (by 1913)	Tungate, Mark T.
Sentous, Louis	Steinberg, E. P.	Turner, James Waltz
Shafer, Irving	Stephens, Albert B.	Tyler & Co.
Sharrard, L. A.	Stephens, N. S.	Tyler, Leona H.
Shatto, Clara R.	Stern, H. D.	Ullman, Charles S.
Shelby, Hosella	Stern, S. H.	Underwood, Nettee
Shepherd, Carrie H.	Still, Paul E.	Valentine, Harry
Sherer, Lyda E.	Stine, W. F.	Van De Kamp, Florence A.
Sherlock, John E.	Stockwell, E. E.	Van Henkel, Jo
Sherrard, E. E.	Stokes, Minnie	Van Nuys, Issac
Sherwood, John E.	Stoll, Arthur L.	Van Pelt, Roscoe S.
Shettler, Leon T.	Stone, C. H.	
Shonk, Mr. And Mrs. William H.	Straub, Bertha L.	



Table 3: Original Owners in Windsor Square (continued)

Verbeck, Howard Wheland, Weldon D.	Ward, W. C. Willst & Montgomery
Vickrey, O. A. White, J. T.	Warner, Frank W. Wilson, A. L.
Visell, Stanley White, L.	Warner, Lillian F. Wilson, Douglas
Wade, Anita C. White, Mrs. M. B.	Warner, Mrs. A.L. Dudley Wilson, George A.
Wagner, Charles D. Whiting, George N.	Warren, F. E. Wilson, M. G.
Walker & Eisen Whitten, J. B.	Webb, Anna S. Withelm, O.G. (by 1925)
Walker, Irma Whitten, Mary E. T.	Weber, William Wolf, L. Milton
Walsh, Frank F. Williams, A. D.	Weil, A. B. Wolfe, Sadie R.
Walter, Mildred E. Williams, B. G.	Wells, James B. Wood, Clara L.
Wannessaneher, Ida Williams, Claude E.	Wesmer, C. P.
Ward, E. O. Williams, O.C.	

Architects

In many cases, the property owners employed some of Los Angeles greatest residential architects of the early twentieth century: John C. Austin, Theodore Eisen, Robert D. Farquhar, Feil & Verge, Elmer Grey, J. Martyn Haenke, Arthur S. Heineman, Hunt & Burns, Johnson, Kaufman & Coate, R.D. Jones, Arthur Kelly, Albert C. Martin, Frank Meline, Meyer & Holler (Milwaukee Building Company), Morgan, Walls & Clements, Charles Plummer, Ruoff & Munson, Clarence J. Smale, Sumner Spaulding, Walker & Eisen, H.H. Whiteley, and Paul Revere Williams. The architecture of the Contributors exhibits characteristics representative of the times. The original building permit applications identified the names listed below as "Architect."

Table 4. List of Architects identified on building permits issued in Windsor Square

Albright, C. S.	Burkhardt, W. F.	Cramer, Lester A.
Albright, Kenneth	Chaney, C. J.	Crist, C. B.
Allison & Allison	Chisholm Fortune & Merkle	Cross, Harold
Austin & Ashley	Chisholm, A. D.	Curlett, William & Son (Aleck)
Austin, John C.	Clapp, Warren	De Bonne, F.
Barker, Merl Lee.	Cline, E. H.	DeLario, John L.
Bates, Richard M., Jr.	Cooper, S.M.	DeLario, John & Hunter, Harbin F
Bennett, Philip	Corbett, B. Cooper	DeLuxe Building Co.
Bradley, Harley S.	Corwin & Mernill	Ding, Bill
Brown, Saul H.	Coulter, W. D.	Dinman, P. J.



City of Los Angeles Department of City Planning
Windsor Square Historic Preservation Overlay Zone

Table 4. Architects in Windsor Square (continued)

Dirlan, Charles (engineer)	Knauer, H. J.	Smith, T. R.
Douglas, John	Kraemer, William H.	Smith, W. Wellington
Eager, Frank	Krucker, F.G. & Nibecker, H. C.	Somers, E. S.
Eckert, Cora (designer)	Lansbooth	Soper, Frederick J.
Edelman & Zimmerman	Larralde & Barber	Southland Construction Co.
Eisen & Son	Larralde, J. A.	Spaulding, Sumner M.
Eisen, Theodore,	Lay, Clarence L.	Stanton, Reed & Hibbard
Eldredge, George Washington	Lincoln, Harry	Staunton Jr., W. F.
Ertep, Joe (sp?)	Lipsett, L. M.	Sweet, Donald C.
Farquhar, Robert D.	Lumbermans Exchange	Taylor, Edward Cray
Farrell, R. C.	Lutzi, W. George	The Planners & Builders Co.
Farwell, Lyman	Maltzman, Max	Thorne, E. C. & Fickett, Peter
Feil & Verge	Marenudus, E. B. (sp?)	Train & Williams
Feil & Verge & Wells	Martin, Albert C.	Tyler, A. W.
Fleming & Williams	Martin, Emmett G.	Tyler, Arthur
Franklin, C.B.	Mason, David	Tyler, Frank M.
Frauenfelder, John J.	McCulloch, A. H.	Uhl, Don
French, Phil E.	McCully, J.	Uyler, Frank
Friedman, Harry	McCutcheon, W. A.	Walker & Eisen
Gable & Wyant	McKee, J. W.	Wallingford
Garden Clay Co.	Meline Co., Frank	Wallis, Frederick H. & Weller, J.
Garrett, W. S.	Meline, Frank	Watson, L. F.
Geck, A.	Messinger, D. C.	Webster, Frank H
Goetz, L. (sp?)	Meyer & Holler	West Coast Construction Co.
Grey, Elmer	Milwaukee Building Co. (Meyer and Holler	Westberg, Edwin
Haag, David S.	Monaco, Armand	Whiteley & Brin
Haenke, J. Martyn	Montgomery & Nibecker	Whiteley, H. H.
Harmon, Everett R.	Morgan, Walls & Morgan	Williams, Paul Revere
Hawes, Arthur	Muck, H. J.	Winslow
Heineman, Arthur S. & Heineman	Muney, J. A.	Withey, Henry F.
Heywood, Ralph W.	Norton, S. Tilden & Wallis, F. H.	Witmer & Wattson
Hibbard, L. H. & Cody, A. B.	Olerich, Jack	Wolfe, C. E.
Hibbard, Lester H.	Orr, Robert H.	Woollett, William
Hillman, C	Parchu, Ellet P.	Wright, A. E.
Hunt & Burns	Pennell, W. C.	Wright, E.W.
Hutchinson, C. H.	Pennell, W. C. & Smith, L.A.	Wright, Preston S.
Jacob, Theodore R.	Pierpont & Davis	Wright, Preston S. Co.
Johnson, Ramon	Plummer & Feil	
Johnson, Kaufman & Coate	Plummer, Charles F.	
Jones, Cleo L.	Rhodes, Joseph F.	
Jones, Howard E.	Rightmine, H. B. (sp?)	
Jones, John Paul; Falkenrath, R.	Rittenhouse, C. C.	
Jones, R. D.	Roehrig, Frederick L.	
Jones, Roy L.	Ruggles, H. B.	
Keffe	Ruoff, Allen K. & Munson, Arthur	
Kelly, Arthur R.	Rust, E. B.	
Keppe, Gerald	Saunders, H. B.	
Kibbey, John R.	Scott, Theo J.	
Kieffer, R. J.	Shapland, R. E.	
Kindig, DeWitt I	Sly, Elmer R.	
King, Richard D.	Smale, C. J.	
Kinsey, Ralph	Smith, G. D.	

Builders

The quality of construction and craftsmanship evident of the Contributors is representative of the times. The most prolific residential builders in the Windsor Square area included S.M. Cooper, Frank Meline (See Figure 40), and Preston O. Wright. The original building permit applications identified the names listed below as "Builder."



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Figure 41: Ad for builder Frank Meline Co., Los Angeles Times, May 9, 1920, Part V, page 3.

Table 5. List of Builders identified on original building permits issued in Windsor Square

Aetna Construction Co.	Blerist, A.	Chisholm Co., A. D.
Ahrens Sr., E. F. (Owner)	Bloom, J. Bloom, John Borg &	Chisholm Fortune & Merkle
Ahrens, E. F.	Herzberger Boyar, Joe Boyce, A.E.	Chisholm, A. D.
Ahrens, Frank L.	Bradley, Harley S.	Chisholm, Fortune & Merkle
Ahrens, Frank L. (Owner built)	Bradsheet, J. R.	Clifton, C.
Ahrens, Ralph H.	Brathauer, A.	Cline & McGinnis
Ahrens-Sunday	Bresee, F.W.	Clopine, W.E.
Albright, Kenneth	Breseie, F. W.	Coef, Guy V.
Althouse, John B. (Owner)	Brich O'Neal	Colby, John (Owner Built)
Anderson, C.B.	Brothers, Oscar C.	Collin, Gilbert R.
Anderson, Fred K.	Brown Co., Russell	Cooper Pyle Clopine Co.
Anderson, Harry G.	Brown, Pat	Cooper, John M.
Andrew, John F., Jr.	Burch Construction Co., Lawrence	Cooper, S. M.
Avery, John R.	Burkhardt, W. F.	Cooper-Pyle-Clopine Co.
Baruch, H. M.	Burkhardt, William F.	Cope, Olin J.
Beagle Morland Fickett Co.	Butler Brothers	Cramer, B. S.
Bean, Clarence W. (Owner)	Byers, George S.	Crist, A. B.
Belden, Harry H.	California Builders	Crowell, Weymouth
Bennett, T.	California Real Estate & Building Co.	Cruecksleauk, J. W.
Berges - Marlow - Fickett Co.	Carlisle, Lewis C.	Dale, Bert Milton
Bixby, B. B.	Carpenter Brothers Inc.	Dale, C. O.
Blair & Mackinga	Certified Builders	
	Chapman, S. J.	



City of Los Angeles Department of City Planning
Windsor Square Historic Preservation Overlay Zone

Table 5: Builders in Windsor Square (continued)

Davidson Construction Co.	Graves, Frank	Janss, Peter (owner)
De Luxe Building Co.	Gresham, Philip	Jeffers, J. S.
Divall Co., Edward L.	Grinnel Co.	Jeffers, J. Sterling
Don Hill Const. Co. & Owner	Gubsen, Ben L.	John, William
Dorn, W.W.; Roberts, A. R. (1924)	Guyton, W.	Johnson, Harold
Dunkirk & Elliott	Haag & Fischer	Jons, W. F.
Dunlap, J.F.	Hagerman, H. A.	Junior, Frederick, Jr.
Eckert, John	Hale, George D.	Kabbeler, W.
Edison Pyramid Building Co.	Hall, Charles S.	Kelly, Arthur R.
Edwards Building Co., R. R.	Hamilton, Ed O.	Kemp, J. A.
Edwards, Wildey & Dixon Co.	Hamnett, F. A.	Keystone Construction Co.
Ellison, J. K.	Hancock & Anderson	Kieffer, Earl H.
Elmer R. Sly Co.	Hancock, Paul C.	Kieffer, R. J.
Engman, John (Owner built)	Hanson, August	King, J. R.
Evans, Gregory R.	Hardiman Co.	Kinsey, John G.
Fanning & O'Neal	Hardy, A. J.	Kirk, William
Fanning, Geoffrey J.	Harmon, W. E. & Son	Kling Company
Fickett & McFadden	Harp, Charles B. (garage)	Knauer, H. J.
Fickett, G. E.	Harrelman, F.R.	Knepper, E.H.
Fischer, William (Owner)	Harris, Jay B.	Kolyer, C. B.
Fisher, Stern	Harrison Hedger Co.	Krese House Moving Company
Fishkin, S. J.	Hartigan, Frank E.	Kueffer, Earl H.
Fleming Co., William	Hartigay, Fred E.	Kuhl, J. H. Jr.
Frantz-Nichols	Hartzell, W. F.	Kurtz, E.F.
Frauenfelder, John J.	Hasselman, F. R.	Lamberth, R. N.
French, C. E.	Heath, Royce H.	Lamelle, J. A.
Funder, Arthur	Heineman, Arthur	Laning and O'Neal
Gable & Wyant	Heise, M. F.	Lansing, A. O.
Gage, F. A.	Henthorn, Charles B. & Reed, M. S.	Lefevre, L. A.
Ganeth, Silbert	Hillock, J. H. & Son	Lehman, J.H. (engineer)
Gardiner, Chariles	Hinkelman & Co.	Leiner, F. W.
Gardiner, Charles	Hoegerman, H. A.	Len Company
Gardner, C. J.	Hoffman & Leiman	Lentz, R. W.
Garret,	Holden, Ralph S.	Lewis, A.A.
Geck, W. D.	Hollman, J. A.	Lewis, W. O.
Gilbert, V. P.	Hollywood Construction Co.	Ley Brothers
Gill, M. E.	Homann, Ralph E.	Lilly-Fletcher Co.
Goetz, Henry	Howden & Howden	Little, G. T.
Goetz, Liquist (sp?)	Hughes, L. A.	Lloyd Const Co.
Goldthwaite, C. D.	Humburch & Humburch (Owner)	Lloyd, H. F.
Goralsky, Edward	Hunsbunch & Hunsbunch	Lockwood, J. B.
Gorden, S. C.	Huntsberger-Reed Co.	Loring and O'Neal
Grant, Alex		



Table 5: Builders in Windsor Square (continued)

Los Angeles Planing Mill Co.	Pickier, David F.	Stoneird, C. D. (sp?)
Lucas, H. T.	Pitcher, L.J. (1923 garage alt.)	Straub, John M.
Lunderhill, L. D.	Pooley, George	Stromberg, J. W.
Mabarry Co.	Power, Arthur	Sturges Co., Ryan R.
Machado, L.D.	Preston S. Wright Co.	Surety Building Co.
Maddsen, Adolph L. (Owner built)	Quinlan, W. A.	Sweet, Edward E.
Mager, John	Ranchs, Frank	Swert, Edward E.
Mansfield, Ian G.	Rasche, Frank	Tanner, Ben K.
Marks, Chariles	Rattenburg, G. P.	Taylor & Assoc., Wesley N.
Martin, Paul	Rattenbury, G. P.	Taylor, George
Marx, S. K.	Reed, James	Thompson, R. W.
May & Greenwood	Reed, Stanton & Hibbard	Thoren, Christ
Mayo, L. (Luther) T.	Reif, A.	Todd, T.T.
McClurg, V. B. (Owner was original contr	Reliable Building & Realty Co.	Tyler & Co.
McCutcheon, W. A.	Reliable Building Co.	Tyler, A. W.
McGinnis, O. A.	Richards, Charles	Tyson, A..F.
McLaird, D. J.	Riverre, Rene R.	Veorhees, T. E. (sp?)
Meline Co., Frank	Robbins, H. G. (Owner)	Verity & Zimmerman
Mennell, E. R.	Roberts, A. R.	Waddle, J. A.
Miller, Thomas K. & Son	Robinson, R. S.	Wagner, Chariles
Mills, J. H.	Rosenthal, N.	Walker & Eisen
Milwaukee Building Co.	Rowe, Chariles W.	Walters, A.
Montgomery & Niebecker	Salish Brothers Co.	Walters, A. C.
More, L. Leroy	Sanders, Will	Ward, E. O.
Morgan, Landon	Scheffler, George	Weddle, J. A.
Morgenstern, H. F.	Schimmer Jr., J. L.	Wells, James B. (Owner)
Morroco, H.C. & Co.	Schwartz, S.	Wenger, P. A.
Morrow & Baer	Security Finance & Building Co.	Western Bldg. & Investment Co.
Morrow, W. (Owner built)	Shaffer Construction Co.	Western Construction Co.
Muck, Peter	Shanke, A.	Whiteley, H. H.
Mutter Brothers	Shapland, R. E.	Whitice, Paul C.
Nelson, Alf	Sharrard, L. A.	Williams Construction Co., O.C.
Nelson, N. J.	Sherwood, B.	
Nibecker, A. S., Jr.	Sherwood, C. & Son	
Nordquist, C. J.	Slabaugh-Mckay Co.	
Norton, Aaron F.	Sloan, G. F.	
Nulich, C. C. (Owner Built)	Sloan, G. L.	
O'Neal & Son	Sly Co., Elmer R.	
O'Neal Co., Birch	Sly, Elmer R.	
O'Neal, Birch	Smith & Smith	
Oakman, R. W.	Smith, G. R. (superintendent)	
Ohm, G.	Smith, George Williams	
Olerich, C. B.	Smith, Grant L.	
Olerich, Jack	Snell, Fred C.	
Olerich, Walter F.	Snyder, Chariles H.	
Olmstead & Hermanson	Souther Building & Moest Co. (sp?)	
Ottoron, Carl	Squires, Howard	
Parker, S. A. (Owner)	Staily, J.	
Parker, W. S.	Stanlon & Raphael	
Pattinson, A. W.	Stanton Co., Reed	
Paxson & Baruch	Stanton, Reed & Hibbard	
Perry, F. L.	Stimson, G. Lawrence	
Petersen, Lars	Stingley, R.	
Pfahler, Fred A.	Stokes, N. F.	
Phillips, Harold E.	Stokes, W. A.	
Phillips, Lucius A.	Stokes, W. K.	
Phrens, Ralph H.	Stonehill Construction	



Windsor Square Survey Boundaries

The original Survey area comprises sixty-eight blocks with 1239 parcels⁴⁷ and is bounded by Beverly Boulevard on the north, Arden Boulevard on the west, Van Ness Avenue on the east, and the rear property lines of the commercial properties along Wilshire Boulevard on the south (See Figure 1). These boundaries include both sides of the primarily residential streets of Arden Boulevard and Van Ness Avenue. These boundaries were established by the Department of City Planning in conjunction with the neighborhood association, the Windsor Square Homeowners Association, and are consistent with the extent of development within historic tract boundaries.

Because of conflicting property type and land use issues, such as a substantial number of commercial parking lots and commercial buildings that have replaced the former single family residences north of the row of parcels along the north side of Wilshire Boulevard, the Planning Department has recommended that the HPOZ boundaries differ slightly from the original Survey boundaries. When the HPOZ was first adopted, this resulted in the removal of the commercially zoned properties along Larchmont Boulevard and the RD3 zoned properties along Norton Avenue. After further analysis, the Planning Department is also recommending that all of the R3 zoned properties on Norton, Van Ness, and Westminster Avenues and Beverly Boulevard be removed, resulting in the additional removal of 35 properties.

Los Angeles Municipal Code Section 12.20.3 Historic Resources Survey of the HPOZ ordinance states that *“The survey shall also consider whether a Preservation Zone possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.”* The Windsor Square Historic Resources Survey evaluated 1239 parcels, not including multiple parcels in condominium complexes. If the HPOZ boundaries are amended pursuant to the Planning Department recommendations, there will be 1,169 in the proposed Windsor Square HPOZ. Of these, 1045 parcels were identified as **Contributors** and 124 parcels were identified as **Non-Contributors**. Therefore, approximately 89% of the Windsor Square Survey area comprises buildings that contribute to the proposed HPOZ. The Survey identified historic landscape features such as mature trees, walls, walkways, yard steps, and streetlights. These are identified on the individual building inventory forms. Because of the high concentration of parcels with historic buildings and their quality and state of preservation, the survey area as a whole retains its associations with the historical development of this section of Los Angeles. The following table, pie chart, and map indicate the overall density and distribution of contributors within the Windsor Square HPOZ survey area.

⁴⁷ Not including multiple parcels in condominium complexes

Table 6. Number of Resources

<i>HPOZ Criterion</i>	<i>Original Number of Parcels</i>	<i>Revised Number of Parcels</i>
a)	854	763
b)	2	2
c)	36	22
AS)	212	258
<i>Sub-Total: Contributing</i>	<i>1104</i>	<i>1,045</i>
NC)	135	124
<i>Total</i>	<i>1239</i>	<i>1,169</i>

The proposed Windsor Square HPOZ would be primarily a residential district, with the

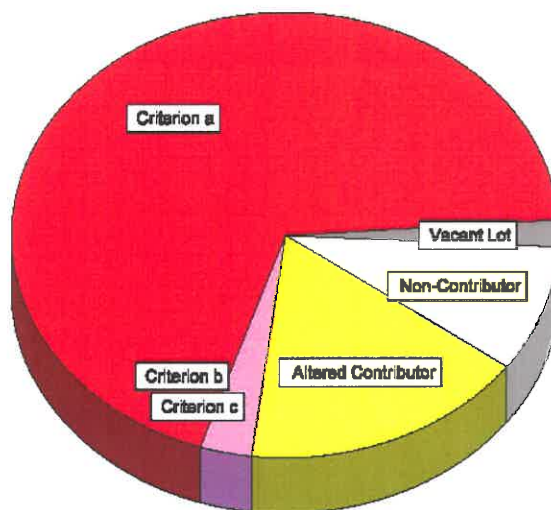


Figure 42: Number of parcels per HPOZ criteria.

exception of the commercial buildings that comprise Larchmont Village. The predominant building type is the single family residence, although multi-family buildings predominate the area along both sides of Norton, Westminster and Van Ness Avenues, between 3rd and 5th Streets. However, the Planning Department is recommending that these parcels be removed from the HPOZ. In addition, Robert Burns Park provides a large area of green space, on the former site of the Gilbert S. Wright House, and enhances the area.

While man-made entities are often considered the logical boundaries of historic districts, they are not necessarily the only factors that should be considered. The historical and physical development of a proposed HPOZ should also be analyzed before establishing the boundaries.



City of Los Angeles Department of City Planning
Windsor Square Historic Preservation Overlay Zone

As presented in this report, the Windsor Square Survey area retains the physical character-defining features that establish the historic significance of the neighborhood: the original grid street pattern that was delineated when the tracts were first laid out; the generous 40-foot building setbacks in Tract 1390, curvilinear streets of Tract 3743; scale and massing; several types of historic streetlights, a high concentration of well-preserved, predominantly 1910s and 1920s historic residential architecture in the Craftsman style and a variety of period revival styles; and mature landscaping, especially the uniformity of street trees located in the parkways, and in much greater variety of species on individual parcels. Well manicured gently sloped raised yards and well maintained yards are also characteristic of the Windsor Square HPOZ Survey area. For the reasons outlined above, the Windsor Square Survey area meets HPOZ criteria for designation.

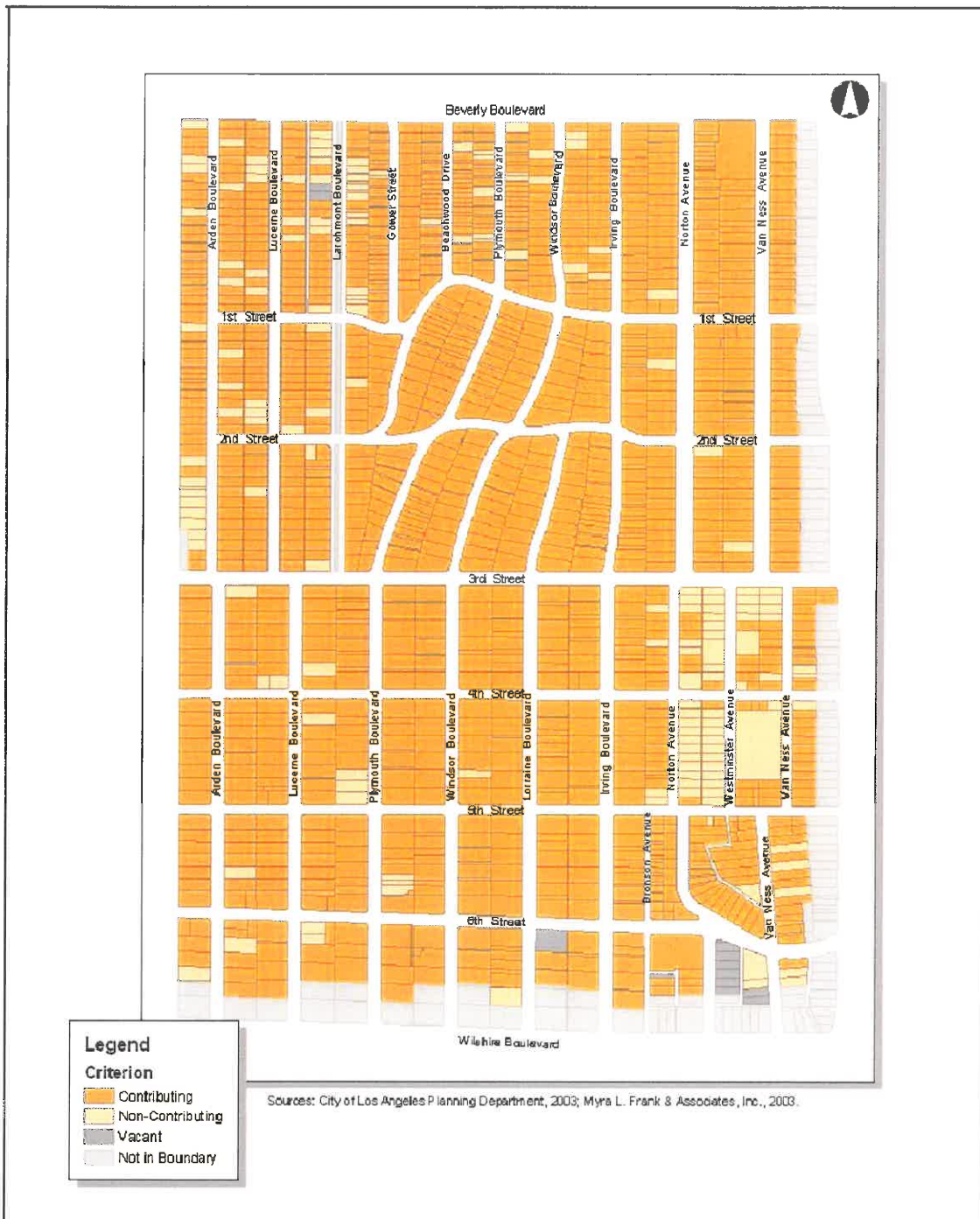


Figure 43: Map of Contributing, Contributing-Altered Structures, Non-Contributing, and Vacant Parcels in the Windsor Square HPOZ Survey Area

Finding of Contribution

The finding of contribution is addressed in *Sub-Section E.3. Finding of Contribution* (under *Procedure For Establishment, Change or Repeal of A Preservation Zone*) that states “To be contributing, such structures, landscaping, natural features or sites within the involved area or the area as a whole shall meet one or more of the following criteria: (a) adds to the historic architectural qualities or historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time; or (b) owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community or city; or (c) retaining the structure would help preserve and protect an historic place or area of historic interest in the City.

The survey area clearly meets the HPOZ designation criteria. Windsor Square retains the physical character-defining features that establish the historic significance of the neighborhood: the original grid and curvilinear street pattern that was established when the tracts were first laid out; the generous 40-foot building setbacks, scale and massing; a high concentration of well-preserved structures from the development of this part of Los Angeles, which largely occurred during the 1910s and 1920s. The Contributing buildings retain their historic design and features depicting the array of period revival styles common during these decades, predominantly Craftsman, Colonial Revival, Tudor Revival, English Revival, Spanish Colonial Revival, and Mediterranean Revival, and mature landscaping in the form of street trees and shrubs as well as located in the parkways and on individual parcels and several types of period style street lights .

Therefore, because of “its unique location [and] singular physical characteristics,” Windsor Square “represents an established feature of the ... city” and it retains “the historic architectural qualities or historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time.”

Windsor Square is an excellent example of a post-1900 residential neighborhood that was developed for the upper class. “[R]etaining the structure[s] would help preserve and protect an historic place or area of historic interest in the City.”

Without designation, the historic buildings could be demolished or substantially altered and the uniform and cohesive streetscapes could be destroyed by inappropriate and intrusive new development, including “mansionization” of smaller contributors, and inappropriate additions to take advantage of generous lot sizes. This has already been occurring in the southeast area along Norton and Westminster, and between Wilshire and 6th Street.

Windsor Square is the type of historic resource for which the city should encourage preservation. The quality and integrity of its architecturally distinctive homes, many designed by important architects in enduring period revival styles, are the same characteristics that attracted families to the neighborhood over 90 years ago when it was first developed by R.A. Rowan.



Procedures for Approval

To establish an Historic Preservation Overlay Zone, the Cultural Heritage Commission must approve the designation by “(1) a majority vote and (2) a written finding that structures, landscaping, natural features and sites within the Preservation Zone meet one or more of criteria (1) through (3) inclusive” in *Procedure For Establishment, Change or Repeal of A Preservation Zone*. The Commission also must “certify the Historic Resources Survey as to its accuracy and completeness.”⁴⁸ After the Cultural Heritage acts on the HPOZ application, it is transmitted to the Planning Commission and then to the City Council for designation.

Individual Parcel Survey Pages

The results of the survey are provided in the following volumes. These volumes contain photos and evaluations of every property address and provide the OHP summary code indicating which buildings are Contributors, Contributor-Altered Structures, or Non-Contributors, as well as the applicable HPOZ criterion for each listing.

⁴⁸ Section E. 4 Cultural Heritage Commission Determination.

ORDINANCE NO. 184903

An ordinance amending Section 12.20.3 of the Los Angeles Municipal Code to clarify review procedures, add frequently used definitions, and outline procedures and fees for technical corrections to Historic Resources Surveys, and unpermitted demolition.

**THE PEOPLE OF THE CITY OF LOS ANGELES
DO ORDAIN AS FOLLOWS:**

Section 1. Section 12.20.3 of the Los Angeles Municipal Code is amended in its entirety to read as follows:

SEC. 12.20.3. "HP" HISTORIC PRESERVATION OVERLAY ZONE.

The following regulations shall apply in an HP Historic Preservation Overlay Zone:

A. Purpose. It is hereby declared as a matter of public policy that the recognition, preservation, enhancement, and use of buildings, structures, Landscaping, Natural Features, and areas within the City of Los Angeles having Historic, architectural, cultural or aesthetic significance are required in the interest of the health, economic prosperity, cultural enrichment and general welfare of the people. The purpose of this section is to:

1. Protect and enhance the use of buildings, structures, Natural Features, and areas, which are reminders of the City's history, or which are unique and irreplaceable assets to the City and its neighborhoods, or which are worthy examples of past architectural styles;
2. Develop and maintain the appropriate settings and environment to preserve these buildings, structures, Landscaping, Natural Features, and areas;
3. Enhance property values, stabilize neighborhoods and/or communities, render property eligible for financial benefits, and promote tourist trade and interest;
4. Foster public appreciation of the beauty of the City, of the accomplishments of its past as reflected through its buildings, structures, Landscaping, Natural Features, and areas;
5. Promote education by preserving and encouraging interest in cultural, social, economic, political and architectural phases of its history;
6. Promote the involvement of all aspects of the City's diverse neighborhoods in the historic preservation process; and

7. To ensure that all procedures comply with the California Environmental Quality Act (CEQA).

B. Definitions. For the purposes of this Section 12.20.3, the following words and phrases are defined:

1. **ADDITION** is an extension or increase in floor area or height of a building or structure.

2. **ALTERATION** is any exterior change or modification of a building, structure, Landscaping, Natural Feature or lot within a Historic Preservation Overlay Zone, including, but not limited to, changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, and similar Projects, and including street features, furniture or fixtures.

3. **BOARD** is the respective Historic Preservation Board as established by this section.

4. **BUILDING COVERAGE** is the area of a parcel covered by buildings measured from the outside of the exterior perimeter of a building, including covered porches, patios, and detached or attached accessory structures. Building Coverage does not include uncovered areas such as paved parking, driveways, walkways, steps, terraces, decks, and porches; or roof overhangs and architectural projections not designed for shelter or occupancy.

5. **CERTIFICATE OF APPROPRIATENESS** is an approved certificate issued for the construction, Additions over established thresholds outlined in Section 12.20.3 K, Demolition, Reconstruction, Alteration, removal, or relocation of any publicly or privately owned building, structure, Landscaping, Natural Feature, or lot within a Historic Preservation Overlay Zone that is identified as a Contributing Element in the Historic Resources Survey for the zone, including street features, furniture or fixtures.

6. **CERTIFICATE OF COMPATIBILITY** is an approved certificate issued for the construction of a new building or structure on a lot, Demolition, or building replacement of an element, identified as Non-Contributing, or not listed, in the Historic Resources Survey for the zone.

7. **CONTRIBUTING ELEMENT** is any building, structure, Landscaping, Natural Feature identified on the Historic Resources Survey as contributing to the Historic significance of the Historic Preservation Overlay Zone, including a building or structure which has been altered, where the nature and extent of the Alterations are determined reversible by the Historic Resources Survey.

8. **CULTURAL** is anything pertaining to the concepts, skills, habits, arts, instruments or institutions of a given people at any given point in time.

9. **DEMOLITION** is the removal of more than 50% of the perimeter wall framing, the removal of more than 50% of the roof framing, or the substantial removal of the exterior of a facade in the Street-Visible Area.

10. **HISTORIC** is any building, structure, Landscaping, Natural Feature, or lot, including street features, furniture or fixtures which depicts, represents or is associated with persons or phenomena which significantly affect or which have significantly affected the functional activities, heritage, growth or development of the City, State, or Nation.

11. **HISTORIC RESOURCES SURVEY** is a document, which identifies all contributing and non-contributing buildings, structures and all contributing Landscaping, Natural Features and lots, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission.

12. **HISTORICAL PROPERTY CONTRACT** is a contract, between an Owner or Owners of a Historical-Cultural Monument or a Contributing Element and the City of Los Angeles, which meets all requirements of California Government Code Sections 50281 and 50282 and 19.140, et seq., of the Los Angeles Administrative Code.

13. **LANDSCAPING** is the design and organization of landforms, hardscape, and softscape, including individual groupings of trees, shrubs, groundcovers, vines, pathways, arbors, etc.

14. **MAINTENANCE AND REPAIR** is any work done to correct the deterioration, decay of, or damage to a building, structure or lot, or any part thereof, including replacement in-kind where required, and which does not involve a change in the existing design, materials, or exterior paint color.

15. **MONUMENT** is any building, structure, Landscaping, Natural Feature, or lot designated as a City Historic-Cultural Monument.

16. **NATURAL FEATURE** is any significant tree, plant life, geographical or geological feature identified individually or collectively on the Historic Resources Survey as contributing to the Cultural or Historical significance of the Historic Preservation Overlay Zone.

17. **NON-CONTRIBUTING ELEMENT** is any building, structure, Natural Feature, lot, or Landscaping, that is identified in the Historic Resources Survey as a Non-Contributing Element, or not listed in the Historic Resources Survey.

18. OWNER is any person, association, partnership, firm, corporation or public entity identified as the holder of title on any property as shown on the records of the City Engineer or on the last assessment roll of the County of Los Angeles, as applicable. For purposes of this section, the term Owner shall also refer to an appointed representative of an association, partnership, firm, corporation, or public entity which is a recorded Owner.

19. PRESERVATION ZONE is any area of the City of Los Angeles containing buildings, structures, Landscaping, Natural Features or lots having Historic, architectural, Cultural or aesthetic significance and designated as a Historic Preservation Overlay Zone under the provisions of this section.

20. PROJECT is the Addition, Alteration, construction, Demolition, Reconstruction, Rehabilitation, relocation, removal or Restoration of the exterior of any building, structure, Landscaping, Natural Feature, or lot, within a Preservation Zone, except as provided under Subsection H. A Project may or may not require a building permit, and may include, but not be limited to changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, replacement of windows and/or doors which are character-defining features of architectural styles, removal of features that may or may not have a building permit, or changes to public spaces and similar activities.

21. RECONSTRUCTION is the act or process of reproducing by new construction the exact form, features and details of a vanished building, portion of a building, structure, landscape, Natural Feature, or object as it appeared at a specific period of time, on its original or a substitute lot.

22. REHABILITATION is the act or process of returning a property to a state of utility, through repair or Alteration, which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its Historical, architectural and Cultural values.

23. RENTER is any person, association, partnership, firm, corporation, or public entity which has rented or leased a dwelling unit or other structure within a Preservation Zone for a continuous time period of at least three years. For purposes of this section, the term Renter shall also refer to an appointed representative of an association, partnership, firm, corporation, or public entity which is a renter.

24. RESTORATION is the act or process of accurately recovering the form, features and details of a property as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

25. RIGHT-OF-WAY is the dedicated area that includes roadways, medians and/or sidewalks.

26. STREET VISIBLE AREA is any portion of the front, side, and rear facades that can be seen from any adjacent street, alley, or sidewalk, or that would be visible but are currently obstructed by landscaping, fencing, or freestanding walls. The Street Visible Area includes undeveloped portions of the lot where new construction would be visible from the adjacent street or sidewalk; facades that are generally visible from non-adjacent streets due to steep topography; or second stories visible over adjacent one-story structures.

C. Relationship to Other Provisions of the Code. Whenever the City Council establishes, adds land to, eliminates land from or repeals in its entirety a Preservation Zone, the provisions of this section shall not be construed as an intent to abrogate any other provision of this Code. Any street, or portion thereof, located within or sharing a boundary with a Preservation Zone(s), is not subject to the street dedication and/or improvement requirements as set forth in Sections 12.37 A-C and 17.05 of the Los Angeles Municipal Code unless requested by the Director of Planning, provided that the existing sidewalk(s) is in compliance with any accessibility guidelines within the public right-of-way that are adopted to comply with Title II of the Americans with Disabilities Act. When it appears that there is a conflict, the most restrictive requirements of this Code shall apply, except for a requirement in this section, which may compromise public safety if enforced.

D. Historic Preservation Board.

1. Establishment. There is hereby established for each Preservation Zone a Historic Preservation Board. A Board may serve two or more Preservation Zones in joint name and administration. Preservation Zones may have separate, individual Preservation Plans administered under one Board. Each Board shall have, as part of its name, words linking it to its area(s) of administration and distinguishing it from all other boards.

2. Composition. A Board shall be comprised of five members. Where a Board serves two or more Preservation Zones, the Board shall be comprised of seven members. At least three members shall be Renters or Owners of property in the Preservation Zone(s), with a Renter or property Owner representative from each Preservation Zone on the Board. In the event a Preservation Zone is established for an area insufficient in size to provide for a Board whose members meet the requirements of this subsection, for appointment purposes only, the area may be expanded to include the community plan area in which the Preservation Zone is located. In the event a Board still cannot be comprised of members who meet the requirements of this subsection, the Director of Planning shall assume all the powers and duties otherwise assigned to the Board for the Preservation Zone(s) until a Board can be established.

3. Term of Membership. Members of the Board shall serve for a term of four years. Members of the Board whose terms have expired may continue to serve on the Board until their replacements are appointed.

4. Appointment of Members. All members shall have demonstrated a knowledge of, and interest in, the culture, buildings, structures, historic architecture, history and features of the area encompassed by the Preservation Zone and, to the extent feasible, shall have experience in historic preservation. The appointing authorities are encouraged to consider the cultural diversity of the Preservation Zone in making their appointments. Appointees serve at the pleasure of the appointing authority, and the appointment may be rescinded at any time prior to the expiration of a member's term. To the maximum extent practicable, members shall be appointed as follows:

(a)

Appointing Body	Appointee Qualifications
Mayor	One member having extensive real estate or construction experience.
Councilmember	<p>One member who is a Renter or Owner of Property in the Preservation Zone(s) shall be appointed by the Councilmember of the district in which the Preservation Zone is located.</p> <p>Where a Board serves two or more Preservation Zones two Renters or Owners of Property shall be appointed.</p>
Cultural Heritage Commission	One member shall be an architect licensed by the State of California.
Cultural Heritage Commission	<p>One member who is a Renter or Owner of Property in the Preservation Zone(s).</p> <p>Where a Board serves two or more Preservation Zones two Renters or Owners of Property shall be appointed.</p>
Board	One member who is a Renter or Owner of Property in the Preservation Zone(s), pursuant to the criteria set forth in Subsection D.4(d).

(b) Where a Board serves two or more Preservation Zones in joint name and administration, a Renter or property Owner representative shall be appointed for each Preservation Zone the Board serves.

(c) In cases where the Preservation Zone(s) is/are located in more than one council district, the appointment shall be made by the Councilmember representing the greatest land area in the Preservation Zone(s).

(d) The Board shall consider appointee suggestions from the certified Neighborhood Council representing the district in which the Preservation Zone(s) is/are located. In cases where the Preservation Zone(s) is/are located in an area represented by more than one Neighborhood Council, the appointee suggestions shall be made by the Neighborhood Council representing the greatest land area in the Preservation Zone(s). In those Preservation Zones containing no Certified Neighborhood Councils, or if, after notification of a vacancy by the Planning Department, the Certified Neighborhood Council fails to make suggestions within 45 days, or at least one Certified Neighborhood Council meeting has been held, whichever occurs first, the Board may make its appointment without delay.

5. Vacancies. In the event of a vacancy occurring during the term of a member of the Board, the same body or official, or their successors, who appointed the member shall make a new appointment. The new appointment shall serve a four-year term beginning on the date of appointment. Where the member is required to have specified qualifications, the vacancy shall be filled with a person having these qualifications. If the appointing authority does not make an appointment within 60 days of the vacancy, the President of the City Council shall make a temporary appointment to serve until the appointing authority makes an appointment to occupy the seat or for a period of no more than one year.

6. Expiration of Term. Upon expiration of a term for any member of the Board, the appointment for the next succeeding term shall be made by the same body or official, or their successors, which made the previous appointment. No member of a Board shall serve more than two consecutive four-year terms.

7. Boardmember Performance. Boardmembers shall be expected to regularly attend scheduled Board meetings and fully participate in the powers and duties of the Board. Appointees serve at the pleasure of the appointing authority and the appointment may be rescinded at any time prior to the expiration of a member's term. A Boardmember with more than three consecutive unexcused absences or eight unexcused absences in a year period from regularly scheduled meetings may be removed by the appointing

authority. Excused absences may be granted by the Board chair. In the event a Boardmember accrues unexcused absences, the Board shall notify the appointing authority.

8. Organization and Administration. Each Board shall schedule regular meetings at fixed times within the month with a minimum of two meetings a month. Meetings may be canceled if no deemed complete applications are received at least three working days prior to the next scheduled meeting. There shall be at least one meeting a year. The Board shall establish rules, procedures and guidelines as it may deem necessary to properly exercise its function. The Board shall elect a Chairperson and Vice-Chairperson who shall serve for a one-year period. The Board shall designate a Secretary who shall serve at the Board's pleasure. For a five-member Board, three members shall constitute a quorum. For a seven-member Board, four members shall constitute a quorum. Decisions shall be determined by majority vote of the Board. Public minutes and records shall be kept of all meetings and proceedings showing the attendance, resolutions, findings, determinations and decisions, including the vote of each member. To the extent possible, the staff of the Department of City Planning may assist the Board in performing its duties and functions.

9. Power and Duties. When considering any matter under its jurisdiction, the Board shall have the following power and duties:

(a) To evaluate any proposed changes to the boundaries of the Preservation Zone it administers and make recommendations to the City Planning Commission, Cultural Heritage Commission and City Council.

(b) To evaluate any Historic Resources Survey, resurvey, partial resurvey, or modification undertaken within the Preservation Zone it administers and make recommendations to the City Planning Commission, Cultural Heritage Commission and City Council.

(c) To study, review and evaluate any proposals for the designation of Historic-Cultural Monuments within the Preservation Zone it administers and make recommendations to the Cultural Heritage Commission and City Council, and to request that other City departments develop procedures to provide notice to the Boards of actions relating to Historic-Cultural Monuments.

(d) To evaluate applications for Certificates of Appropriateness or Certificates of Compatibility and make recommendations to the Director or the Area Planning Commission.

(e) To encourage understanding of and participation in historic preservation by residents, visitors, private businesses, private organizations and governmental agencies.

(f) In pursuit of the purposes of this section, to render guidance and advice to any Owner or occupant on construction, Demolition, Alteration, removal or relocation of any Monument or any building, structure, Landscaping, Natural Feature or lot within the Preservation Zone it administers. This guidance and advice shall be consistent with approved procedures and guidelines, and the Preservation Plan, or in absence of a Plan, the guidance and advice shall be consistent with the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

(g) To tour the Preservation Zone it represents on a regular basis, to promote the purposes of this section and to report to appropriate City agencies matters which may require enforcement action.

(h) To assist in the updating of the Historic Resources Survey for the Preservation Zone utilizing the criteria in Subsection F.3(c), below.

(i) To make recommendations to decision makers concerning façade easements, covenants, and the imposition of other conditions for the purposes of historic preservation.

(j) To make recommendations to the City Council concerning the utilization of grants and budget appropriations to promote historic preservation.

(k) To assist in the preparation of a Preservation Plan, which clarifies and elaborates upon these regulations as they apply to the Preservation Zone, and which contains the elements listed in Subsection E.3.

10. Conflict of Interest. No Boardmember shall discuss with anyone the merits of any matter pending before the Board other than during a duly called meeting of the Board or subcommittee of the Board. No member shall accept professional employment on a case that has been acted upon by the Board in the previous 12 months or is reasonably expected to be acted upon by the Board in the next 12 months.

E. Preservation Plan. A Preservation Plan clarifies and elaborates upon these regulations as they apply to individual Preservation Zones. A Preservation Plan is used by the Director, Board, property Owners and residents in the application of preservation principles within a Preservation Zone.

1. Preparation of a Preservation Plan. A draft Preservation Plan shall be made available by the Board for review and comment to property Owners and Renters within the Preservation Zone.

(a) Creation of a Preservation Plan where a Board exists. Where established, a Board, with the assistance of the Director, shall prepare a Preservation Plan, which may be prepared with the assistance of historic preservation groups.

(b) Creation of a Preservation Plan where no Board exists. Where no Board exists, or has yet to be appointed, the Director, in consultation with the Councilmember(s) representing the Preservation Zone, may create a working committee of diverse neighborhood stakeholders to prepare a Preservation Plan for the Preservation Zone. This committee shall not assume any duties beyond preparation of the Preservation Plan.

2. Approval of a Preservation Plan.

(a) **Commission Hearing and Notice.** A draft Preservation Plan shall be set for a public hearing before the City Planning Commission or a hearing officer as directed by the City Planning Commission prior to the Commission action. Notice of the hearing shall be given as provided in Section 12.24 D.2 of this Code.

(b) **Cultural Heritage Commission Recommendation.** The Cultural Heritage Commission shall submit its recommendation regarding a proposed Preservation Plan within 45 days from the date of the submission to the Commission. Upon action, or failure to act, the Cultural Heritage Commission shall transmit its recommendation, if any, comments, and any related files to the City Planning Commission.

(c) **Decision by City Planning Commission.** Following notice and public hearing, pursuant to Subsection E.2(a), above, the City Planning Commission may make its report and approve, approve with changes, or disapprove a Preservation Plan.

3. **Elements.** A Preservation Plan shall contain the following elements:

(a) A mission statement;

(b) Goals and objectives;

(c) A function of the Plan section, including the role and organization of a Preservation Plan, Historic Preservation Overlay Zone process overview, and work exempted from review, if any, and delegation of Board authority to the Director, if any;

(d) The Historic Resources Survey;

(e) A brief context statement which identifies the Historic, architectural and Cultural significance of the Preservation Zone;

(f) The Secretary of the Interior's Standards for Rehabilitation;

(g) Design guidelines for Rehabilitation or Restoration, Additions, Alterations, infill and the form of single- and multi-family residential, commercial, mixed-use and other non-residential buildings, structures, and public areas. The guidelines shall use the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings; and

(h) Preservation incentives and adaptive reuse policies, including policies concerning adaptive reuse projects permitted under Section 12.24 X.12 of this Code.

4. Modification of a City Planning Commission Approved Preservation Plan. After approval by the City Planning Commission, a Preservation Plan shall be reviewed by the Board at least every five years, or as needed. Any modifications to the Plan resulting from the review shall be processed pursuant to the provisions of Subsection E, above.

F. Procedures for Establishment, Boundary Change or Repeal of a Preservation Zone.

1. Requirements. The processing of an initiation or an application to establish, change the boundaries of or repeal a Preservation Zone shall conform with all the requirements of Section 12.32 A through D of this Code, and the following additional requirements.

2. Initiation of Preservation Zone.

(a) **By City Council, the City Planning Commission, the Director of Planning and the Cultural Heritage Commission.** In addition to the provisions of Section 12.32 A, the Cultural Heritage Commission may initiate proceedings to establish, repeal, or change the boundaries of a Preservation Zone. Upon initiation by City Council, the City Planning Commission, the Director of Planning, or the Cultural Heritage Commission, a Historic Resources Survey shall be prepared, pursuant to Subdivision 3, below.

(b) **By Application.** The proceedings for the establishment of a Preservation Zone may also be initiated by Owners or Renters of property within the boundaries of the proposed or existing Preservation Zone, pursuant to Section 12.32 S.3(b) of this Code.

(1) An Historic Resources Survey shall not be prepared for a proposed Preservation Zone until such an application is verified by the Planning Department to contain the signatures of at least 75 percent of the Owners or lessees of property within the proposed district, pursuant to the requirements of Section 12.32 S.3 (b) of this Code.

(2) The application shall not be deemed complete until the requirements of Subsection F.2(b)(1), above, are met and an Historic Resources Survey for the proposed Preservation Zone has been certified by the Cultural Heritage Commission pursuant to Subdivision 4(a), below.

3. Historic Resources Survey.

(a) **Purpose.** Each Preservation Zone shall have an Historic Resources Survey, which identifies all Contributing and Non-Contributing Elements and is certified as to its accuracy and completeness by the Cultural Heritage Commission.

(b) **Context Statement.** In addition to the requirements above, the Historic Resources Survey shall also include a context statement supporting a finding establishing the relation between the physical environment of the Preservation Zone and its history, thereby allowing the identification of Historic features in the area as contributing or non-contributing. The context statement shall represent the history of the area by theme, place, and time. It shall define the various Historical factors which shaped the development of the area. It shall define a period of significance for the Preservation Zone, and relate Historic features to that period of significance. It may include, but not be limited to, Historical activities or events, associations with Historic personages, architectural styles and movements, master architects, designers, building types, building materials, landscape design, or pattern of physical development that influenced the character of the Preservation Zone at a particular time in history.

(c) **Finding of Contribution.** For the purposes of this section, no building, structure, Landscaping, or Natural Feature shall be considered a Contributing Element unless it is identified as a Contributing Element in the Historic Resources Survey for the applicable Preservation Zone. Features designated as contributing shall meet one or more of the following criteria:

(1) Adds to the Historic architectural qualities or Historic associations for which a property is significant because it was

present during the period of significance, and possesses Historic integrity reflecting its character at that time; or

(2) Owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community or city; or

(3) Retaining the building, structure, Landscaping, or Natural Feature, would contribute to the preservation and protection of an Historic place or area of Historic interest in the City.

(d) Modification of a Previously Certified Historic Resources Survey. The City Council, City Planning Commission, or Director may find that a previously certified Historic Resources Survey needs to be modified, and may call for a revision, re-survey, or partial re-survey to a previously certified survey. Modifications, including boundary changes, re-surveys, partial re-surveys, and minor corrections of a previously certified Historic Resources Survey shall be processed as follows:

(1) Revisions involving a boundary change, expansion, or contraction of a Preservation Zone shall be certified by the Cultural Heritage Commission as to the accuracy of the survey, and shall be forwarded to the City Planning Commission for recommendation and the City Council for final action.

(2) Revisions involving a re-survey or partial re-survey of an existing Preservation Zone shall be certified by the Cultural Heritage Commission as to the accuracy of the survey, and shall be forwarded to the City Planning Commission for final action.

(3) The correction of technical errors and omissions in a previously certified Historic Resources Survey can be made by the Director based on input from the Board and the Cultural Heritage Commission or its designee.

(e) Application Procedure for Redesignation of an Individual Property in a Certified Historic Resources Survey (Technical Correction).

(1) **Application, Form and Contents.** To apply for a technical correction to a previously certified Historic Resources Survey pursuant to Section 12.20.3 F.3(d)(3), an applicant shall file an application with the Department of City Planning, on a form provided by the Department, and include all information required by the instructions on the application. Prior to deeming the application

complete, the Director shall advise the applicant of the processes to be followed and fees to be paid. Upon receipt of a complete application, the Director or his/her designee shall review all documents submitted and have the authority to approve or deny a technical correction.

(2) Application Fees. The application fees for a Property Survey Redesignation shall be as set forth in Section 19.01 F of this Code.

4. Approval Process.

(a) Cultural Heritage Commission Determination. The Cultural Heritage Commission shall certify each Historic Resources Survey as to its accuracy and completeness, and the establishment of or change in boundaries of a Preservation Zone upon: (1) a majority vote and (2) a written finding that structures, Landscaping, and Natural Features within the Preservation Zone meet one or more of criteria (1) through (3), inclusive, in Subdivision 3(c) of Subsection F within 45 days from the date of the submission to the Commission. This time limit may be extended for a specified further time period if the Cultural Heritage Commission requests an extension, in writing, from the City Planning Commission. Upon action, or failure to act, the Cultural Heritage Commission shall transmit their determination, comments, and any related files to the City Planning Commission for recommendation.

(b) City Planning Commission Approval. The City Planning Commission shall make its report and recommendation to approve, approve with changes, or disapprove the consideration to establish, repeal, or change the boundaries of a Preservation Zone, pursuant to Section 12.32 C of this Code. In granting approval, the City Planning Commission shall find that the proposed boundaries are appropriate and make the findings of contribution required in Subsection F.3(c). The City Planning Commission shall also carefully consider the Historic Resources Survey and the determination of the Cultural Heritage Commission. The Director and the City Planning Commission may recommend conditions to be included in the initial Preservation Plan for a specific Preservation Zone, as appropriate to further the purpose of this section.

(c) City Council. Pursuant to Section 12.32 C.7 of this Code, the City Council may approve or disapprove the establishment, repeal, or change in the boundaries of a Preservation Zone. The City Council may require that a specific Preservation Zone does not take effect until a Preservation Plan for the Preservation Zone is first approved by the City Planning Commission.

G. Review of Projects in Historic Preservation Overlay Zones. All Projects within Preservation Zones, except as exempted in Subsection H, shall be submitted in conjunction with an application, if necessary, to the Department of City Planning upon a form provided for that purpose. Upon receipt of an application, the Director shall review a request and find whether the Project requires a Certificate of Appropriateness, pursuant to Subsection K; a Certificate of Compatibility, pursuant to Subsection L; or is eligible for review under Conforming Work on Contributing Elements, pursuant to Subsection I; or Conforming Work on Non-Contributing Elements, pursuant to Subsection J. All questions of Street Visible Area are to be determined by Department of City Planning Staff. In instances where multiple applications are received, which collectively involve an impact to a Structure or feature in the Street-Visible-Area, a Certificate of Appropriateness or Certificate of Compatibility may be required for additional work.

H. Exemptions. The provisions of Section 12.20.3 shall not apply to the following:

1. The correction of Emergency or Hazardous Conditions where the Department of Building and Safety, Housing and Community Investment Department, or other enforcement agency has determined that emergency or hazardous conditions currently exist and the emergency or hazardous conditions must be corrected in the interest of the public health, safety and welfare. When feasible, the Department of Building and Safety, Housing and Community Investment Department, or other enforcement agency should consult with the Director on how to correct the hazardous condition, consistent with the goals of the Preservation Zone. However, any other work shall comply with the provisions of this section.

2. Department of Public Works improvements located, in whole or in part, within a Preservation Zone, where the Director finds:

(a) That the certified Historic Resources Survey for the Preservation Zone does not identify any Contributing Elements located within the Right-of-Way and/or where the Right-of-Way is not specifically addressed in the approved Preservation Plan for the Preservation Zone; and

(b) Where the Department of Public Works has completed the CEQA review of the proposed improvement, and the review has determined that the improvement is exempt from CEQA, or will have no potentially significant environmental impacts.

The relevant Board shall be notified of the Project, given a description of the Project, and an opportunity to comment.

3. Work authorized by an approved Historical Property Contract by the City Council.

4. Where a building, structure, Landscaping, Natural Feature or lot has been designated as a City Historic-Cultural Monument by the City Council, unless proposed for demolition.

However, those properties with Federal or State historic designation which are not designated as City Historic-Cultural Monuments or do not have a City Historical Property Contract are not exempt from review under Section 12.20.3.

5. Where work consists of Repair to existing structural elements and foundations with no physical change to the exterior of a building.

6. Where work consists of interior Alterations that do not result in a change to an exterior feature.

7. Where the type of work has been specifically deemed exempt from review as set forth in the approved Preservation Plan for a specific Preservation Zone.

I. Conforming Work on Contributing Elements. Conforming Work may fall into two categories, Major Conforming Work and Minor Conforming Work. It is the further intent of this section to require Conforming Work on Contributing Elements for some Projects which may, or may not, require a building permit, including, but not limited to, changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, window and door replacement, changes to public spaces, and similar Projects. Conforming Work meeting the criteria and thresholds set forth in this subsection shall not require Certificates of Appropriateness set forth in Subsection K.

1. Procedure. Pursuant to Subsection G, the Director shall forward applications for Conforming Work on Contributing Elements to the Board for conformance review and sign off. The Board may delegate its review authority to the Director of Planning as specified in the Preservation Plan approved for the Preservation Zone.

(a) Application, Form and Contents. To apply for Conforming Work on a Contributing Element, an owner shall file an application with the Department of City Planning and include all information required by the instructions on the application. Prior to deeming the application complete, the Director shall determine and, if necessary, advise the applicant of the processes to be followed and fees to be paid.

(b) Application Fees. The application fees for Major Conforming Work on a Contributing Element shall be as set forth in

Section 19.01 F. Minor Conforming Work shall not require an application fee.

2. Review Criteria. A request for Conforming Work on Contributing Elements shall be reviewed for conformity with the Preservation Plan for the Preservation Zone or, if none exists, the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, and at least one of following conditions:

Review Criteria for Contributing Elements		
Project Scope		
(a) Minor Conforming Work	(1)	Restoration work, Rehabilitation, Maintenance, and/or Repair of architectural features on any Contributing Building, structure, Landscaping, Natural Feature or lot.
	(2)	Projects that do not require the issuance of a building permit but affect the building or site, pursuant to Section 91.106.2 of this Code.
(b) Major Conforming Work	(1)	Addition(s) to any and all structures on a lot or new Building(s) that satisfy all of the following: (a) The Addition(s) or new Building(s) result(s) in an increase of less than twenty (20) percent of the Building Coverage legally existing on the effective date of the Historic Preservation Overlay Zone; (b) The Addition(s) or new Building(s) is/are located outside of a Street Visible Area; (c) No increase in height is proposed; and (d) The Addition(s) and/or new Building does/do not involve two or more structures.
	(2)	Construction of detached garage, porte cochere, carport, storage building, tool or garden shed, or animal-keeping use structure in a Street Visible Area in which the proposed square footage is equal to less than ten (10) percent of the lot area.
	(3)	Demolition of a detached garage, porte cochere, carport, storage building, tool or garden shed, or animal-keeping use structure pursuant to the criteria set forth in Subsection I.2(c).
	(4)	Demolition and Reconstruction taken in response to natural disaster or to correct a hazardous condition (subject to the provisions of Public Resources Code Section 5028, where applicable).
	(5)	Correction of Code Enforcement Conditions.

(c) Where the Project consists of the Demolition of a detached garage, porte cochere, carport, storage building, tool or garden shed, or animal-keeping use structure, the Director of Planning shall review a request and determine whether such requests qualify for review under Conforming Work, based on at least one of the following considerations:

(1) It can be demonstrated that the structure was built outside of the Period of Significance for the HPOZ through building permits, or where building permits do not exist, through Sanborn Fire Insurance Maps or historic records or photographs.

(2) The Demolition of the structure will not degrade the status of the lot as a Contributing Element in the Historic Preservation Overlay Zone.

(3) The Demolition will not affect the integrity and development pattern of the district as a whole.

Any request for the Demolition of a detached garage, porte cochere, carport, storage building, tool or garden shed, or animal-keeping use structure that does not meet one or more of the above criteria shall be reviewed pursuant to Certificate of Appropriateness provisions in Section 12.20.3 K.4.

3. Time to Act. The Board shall act on the request for Conforming Work on Contributing Elements at its next agendized Board meeting within 21 days of the Director deeming an application complete, unless the applicant and the Director mutually agree in writing to an extension of time. The applicant may request a transfer of jurisdiction to the Director if the Board fails to act within 21 days. Applications reviewed under Conforming Work shall be agendized by the Board.

4. Certification. The Board shall review and sign off a request for Conforming Work on Contributing Elements if it finds that the work meets the criteria as set forth in Subdivision 2, above. The Board does not have the authority to impose conditions on Conforming Work. If the Board finds that the work does not meet the criteria, as set forth in Subdivision 2, above, it shall specify in writing as to why.

5. If an application fails to conform to the criteria of Conforming Work on Contributing Elements, an applicant may elect to file for review under the Certificate of Appropriateness procedure pursuant to Subsection K.

J. Conforming Work on Non-Contributing Elements. Conforming Work may fall into two categories, Major Conforming Work and Minor Conforming Work. It is the further intent of this section to require Conforming Work on Non-Contributing

Elements for some Projects which may or may not require a building permit, including, but not limited to, changing exterior paint color, removal of trees or Landscaping, installation or removal of fencing, window and door replacement, changes to public spaces, and similar Projects. Conforming Work meeting the criteria and thresholds set forth in this subsection shall not require Certificates of Compatibility set forth in Subsection L. However, an applicant not approved under Subsection J may elect to file for a Certificate of Compatibility.

1. Procedure. Pursuant to Subsection G, the Director shall forward applications for Conforming Work on Non-Contributing Elements to the Board for conformance review and sign off. The Board may delegate its review authority to the Director as specified in the Preservation Plan approved for the Preservation Zone.

(a) Application, Form and Contents. To apply for Conforming Work on a Non-Contributing Element, an owner shall file an application with the Department of City Planning and include all information required by the instructions on the application. Prior to deeming the application complete, the Director shall determine and, if necessary, advise the applicant of the processes to be followed and fees to be paid.

(b) Application Fees. The application fees for Major Conforming Work on a Non-Contributing Element shall be as set forth in Section 19.01 F of this Code. Minor Conforming Work shall not require an application fee.

2. Review Criteria. A request for Conforming Work on Non-Contributing Elements shall be reviewed for conformity with the Preservation Plan for the Preservation Zone, and at least one of following conditions:

Review Criteria for Non-Contributing Elements		
Project Scope		
(a) Minor Conforming Work	(1)	Rehabilitation, Maintenance, or Repair of architectural features on any Non-Contributing building, structure, Landscaping, Natural Feature or lot.
	(2)	Relocation of buildings or structures dating from the Preservation Zone's Period of Significance onto a lot designated as a Non-Contributing Element in a Preservation Zone.
	(3)	Projects that do not require the issuance of a building permit but affect the building or site, pursuant to Section 91.106.2 of this Code.
(b) Major Conforming Work	(1)	Addition(s) to any and all structures on a lot.

	(2)	Construction or Demolition of a structure located outside of a Street Visible Area.
	(3)	Construction of a detached garage, porte cochere, carport, storage building, tool or garden shed, or animal-keeping use structure located in a Street Visible Area in which the proposed square footage is equal to less than ten (10) percent of the lot area.
	(4)	Relocation or Demolition of a detached garage, porte cochere, carport, storage building, tool or garden shed, or animal-keeping use structure located in a Street Visible Area.
	(5)	Correction of Code Enforcement conditions.

3. Time to Act. The Board shall act on a request for Conforming Work on Non-Contributing Elements at its next agendized Board meeting within 21 days of the Director deeming an application complete, unless the applicant and the Director mutually agree in writing to an extension of time. The applicant may request a transfer of jurisdiction to the Director if the Board fails to act within the 21 days. Applications reviewed under Conforming Work shall be agendized by the Board.

4. Certification. The Board shall review and sign off a request for Conforming Work on Non-Contributing Elements if it finds that the work meets the criteria as set forth in Subdivision 2, above. The Board does not have the authority to impose conditions on Conforming Work. If the Board finds that the work does not meet the criteria, as set forth in Subdivision 2, above, it shall specify in writing as to why.

5. If an application fails to conform to the criteria of Conforming Work on Non-Contributing Elements, an applicant may elect to file for review under the Certificate of Compatibility procedure pursuant to Subsection L.

K. Certificate of Appropriateness for Contributing Elements.

1. Purpose. It is the intent of this section to require the issuance of a Certificate of Appropriateness for any Project affecting a Contributing Element, except as set forth in Subdivision 2(b), below. It is the further intent of this section to require a Certificate of Appropriateness for some Projects which may or may not require a building permit, including, but not limited to, changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, window and door replacement which are character-defining features of architectural styles, changes to public spaces and similar Projects. However, an applicant not approved under Subsection I may elect to file for a Certificate of Appropriateness.

2. Requirements.

(a) Prohibition. No person shall construct, add to, alter, cause the Demolition, relocation or removal of any building, structure, Landscaping, or Natural Feature designated as contributing in the Historic Resources Survey for a Preservation Zone unless a Certificate of Appropriateness has been approved for that action pursuant to this section, with the exception of Conforming Work on Contributing Elements, which shall not require a Certificate of Appropriateness. In the event that Demolition, removal, or relocation has occurred without a Certificate of Appropriateness for Demolition, removal, or relocation having been approved for such action pursuant to Section 12.20.3 K.5 below, a Certificate of Appropriateness shall be based on the existing conditions of the Historic Resource prior to the Demolition, removal, or relocation. No Certificate of Appropriateness shall be approved unless the plans for the construction, Demolition, Alteration, Addition, relocation, or removal conform with the provisions of this section. Any approval, conditional approval, or denial shall include written findings in support.

(b) Conforming Work. Nothing in this section shall be construed as to require a Certificate of Appropriateness for the ordinary Maintenance and Repair of any exterior architectural feature of a property within a Preservation Zone, which does not involve a change in design, material, color, or outward appearance. Work meeting the criteria for Conforming Work on Contributing Elements shall not require a Certificate of Appropriateness.

3. Procedures For Obtaining a Certificate of Appropriateness.

(a) Any plan for the construction, Addition, Alteration, Demolition, Reconstruction, relocation or removal of a building, structure, Landscaping, or Natural Feature, or any combination designated as contributing in the Historic Resources Survey for a Preservation Zone shall be submitted, in conjunction with an application, to the Department of City Planning upon a form provided for that purpose. Upon an application being deemed complete by the Director, one copy each of the application and relevant documents shall be mailed by the Department of City Planning to both the Cultural Heritage Commission and to each Board member for the Preservation Zone for evaluation.

(b) Application Fees. The application fees for a Certificate of Appropriateness shall be as set forth in Section 19.01 F of this Code.

(c) Cultural Heritage Commission and Board

Recommendations. A notice and hearing shall be completed pursuant to Subsection M below. The Cultural Heritage Commission and the Board shall submit their recommendations to the Director as to whether the Certificate should be approved, conditionally approved or disapproved. In the event that the Cultural Heritage Commission or Board does not submit its recommendations within 30 days of the postmarked date of mailing of the application from the City Planning Department, the Cultural Heritage Commission or Board shall be deemed to have forfeited all jurisdiction in the matter and the Certificate may be approved, conditionally approved or disapproved as filed. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to act.

(d) Director and Area Planning Commission

Determination. The Director shall have the authority to approve, conditionally approve or disapprove a Certificate of Appropriateness for construction, Addition, Alteration or Reconstruction. The Area Planning Commission shall have the jurisdiction to approve, conditionally approve or disapprove a Certificate of Appropriateness for Demolition, removal or relocation.

(e) Time to Act. The Director or Area Planning Commission, whichever has jurisdiction, shall render a determination on any Certificate of Appropriateness within 75 days of an application being deemed complete, unless the applicant and the Director mutually consent in writing to a longer period. A copy of the determination shall be mailed to the applicant, the Board, the Cultural Heritage Commission and any other interested parties. No Certificate of Appropriateness shall be issued until the appeal period in Subsection N has expired or until any appeal has been resolved.

(f) Other City Approvals. The requirements for a Certificate of Appropriateness are in addition to other City approvals (building permits, variances, etc.) or other legal requirements, such as Public Resources Code Section 5028, which may be required. The time periods specified above may be extended, if necessary, with the written mutual consent of the applicant and the Director.

(g) Modification of an Approved Certificate of

Appropriateness. Once a Certificate of Appropriateness becomes effective, any subsequent proposed modification to the project shall require review by the Director, who shall grant approval of the modification if he or she finds the modification to be substantially in conformance with the original approved project. If the Director finds that the proposed modification does not substantially conform with the original approved

project, then the applicant shall resubmit the project for a new Certificate of Appropriateness.

(1) Modification Procedure. To modify an approved Certificate of Appropriateness, an applicant shall submit to the Department of City Planning plans, elevations, or details of the proposed modification and any additional information determined necessary for conformance review. The Director may forward proposed modifications to the Board and/or the Cultural Heritage Commission's Designee for consultation.

4. Standards for Issuance of Certificate of Appropriateness for Construction, Addition, Alteration, or Reconstruction. The Director shall base a determination whether to approve, conditionally approve or disapprove a Certificate of Appropriateness for construction, Addition, Alteration or Reconstruction on each of the following:

(a) If no Preservation Plan exists, whether the Project complies with Standards for Rehabilitation approved by the United States Secretary of the Interior considering the following factors:

- (1)** architectural design;
- (2)** height, bulk, and massing of buildings and structures;
- (3)** lot coverage and orientation of buildings;
- (4)** color and texture of surface materials;
- (5)** grading and site development;
- (6)** landscaping;
- (7)** changes to Natural Features;
- (8)** antennas, satellite dishes and solar collectors;
- (9)** off-street parking;
- (10)** light fixtures and street furniture;
- (11)** steps, walls, fencing, doors, windows, screens and security grills;
- (12)** yards and setbacks; or
- (13)** signs; and

(b) Whether the Project protects and preserves the Historic and architectural qualities and the physical characteristics which make the building, structure, landscape, or Natural Feature a Contributing Element of the Preservation Zone; or

(c) If a Preservation Plan exists, whether the Project complies with the Preservation Plan approved by the City Planning Commission for the Preservation Zone.

5. Standards for Issuance of Certificate of Appropriateness for Demolition, Removal or Relocation. Any person proposing Demolition, removal or relocation of any contributing building, structure, Landscaping, or Natural Feature within a Preservation Zone not qualifying as Conforming Work on Contributing Elements shall apply for a Certificate of Appropriateness and the appropriate environmental review.

No Certificate of Appropriateness shall be issued for Demolition, removal or relocation of any building, structure, Landscaping, Natural Feature or lot within a Preservation Zone that is designated as a Contributing Element, and the application shall be denied unless the Owner can demonstrate to the Area Planning Commission that the Owner would be deprived of all economically viable use of the property. In making its determination, the Area Planning Commission shall consider any evidence presented concerning the following:

(a) An opinion regarding the structural soundness of the structure and its suitability for continued use, renovation, Restoration or Rehabilitation from a licensed engineer or architect who meets the Secretary of the Interior's Professional Qualification Standards as established by the Code of Federal Regulation, 36 CFR Part 61. This opinion shall be based on the Secretary of the Interior's Standards for Architectural and Engineering Documentation with Guidelines;

(b) An estimate of the cost of the proposed Alteration, construction, Demolition, or removal and an estimate of any additional cost that would be incurred to comply with the recommendation of the Board for changes necessary for it to be approved;

(c) An estimate of the market value of the property in its current condition; after completion of the proposed Alteration, construction, Demolition, or removal; after any expenditure necessary to comply with the recommendation of the Board for changes necessary for the Area Planning Commission to approve a Certificate of Appropriateness; and, in the case of a proposed Demolition, after renovation of the existing structure for continued use;

(d) In the case of a proposed Demolition, an estimate from architects, developers, real estate consultants, appraisers, or other real estate professionals experienced in Rehabilitation as to the economic feasibility of Restoration, renovation or Rehabilitation of any existing structure or objects. This shall include tax incentives and any special funding sources, or government incentives which may be available.

In a case where Demolition, removal, or relocation of any Contributing Element, without a Certificate of Appropriateness for Demolition, Removal, or Relocation has occurred, Section 12.20.3 K.5 shall not apply. Procedures in Sections 12.20.3 K.1-4 and/or Section 12.20.3 Q shall apply.

L. Certificate of Compatibility for Non-Contributing Elements.

1. **Purpose.** The intent of this section is to ensure compatibility of Non-Contributing Elements with the character of the Preservation Zone and to ensure that any construction or Demolition work is undertaken in a manner that does not impair the essential form and integrity of the Historic character of its environment.

(a) A request for a Certificate of Compatibility shall be reviewed for conformity with the Preservation Plan for the Preservation Zone and shall consist of at least one of the following project types:

(1) Where the Project on a Non-Contributing Element does not qualify as Conforming Work;

(2) Where construction or Demolition of a structure is done in a Street Visible Area on a lot designated as a Non-Contributing Element;

(3) Where structures not dating from the Preservation Zone's period of significance are replaced or relocated onto a lot designated as a Non-Contributing Element.

(b) Other types of work solely involving Non-Contributing Elements, including the relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, are eligible for review under Conforming Work on Non-Contributors as set forth in Subsection J. The Director shall review a request, pursuant to Subsection G and find whether the application is eligible for Conforming Work on Non-Contributors as outlined in Subsection J or requires a Certificate of Compatibility. An applicant not approved under Subsection J may elect to file for a Certificate of Compatibility.

2. Prohibition. No person shall construct, add to, alter, cause the Demolition, relocation or removal of any building, structure, Landscaping, or Natural Feature designated as a Non-Contributing Element or not listed in the Historic Resources Survey for a Preservation Zone unless a Certificate of Compatibility has been approved for that action pursuant to this section. Additions and Alterations may be exempt from this section provided they meet the criteria in Subsection J. No Certificate of Compatibility shall be approved unless the plans for the construction, Demolition, Alteration, Addition, relocation, or removal conform with the provisions of this section. Any approval, conditional approval, or denial shall include written justification pursuant to Section 12.20.3 L.4.

3. Procedures For Obtaining A Certificate of Compatibility.

(a) Plans shall be submitted, in conjunction with an application, to the Department of City Planning upon a form provided for that purpose. Upon an application being deemed complete by the Director, one copy of the application and relevant documents shall be mailed by the Department of City Planning to each Boardmember of the Preservation Zone for evaluation.

(b) Application Fees. The application fees for a Certificate of Compatibility shall be as set forth in Section 19.01 F of this Code.

(c) Cultural Heritage Commission and Board Recommendations. A notice and hearing shall be completed pursuant to Subsection M, below. The Cultural Heritage Commission and the Board shall submit their recommendations to the Director as to whether the Certificate of Compatibility should be approved, conditionally approved, or disapproved within 30 days of the postmarked date of mailing of the application from the City Planning Department. In the event the Cultural Heritage Commission or the Board does not submit its recommendation within 30 days, the Cultural Heritage Commission or the Board shall forfeit all jurisdiction. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to act.

(d) Director Determination. The Director shall have the authority to approve, conditionally approve or disapprove a Certificate of Compatibility.

(e) Time to Act. The Director shall render a determination on a Certificate of Compatibility within 75 days of an application being deemed complete, unless the applicant and the Director mutually consent in writing to a longer period. A copy of the determination shall be mailed to the applicant, the Board, and any other interested parties. No permits shall be issued for the subject Certificate of Compatibility until the appeal period,

as set forth in Subsection N, has expired or until any appeal has been resolved.

(f) Other City Approvals. The requirements for a Certificate of Compatibility are in addition to other City approvals (building permits, variances, etc.) and other legal requirements, such as Public Resources Code Section 5028, which may be required. The time periods specified above may be extended, if necessary, with the written mutual consent of the applicant and the Director.

(g) Modification of an Approved Certificate of Compatibility. Once a Certificate of Compatibility becomes effective, any subsequent proposed modification to the project shall require review by the Director, who shall grant approval of the modification if he or she finds the modification to be substantially in conformance with the original approved project. If the Director finds that the proposed modification does not substantially conform with the original approved project, then the applicant shall resubmit the project for a new Certificate of Compatibility.

(1) Modification Procedure. To modify an approved Certificate of Compatibility, an applicant shall submit to the Department of City Planning plans, elevations, or details of the proposed modification and any additional information determined necessary for conformance review. The Director may forward proposed modifications to the Board and/or the Cultural Heritage Commission's Designee for consultation.

4. Standards for Issuance of Certificate of Compatibility for New Building Construction or Replacement, and the Relocation of Buildings or Structures Not Dating from the Preservation Zone's Period of Significance Onto a Lot Designated as a Non-Contributing Element. The Director shall base a determination whether to approve, conditionally approve or disapprove a Certificate of Compatibility on each of the following:

(a) If no Preservation Plan exists, whether the following aspects of the Project do not impair the essential form and integrity of the Historic character of its surrounding built environment, considering the following factors;

- (1)** architectural design;
- (2)** height, bulk, and massing of buildings and structures;
- (3)** lot coverage and orientation of buildings;
- (4)** color and texture of surface materials;
- (5)** grading and lot development;

- (6) Landscaping;
- (7) changes to Natural Features;
- (8) steps, walls, fencing, doors, windows, screens, and security grills;
- (9) yards and setbacks;
- (10) off street parking;
- (11) light fixtures and street furniture;
- (12) antennas, satellite dishes and solar collectors; or
- (13) signs.

New construction shall not destroy Historic features or materials that characterize the property. The design of new construction shall subtly differentiate the new construction from the surrounding Historic built fabric, and shall be contextually compatible with the massing, size, scale, and architectural features of nearby structures in the Preservation Zone; or

(b) Whether the Project complies with the Preservation Plan approved by the City Planning Commission for the Preservation Zone.

5. Certificates of Compatibility for the Demolition of Non-Contributing Elements. After notice and hearing pursuant to Subsection M below, the Board shall submit its comments on a request for Demolition of a Non-Contributing Element, considering the impact(s) of the Demolition of the Non-Contributing Element to the essential form and integrity of the Historic character of its surrounding built environment within 30 days of the postmarked date of mailing of the application from the City Planning Department. In the event the Board does not submit its comment within 30 days, the Board shall forfeit all jurisdiction. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to comment.

(a) In a case where Demolition of any Non-Contributing Element, without a Certificate of Compatibility for the Demolition of Non-Contributing Elements or permit has occurred, Section 12.20.3 L.5 shall not apply. Procedures in Sections 12.20.3 L.1-4 and/or Section 12.20.3 Q shall apply.

M. Notice and Public Hearing. Before making its recommendation to approve, conditionally approve or disapprove an application pursuant to this section for a Certificate of Appropriateness or Certificate of Compatibility, the Board shall hold a public hearing on the matter. The applicant shall notify the Owners and occupants of all properties abutting, across the street or alley from, or having a common corner with the

subject property at least ten days prior to the date of the hearing. Notice of the public hearing shall be posted by the applicant in a conspicuous place on the subject property at least ten days prior to the date of the public hearing.

(1) A copy of the Board's recommendation pursuant to Subsection K.3(b) regarding a Certificate of Appropriateness or Subsection L.3(b) regarding a Certificate of Compatibility shall be sent to the Director.

(2) A copy of the final determination by the Director, or Area Planning Commission shall be mailed to the Board, to the Cultural Heritage Commission, to the applicant, and to other interested parties.

N. Appeals. For any application for a Certificate of Appropriateness pursuant to Subsection K or a Certificate of Compatibility pursuant to Subsection L, the action of the Director or the Area Planning Commission shall be deemed to be final unless appealed. No Certificate of Appropriateness or Certificate of Compatibility, shall be deemed approved or issued until the time period for appeal has expired.

(1) An initial decision of the Director is appealable to the Area Planning Commission

(2) An initial decision by the Area Planning Commission is appealable to the City Council.

An appeal may be filed by the applicant or any aggrieved party. An appeal may also be filed by the Mayor or a member of the City Council. Unless a Board member is an applicant, he or she may not appeal any initial decision of the Director or Area Planning Commission as it pertains to this section. An appeal shall be filed at the public counter of the Planning Department within 15 days of the date of the decision to approve, conditionally approve, or disapprove the application for Certificate of Appropriateness or Certificate of Compatibility. The appeal shall set forth specifically how the petitioner believes the findings and decision are in error. An appeal shall be filed in triplicate, and the Planning Department shall forward a copy to the Board and the Cultural Heritage Commission. The appellate body may grant, conditionally grant or deny the appeal. Before acting on any appeal, the appellate body shall set the matter for hearing, giving a minimum of 15 days' notice to the applicant, the appellant, the Cultural Heritage Commission, the relevant Board and any other interested parties of record. The failure of the appellate body to act upon an appeal within 75 days after the expiration of the appeal period or within an additional period as may be agreed upon by the applicant and the appellate body shall be deemed a denial of the appeal and the original action on the matter shall become final.

O. Authority of Cultural Heritage Commission not Affected. Notwithstanding any provisions of this section, nothing here shall be construed as superseding or overriding the Cultural Heritage Commission's authority as provided in Los Angeles Administrative Code Section 22.171, et seq.

P. Publicly Owned Property. The provisions of this section shall apply to any building, structure, Landscaping, Natural Feature or lot within a Preservation Zone which is owned or leased by a public entity to the extent permitted by law.

Q. Enforcement. The Department of Building and Safety, the Housing and Community Investment Department, or any successor agencies, whichever has jurisdiction, shall make all inspections of properties which are in violation of this section when apprised that work has been done or is required to be done pursuant to a building permit. Violations, the correction of which do not require a building permit, shall be investigated and resolved jointly by the Planning Department, the Department of Building and Safety, the Housing and Community Investment Department, or any successor agencies, whichever has jurisdiction, and if a violation is found, the Planning Department may then request the Department of Building and Safety, the Housing and Community Investment Department or any successor agencies to issue appropriate orders for compliance. Any person who has failed to comply with the provisions of this section shall be subject to the provisions of Section 11.00 (m) of this Code. The Owner of the property in violation shall be assessed a minimum inspection fee, as specified in Section 98.0412 of this Code for each site inspection. No building permit shall be cleared by the Planning Department while an outstanding violation exists, regardless of whether a building permit is required or not for the violation.

R. Demolition of Buildings without a Permit. Any Demolition or relocation of a Contributing or Non-Contributing Element, or a portion thereof, done without a building permit and Certificate of Appropriateness or Certificate of Compatibility approvals pursuant to Sections 12.20.3 K.5 and 12.20.3 L.5, shall be reviewed by the Director of Planning in accordance with the provisions of Section 12.20.3 S.

S. Preliminary Evaluation of Demolition or Relocation without Permit.

1. Purpose. The purpose of this subsection is to require the documentation of the loss of historic features as a result of unpermitted construction or Demolition activities, relocation, neglectful ownership, or man-made disaster.

2. Prohibition. Where Demolition or relocation to all or portions of a Contributing or Non-Contributing Element has occurred without the necessary approvals, the provisions of Section 12.20.3 K.5 (COA-DEM) or 12.20.3 L.5 (CCMP) shall not apply. Upon completion of a Preliminary Evaluation of Demolition or Relocation without Permit, and Section 91.106.4.1(10) proceedings by the Department of Building and Safety, an application for Certificate of Appropriateness or Certificate of Compatibility shall be reviewed in accordance with the provisions of Sections 12.20.3 K and 12.20.3 L, whichever is applicable.

3. Procedures

(a) **Evaluation.** The Director of Planning or his or her designee can initiate review on the Demolition or relocation of a structure, in whole or in part, commenced prior to the issuance of a building permit. During the investigation, all work on the site shall cease and an order to comply shall be issued per Section 12.20.3 Q. Review by the Director shall include, but is not limited to, documentation of the structure(s) as it (they) existed at the time of the Historic Resources Survey, permit history research, site visits, documentation of the loss of building features, identification of salvageable features, and evaluation of the demolition's impact on the historic resource.

(b) **Evaluation Fees.** Fees for the preliminary evaluation will be assessed pursuant to Section 19.01 F of this Code.

4. **Notice.** A copy of the evaluation shall be mailed to the Department of Building and Safety, the applicant, the Board, Council Office, and any other interested parties.

5. **Proceedings Pursuant to Los Angeles Municipal Code Section 91.106.4.1(10).** Upon completion of the evaluation, the matter shall be referred to the Department of Building and Safety for investigation and enforcement pursuant to Section 91.106.4.1(10). The Department of Building and Safety shall be authorized to withhold development permits on said property for five years if it determines that demolition occurred in violation of Section 91.106.4.1(10). Any person who has failed to comply with the provisions of Section 12.20.3 K.5 or 12.20.3 L.5 shall be subject to the provisions of Section 11.00 (I) of this Code.

6. During the Section 91.106.4.1(10) proceedings and the five year-penalty period, the property owner shall be responsible for protecting any features of the original structure which remain intact, securing the property from vandalism and theft, and keeping the property free of other nuisances.

T. **Injunctive Relief.** Where it appears that the Owner, occupant or person in charge of a building, structure, Landscaping, Natural Feature, lot or area within a Preservation Zone threatens, permits, is about to do or is doing any work or activity in violation of this section, the City Attorney may forthwith apply to an appropriate court for a temporary restraining order, preliminary or permanent injunction, or other or further relief as appears appropriate.


Sec. 2. The City Clerk shall certify to the passage of this ordinance and have it published in accordance with Council policy, either in a daily newspaper circulated in the City of Los Angeles or by posting for ten days in three public places in the City of Los Angeles: one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall; one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall East; and one copy on the bulletin board located at the Temple Street entrance to the Los Angeles County Hall of Records.

I hereby certify that this ordinance was passed by the Council of the City of Los Angeles, at its meeting of APR 25 2017.

HOLLY L. WOLCOTT, City Clerk


By  Deputy

Approved MAY 02 2017

 Mayor

Approved as to Form and Legality

MICHAEL N. FEUER, City Attorney

By 
OSCAR MEDELLIN
Deputy City Attorney

Date January 30, 2017

File No. CF 16-1157

Pursuant to Charter Section 559, I **approve** this ordinance on behalf of the City Planning Commission and recommend that it be adopted

January 31, 2017

See attached report.


Vincent P. Bertoni, AICP
Director of Planning

DECLARATION OF POSTING ORDINANCE

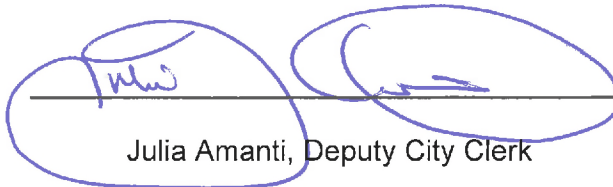
I, JULIA AMANTI, state as follows: I am, and was at all times hereinafter mentioned, a resident of the State of California, over the age of eighteen years, and a Deputy City Clerk of the City of Los Angeles, California.

Ordinance No. 184903 – An Ordinance amending Section 12.20.3 of the Los Angeles Municipal Code to clarify review procedures, add frequently used definitions, and outline procedures and fees for technical corrections to Historic Resources Surveys, and unpermitted demolition – a copy of which is hereto attached, was finally adopted by the Los Angeles City Council on **April 24, 2017**, and under the direction of said City Council and the City Clerk, pursuant to Section 251 of the Charter of the City of Los Angeles and Ordinance No. 172959, on **May 8, 2017** I posted a true copy of said ordinance at each of the three public places located in the City of Los Angeles, California, as follows: 1) one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall; 2) one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall East; 3) one copy on the bulletin board located at the Temple Street entrance to the Los Angeles County Hall of Records.

Copies of said ordinance were posted conspicuously beginning on **May 8, 2017** and will be continuously posted for ten or more days.

I declare under penalty of perjury that the foregoing is true and correct.

Signed this **8th** day of **May, 2017** at Los Angeles, California.



Julia Amanti, Deputy City Clerk

Ordinance Effective Date: June 17, 2017

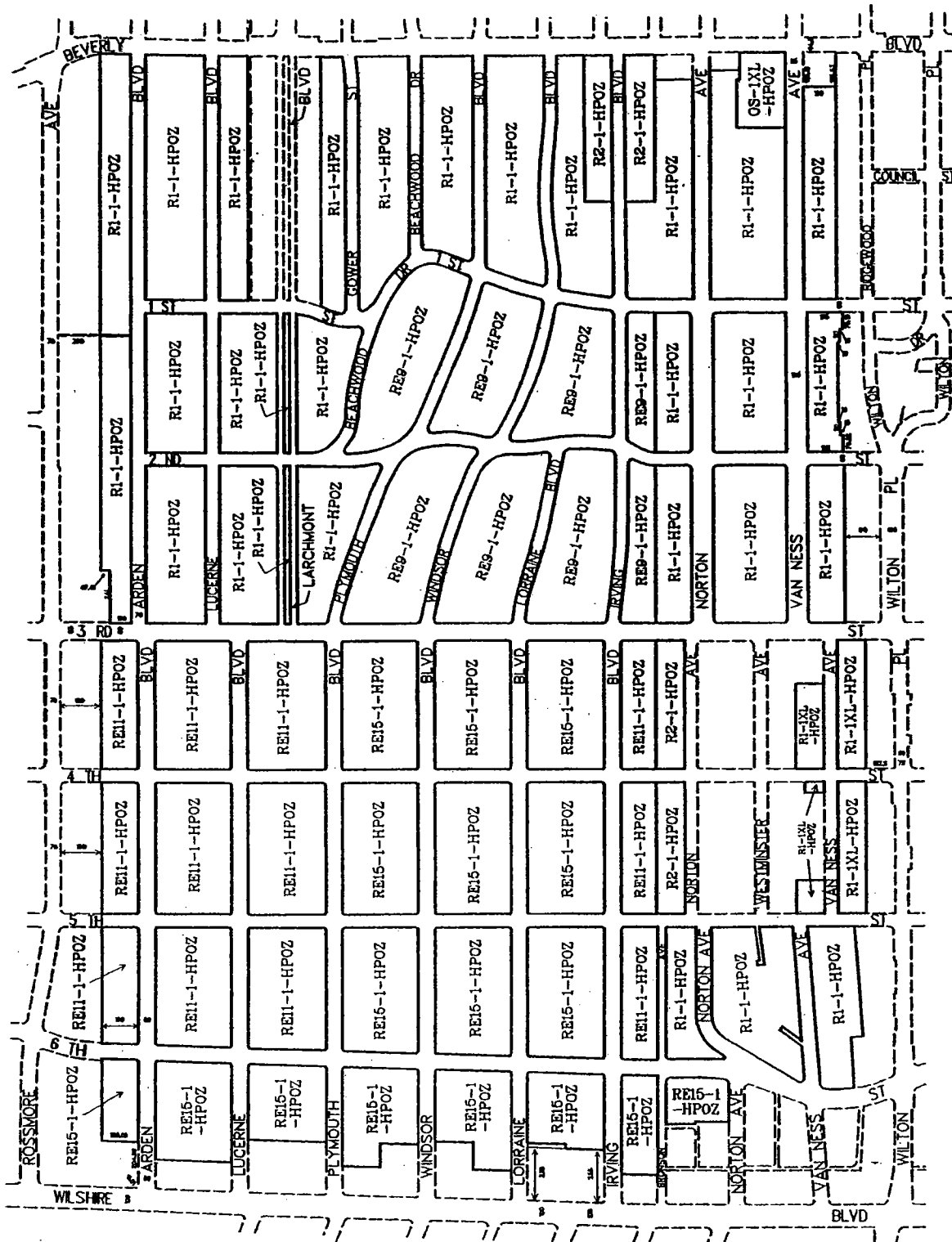
Council File No. **16-1157**

ORDINANCE NO. 178640

An ordinance amending Section 12.04 of the Los Angeles Municipal Code by amending the zoning map,

THE PEOPLE OF THE CITY OF LOS ANGELES DO ORDAIN AS FOLLOWS:

Section 1. Section 12.04 of the Los Angeles Municipal Code is hereby amended by changing the zones within the boundaries shown upon a portion of the zone map attached thereto and made apart of Article 2 Chapter 1 of the Los Angeles Municipal Code, so that such portion of the zoning map shall be as follows:



ALL ZONES IN THE AFFECTED AREA FOLLOW EXISTING BOUNDARIES EXCEPT WHERE DIMENSIONED.



NOT TO SCALE

WINDSOR SQUARE HPOZ	
C.M. 135 B 189 & 138 B 189	CPC 2007-0660 HPOZ MSC

Section 2. Pursuant to Section 12.20.3 F4 (c), the Windsor Square Historic Preservation Zone shall become effective when a Preservation Plan is approved by the City Planning Commission pursuant to Section 12.20.3 E.

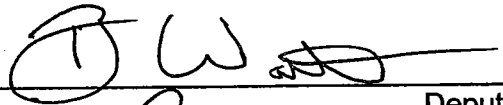
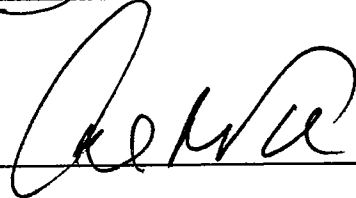
Section 3. URGENCY CLAUSE. The City Council finds and declares that this Ordinance is required for the immediate protection of the public health, safety, and welfare for the following reasons. The Windsor Square community has been experiencing a high level of development activity, and applicants have contacted the Department of City Planning to propose projects within the HPOZ area. The Los Angeles City Council has approved an Interim Urgency Ordinance No. 178,400, which was extended by the Council for an additional 10 months and 15 days on March 21, 2007. With an Interim Ordinance in place and a proposed HPOZ pending, further delay will create uncertainty that is likely to lead some applicants to pursue unpermitted work on their properties that will result in adverse impacts to historic resources in the neighborhood. While the Interim Urgency Ordinance exempts rehabilitation projects that are consistent with the Secretary of Interior's Standards for Rehabilitation, construction of new structures within the Windsor Square community is not permitted under the Interim Urgency Ordinance. Applicants proposing new construction within the subject area have been waiting to present their proposals for review since the initial Council adoption of the Interim Urgency Ordinance on February 7, 2007. Department of City Planning staff has worked expeditiously to process the new HPOZ in order to ensure that applications would not face significant delays and uncertainty during this interim period. By contrast, the HPOZ Ordinance requires that each HPOZ Board agendaize two meetings each month, so that applicants under an HPOZ will not face significant delays in presenting proposals for new construction. Once the proposed HPOZ takes effect projects will be reviewed for conformance with the City Planning Commission approved Preservation Plan. The HPOZ in conjunction with this Preservation Plan will ensure clear and consistent regulation of all projects, including both rehabilitation and new construction. The Interim Urgency Ordinance does not include a Preservation Plan that is specifically tailored to the architectural styles and local conditions of the Windsor Square community. Thus, the HPOZ and guidelines in the Preservation Plan are urgently needed to ensure that new construction will not create an unsightly patchwork of design and scale, jeopardizing the overall character of the neighborhood. This is particularly true in Windsor Square, where approximately 89% of the structures are historically intact. For all of these reasons, the Ordinance shall become effective upon publication pursuant to Section 253 of the Los Angeles City Charter.

Section 4. The City Clerk shall certify to the passage of this ordinance and have it published in accordance with Council policy, either in a daily newspaper circulated in the City of Los Angeles or by posting for ten days in three public places in the City of Los Angeles: one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall; one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall East; and one copy on the bulletin board located at the Temple Street entrance to the Los Angeles County Hall of Records.

I hereby certify that this ordinance was passed by the Council of the City of Los Angeles, by a vote of not less than three-fourths of all of its members, at its meeting of ~~APR 13 2007~~

FRANK T. MARTINEZ, City Clerk

Approved APR 27 2007

By  _____ Deputy
 _____ Mayor

Approved as to Form and Legality
ROCKARD J. DELGADILLO, City Attorney
By _____
_____ City Attorney

Pursuant to Charter Section 559, I approve this ordinance on behalf of the City Planning Commission and recommend that it be adopted

April 11, 2007

File No. CF 07-0354-51

Date: _____

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S. GAIL GOLDBERG
Director of Planning