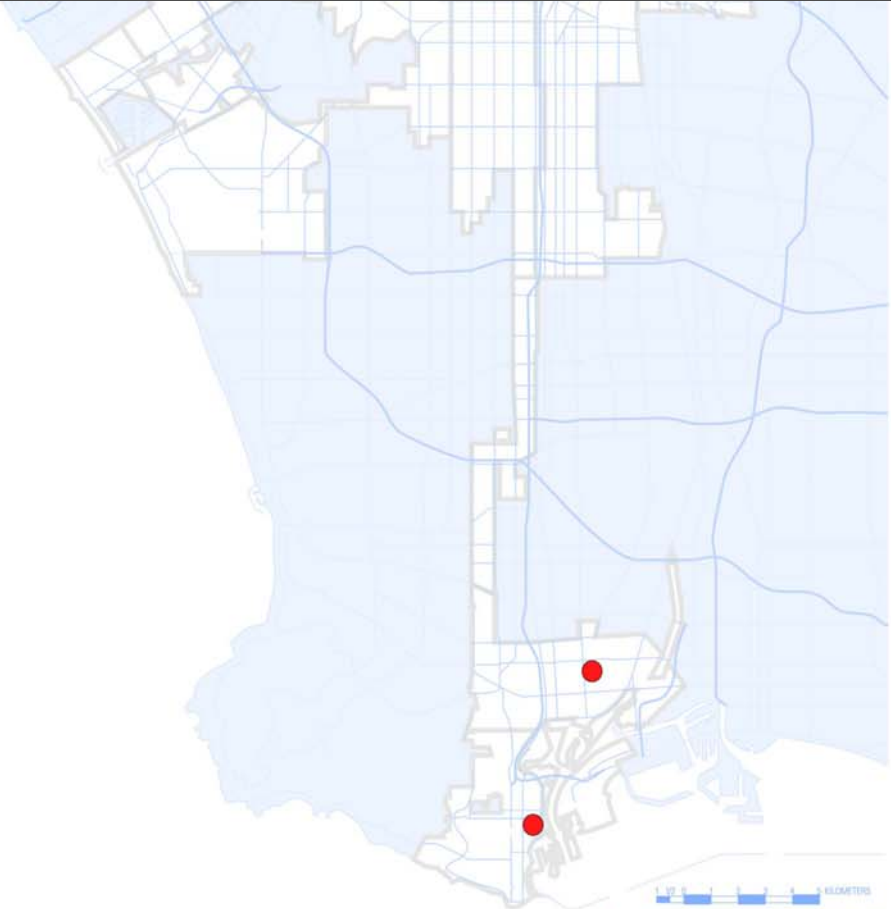


ANGELINO HEIGHTS PRESERVATION PLAN

June 10, 2004





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PART I OVERVIEW

1. Mission Statement

The Angelino Heights Historic Preservation Overlay Zone Mission Statement is:

FACILITATE THE VITALITY OF THE DISTRICT AS A LIVABLE AND SUSTAINABLE NEIGHBORHOOD THROUGH THE PRESERVATION, RESTORATION, AND REHABILITATION OF STRUCTURES, LANDSCAPING AND NATURAL FEATURES.

2. Goals and Objectives

GOAL 1 RECOGNIZE THAT THE CHARACTER PRESERVATION OF THE DISTRICT AS A WHOLE TAKES PRECEDENCE OVER THE TREATMENT OF INDIVIDUAL STRUCTURES OR STREETS.

Objective 1.1 Encourage non-contributing structures to contribute positively to the streetscape and to the district.

Objective 1.2 The preservation of historic buildings is a priority.

Objective 1.3 Maintain an appropriate setting that gives historical buildings pre-eminence.

GOAL 2 ENCOURAGE THE RETENTION OF STRUCTURES, FEATURES AND MATERIALS FROM THE PERIODS OF SIGNIFICANCE.

Objective 2.1 Review proposed additions and/or alternations with serious consideration for their affects on the appearance of historic structures.

GOAL 3 RECOGNIZE THE IMPORTANCE OF THE HISTORICAL DEVELOPMENT PATTERNS AND LOT CONFIGURATION AND THEIR RELATIONSHIP TO THE STREETScape.

Objective 3.1 Encourage new development to follow the historic pattern of the neighborhood as a residential tract featuring single-family and two to six unit multiple family dwellings with accessory buildings to the rear of the lots.

Objective 3.2 Encourage new investment that will enhance the historic patterns and development.

Objective 3.3 Enhance infill development to increase property values, stabilize the neighborhood, and promote interest in the neighborhood.

GOAL 4 EDUCATE THE NEIGHBORHOOD ABOUT HISTORICAL SIGNIFICANCE BY ILLUSTRATING THE VALUE OF HISTORIC DISTRICT AS A RESOURCE FOR ALL.

Objective 4.1 Foster public appreciation for the beauty of the neighborhood in regards to the accomplishments of the past as reflected through its architecture or unique character.

GOAL 5 ENCOURAGE THE USE OF LANDSCAPING AND APPROPRIATE SITE FEATURES TO IMPROVE THE STREETScape.

Objective 5.1 Encourage retention of historic landscape features.

Objective 5.2 Promote a complimentary landscaping.

Objective 5.3 Mitigate effects of non-contributing structures to contribute positively to the streetscape and to the district.

Objective 5.4 Encourage the replanting of Contributing trees and plants used in the historic Landscape.

GOAL 6 RECOGNIZE THE IMPORTANCE OF THE ACCESSORY BUILDINGS IN PROVIDING HISTORIC CHARACTER TO THE DISTRICT.

Objective 6.1 Encourage accessory buildings and development as additional space for the primary structures.

3.0 Function of the Plan

3.1 ROLE OF THE PRESERVATION PLAN

This Preservation Plan is a City Planning Commission approved document that governs the Angelino Heights Historic Preservation Overlay Zone (HPOZ). The main function of this plan is to serve as Design Review Guidelines which clarify and elaborate upon criteria established under the HPOZ Ordinance. The plan aims to create a clear and predictable set of expectations as to the design and review of proposed projects.

The Department of City Planning uses Preservation Plans as the basis for its determinations. The Angelino Heights HPOZ Board uses the Angelino Heights Preservation Plan to make recommendations on all proposed exterior work within Angelino Heights based on the applicable criteria and guidelines within this document. All proposed work within the district is to be reviewed by the HPOZ Board, unless exempted from review, or the authority to review has been delegated to the Director of Planning.

This plan has been prepared specifically for the Angelino Heights community and articulates Angelino Height's vision and goals in regards to Historical Preservation by establishing design guidelines for the development, rehabilitation, and restoration of single and multiple-family residential structures; commercial structures; the public realm including streets, parks and street trees; and other types of development within Angelino Heights.

The Angelino Heights Preservation Plan serves as an implementation tool of the Silverlake-Echo Park Community Plan (a part of the Land Use Element of the City's General Plan). An HPOZ one of the many types of overlay districts, policies, and programs that serve to advance the goals and objectives of the Community Plan.

The Silverlake-Echo Park Community Plan provides an official guide to the future development of the District for use by the City Council, the Mayor, and the City Planning Commission; other concerned governmental agencies; and residents, property owners and business people of the Plan area, along with private organizations concerned with Planning and civic improvement. One of the objectives for Housing in the Silverlake-Echo Park Community plan is to conserve and improve the varied and distinctive residential character of the Plan area. Some of the policies that affect the Angelino Heights Preservation Plan listed in the Silverlake-Echo Park Community Plan are as follows:

Housing - Rehabilitation of existing housing stock should be actively stimulated in order to conserve and upgrade the District as a housing resource. Rehabilitation programs in Silverlake-Echo Park should be tailored to specific family income, housing and neighborhood characteristics.

Cultural and Historical Monuments - The Silverlake-Echo Park Plan incorporates the sites designated on the Cultural and Historical Monuments Element of the General Plan and provide for the addition of sites thereto.

The Angelino Heights Preservation Plan can be utilized as a resource for property owners who plan exterior repairs or alterations to their property. It can also serve as an educational tool to inform existing and potential property owners, residents, investors, and the general public how to rehabilitate existing properties and/or build new infill construction within the unique Angelino Heights HPOZ of the City of Los Angeles. The Preservation Plan is to be made available to property owners and residents within the Angelino Heights HPOZ, and shall be reviewed by the HPOZ Board every two years.

3.2 ORGANIZATION OF THE PRESERVATION PLAN

Each Preservation Plan is required to contain seven elements: The Mission Statement, Goals and Objectives, Function of the Plan, the Context Statement, the Historic Resources Survey, Design Guidelines, and the Preservation incentives/Adaptive reuse policies located in the Appendix. The Angelino Heights Preservation Plan contains two parts.

Part I contains five chapters: The Mission Statement establishes the community's vision for their Preservation Plan. The Goals and Objectives chapter states the Goals to accomplish and offers specific programs or actions (Objectives) as the means to accomplish these Goals. The Function of the Plan reviews the role, organization, and process of the Preservation Plan. The Context Statement briefly outlines the history and significance of the community's development. The Historic Resources Survey identifies all Contributing and Non-Contributing structures and includes Contributing landscaping, natural features and sites, and vacant lots. The Historic Resources Survey also serves as the starting point for the Architectural Style pages and the Rehabilitation and Infill Guidelines found within this Preservation Plan.

Part II is the Design Guidelines which contains five chapters: Design Guideline Overview, Architectural Styles, Residential Design Guidelines, Commercial Design Guidelines, and Public Realm. The Architectural Styles pages provide an overview of the predominant architectural styles present within Angelino Heights. The Residential and Commercial Design Guidelines for Rehabilitation/Infill identify the detailed character defining elements of the various architectural styles, and the Public Realm chapter provides preservation guidelines for public spaces within the HPOZ district. The Architectural Style pages are intended to work together with the applicable chapters of the Residential and Commercial Design Guidelines, as well as the Public Realm chapter.

An appendix of other useful information is found at the back of this Plan. This appendix includes a compilation of preservation incentives and adaptive reuse policies, process charts, and the HPOZ Ordinance.

3.3 PROCESS OVERVIEW

The Historic Preservation Overlay Zone permit process has different levels of review for different types of projects. The following are the four types of project review within an HPOZ. For more information on which review type is appropriate for a certain project, contact City Planning Staff.

1. **Certificate of Appropriateness (COA).** The Certificate of Appropriateness procedure is the review process required when there is significant work on elements identified as Contributing in the Historic Resources Survey.
2. **Certificate of Compatibility (COC).** The Certificate of Compatibility procedure is for the review of new construction on vacant lots, including building replacement or for demolition and reconstruction for elements identified as Non-Contributing or not listed in the Historic Resources Survey.
3. **Conforming Work on Contributing Elements.** Conforming Work on Contributing Elements is a review process for the following types of work:
 - a) Restoration work
 - b) Demolition in response to natural disaster
 - c) Ordinary Maintenance and Repair
 - d) Additions of less than 250 square feet with no increase in height.
 - e) Work on Non-Contributing properties other than building replacement or new construction on vacant lots.
4. **Conforming Work on Non-Contributing Elements.** Conforming Work on Contributing Elements is a review process for the following types of work:
 - a) Relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot in the Preservation Zone.
 - b) Work that is undertaken solely on an element that is identified as Non-contributing in the Historic Resource Survey, or not listed in the Historic Resource Survey
 - c) Work that does not involve the construction of a new building, or building replacement.

The four permit processes are summarized below. The HPOZ Planner for Angelino Heights will determine if the Project requires a Certificate of Appropriateness, a Certificate of Compatibility, or is eligible for review under Conforming Work for Contributing Elements or Conforming Work for Non-Contributing Elements per Section 12.20.3 (H) of the HPOZ Ordinance.

Choose the applicable permit for the proposed project and follow the steps to obtain an HPOZ permit from the Department of City Planning. Please consult the HPOZ Ordinance language located in the Appendix of this plan for a better understanding of these requirements.

CONFORMING WORK ON CONTRIBUTING ELEMENTS 12.20.3(I)1

1. Contact Planning Staff. HPOZ Planner schedules project for conformance review and sign-off at next HPOZ Board meeting, unless project is considered exempt.
2. Materials checklist and requirements are given to applicant by HPOZ Planner.
3. Submit materials checklist and requirements to HPOZ Planner.
4. Project is reviewed by the HPOZ Board at the scheduled meeting. Board reviews for conformity with the Preservation Plan.
5. After conformance review and sign-off, applicant may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply).

CONFORMING WORK ON NON-CONTRIBUTING ELEMENTS 12.20.3(J)1

1. Contact Planning Staff. HPOZ Planner schedules project for conformance review and sign-off at next HPOZ Board meeting.
2. Materials checklist and requirements are given to applicant by HPOZ Planner.
3. Submit materials checklist and requirements to HPOZ Planner.
4. Project is reviewed by the HPOZ Board at the scheduled meeting. Board reviews for conformance with HPOZ Ordinance.
5. After conformance review and sign-off, applicant may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply).

CERTIFICATE OF APPROPRIATENESS (COA) 12.20.3 (K)3

1. Contact Planning Staff. A COA consultation is scheduled with the HPOZ Board.
2. Consultation with the HPOZ Board to review project at HPOZ meeting.
3. COA application requirements are given to applicant by HPOZ Planner.
4. Get application and materials authorized by HPOZ Planner for submittal to City Planning Public Counter.
5. HPOZ Planner schedules a Public Hearing, per Section 12.20.3 (L) of the Los Angeles Municipal Code (LAMC) with the HPOZ Board and sends case information to the Cultural Heritage Commission (CHC).
6. COA is reviewed by the HPOZ Board at the scheduled hearing and independently by the CHC. Board and CHC issues recommendations based on Preservation Plan.
7. Director of Planning issues a Director's Determination based on Section 12.20.3(L)3 of the HPOZ Ordinance.
8. Approved projects may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply) after appeal period, if any.

CERTIFICATE OF COMPATIBILITY (COC) 12.20.3(L)3

1. Contact Planning Staff. A COC consultation is scheduled with the HPOZ Board.
2. Consultation with the HPOZ Board to review project.
3. COC application requirements are given to applicant by HPOZ Planner.
4. Get application and materials authorized by HPOZ Planner for submittal to City Planning Public Counter.
5. HPOZ Planner schedules a Public Hearing, per Section 12.20.3 (M) of the LAMC with the HPOZ Board and sends case information to the CHC.
6. Project is reviewed by the HPOZ Board at the scheduled hearing and independently by the CHC. Board and CHC issue recommendations based on Preservation Plan.
7. Director of Planning issues a Director's Determination based on Section 12.20.3(M)1 of the HPOZ Ordinance.
8. Approved projects may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply) after appeal period, if any.

3.4 Exemptions

There are no exemptions on work within the Angelino Heights HPOZ district.

3.5 Delegated Authority to the Director of Planning

There is no project review delegated to the Planning Department within the Angelino Heights HPOZ district.

4.0 Context Statement

SECTION 4.1 HISTORY OF ANGELINO HEIGHTS

W

Angelino Heights HPOZ was created in 1981 as the first Historic District in the City of Los Angeles. As one of the first suburbs of Los Angeles, Angelino Heights contains a wealth of domestic architecture dating back to the 1890's.

From the time of the Pueblo's founding, the site now contained in the HPOZ was a hilly grassland on the outskirts of "El Pueblo De Nuestra Senora Reina De Los Angeles." The flora native to the terrain was at its best in springtime and in those early years the season's bounty then flourished within the city boundaries. Spring's beauty was evident in the farmland and open fields of the hilly landscape of the area. The area was acquired by William Wallace Stilson and Everett E. Hall from Victor Beaudry and his associates. Bedecked with a rye grass mantle and adorned with an assortment of wild flower blossoms, the hill was most alluring. Mustard, lupine, and poppy abounded. Blossoms of yellow, blue, and gold filled the landscape. Here and there clusters of native anise hyssop added texture to the pastoral scene.

With the Southern Pacific Railroad's completion of the first link to Southern California in 1875, the introduction of another competing overland service in 1885, and the subsequent connection that same year from San Pedro to Los Angeles, the move to this new city was on and a "boom" in bloom. Population would grow from 11,090 in 1880 to 97,382 by 1896. Those of vision anticipated this happening.

The history of Los Angeles would not be complete without its list of visionaries. Angelino Heights, though but a small neighborhood in a large metropolis, has also had its share of visionaries, primarily in the promotion of real estate and the growth of the city. Very much a part of the city's history and topping the list of visionaries for Angelino Heights would be the Beaudry brothers, Prudent and Victor, who actively pursued plans for city expansion and promotion of land development.

Prudent, first as councilman and later as the thirteenth mayor of the city, helped make that expansion feasible by developing the water system that would include twelve miles of iron pipes and also hilltop reservoirs to supply envisioned hillside residential neighborhoods. As organizer of the Temple Street cable line, he paved the way for development along that corridor. With transportation service established to New Cincinnati Street (E.

Edgware Road at Temple), a very special hillside residential community would be in the making.

With extensive land holdings in the locale, Victor was a major influence in the ultimate development of Angelino Heights. In 1886 his promotional efforts led to the sale of his properties to William Stilson and Everett Hall who in turn assumed a plan for subdivision and development.

As dreamers with foresight and business sense, theirs was a commitment entailing investment, risk and daring. They would promote a suburban or country atmosphere along with residential city luxury and convenience. Unfortunately, William Stilson would not live long enough to enjoy the benefit of seeing the project through to full realization. That would be left to others who later joined Everett Hall and the widowed Mary Stilson in the promotion and further residential development of the hill.

Among those who followed to pursue their own realty interests and promotions on the hill were Daniel Innes, James Luckenbach, Horace Russell, Moses Wicks, and Ferdinand Heim.

William W. Stilson and Everett E. Hall, partners and co-developers, on March 19, 1886, filed for the subdivision of the original Angelino Tract. In naming the new streets - Carroll, Marion, Allison, Helen, Wallace, and Everett—they were honoring family members. In naming others, Edgware and Crescent, they had considered the topography as factors. And in renaming streets already in place such as Cummings to Ionia, they were holding on to their Mid-western ties, as Ionia was the hometown of the Hall family for one. Calumet and Kellam, and later the renamed street of Crescent to Kensington, as surnames and locations, gave testimony to their own early American stock and heritage and that of a great number of their fellow Midwesterners then arriving in Los Angeles.

Fittingly, the name Angeleno then in use became Angelino, and “Heights” quickly caught the imagination and interest of the first wave of former Midwesterners who read about the development. Basic to the layout of the tract was the topography of two crescent heights or hills, initially the Edgware loop road and subsequently the Kensington Road “Crescent,” as that street was first called. Prime sites had been selected by the developers for their residences. In 1887, William and Mary Stilson had chosen the first level of the Edgware Road incline at the northwest corner of Carroll Avenue for their graceful and beautiful mansion, and Everett Hall and his wife, Nellie, first took residency also on Edgware Road, just a few hundred feet from the Stilsons, but soon after relocated to the Kellam summit at 917 Waters where they built their new home, more to their needs and

taste on the expansive property which incorporated the northwest corner of Kellam at Waters and extending north on Waters to Edgeware Road at the rim of the loop.

In 1887, one could ride the railroad from the Missouri River for \$1.00. The completion of the railroads linking east with west and the ensuing competition created an influx of people and a subsequent land boom of unparalleled proportion. The temperate climate, pictures of palm trees silhouetted against azure skies, and most of all the promise of California as the “land of opportunity” lured thousands. There was a flood of hysterical buyers pushing prices up four to five hundred percent in one year. New subdivisions were announced by bands and parades, which often included elephants and circus animals. Amid a festival-like atmosphere people were induced to come out to new subdivisions and buy. In deciding on one’s choice of residency, location was of primary importance. Proximity to work, commerce and recreation, along with the popularity or exclusivity of an area, were valid influences considered most effectively by those with the flexibility and means for choice. In the early days, living close to the center of things was an overriding criterion. After, the desire “to get away from it all” dominated selection; whether miles away, as later experienced in this sprawling metropolis, or just atop the next hill, as it was in the beginning.

Bunker Hill first qualified as the best of locations. Soon after, with the explosive growth of the burgeoning city, more of its residents looked outbound to other “heights” for their favored residency. Angelino Heights with its neighboring tracts - appropriately named Ocean View and Crown Hill – represented the first expansion west; Hollywood districts completed the residential ring surrounding the new “downtown.” Beyond that, the San Fernando and San Gabriel Valleys and the emerging coastal cities awaited the expansion that was to follow with the new electric trolley system of the Pacific Electric Company, acceptance of the automobile on a widespread basis, and the World Wars that brought additional commerce and people.

In 1887, the best location was the next hill just beyond the last, fittingly in Angelino Heights on Carroll or Kellam Avenues. By 1896 even that was destined to be topped by the Kensington Road loop.

Because of the general banking recession of 1888 most construction on the hill ceased, leaving the unique island of Victoriana that remains today. When prosperity returned in the late 1890’s other areas had become more prominent. The second wave of development on the Heights came around 1900-1915 bringing Craftsman and California Bungalow Style homes.

Many of these gracious homes were built and may be seen today on the Kensington crescent. This was an exciting time for the area - - with the Mack Sennett studios on nearby Glendale Boulevard, then named Allesandro, where many chase scenes of the Keystone Cops could be seen being filmed on the hills of Angelino Heights. Photoplayers from the studios lived or owned property in the area at this time, including Mary Pickford and Gloria Swanson.

In the period from 1887-1920 much happened to change the lives of the developers and their hill development. Everett Hall, of Ionia, Michigan, an attorney and speculator, as well as president and manager of the Los Angeles & Pacific Railway, was the promoter. William W. Stilson of Topeka, Kansas, with fortune already made, was the financier, looking for better climate for his own health and a real estate market to increase his holdings. But fate, changing times, and personal disaster intervened to change the course of events for both men and their families. Death for William Stilson at age 41 precipitated a change in partnerships and subsequent sales and purchases from one to another. The economic bust did not help matters. It would be the widowed Mrs. Stilson and her eldest son, Fielding who would carry on with the expansion and further development of the tract, primarily on the Kensington Road loop.

Angelino Heights today gives evidence to its unique development if one takes time to look and observe. Angelino Heights is a glimpse into the past, a contrast to the explosive development of the city from pueblo to metropolis. It is a collection of many yesterdays and a hope for a better tomorrow for the central city and as a cultural resource for the community, city and visitors from other places. There, within the confines of an area bordered by Echo Park to the west, the Hollywood Freeway to the south, and Sunset Boulevard on the north, it lies in seclusion.

William Fletcher, a noted photographer of his day and resident of Angelino Heights, in his 1897 photograph of the neighborhood captured the beauty, prestige, and self-sufficiency of the community—a very special and picturesque place to live. It remained so through the early 1920's when it was caught up in a series of transitions reflecting the city's growth and change in subsequent waves of migration from the eastern seaboard and of other ethnic stocks. Angelino Heights then took on a different character with the influx of middle class merchants and entrepreneurs of old world, European, and Near Eastern heritage. One could hop on the electric trolley and ride down to the foot of the hill to purchase the best of pastries and other delicacies along Temple Street, a vibrant city artery.

Over the years that followed, because of its relatively small size, hill side

location, city growth to distant suburbs, the emerging dominance of neighboring districts and new traffic arteries (primarily the Hollywood Freeway), the area sank into obscurity, unrecognized by the great majority of Angelenos. Not so, of course, for long time residents who weathered the trials of time and persisted in their residency, nor those who on their own discovered the area in search of large homes, sturdy and graceful even though showing signs of age, or those who preferred living close to the center of cities as in other areas of the world, regardless of their economic means or social status.

As early as the 1930's and 40's a few newcomers sought out the hill to make it the site of their residency; this was the beginning of a preservation effort at a time when the old – especially Victoriana—was out of fashion and rejected for the modern or latest **in design and neighborhood development.**

But it was not until after WWII and the redevelopment that followed, climaxed by the demolition of Bunker Hill, that a citywide interest evolved to recognize the beauty and the architectural, historical, and cultural significance of structures from Los Angeles' past. At that point preservationists emerged to support city endeavors in the protection of structures from demolition and systematic eradication of our physical ties to the past. Some persistent persons bought properties on Carroll Avenue and began the new wave of preservation and restoration now evidenced by the activity and publicity surrounding this now well-known street. In 1981, Angelino Heights became the city's first Historic Preservation Overlay Zone, protecting it from future demolition and steering it toward restoration. In summary, Angelino Heights, with its rich ethnic and architectural diversity, reflects the growth of the city. These beautiful older homes stand as historic citadels reflecting our cultural heritage. They tell us where we come from; by preserving them, we give meaning to the city's dynamic growth and its future.

SECTION 4.2 ANGELINO HEIGHTS PERIODS OF SIGNIFICANCE

Angelino Heights has three periods of significance, which correspond with the three building booms mentioned in the history above. They are 19th Century - High Victorian, Turn of the Century, and Eclectic Revival Styles.

19th Century Styles - High Victorian (circa 1886-1890)

- Queen Anne Style
- Eastlake Stick
- Italiante/Folk Victorian

Turn of the Century (circa 1900-1910)

- Victorian Cottage Style
- Craftsman Style
- California Bungalow Style
- Spanish Colonial Revival

Eclectic Revival Styles (circa 1920-1925)

- Classical Box/Foresquare
- Dutch Colonial Revival
- Mission Revival
- Tudor

5.0 Historic Resource Survey

SECTION 5.1 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 within a HPOZ, and has been certified as to its accuracy and completeness by the Cultural Heritage Commission.

SECTION 5.2 CONTRIBUTING OR NON-CONTRIBUTING?

To find out if a particular structure, landscape feature, natural feature, or site is contributing, consult the Historic Resource Survey, or consult with your HPOZ board. Depending on the contributing/non-contributing status of a structure, feature, or site, different elements of the Design Guidelines will be used in the planning and review of projects.

CONTRIBUTING STRUCTURES

Contributing structures are those structures, landscape features, natural features, or sites identified as contributing in the Historic Resources Survey for the Angelino Heights HPOZ. Generally, “Contributing” structures will have been built within the historic period of significance of the HPOZ, and will retain elements 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 structures are those structures, landscapes, natural features, or sites identified as non-contributing in the Historic Resource Survey for the Angelino Heights 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 structures that date from the period of significance are structures that were built in the same time period as contributing structures, but they have not retained their historic character through subsequent alterations or additions. As such, elements from both the rehabilitation guidelines and *the* infill guidelines will apply to these structures where appropriate.

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

Non-contributing 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 and in a different style. The infill guidelines will apply to these structures, as well as to new infill construction on vacant lots.

The Historic Resources Survey also serves as the starting point for the Architectural Styles, Rehabilitation and Infill Guidelines, and the Public Realm chapters found within this Preservation Plan.

The Angelino Heights Historic Resource Survey is located at multiple locations for review:

City Hall
 Los Angeles City Planning Department
 HPOZ Unit
 200 N. Spring Street, Room 667
 Los Angeles, CA 90012

Angelino Heights HPOZ Board
 534 East Edgeware Road
 Los Angeles, CA 90027

Los Angeles Central Library
 500 South Flower Street
 Los Angeles, CA

Echo Park Branch Library
 1410 West Temple Street
 Los Angeles, CA 90026

SECTION 5.3 OTHER HISTORICAL DOCUMENTS

The following is list of other historical documents that are located in APPENDIX C:

City of LA Cultural Heritage Commission list of Historical Monuments

PART II DESIGN GUIDELINES**6.0 Design Guideline Overview****INTRODUCTION**

Part II of this Preservation Plan contains four chapters. The Design Guidelines include Architectural Styles, Residential Rehabilitation and Infill, Commercial Rehabilitation and Infill, and Public Realm chapters.

A brief overview of these chapters begins below, and a User's Guide follows on the next page. The Architectural Styles chapter, used with the Historical Resource Survey, is intended to work together with the applicable chapters of the Rehabilitation and Infill Guidelines, as well as the Public Realm Chapter.

The Design Guidelines for Angelino Heights consists of:

1. The Secretary of Interior Standards for Rehabilitation
2. Additional Design Guidelines provided in PART II of the Preservation Plan.

ARCHITECTURAL STYLES

The Architectural Styles portion of this Preservation Plan consists of the Architectural Styles History section and the Architectural Styles section. The Architectural Styles History section is an overview of the different architectural styles within the periods of significance in Los Angeles. The Architectural Styles section describes the specific architectural styles that exist in Angelino Heights. These descriptions, used with the Historic Resources Survey, are intended to give property owners a starting point to identify the predominant style or styles of their homes or buildings and assist them in determining what types of work might be appropriate.

More information on specific topics can be found by using the resources in the Appendices to this document or by consulting with your HPOZ Board.

REHABILITATION AND INFILL GUIDELINES

Following the Architectural Style pages are Guidelines for Rehabilitation and Infill. Different guidelines apply to different types of projects. Each guideline section is arranged by building element (doors, windows, etc.).

The Guidelines are composed of the following sections:

- Residential Rehabilitation
- Residential Infill
- Commercial Rehabilitation
- Commercial Infill

The Rehabilitation and Infill Guidelines are designed to assist the HPOZ board, property owners, and contractors in the application of preservation principles to work planned for structures and sites within the HPOZ. These design guidelines are divided into Residential and Commercial chapters, each with Rehabilitation and Infill sections. "Rehabilitation" guidelines generally apply to work on historic ("Contributing") structures, while "Infill" guidelines apply to planned new construction and work on "Non-Contributing" structures. "Design Guideline User's Guide" **Table 1**, outlines the applicable guideline sections to use, as well as a discussion of key terms follows in this section.

Rehabilitation or Infill?

Rehabilitation Guidelines

The rehabilitation guidelines of both the Residential and Commercial chapters are designed to assist the planning and review of projects involving Contributing structures and sites. Elements of the Rehabilitation Guidelines may also be applicable in the planning and review of work on Non-Contributing structures that date from the period of significance of the HPOZ.

Infill Guidelines

The infill guidelines of both the Residential and Commercial chapters are designed for use in the planning and review of new construction on vacant lots. The infill guidelines are also applicable to the review of work involving certain non-contributing structures and sites that do not date from the period of significance of the HPOZ. The Residential infill guidelines are intended for use in the planning and review of new construction on vacant lots in residential areas. The Commercial infill guidelines are intended for use in the planning and review of new construction on vacant lots in commercial areas. The infill guidelines also apply to the review of work involving Non-Contributing structures and sites that do not date from the period of significance of the HPOZ.

Residential or Commercial?

Residential Guidelines

The residential chapter of the guidelines is used for single-family structures and most multi-family structures in residential areas, and is also intended for the review of new residential infill construction. It is also used in the planning and review of projects for structures that were originally built as residential structures which have since been converted to commercial use. For instance, the Residential Rehabilitation Guidelines would be used to plan work to a historic structure built as a residence that is now used as a day-care facility.

Commercial Guidelines

The commercial chapter of the guidelines is used for existing structures and sites and new infill construction in areas that are historically commercial, including structures which are partially or wholly residential. For example, plans for a new commercial or multifamily development on a blockfront that currently is characterized by two story early 20th century commercial buildings should conform to the Commercial Infill Guidelines.

PUBLIC REALM

The Public Realm chapter of this Preservation Plan covers public spaces. Public spaces include the streetscape, alleyscape, parks, and public buildings. These pages will help in the preservation and maintenance of historic elements of street, sidewalk, alley, and landscape elements. This could include topography, patterns, features, or materials that contribute to the historic character of the preservation zone. The Public Realm chapter is intended for use in the planning and review of public spaces within Angelino Heights.

**TABLE 1
DESIGN GUIDELINE USER'S GUIDE**

Project Type	Historic Resource Survey classification	Applicable Guidelines	Refer to Page
Rehabilitation	Contributing	Rehabilitation	Residential, Page 39 Commercial, Page 87
Rehabilitation	Non-Contributing (within period of significance)	Rehabilitation & Infill	Residential, Page 39 Commercial, Page 87
Rehabilitation	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 76 Commercial, Page 106
Addition	Contributing	Rehabilitation	Residential, Page 39 Commercial, Page 87
Addition	Non-Contributing (within period of significance)	Infill	Residential, Page 76 Commercial, Page 106
Addition	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 76 Commercial, Page 106
New Construction	Contributing	Rehabilitation & Infill	Residential, Page 39 Commercial, Page 87
New Construction	Non-Contributing (within period of significance)	Infill	Residential, Page 76 Commercial, Page 106
New Construction	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 76 Commercial, Page 106

7.0 Architectural Styles

SECTION 7.1 ARCHITECTUAL STYLES HISTORY

**Eastlake/Stick
Folk Victorian
Italianate
Queen Anne**

19th Century Styles (Corresponds with First period of Significance)

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 1880's, 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. Although surviving examples of the pure Italianate styles are rare in Los Angeles, exceptional examples can be found in Angelino Heights on Carroll Avenue. Italianate detail is often found mixed with the Eastlake or Queen Anne styles.

Turn of the Century Styles (Corresponds with Second Period of Significance)

**Airplane Bungalow
Colonial Revival
Craftsman
Craftsman/Bungalow
Mission Revival
Shingle
Spanish Colonial Revival
Transitional Arts & Crafts**

Architectural styles popular in Los Angeles from the late 1890's through the 1910's included the Shingle style, early Colonial Revival style, the Transitional Arts and Crafts style, the early Craftsman and Craftsman Bungalow styles, the Foursquare style, and very early Mission and Spanish Colonial Revival styles. In this period, Los Angeles was beginning to develop a broad base of 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. 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. Only one surviving example of the work of architects Charles and Henry Greene survives in Los Angeles, in the Harvard Heights HPOZ.

The Eclectic Revival Styles (Corresponds with Third Period of Significance)

- Classical Box/Foresquare**
- Dutch Colonial Revival**
- Mediterranean**
- Mission Revival**
- Spanish Colonial Revival**
- Tudor**

The period between World War I and World War II 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, and Mediterranean Revival. The Craftsman, Craftsman Bungalow, and Spanish Colonial Revival styles continued to develop as popular styles through this period. Many of these styles were popular both as residential and commercial styles being particularly popular for use in small and large scale apartment buildings.

All of these styles were based on an exuberantly 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 1920’s 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

- Art Deco**
- Moderne**

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 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 spareness 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.

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.

SECTION 7.2 INTRODUCTION TO ANGELINO HEIGHTS' ARCHITECTURAL STYLES

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that may exist in the Angelino Heights 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 section of this Preservation Plan, or are illustrated in the corresponding section of the Residential or Commercial Rehabilitation Guidelines.

19th Century Styles Eastlake/Stick



The Stick style dates from 1860 to around 1890. The Eastlake style dates from the 1870s and 1880s. Examples of the Stick and Eastlake styles in Los Angeles date from the late 1800s.

The Stick and Eastlake styles grew out of the Queen Anne Revival movement. The Queen Anne Revival movement is one of the late 19th century British architectural movements that originated as part of a rejection of the styles of Georgian Architecture. The Eastlake style is named for Charles Locke Eastlake, an English architect and writer.

Stick structures are two or three stories, with steeply pitched roofs, gables, large overhanging eaves with exposed trusses, and rectangular windows. Eastlake structures are one to two stories, have steeply pitched roofs with gables, rectangular windows, and curved, wooden arches over entranceways and gables.



The Eastlake and Stick styles are very similar, but Eastlake buildings tend to have more elaborate cladding with curved timbering, and curved archways. Both styles can be found mixed with Queen Anne Revival, Italianate, Classical Revival, and Folk Victorian styles.

In Angelino Heights, the Eastlake and Stick styles were reflected in the original buildings constructed immediately after the creation of the subdivision.

Eastlake/Stick - *Common character defining features*

Windows (pg. 46)

- One-over-one and two-over-two
- Rectangular tops
- Arranged in pairs or singularly
- Specialty

Porches (pg. 54)

- Decorative brackets
- Small or large in size
- Square turned posts

Doorways (pg. 50)

- Paired and single
- Rectangular

Roofs (pg. 58)

- Center Gable
- Hipped
- Asymmetrical
- Finials
- Decorative brackets

Building Materials (pg. 65)

- Clapboard
- Decorative shingles



19th Century Styles Folk Victorian



The Folk Victorian style was prevalent in the United States from 1879 to 1910. The first Folk Victorian structures appeared in Los Angeles around the mid-1880s.

The Folk Victorian style is largely the product of the railroads and the industrial revolution. The elaborate turned and carved wooden decorative elements emblematic of this style were made inexpensive by the development of the assembly line and the steam engine. Therefore, even relatively modest homes could sport elaborate decoration.

The Folk Victorian style is characterized by porches with spindlework detailing, intricately cut perforated gables (Gingerbread trim), and an asymmetrical façade. The buildings are one or two stories, generally with gabled roofs, wide over-hanging eaves with decorative brackets, and tall narrow windows.

In Angelino Heights, there are many examples of this style of Victorian architecture. The Folk Victorian style was often used for accessory buildings such as carriage barns located to the rear of the primary residences.



Folk Victorian - *Common character defining features*

Windows (pg. 46)

- One-over-one and two-over-two
- Rectangular tops
- Arranged in pairs or threes
- Decorative crowns

Porches (pg. 54)

- Relatively restrained
- Decorative brackets
- Small or large in size
- Intricately carved spindle posts
- Intricate perforated brackets

Doorways (pg. 50)

- Paired and single
- Rectangular
- Transom lights
- Decorative crowns

Roofs (pg. 58)

- Gable
- Pyramidal
- Symmetrical
- Front gabled
- Large decorative eave brackets

Building Materials (pg. 65)

- Clapboard
- Shingle



19th Century Styles

Italianate



The Foy House



Architectural Detail of the Foy House



The first Italianate style buildings in the United States were built in the late 1830s, and most surviving examples date from the 1850s through the 1890s. In Los Angeles, Italianate style buildings were built around the 1860s.

The Italianate style grew out of the Picturesque or Romantic movement, which was popularized in Great Britain as a result of the industrial revolution and a reaction against the symmetry of the classical styles which had been popular in the 18th century. The style was popularized in the U.S. by the architectural pattern books of Andrew Jackson Downing. The architectural features of this style are intended to give the impression of Italian villas.

Italianate structures are generally of two or three stories, with low-pitched roofs, wide overhanging eaves with decorative brackets, tall, narrow windows, which are commonly arched or curved above, an asymmetrical plan and frequently, these structures feature a square cupola or tower.

Italianate style features can often be found mixed with the Classical Revival, Queen Anne, and Federal styles.

The Italianate style predates the creation of the neighborhood. The only example of this style, the Foy house (Monument No. 8 City of LA) was moved here from another part of the city. The architect was Ezra Kayser.

Italianate - *Common character defining features*

Windows (pg. 46)

- One-over-one or two-over-two
- Arched or curved tops
- Rectangular tops
- Arranged in pairs or threes
- Decorative crowns

Porches (pg. 54)

- Relatively restrained
- Decorative brackets
- Small or large in size
- Square beveled posts

Doorways (pg. 50)

- Paired and single
- Large pane glazing
- Arched or rectangular
- Decorative crowns

Roofs (pg. 58)

- Hipped
- Center gable
- Asymmetrical
- Front gabled
- Flat (commercial)
- Cupola or tower
- Large decorative eave brackets

19th Century Styles

Queen Anne



1417 Carroll Avenue



This house has more than 5 colors



1330 Carroll Avenue

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, 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 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.

In Angelino Heights, the Queen Anne style was reflected in the original buildings constructed immediately after the creation of the subdivision. Two of the best examples in Angelino Heights (1330 Carroll Ave & 1417 Carroll Ave.) of this style were designed by Joseph Cather Newsom, who was a prominent California architect in the late 19th Century.

Queen Anne - *Common character defining features*

Windows (pg. 46)	Porches (pg. 54)	Doorways (pg. 50)
<ul style="list-style-type: none"> ▪ One-over-one ▪ Multi-over-two ▪ Arched or curved tops ▪ Rectangular tops ▪ Arranged in pairs or threes ▪ Palladian Windows ▪ Leaded or stained glass 	<ul style="list-style-type: none"> ▪ Spindled posts ▪ Wrap-porches on first floor ▪ Recessed porches on upper floors 	<ul style="list-style-type: none"> ▪ Paired and single ▪ Arched or rectangular
Roofs (pg. 58)	Building Materials (pg. 65)	
<ul style="list-style-type: none"> ▪ Hip ▪ Gable ▪ Irregular shape ▪ Roof crest spindle balustrades ▪ Large decorative eave brackets 	<ul style="list-style-type: none"> ▪ 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 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.

A good example of this style in Angelino Heights is at 1446 Carroll Avenue.

Airplane Bungalow - *Common character defining features*

Windows (pg. 46)

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

Porches (pg. 54)

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

Doorways (pg. 50)

- Single
- Large pane glazing
- Rectangular

Roofs (pg. 58)

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

Building Materials (pg. 65)

- Clapboard
- Shingle
- Stone



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 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 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 (pg. 46)

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

Porches (pg. 54)

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

Doorways (pg. 50)

- Single
- Rectangular

Roofs (pg. 58)

- Side gabled

Building Materials (pg. 65)

- Shingles
- Clapboard



Turn of the Century Styles

Craftsman



The Craftsman/Ultimate Bungalow style dates from the early 1900s. 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.

Arthur Benton is a prominent architect working in this style (among many others). Although he chose to build his home and studio in the neighborhood, he built the residence at 1048 West Kensington Road for the family of the original developer. This is an exceptional example of this style in Angelino Heights. This architect is best known for his design of the Mission Inn in Riverside as well as many other prominent buildings in Los Angeles.



1048 West Kensington Road

Craftsman- *Common character defining features*

Windows (pg. 46)

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

Porches (pg. 54)

- Large in size
- Square or battered columns

Doorways (pg. 50)

- Single
- Decorative glazing
- Rectangular
- Sidelights

Roofs (pg. 58)

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

Building Materials (pg. 65)

- Clapboard
- Shingle
- Stone
- Brick
- Clinker Brick

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, 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.

Arthur Benton is a prominent architect working in this style (among many others). Although he chose to build his home and studio in the neighborhood, he built the residence at 1048 West Kensington Road for the family of the original developer. This is an exceptional examples of this style in Angelino Heights. This architect is best known for his design of the Mission Inn in Riverside as well as many other prominent buildings in Los Angeles.

Craftsman/Bungalow - *Common character defining features*

Windows (pg. 46)

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

Porches (pg. 54)

- Relatively restrained
- Small or large in size
- Square or battered columns

Doorways (pg. 50)

- Single
- Large pane glazing
- Rectangular



Roofs (pg. 58)

- Hipped
- Low-pitched
- Gables
- Dormers
- Oversized eaves with exposed decorative rafters

Building Materials (pg. 65)

- Clapboard
- Shingle
- Stone
- Brick
- Clinker Brick

Turn of the Century Styles Shingle



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

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.

The shingle style in Angelino Heights is rare.



Shingle - *Common character defining features*

Windows (pg. 46)

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

Porches (pg. 54)

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

Doorways (pg. 50)

- Single
- Rectangular

Roofs (pg. 58)

- Hipped
- Gables
- Asymmetrical
- Tower

Building Materials (pg. 65)

- 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.

A significant number of Transitional Arts and Crafts style buildings were constructed during the second building boom (1900 to 1910) that helped define the neighborhood of Angelino Heights.

Transitional Arts & Crafts- **Common character defining features**

Windows (pg. 46)

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

Porches (pg. 54)

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

Doorways (pg. 50)

- Massive
- Decorative glazing
- Rectangular



Roofs (pg. 58)

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

Building Materials (pg. 65)

- Shingles
- Stone
- Clapboard
- Clinker Brick

The Eclectic Revival Styles 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 (pg. 46)	Porches (pg. 54)	Doorways (pg. 50)
<ul style="list-style-type: none"> ▪ One-over-One ▪ Multi-over-One ▪ Rectangular tops 	<ul style="list-style-type: none"> ▪ Rectangular ▪ Width of front façade or recessed at corner 	<ul style="list-style-type: none"> ▪ Single ▪ Large pane glazing ▪ Leaded art glass ▪ Rectangular



Roofs (pg. 58)	Building Materials (pg. 65)	Massing
<ul style="list-style-type: none"> ▪ Hipped ▪ Wide, overhanging eaves ▪ Front single dormer 	<ul style="list-style-type: none"> ▪ Brick ▪ Stucco ▪ Wood clapboard 	<ul style="list-style-type: none"> ▪ Two story rectangular solid

The Eclectic Revival Styles

Dutch Colonial Revival



731 North East Kensington Road



Dutch Colonial Revival buildings began to be built in the United States in the early 1900s. 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.

A good example of this style in Angelino Heights is located at 731 East Kensington Road.

Dutch Colonial Revival - *Common character defining features*

Windows (pg. 46)

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

Porches (pg. 54)

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

Doorways (pg. 50)

- Single
- Rectangular

Roofs (pg. 58)

- Side gabled
- Gambrel

Building Materials (pg. 65)

- Shingles
- Clapboard

The 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 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.

A spectacular example of this style in Angelino Heights was originally built for Charles Henry Daggett, who made his fortune in the oil industry.



Mission Revival - *Common character defining features*

Windows (pg. 46)	Porches (pg. 54)	Doorways (pg. 50)
<ul style="list-style-type: none"> ▪ Arched or curved tops ▪ Rectangular tops ▪ Single ▪ Islamic ornament ▪ Quatrefoils ▪ Decorative crowns 	<ul style="list-style-type: none"> ▪ Large in size ▪ Arcaded entry ▪ Large, square piers 	<ul style="list-style-type: none"> ▪ Single ▪ Wooden ▪ Arched or rectangular ▪ Decorative crowns



Roofs (pg. 58)	Building Materials (pg. 65)
<ul style="list-style-type: none"> ▪ Hipped ▪ Flat ▪ Red tile ▪ Tower ▪ Mission-shaped roof parapet or dormer 	<ul style="list-style-type: none"> ▪ Stucco

The Eclectic Revival Styles

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 styles in Angelino Heights are seen primarily in multi-family apartment buildings and bungalow courts. The majority of these date from the third building boom in Angelino Heights in the 1920's.



Spanish Colonial Revival- *Common character defining features*

Windows (pg. 46)

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

Porches (pg. 54)

- Small in size
- Square posts

Doorways (pg. 50)

- Single
- Arched or rectangular
- Decorative ironwork

Roofs (pg. 58)

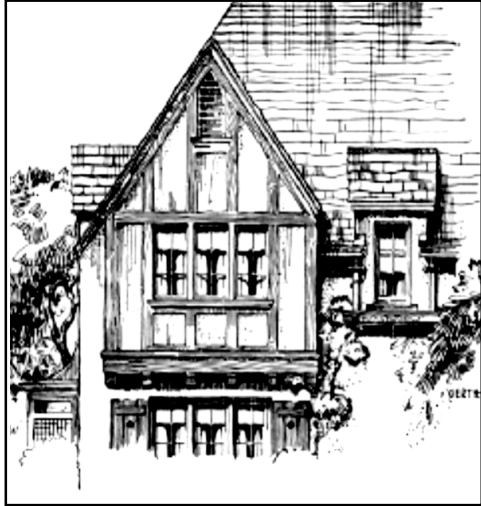
- Low pitched
- Tiled

Building Materials (pg. 65)

- Stucco
- Decorative ironwork

The Eclectic Revival Styles

Tudor



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

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.

The best example of this style in Angelino Heights is at 766 East Kensington Road.



766 North East Kensington Road

Tudor - *Common character defining features*

Windows (pg. 46)	Porches (pg. 54)	Doorways (pg. 50)
<ul style="list-style-type: none"> ▪ Tall and Narrow ▪ Diamond-paned windows ▪ Multiple groups ▪ Rectangular tops 	<ul style="list-style-type: none"> ▪ Relatively restrained ▪ Decorative brackets 	<ul style="list-style-type: none"> ▪ Paired or single ▪ Rectangular



Roofs (pg. 58)	Building Materials (pg. 65)
<ul style="list-style-type: none"> ▪ Hipped ▪ Steeply pitched ▪ Built-up roofing imitating thatch ▪ Side gables ▪ Asymmetrical 	<ul style="list-style-type: none"> ▪ Brick ▪ Stone ▪ Stucco ▪ Clapboard ▪ Shingle

The Early Modern Styles

Art Deco / Moderne



The Art Deco/Moderne style enjoyed popularity in Los Angeles in the late 1920s to the early 1940s.

The Art Deco style was introduced at the Paris Exposition in 1925. The term “Art Deco” comes from the French phrase “Arts Decoratifs”. The style reflects the modernity of science and industry from this time period and was influenced by the Bauhaus in Europe. More high-style variants are sometimes referred to as “Zig Zag Moderne”, because of the geometric patterns used as decoration in the style.

Art Deco/Moderne structures are symmetrical and stylized, with recessed, vertical or horizontal rows of windows, “wedding cake” setbacks, and sometimes stylized ornamentation of animals, water, and sunbursts. Residential structures are typically one or two stories, while commercial structures are sometimes multi-storied.



Elements of the Art Deco/Moderne style are often mixed with the Prairie style and the Spanish Colonial Revival Style.

By the time the art deco moderne style became popular, the neighborhood of Angelino Heights was already significantly built out. However, the few infill buildings designed in this style contribute beautifully to the complexity of the district, and reflects Los Angeles’ unique history of cultural diversity.



Art Deco/Moderne - **Common character defining features**

Windows (pg. 46)	Porches (pg. 54)	Doorways (pg. 50)
------------------	------------------	-------------------

- | | | |
|---|---|--|
| <ul style="list-style-type: none"> ▪ One-over-one or single pane ▪ Glass block ▪ Rectangular or round ▪ Arranged in vertical or horizontal bands ▪ Decorative crowns and spandrel panels | <ul style="list-style-type: none"> ▪ Relatively restrained ▪ Cantilevered awnings | <ul style="list-style-type: none"> ▪ Paired or single ▪ Large pane glazing ▪ Rectangular ▪ Decorative crowns |
|---|---|--|

Roofs (pg. 58)	Wall surfaces (pg. 65)
----------------	------------------------

- | | |
|---|--|
| <ul style="list-style-type: none"> ▪ Flat ▪ Symmetrical ▪ Central tower with receding stepped lower floors (wedding cake setbacks) ▪ Parapets (most often curved) | <ul style="list-style-type: none"> ▪ Stucco ▪ Concrete ▪ Glass Block ▪ Stainless Steel ▪ Aluminum |
|---|--|



8.0 Residential Design Guidelines

Residential Rehabilitation

INTRODUCTION

“Rehabilitation” is the process of working on a historic structure or site in a way that adapts it to modern life while respecting and preserving the historic, character-defining elements that make the structure or site important.

These Residential Rehabilitation Guidelines are intended for the use of residential property owners planning work on contributing structures or sites within the HPOZ. Contributing structures are those structures, landscapes, natural features, or sites identified as contributing in the Historic Resources Survey for the Angelino Heights HPOZ. Generally, “Contributing” structures would have been built within the historic period of significance of the HPOZ, and will retain elements 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”.

The Residential Rehabilitation section of the guidelines should be used in planning and reviewing projects for single-family structures and most multi-family structures in residential areas. 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.

The Residential Rehabilitation Guidelines are divided into ten (10) sections, each of which discusses an element of the design of historic structures and sites. If you are thinking about planning a project that involves the area around your house, such as repaving your driveway or building a fence, the “Setting” section (pgs. 38-42), might be a good place to start. If you are planning work on your roof, refer to the “Roofs” section (pgs. 58-61). You might want to look both at the Architectural Styles section (pgs. 22-38) to determine the style of the building, and then at the “Roofs” section (pg. 58-61) of these guidelines. The Table of Contents details other sections that might pertain to your project.

Preservation Principles

The following principles are from the portions of the Secretary of the Interior's Standards¹ that are applicable to HPOZ review, and are the basic principles on which these guidelines are based:

Principle 1:

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

Principle 2:

The historic appearance of contributing structures within the HPOZ should be preserved. (The historic appearance of publicly visible facades of contributing structures within the HPOZ should be preserved.)

Principle 3:

The historic fabric of contributing structures should be preserved. Repair should be attempted before replacement.

Principle 4:

Replacement elements 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 shall be designed to be compatible with the massing, size, scale, and architectural features of a historic structure or site, while clearly reflecting the modern origin of the addition. Additions should be designed to preserve the significant historic fabric of contributing structures or sites.

Principle 7:

Required parking should be designed in a manner appropriate with the historical character of the neighborhood, sensitive to the overflow of off-street parking in the district.

¹ *The Secretary's Standards are a nationally used standard for review of projects involving historic structures or districts.*

8.1 Setting

Streetscape, Developmental Pattern, Landscape Features & Open Space



The Angelino Heights streetscape in which the site is set includes a planting strip along the street, setbacks, drives, and walks.



The original character of the streets derived from generous and open front yards often raised with a low masonry retaining wall and concrete front walks.

PURPOSE AND INTENT

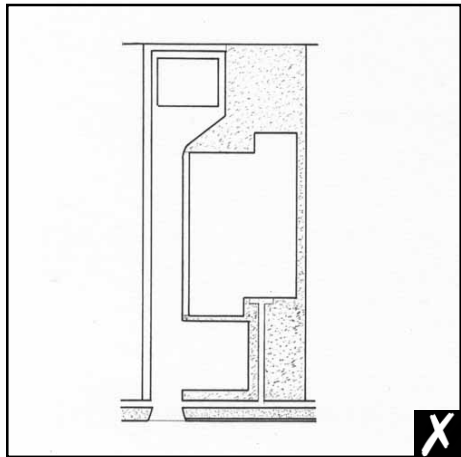
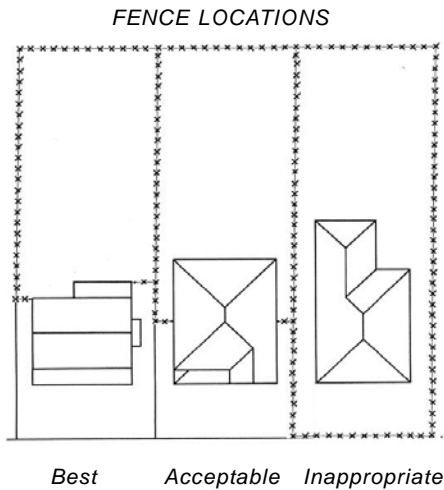
The site design of a historic structure is an essential part of its character. This design includes the streetscape in which the site is set, the planting strip along the street, setbacks, drives, walks, retaining walls, the way a structure sits on its lot in relation to other structures and the street, and landscaping elements. While many of the historic structures in Angelino Heights 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.

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. Preservation of this progression is essential to the preservation of the historic residential character of the neighborhoods.

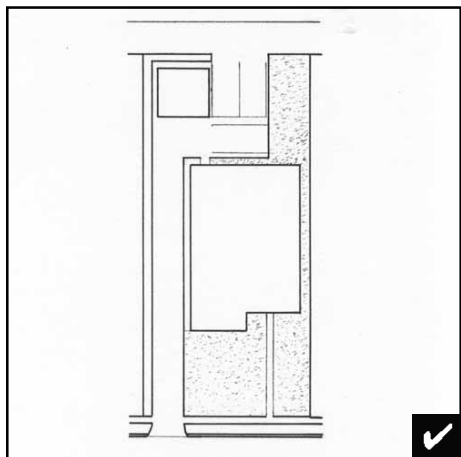
As the first western subdivision in Los Angeles, Angelino Heights shows the characteristic developmental pattern that defines the late 19th and early 20th century American suburbs. The houses, dating from the first and second periods of significance, show this pattern most clearly: lots laid out with a narrow frontage, a primary structure within the front half of the lot and often a rear accessory carriage house or garage. The distinctive curvature of the streets is derived both from the topography and from urban planning ideas popular at the time. Later infill structures dating from the third period of significance followed different massing models and are significant but they did not fundamentally alter this developmental pattern of the neighborhood.

The original character of the streets derived from generous and open front yards often raised with a low masonry retaining wall and concrete front walks. Angelino Heights, like most early American suburbs, has a large inventory of mature trees which contribute to the suburban character of the neighborhood.

GUIDELINES



Hardscape paving in the front yard except for the walk and driveway is not appropriate.



This parcel has parking access via the drive and directly off the alley at rear.

1. Mature trees and hedges, particularly street trees in the public planting strip, should be preserved whenever possible.
2. Historic topographic features should be preserved whenever possible.
3. The front yard as a landscaped feature with a pedestrian walk leading to the entry shall be preserved.
4. The historic front yard pattern of turf and foundation plantings around the base of the building should be retained if it exists, and encouraged as replacement landscaping.
5. Hardscape paving in the front yard except for the walk and driveway is not appropriate.
6. Painting historic exposed masonry retaining walls should not be permitted.
7. If historic retaining walls, pathways, stairs 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.
8. If historic fencing or a historic retaining wall did not exist in the front yard areas of a historic site, new fencing or walls in these locations is strongly discouraged.
9. 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.
10. Landscaping that frames the house rather than eclipses it should be encouraged.

GUIDELINES



Tall metal fencing in front yard is usually inappropriate.



Historic retaining walls should be retained, repaired or replaced in-kind.

11. New fences on lots that have none should not be allowed unless it can be demonstrated that a historic fence existed. If a property has an existing inappropriate fence predating the formation of the HPOZ, that fence may be updated in a style that complements the style of the main structure and shall conform to City fence standards.
12. Historic retaining walls should be retained, repaired or replaced in-kind.
13. Entry gates from the rear of the lot should be setback five feet from the front of the building and shall not affect any historic features.
14. New parking areas, if required, should be located at the rear of the lot and should be appropriately screened from public view.
15. New carports are generally inappropriate, however if a new carport is built, it should not be visible from the street
16. Rear yard fencing for privacy is permitted.
17. New retaining walls should be constructed in a style and with materials that harmonize with other existing historic retaining walls in the area.
18. Chain link or cinder block-type material is inappropriate for publicly visible walls and fencing.
19. If historic fencing or a historic retaining wall did not exist in the front yard areas of a historic site, new fencing or walls in these locations is strongly discouraged.
20. Parking areas and driveways should be located to the side or rear of a structure.
21. Entry gates to rear parking areas should not completely block views of building architectural details or the rear yard, nor should they completely enclose a porte-cochere or similar driveway feature.



Historic stone retaining walls and steps.

GUIDELINES

22. If new parking areas are to be located on a site to accommodate multiple vehicles, these areas should be screened from public view by appropriate fencing or planting strips.
23. Swimming pools should be located in the rear yard.
24. Above ground pools are usually inappropriate, however if an above ground pool is necessary, it should be located not visible from the public way.
25. Required parking for existing projects should be designed in a manner appropriate with the historic character of the neighborhood.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Landscape and fence features within the side and rear yard setbacks are exempt from review.

SUBMITTAL REQUIREMENTS

1. Plot Plan showing all existing and proposed landscape features.
2. Photos of existing conditions in the project area.
3. Photos of all elevations.

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

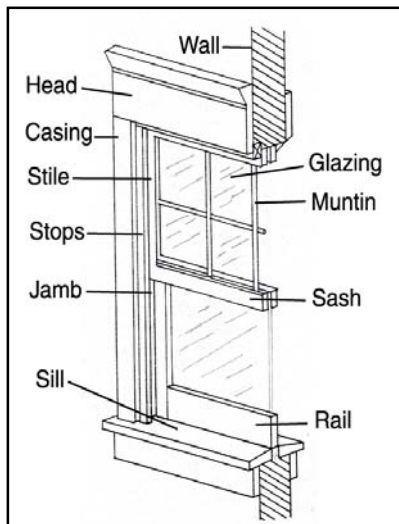
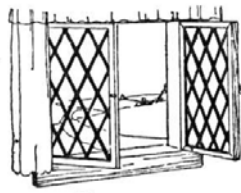
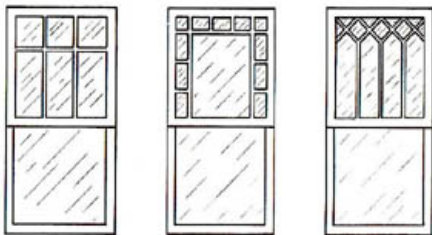
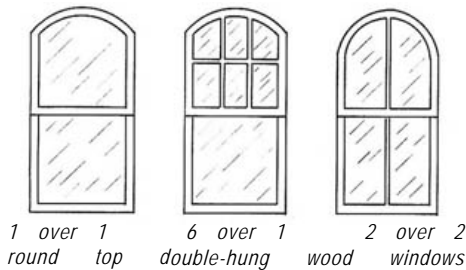
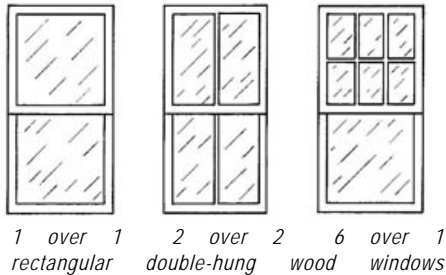
GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

The pattern, rhythm and design of site features in a 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, each change to the design of a site should be considered carefully. Historic elements, such as mature street trees, historic walkways or steps, and historic retaining walls, should be preserved and maintained. The depth of front and side yards should also be preserved.

Introduction of new landscaping elements into areas where they would be visible from the public way should be carefully considered. New major site elements that require regrading or excavation, such as terraces or retaining walls, may not fit in with the sloping front yards which characterize some districts. Front yard fencing, while appropriate in some neighborhoods, may not be appropriate in others, where front yards were often open. If new or replacement fencing is required, careful consideration of what fencing styles are appropriate to the style of the house is required. In general, appropriate fencing will be low in scale, and made of wood or metal. Vinyl, unpainted wood, or chain link fencing is generally inappropriate in areas next to the street.

Please refer to the Appendix for additional assistance and resources.

8.2 Windows



PURPOSE AND INTENT

Windows strongly define the character of a structure's design. These openings define character through their shape, size, construction, arrangement on the façade, materials, and profile. Refer to the Architectural Style section for a description of the window types appropriate to the style for your building. 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.

Most windows found in Angelino Heights 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 styles, 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. Preserve the materials and design of historic windows and their surroundings, including hardware.
2. The historic pattern and location of windows on a façade should be maintained.
3. The size and proportions of historic windows on a façade should be maintained.
4. Filling in or altering the size of historic windows is inappropriate and should be avoided.
5. Filling in or altering the size of historic windows on the street facades is inappropriate.

GUIDELINES



Filling in historic window openings is inappropriate.



These sliding aluminum replacement windows are inappropriate.



These security bars obscure the historic windows behind

6. Adding new windows to the sides and rear building facades, is generally inappropriate. If an additional window is deemed necessary, then new windows on side and rear historic facades should match the rhythm and scale of the existing windows on the facade.
7. Window modifications are acceptable to side and rear facades of non-historic additions provided that they are complimentary to the original building.
8. Existing windows or doors should be repaired wherever possible. Replacement of existing windows shall be allowed only when the windows are deteriorated that they cannot be rehabilitated
9. The California state historic building code exempts historic buildings from compliance with the title 24 energy code standards. The installation of insulated glass in a historic building is not appropriate.
10. Repair windows or doors wherever possible instead of replacing them.
11. When replacement of historic windows is necessary, replacement windows should match the existing historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should be replaced with true divided light windows. Vinyl clad or Aluminum clad windows should not be permitted.
12. If a window is missing entirely, or has been replaced with an inappropriate contemporary window it should be replaced with a new window of 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 guideline 11 above.
13. Awnings and shutters should only be utilized on openings in structures where their use was likely in historic periods and should be based on photographic documentation. In this case, they should be similar in material design and operation to those used historically.



Generally, historic windows should not be replaced unless they cannot be repaired or rebuilt.



Preserve the materials and design of historic windows and their surroundings, including hardware.



The historic pattern and location of windows on a façade should be maintained.

GUIDELINES

14. Burglar or safety bars should not be allowed on the exterior. If burglar or safety bars are required, they should only be installed on the interior of a window or opening. Alternatively, an acrylic film may be installed to the surface of the glass.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

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, reputtying a window, or waxing a window track are repairs that most homeowners can accomplish on their own to extend the life of their windows.

Please refer to the Appendix for additional assistance and resources.

ILLUSTRATIVE STYLES



Six over six wood double-hung window



Triple double-hung one-over-one wood windows with decorative fan lights



Rounded-top double-hung wood bay windows



Twenty-over-one wood double-hung window flanked by two twelve-over-one double-hung windows

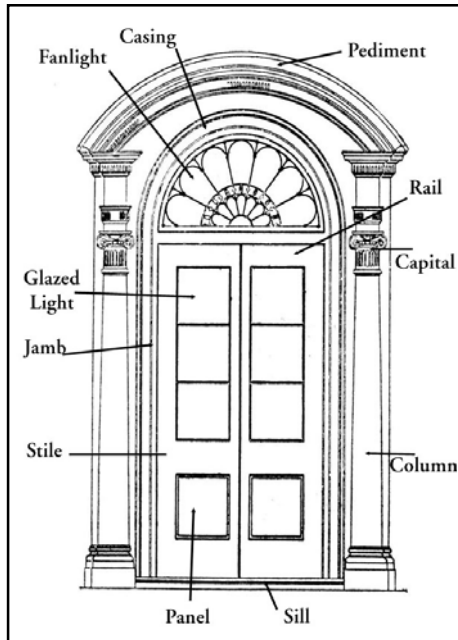


Fixed round wood specialty window

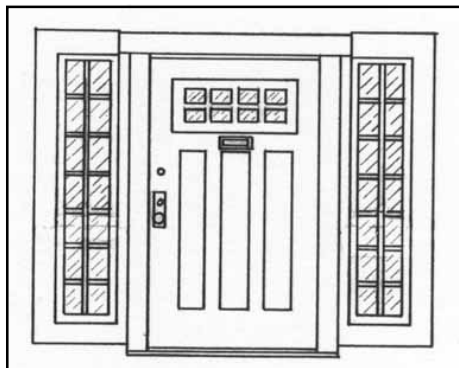


Paired double-hung wood windows

8.3 Doors



English Revival French doors



PURPOSE AND INTENT

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. Refer to the Architectural Style section for a description of the door types appropriate to the style for your building.

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. Preserve the materials and design of historic doors and their surroundings.
2. The size, scale, and proportions of historic doors on the street façade should be maintained.
3. Filling in or altering the size of historic doors, especially on street facades, is inappropriate.
4. Adding doors to visible historic facades is 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 historic photographic 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 neighborhood.
7. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.

GUIDELINES



Loss of this door and its sidelights would have a negative effect on the character of this house.

8. Original hardware, including visible hinges, door knockers, 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.
9. Screen doors should be located on the inside.
10. The installation of metal security doors is inappropriate.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. The appropriate repairs to and restoration of existing historic doors that retain the original fabric is exempt.
2. Any rehabilitation that requires the replacement of historic materials will require a Certificate of Appropriateness

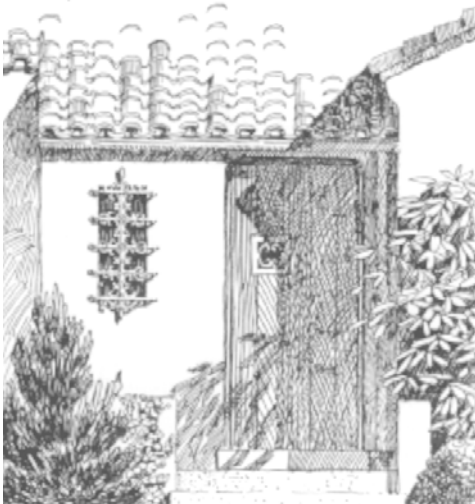
DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

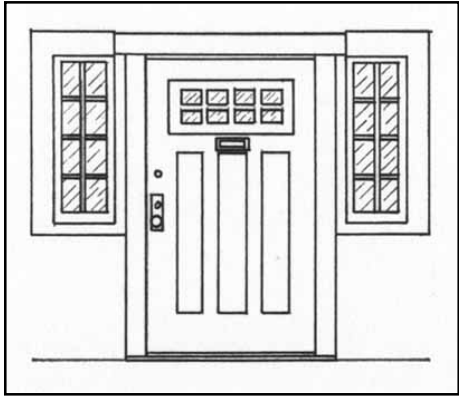
GENERAL BACKGROUND AND ADVICE TO THE APPLICANT



Typical entryway with screen door.



Spanish Revival Doorway



Craftsman-styled front door with true-divided light window side panels



Angelino Heights Craftsman-styled front door

Replacing or obscuring doors can have a serious negative effect on the character of a structure. Generally, historic doors and their surrounds should not be replaced unless they cannot be repaired or rebuilt. If doors must be replaced, the replacement doors and their 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.

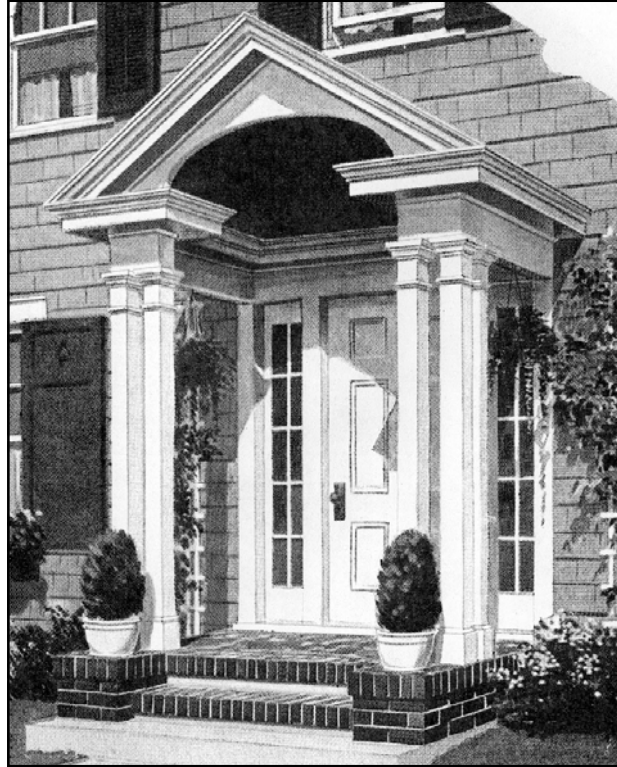
Screened doors were often historically present on many houses, and appropriately designed screened doors can still be obtained. However, installing a metal security door which blocks your door from view is inappropriate, and should be avoided.

Please refer to the Appendix for additional assistance and resources.

ILLUSTRATIVE STYLES



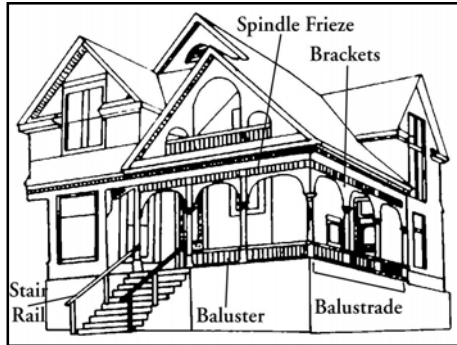
Queen Anne style entry porch



Colonial Revival entryway



8.4 Porches/Balconies

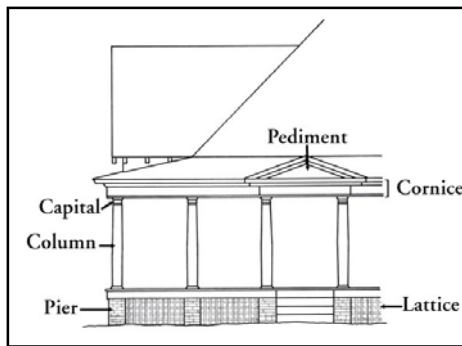


PURPOSE AND INTENT

Porches/balconies typically were the most important character defining feature of residential buildings in Angelino Heights. Historically, residential porches in their many forms—stoops, porticos, terraces, entrance courtyards, porte cocheres, patios, or verandas—served a variety of functions. They defined a semi-public area to help transition from the public street areas to the private area within the home, and they provided an architectural focus to help define entryways and allow for the development of architectural detail.

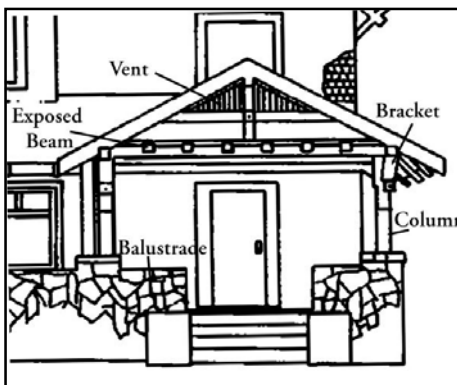
Typically, a porch/balcony provided a sheltered outdoor living space in the days before climate controls. In Southern California they were open air spaces, not enclosed with windows or screens.

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



GUIDELINES

1. Historic porches/balconies should be preserved and maintained as open air living space. Porches that have been previously enclosed should be reversed to the original design and it's use should be encouraged.
2. Decorative details that help to define a historic porch should be preserved. These include balusters, balustrades, columns, and brackets.
3. If elements of the porch/balcony, such as decorative brackets or columns, are too deteriorated to repair, replacement materials should exactly match the originals in design and materials.
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.



GUIDELINES



Decorative details that help to define a historic porch should be preserved. These include balusters, balustrades, columns, and brackets.



The added iron balustrade is inappropriate on this porch.



Original steps should be preserved. If the steps are so deteriorated they need replacement, they should be replaced utilizing the historic material.

5. Additional porch/balcony elements should not be added if they did not exist historically. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
6. In many instances, historic porches/balconies did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically. If a balustrade is necessary for safety, it shall be installed behind the column supports for the porch and should be simple in a design that is not intrusive and an appropriate material.
7. The addition of a porch/balcony which would not have existed on a house historically, should be limited to the rear façade. The design should complement the historic house but it shall be distinguished from the original design.
8. Enclosure of part or all of an historic porch/balcony at the front of the house is inappropriate and should not be permitted.
9. Enclosure of a porch/balcony 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.
10. Alterations for disabled access should be done at the side or rear whenever feasible, should be designed and built in the least intrusive manner possible, and should be reversible. If it is necessary to remove existing historic features to provide accessibility, those features should be stored on site so that they can be reinstalled when the ramp is removed.
11. Addition of a handrail on the front steps of a house for safety or disabled access reasons may be appropriate, if the handrail is very simple in design and an appropriate material.
12. Original steps should be preserved. If the steps are so deteriorated they need replacement, they should be replaced utilizing the historic material.



Front porches should not be enclosed.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Porches/balconies are a major character-defining feature of most historic residential buildings, and their preservation is of great importance. Retaining porches/balconies provides a transitioning 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/balcony may greatly reduce energy bills.

Porch/balcony elements that have deteriorated due to moisture or insect damage should be carefully examined to determine if the entire element is salvageable. **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/balcony 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.



ILLUSTRATIVE STYLES



This Eastlake porch is defined by its decorative wood elements.



River Rock is a feature of many Craftsman porches.



This Craftsman porch is dominated by its strong roof-line.

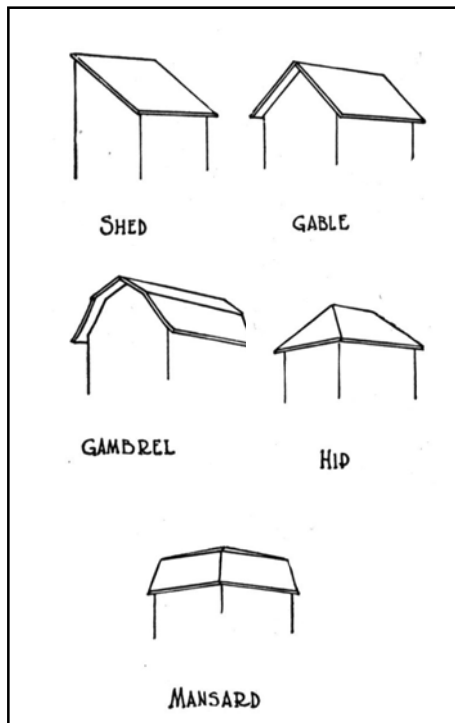


Highly Elaborate Queen Anne Porch

8.5 Roofs



Tile, slate, and wood roofs



Historic roof styles.



Existing roof dormers shall be preserved.

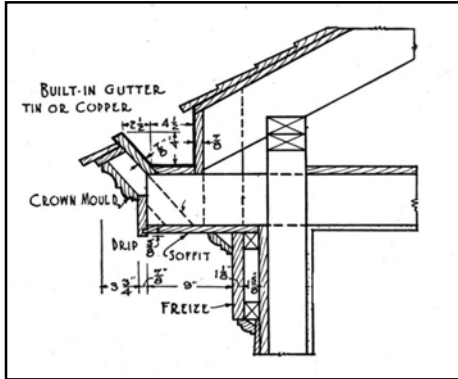
PURPOSE AND INTENT

The character of the roof is a major feature for most historic structures. Refer to the Architectural Style Chapter for a description of the roof types appropriate to the style for your building. Similar roof forms repeated on a street help create a sense of visual continuity for the neighborhood. 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.

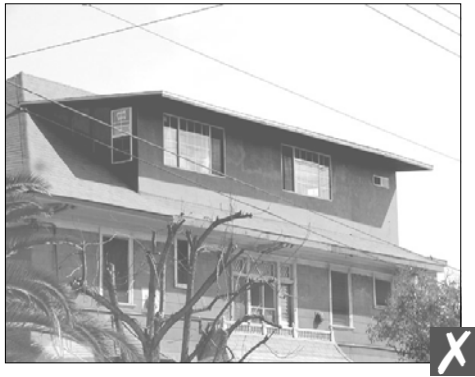
Certain roof forms and materials are strongly associated with particular architectural styles; for instance a Queen Anne Style featured multiple roof gables and conical roof shapes. Consult the architectural styles guide of these guidelines for more specific information about the roof of your house.

GUIDELINES

1. The historic roof form, for instance a complex roof plan with many gables, should not be simplified and should be preserved.
2. The historic eave depth and configuration should be preserved.
3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features shall 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 original feature 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.



Roof details are important to architectural character.



This rooftop addition is inappropriately located on the side of the house.



Decorative rafter tails help define this house.



A complex roof plan with many gables should not be simplified and shall be preserved.

GUIDELINES

5. Existing historic roofing materials, such as tile, should be preserved in place or replaced in kind where possible. On buildings where the historic materials have been replaced with composition shingles, the roofing material can be replaced with an appropriate new composition shingle. The use of designer composition shingles meant to emulate slate or other roofing materials not found in Angelino Heights is inappropriate. Composition shingles are generally replaced by three-square tab shingle that is coursed and not laid in a random pattern. Houses that have decorative cut shingles could use a composition shingle that emulates a cut wood shingle such as a fish scale shingle.
6. Roof color should be appropriate to the architectural style of the house. Earth tones, such as rusty reds, greens, and browns, are generally appropriate for replacement roofs. Very light colored asphalt shingles such as white or cream is inappropriate.
7. Skylights or solar panels are inappropriate additions to historic houses and should be avoided. If there is a compelling reason to install a skylight, it shall be a low profile flat skylight such as a Belux and shall be limited to the side and rear facades.
8. Existing masonry chimneys that are in good repair should be retained. Unreinforced masonry chimneys that are known seismic risks can be appropriately retrofitted. The appropriate seismic retrofit of a historic is to salvage the existing brick and reinstall it over as a veneer on an engineered wood frame that conforms to the shape and profile of the historic chimney. The homeowner should thoroughly document the existing chimney prior to demolition. If a chimney is deteriorated, the owner should be permitted to demo it however, the owner should provide the physical evidence in the existing mass scale and height of the original chimney such that it could be rebuilt at a later date.
9. Existing roof dormers should be preserved. New rooftop additions are generally inappropriate and should be avoided. If there is a compelling reason to add a rooftop addition dormer, it should be added to the rear third of the house and designed so as to minimize their impact on visible roof form.



Important elements of your historic roof that must be preserved include the roof form, the eave and cornice design, and any decorative or structural details which contribute to the style of your house.



It is important to make sure that complex roof forms will not be altered.



Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features shall be preserved.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Important elements of your historic roof that must be preserved include the roof form, the eave and cornice design, and any decorative or structural details which 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 color and texture of the roofing materials to be used. If a house originally had a terracotta tile roof, replacing that roof with composition shingle will dramatically alter the character of the roof. While most houses that 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 shingle.

Please refer to the Appendix for additional assistance and resources.

ILLUSTRATIVE STYLES



Complex multi-gabled roof with composition shingle



Built-up faux thatch shingle roof

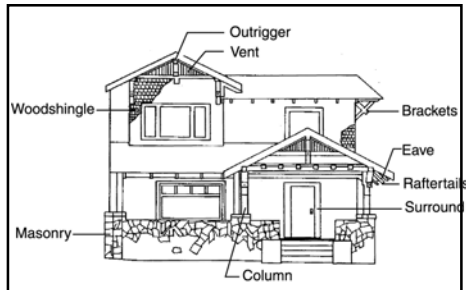


This roof combines decorative ironwork and decorative wood shingles.



Complex roof plan with terra-cotta tile

8.6 Architectural Details



Architectural details common on Craftsman structures.



Prominent architectural detail defines this Neoclassical house's architectural style.



Original architectural features shall be preserved.

PURPOSE AND INTENT

Architectural details showcase superior craftsmanship and architectural design, add visual interest, and distinguish certain building styles and types. 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.

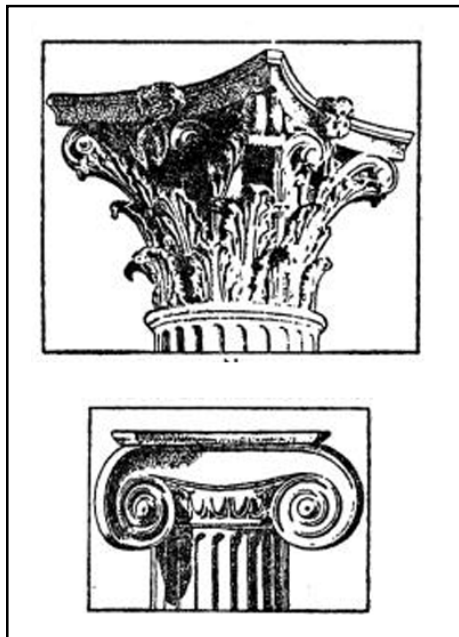
Determining the architectural style of your house can help you to understand the importance of the related architectural details of your house. The architectural styles section of these guidelines, or your HPOZ board, can help you determine what architectural details existed historically on your house.

GUIDELINES

1. Original architectural features should be preserved.
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. When it is necessary to replace materials or features due to deterioration, replacement should be in-kind, matching materials, texture and design.
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. Materials, such as masonry, which were not originally painted or sealed should remain unpainted.
6. Original building materials and details should not be covered with stucco, vinyl siding, or other materials.
7. Architectural detail that did not originally appear on a structure should not be added to a structure. For example, decorative spindlework should not be added to a Craftsman-style balcony.



A wealth of architectural detail defines the character of a neighborhood.



Each of these capitals is unique. Substituting one for the other would dramatically alter the character of a house.



Decorative detail expressed through the pattern of materials, such as decorative shingles or masonry patterns, shall be preserved or replaced in kind.

GUIDELINES

8. Decorative detail 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.
9. Architectural detail on modern building additions and other non-original construction should echo that of the historic style, without directly copying the style of ornamentation. The architectural detail of an addition should be of a simpler design than that of the original.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

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.

ILLUSTRATIVE STYLES



Tile Detail



Queen Anne Detail



Neoclassical Revival Detail

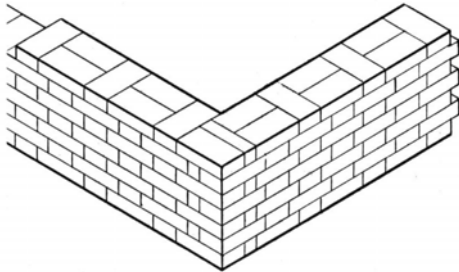


Eastlake/Stick Detail

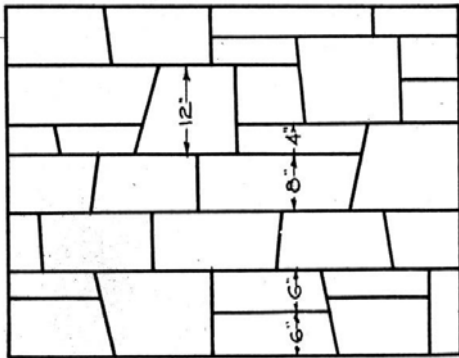
8.7 Building Materials and Finishes

PURPOSE AND INTENT

The characteristics of the primary building materials include shingles, siding, brick, stone, etc. The scale of units in which the materials are used as well as the texture and finish of the material, contribute to the historic character of a building. 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 color and finish of historic stucco is an important feature of Mission Revival homes.



FLEMISH BOND



BROKEN ASHLER: SPLAYED JOINTS

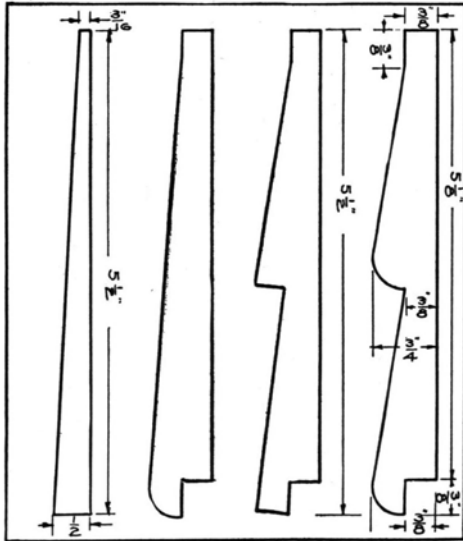


Original building materials should be preserved whenever possible.

GUIDELINES

BUILDING MATERIALS

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or "patching in" are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
4. Building materials not originally painted should not be painted.
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.



Historic wood siding profiles



Stucco has completely concealed the original building materials of this house.



If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.

COLOR

Each of the building styles in Angelino Heights has a range of color treatment that help to characterize the period and style of the particular building. These guidelines are not to dictate color choices for homeowners however, the colors chosen should be appropriate and should be within the color range of a particular style. Please refer to the architectural styles section for your style of house.

7. In choosing paint or stain colors, 19th and most early 20th century homes should be painted or stained in a minimum of three harmonious colors; one color for the main body of the structure, another for trim and architectural detail, and yet another color to pick out window sashes, and perhaps distinguish other detail.
8. In choosing paint or stain colors for twentieth century colonial revival type structures, homeowners should pick a palette of at least two contrasting harmonious colors, one to be used on the main body of the house and another for the trim, detail and window sashes.
9. In choosing paint or stain colors, homeowners should select paint colors appropriate to the period of the structure to be painted. The HPOZ board maintains a library of pattern books which illustrate colors popular at the time the HPOZ was developed. Consult the historic paint color chips resource maintained by the board and choose harmonious color schemes from these ranges.



Wood siding is generally smooth sawn and not textured.

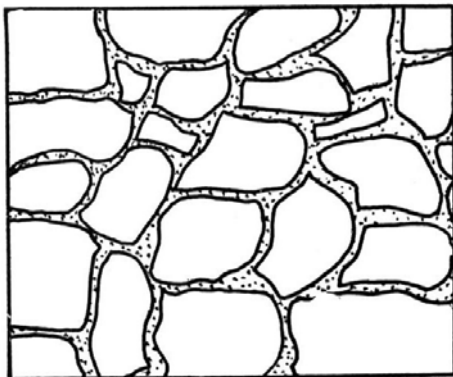
FINISH

The finish treatment of architectural materials can be a character defining feature on a historic building. Examples of this in Angelino Heights are as follows; stucco usually has a smooth finish and is not heavily textured. Brick generally has a clay finish and is not glazed. Wood siding is generally smooth sawn and not textured. Stone used in Angelino Heights would have generally had a rusticated split faced finish instead of a honed or polished finish.

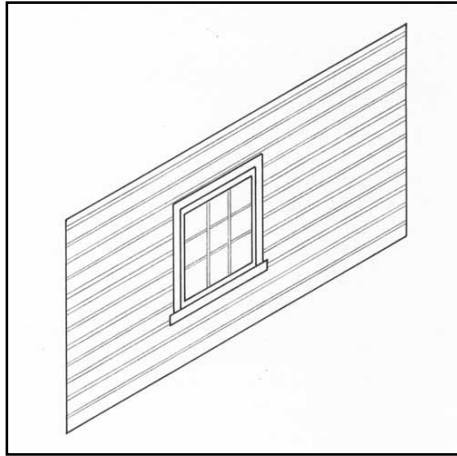
11. In the rehabilitation projects the original finish should not be altered on existing historic materials and should replicate the original finish on replacement materials.
12. Unique finish treatment specific to a particular house, if original, should be retained and preserved.
13. Abrasive cleaning systems, such as sandblasting and high pressure cleaning, can alter or destroy a finish treatment of a material and should be avoided.
14. The introduction of faux finish not characteristic of a particular style period should be avoided.



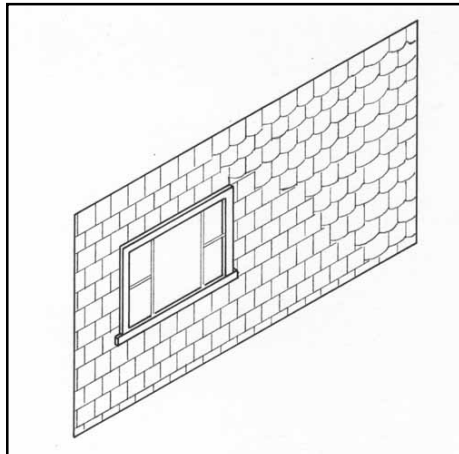
Original building materials should be preserved whenever possible.



RANDOM · RUBBLE



Wood siding



Inconsistent shingle siding

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

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 stucco work 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, such surfaces may conceal moisture or termite damage or other causes of structural deterioration from view.

Please refer to the Appendix for additional assistance and resources.

ILLUSTRATIVE STYLES



Riverrock helps define this porch.



Stucco finish designs can be a significant feature on a structure.



Specialty "fishscale" shingle



Stucco, half-timbering, and wood shingle

8.8 Mechanicals

PURPOSE AND INTENT

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, 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.

GUIDELINES

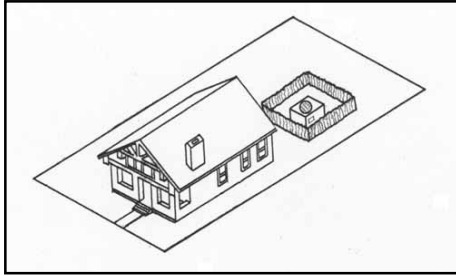
1. Satellite television dishes and other mechanical appurtenances should be located in the rear yard, in a location not visible from the public way, whenever possible. Small dishes or other appurtenances (under 2' in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear facades, or in the rear yard.
2. Satellite dishes and other appurtenances that are mounted on the fabric of an historic structure should be attached in a manner that is reversible and without damaging significant architectural features.
3. Mechanical apparatus not mounted on the structure should be located in rear or side yard areas not visible from the public way whenever possible. In addition, consider placing such apparatus out of sight and sound of neighboring homes, if at all possible.
4. Mechanical apparatus not mounted on the structure may be installed in areas visible from the public way if there is no other technically and economically feasible location for installation. If this is necessary, the mechanical apparatus should be obscured from view, including the use of landscape screening and the use of paint colors to match the surrounding environment.
5. Utilities should be placed underground where feasible.
6. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.



Mechanical apparatus may be installed in areas visible from the public way if there is no other technically feasible location for installation.



Satellite television dishes and other mechanical appurtenances should be located to the rear of a structure.



Air conditioning units and other mechanicals should be screened from view whenever practical.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

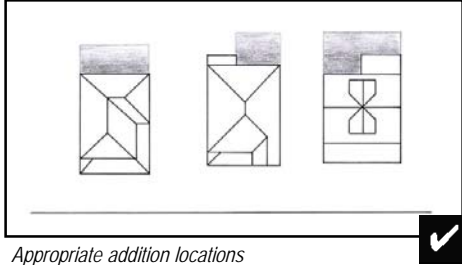
GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

With careful planning, many mechanical appurtanances can be located where they cannot be seen from the public way. 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, or in a rear dormer. 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 facades. Wiring for cable or telephone equipment or electrical lines can be run through the interior walls of a structure instead of along visible facades.

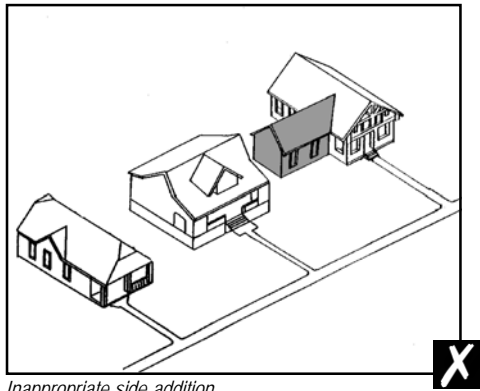
Even when mechanical equipment must be placed in a visible location in the side or front yards, landscaping or paint treatments can help to conceal these incompatible elements.

Please refer to the Appendix for additional assistance and resources.

8.9 Additions



Appropriate addition locations



Inappropriate side addition



Placing additions to the rear and using multiple rooflines to break up the mass helps to minimize the impact of the second story addition to the center house.



Side-yard addition

PURPOSE AND INTENT

Nothing can alter the appearance of a historic structure more quickly than an ill-planned addition. Additions cannot only radically change the appearance of a structure to passersby, but can also result in the destruction of much of the significant historic material in the original structure. New additions within an HPOZ are appropriate, as long as they do not destroy significant 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 demands of the current owner, while preserving their historic character and materials.

GUIDELINES

1. Additions should be located in the rear of the structure whenever possible, away from the main architectural façade.
2. Additions should be compatible in size, and scale with the original structure, although visually subordinate in massing.
3. Two-story additions to one-story buildings are strongly discouraged.
4. Additions should use similar finish materials and fenestration patterns as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate, as would a wood addition to a stucco house.
5. Addition roofing forms and materials should echo those of the original structure.
6. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
7. Rooftop additions should be located to the rear of the structure.
8. Additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or variations of exterior finishes to communicate that the addition is new construction.



This rear addition blends with the existing structure

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE



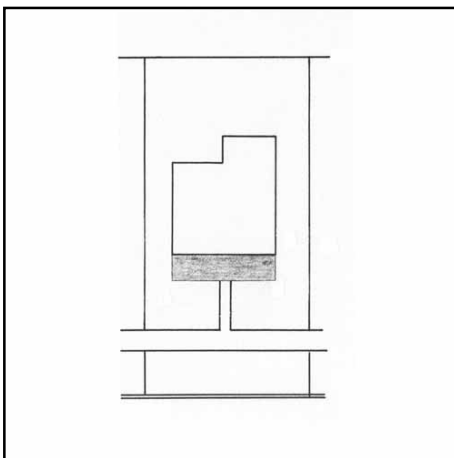
Inappropriate rooftop addition located on a street-facing facade with incompatible windows

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.

While an addition should be compatible, the design of the addition should also be slightly differentiated from the original structure. For example, it can be differentiated from the original building through a break in roofline, cornice height, wall plane, materials, or a slight variation in window pattern. These differences will allow the addition to be distinguished as a new contribution to the historic district, instead of giving a false sense of the neighborhood's history.

Please refer to the Appendix for additional assistance and resources.



Additions to the front facade are generally not recommended.

8.10 Constructing Detached Secondary Structures

(New Garages, Accessory Structures, & Detached Units)



PURPOSE AND INTENT

Angelino Heights features many high style “carriage houses”, most of which date from the late nineteenth and very early 20th centuries. These buildings make an important contribution to the character of the district. The majority of the houses do feature accessory structures, most of which are 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. In the period from the 1920’s to the 1970’s, many new detached structures were built behind the main houses in styles that are incompatible with the historic architecture of the district.



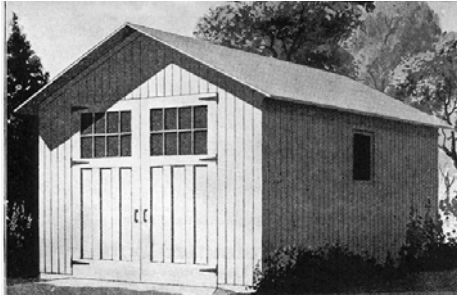
For the rehabilitation of existing historic garages and accessory structures, follow the same guidelines throughout this section as you would for the rehabilitation of a residential structure. The guidelines in this section are specifically targeted towards the addition or reconstruction of accessory structures on historic properties.

GUIDELINES

1. New secondary structures should be similar in character to those that historically existed in the area.
2. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most secondary structures.
3. New secondary structures should be designed not to compete visually with the historic residence.
4. Detached garages are preferred. Attached garages should be located to the rear of the house.
5. New secondary structures should be located behind the line of the rear wall of the house whenever possible.
6. New secondary structures, shall be smaller in massing and height and footprint than the main structure.
7. Carports are inappropriate and should not be permitted.



New secondary structures should be similar in character to those that historically existed in the area.



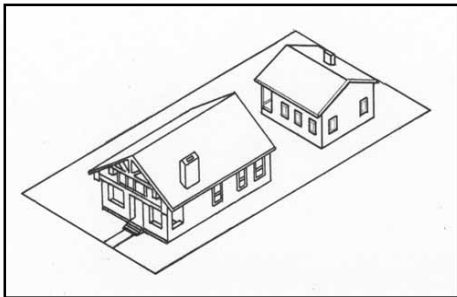
ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE



Accessory dwelling units are often found to the rear of primary structures.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

If a historic garage or accessory structure exists, it should be treated in the same way as any other historic structure for the purposes of rehabilitation. If, however, a 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, secondary structures were historically placed to the rear of the house, with access from the street or an alleyway. New secondary 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.



Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most secondary structures.

Residential Infill

INTRODUCTION

Angelino Heights experienced three significant building booms at the end of the 19th and beginning of the 20th century. These resulted in the great wealth of historic houses we see today in the district. These booms correspond to the “periods of significance” that define the district. Not all structures in Angelino Heights date from these periods of significance and not all lots were built out. These more recent buildings, as well as the construction of new structures on vacant lots, are considered infill construction.

These infill buildings have a considerable impact on the appearance and continuity of the historic district, and their design and alteration must be carefully considered in the context of the entire district.

“Infill Construction” always results in a “non-contributing” structure. These are also defined in the Historic Resources Survey. These Residential Infill Guidelines are intended for the use of residential property owners planning new structures on vacant sites or alterations to non-contributing structures or sites within the HPOZ. These guidelines help ensure that such new construction and alterations recognize and are sensitive to their historic context.

FORMAT

The Residential Infill Guidelines are divided into six (6) sections, each covering a building design element. Elements from all sections will be important when planning or evaluating proposed new construction or alterations to existing non-contributing structures or sites.

THE 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. However, it is important that the design of new construction in a historic district be consistent with the design of surrounding historic structures and sites. Design elements that are important in establishing this consistency include but are not limited to massing, texture of materials, scale, siting with respect to prevailing lot use patterns, roof form, and the patterns of doors and windows.

SINGLE FAMILY HOUSING

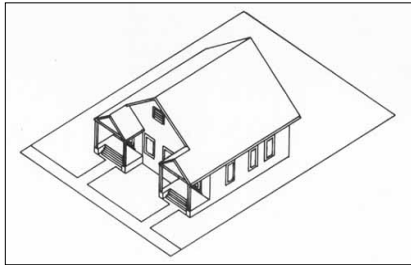
As we have seen in the Architectural Styles chapter, Angelino Heights exhibits a number of different residential architectural styles. Although the various styles appear throughout the district, there are concentration of certain styles (such as the Victorian concentration on Carroll Avenue) that follow the patterns and dates of various building booms. If you are considering a project that involves new construction on a vacant lot, the first step would be to understand the characteristics of the various styles present on that block. If the existing buildings are all of the same or similar styles, common design themes should emerge. The Architectural Styles chapter of these Guidelines (pg. 22) 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.

It is important to note that all the historical residential buildings in Angelino Heights follow certain developmental patterns: they take the form of a single, larger structure located on one or two residential lots, with a smaller “accessory type” building to the rear of the lots. There are no historic examples of porte cocheres, attached garages, or side-entry conditions. All the styles, with exception to the Mission Revival and Spanish Colonial styles feature textured surfaces. All the styles feature covered entries and porches, vertical proportioned windows, detailed front doors, and patterned sloped roof surfaces.

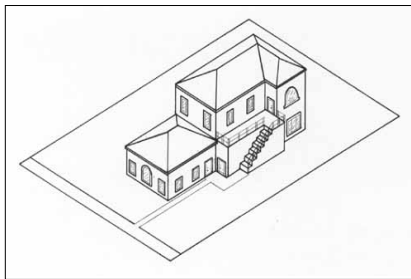
Contemporary compatible designs for new infill construction are not necessarily inappropriate in a HPOZ and contribute to the understanding of historical development of the district by distinguishing what was built in the historic period of significance and changes made that were not historic to the structure. This distinction between historic and non-historic elements provides a basis for reversibility of non-historic elements at a future date. 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, and detail.

MULTI-FAMILY HOUSING

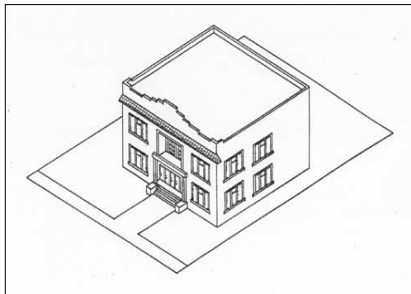
Often owners of vacant lots in residential areas find it financially desirable to build multi-family housing if it is allowed by the zoning code. Typically, multi-family housing should follow the Residential Infill Guidelines contained in this section. The Angelino Heights HPOZ contains examples of several multi-family architectural styles that are compatible with surrounding architectural styles. Historically, multi-family development in Angelino Heights took the form of the residential Duplex or the Bungalow Court, all developed in a single residential lot. More recently, some of the original larger single family residences and accessory buildings have been successfully converted to multi-family units. Some of these style groups, most notably the duplex/triplex/fourplex and the model of the large “front house” with smaller accessory structure might be successfully duplicated in new



Duplex



Triplex



Quadplex

multi-family construction. (Note: Due to current parking requirements, the Bungalow Court no longer offers a viable model for new construction on single or double residential lot) In order to maintain the appropriate setting for the historic structure in the district, and to prevent new structures from dominating the streetscape, it is important that multi-family development preserve the appearance of the traditional lot use patterns of the district.

THE RESIDENTIAL DUPLEX/TRIPLEX/FOURPLEX

In the period when many of Los Angeles' historic neighborhoods were 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 style, in particular, lent itself 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.
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 composed primarily of grass or planting areas. Paving front yard areas is inappropriate.
6. Setbacks should be consistent with surrounding historic single-family structures.

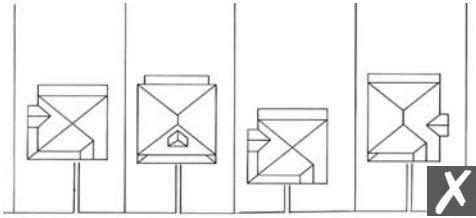
8.11 Location and Site Design

PURPOSE AND INTENT

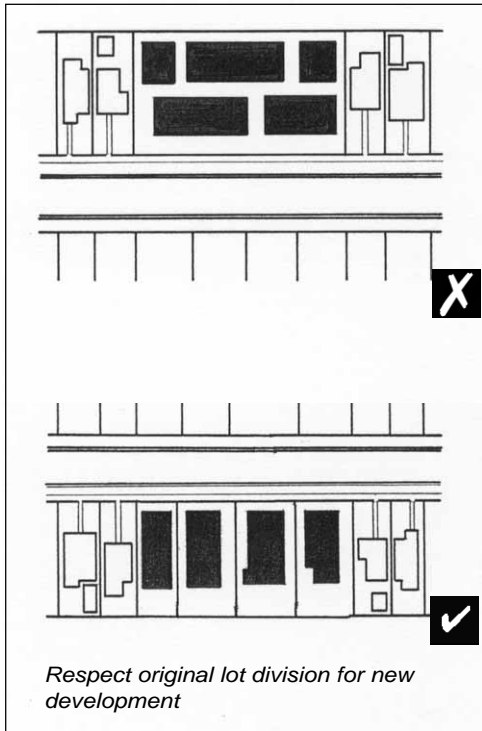
The spacing and location of historic structures within a historic neighborhood usually establish a rhythm that is essential to the character of the neighborhood. This vocabulary of front yards and side yards should be maintained by new construction within historic neighborhoods so that the character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

GUIDELINES

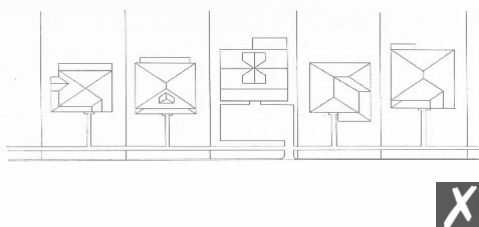
1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located.
2. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas in the front and side yards are 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, unless topography dictates design.
5. Respect original lot division for new development (there is an exception for relocating historic structures, see guideline #6)
6. For larger lots or two contiguous lots, the side yard area and the overall massing of the structure should be consistent with historic development patterns.
7. Parking required for infill construction should be designed in a manner appropriate with the historic character of the neighborhood.



This design does not maintain the consistent setback of structures on the block.

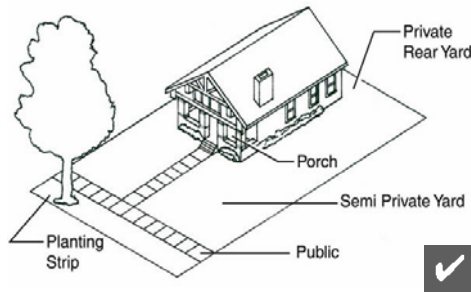


Respect original lot division for new development



Large expanses of concrete and parking areas in the front and side yards are inappropriate.

8.12 Massing and Orientation



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.



PURPOSE AND INTENT

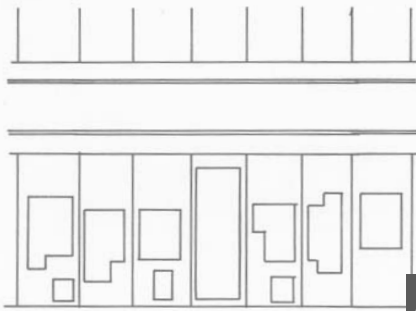
The historical developmental pattern of structures is a significant character-defining feature of a historic district. Developmental pattern refers to the configuration of residential lots, the location and orientation of structures on the lots, and the relationship of lots and buildings to the street.

The height and massing of structures in a historic neighborhood will generally be fairly uniform along a blockface. The zoning in Angelino Heights contains a variety of multi-family zones, although the predominant historic developmental pattern is that of single family homes. Height for multi-family zoned lots in Angelino Heights that are amongst single family structures should be built to the height of other single family homes along the same block to preserve this predominant historic developmental pattern. Currently the LAMC requires a 33 foot height limit for single family homes in the R1 zone except when 40% of the residences on both sides of the block of a street as the frontage of a subject lot exceed the 33 foot height. New structures may be built to a height of the average of the building heights that exceed 33 feet.

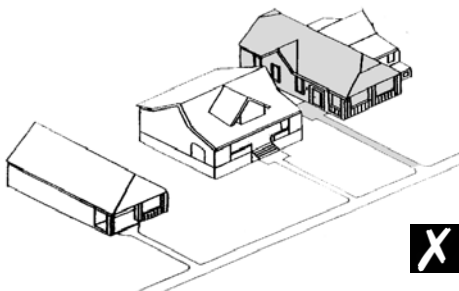
Nearly all historic residential structures were designed to present their front facade to the street, and not to a side or rear yard.

GUIDELINES

1. New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. The property owner should provide an analysis of the building lot coverage using the City of Los Angeles' Zoning Information Map Access System (ZIMAS) and Sanborn Maps for the Contributing existing residential buildings with frontage on both sides of the block of the same street as the frontage of the subject lot, except for vacant lots, to demonstrate that their proposal does not exceed the prevailing lot coverage on the block for the proposed development.
2. New residential structures should present their front door and major architectural facades to the primary street, and not to the side or rear yard.
3. On corner lots, a corner entryway between two defining architectural facades may be not be inappropriate.

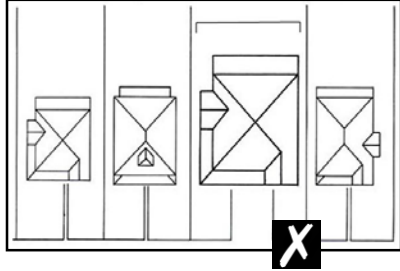


New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks.



This house's side entrance is not appropriate in most historic areas

GUIDELINES



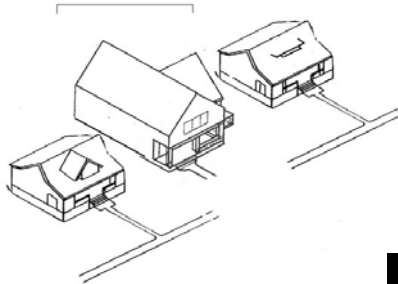
Traditional site design with a front walk through an open front yard leading to a welcoming porch, a side driveway leading to a rear garage, and relatively narrow side yard setbacks.



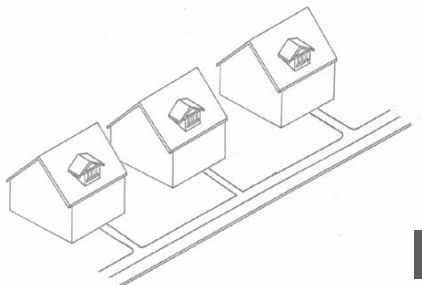
A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.

4. 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.
5. New structures should be massed such that their floor plan is consistent with the pattern of development of historic structures of the neighborhood.
6. If the historic development pattern for a vacant lot is known, new construction on the lot should be encouraged to follow this historic pattern.
7. The property owner should provide an analysis of the building heights as defined by Los Angeles Municipal Code (LAMC) Section 12.21.1 of the Contributing existing residential buildings with frontage on both sides of the block of the same street as the frontage of the subject lot, except for vacant lots, to demonstrate that their proposal does not exceed the prevailing height of these buildings.

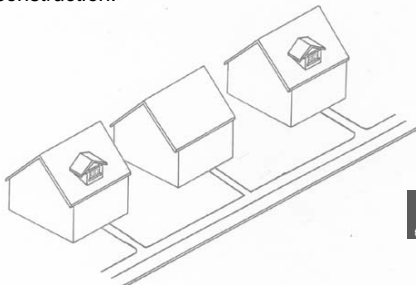
8.13 Roof Forms



The orientation of this roof axis does not echo that of its neighbors.



Consistent roof patterns, such as these dormers, should be incorporated into new construction.



This structure lacks a characteristic roof dormer found on adjacent structures. New construction should incorporate recurring architectural elements common on the street.



A variety of roof lines defines the homes along this street.

PURPOSE AND INTENT

Roofs shall be massed such that they are consistent with the historic development pattern of structures in the neighborhood.

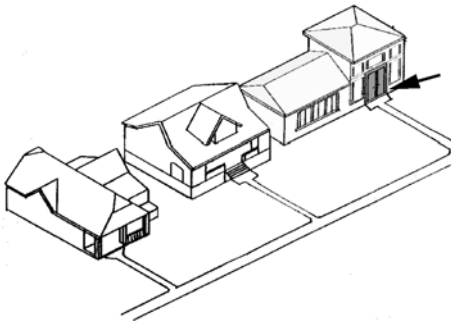
GUIDELINES

1. If a new design is proposed based on a specific historic style reference, the roof form should be consistent with that style.
2. Flat roofs were uncommon in most single-family residences in Angelino Heights historically and should be avoided for new residential construction.
3. Contemporary roofing materials are not inappropriate for infill construction provided that they are compatible with the design and harmonize with the neighborhood.
4. Dormers and other roof features on new construction should echo the size and placement of such features on historic structures within the HPOZ.
5. In cases 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.

8.14 Openings



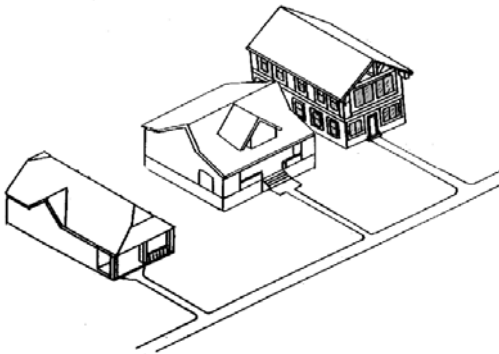
X
The horizontal windows on the center structure are inconsistent with the vertical window proportions of its neighborhood context.



X
The preponderance of windows and doors on the front facade of the structure on the right would be out of place in most HPOZs.



A traditional streetscape composed of a variety of windows and doorways all orientated to the front of the building.



Main entryways should be located on the front façade of a new structure, facing the street.

PURPOSE AND INTENT

The pattern of windows, doors, and other openings on the facades of a historic structure 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 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 façade solid-to-void ratio to those found in surrounding historic structures. Generally, large expanses of glass are inappropriate.
2. Windows should be similar in shape and scale to those found in surrounding historic structures.
3. Windows should appear similar in materials and construction to those found in surrounding historic structures.
4. Dormers should be similar in scale to those found on existing historic structures in the area.
5. Main entryways should be located on the front façade of a new structure, facing the street.
6. The placement of a porch to define the front entryway is encouraged.

8.15 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 a historic district. It is essential that new construction within a historic area reflect the character of the area by reflecting the palette of materials and design details historically present in the neighborhood.

GUIDELINES

1. New construction should incorporate materials similar to those used traditionally in historic structures in the area. It is important to maintain a sense of authenticity of materials in the district. Accordingly, materials such as pressed hardboard or vinyl that replicate the appearance of historical materials should not be allowed.
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 new posts, porch columns, rafter tails, etc., should echo, but not exactly imitate, architectural details on surrounding historic structures.
4. Use of simplified versions of traditional architectural details is encouraged.
5. The traditional architectural details found on historical structures add a sense of scale and texture to the construction. It is not necessary to replicate historic details, but new construction should include a similar level of and approach to detail.

8.16 Relocating Historic Structures



The relocation of historic structures to existing vacant lots in the district is encouraged.

PURPOSE AND INTENT

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 that the historic importance of both the structure to be moved and the district in which it will be relocated are preserved.

GUIDELINES

1. Relocation of the structure to a lot similar in size and topography to the original is preferred.
2. The 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.
3. The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as its placement on its original lot.
4. A relocation plan should be prepared prior to relocation that ensures that the least destructive method of relocation will be used.
5. Alterations to the historic structure that may be necessary to aid in the relocation process should be evaluated in accordance with the Rehabilitation Guidelines.
6. The appearance, including materials and height, of the new foundations for the relocated historic structure should match those original to the structure as closely as possible, taking into account applicable municipal codes.
7. Relocating structures outside the district is not permitted.
8. The relocation of historic structures to existing vacant lots in the district is encouraged.

9.0 Commercial Design Guidelines

Commercial Rehabilitation

INTRODUCTION

“Rehabilitation” is the process of working on a historic structure or site in a way that adapts it to modern life while respecting and preserving the historic, character-defining elements that make the structure or site important.

These Commercial Rehabilitation Guidelines are intended for the use of commercial property owners planning work on contributing structures or sites within the Angelino Heights HPOZ. Contributing structures are those structures, landscapes, natural features, or sites identified as contributing in the Historic Resources Survey for the Angelino Heights 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”.

The Commercial Rehabilitation section of the guidelines should be used in planning and reviewing projects involving historic commercial structures or for adding commercial uses to existing residential structures. They are also intended for use in the planning and review of projects for structures that were originally built as commercial structures which have since been converted to residential use. For instance, the Commercial Rehabilitation Guidelines would be used to plan work to a historic structure built for shops and offices that is now used as residential lofts.

The Commercial Rehabilitation Guidelines are divided into 8 sections, each of which discusses an element of the design of historic structures and sites. For those planning a project that involves the area around a building, such as parking areas, the “Site Design” section (pg. 88), is a good place to start. For those planning to do work on a roof, an applicant should look both at the Architectural Styles section (pg. 22) to determine the style of the building, and at the “Roofs” (pg. 96) section of these guidelines. The Table of Contents details other sections that might pertain to a project.

Preservation Principles

The following principles are distilled from the portions of the Secretary of the Interior's Standards¹ that are applicable to HPOZ review, and are the principles on which these guidelines are based:

Principle 1:

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

Principle 2:

The historic appearance of contributing structures within the HPOZ should be preserved. (The historic appearance of publicly visible facades of contributing structures within the HPOZ should be preserved.)

Principle 3:

The historic fabric of contributing structures should be preserved. Repair should be attempted before replacement.

Principle 4:

Replacement elements 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 should be designed to be compatible with the massing, size, scale, and architectural features of a historic structure or site, while clearly reflecting the modern origin of the addition. Additions should be designed to preserve the significant historic fabric of contributing structures or sites.

¹ *The Secretary's Standards are a nationally used standard for review of projects involving historic structures or districts.*

9.1 Site Design

PURPOSE AND INTENT

The design of the site of a historic structure is an essential part of its character. This design includes the streetscape in which the site is set, the planting strip along the street, the way a structure sits on its lot in relation to other structures and the street, and landscaping elements. While many of the historic structures in the 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.

GUIDELINES

1. Mature trees and hedges, particularly street trees in the public planting strip, should be preserved whenever possible.
2. Historic sidewalk features should be preserved wherever possible.
3. Parking areas and driveways should be located to the rear of commercial structures.
4. If new parking areas are to be located on a site to accommodate multiple vehicles, these areas should be screened from public view by appropriate fencing or planting strips.
5. The historic street wall should be preserved in any storefront renovations.



An consistent building edge to the street and the profusion of engaging storefronts has historically encouraged pedestrian activity.



Cars were typically parked on the street, or in additional parking areas located to the rear of buildings. In this way, the unified solid street frontage of this historically pedestrian area was preserved.



Traditionally, commercial areas presented a consistent building wall at the sidewalk edge.



On a corner, historic buildings were aligned with both sidewalk edges. Also note the historic rotunda tower, marking the intersection of the two avenues.



Street trees can lend shade, making the pedestrian way more inviting.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

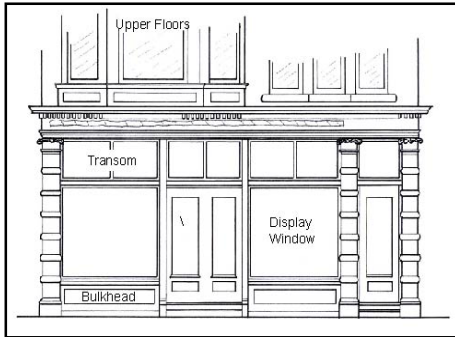
NONE

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Preservation of the historic placement of a structure against the sidewalk, with parking provided on the street or in parking lots to the rear of the lot provides an inviting pedestrian experience for residents and other customers, and helps to preserve or enhance the character of a neighborhood. Any plans for alteration of the footprint of a historic commercial structure should be carefully considered to preserve this relationship between the buildings and the street.

Please refer to the Appendix for additional assistance and resources.

9.2 Storefronts



PURPOSE AND INTENT

The most common feature defining historic commercial buildings is the storefront. While some more monumental historic commercial structures, such as banks, may not have classic storefronts as a ground floor feature, the majority of structures within the commercial areas of Los Angeles' HPOZs are defined by their storefronts. Although storefront character varies from area to area, there are features common to almost all storefronts. The most typical historic storefront configuration consists of a low base, known as a bulkhead, upon which large panes of glass are set, with a main store entrance located in the center or to one side of the storefront. Above the largest panes of glass, or the storefront glazing, there is often a band of narrow, horizontal panes known as transoms or clerestory glazing. The store's signage was historically located on awnings over these windows, was painted on the glass itself, or was located in a sign area just above the clerestory or transom glazing. Often, storefronts will include a second, less prominent door leading to second story offices or apartments.

GUIDELINES

1. Historic commercial entryways should be preserved, both in their form and their individual components.
2. If windows or doors on an historic storefront must be replaced, they should be replaced in kind, matching the materials, dimensions, and glazing of the originals.
3. If an original storefront or its details are missing, replace them with new details in the same design as the originals, if the original design is known. If the design is not known, the design of the storefront or storefront details should be compatible with the size of the opening, and the style of the building.
4. The transparency of first floor storefront and transom windows should be maintained. Painting or mirroring storefront or transom windows or entry door glazing is inappropriate.
5. External fixed bars or prominent roll-down gates are inappropriate on historic storefronts.
6. New external signage should not be installed over storefront windows, doors, or transom areas.



GUIDELINES

7. Internal signage which substantially blocks the transparency of storefront windows is inappropriate.
8. Awnings should be similar in materials, design, and operation to those used historically.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Preserving the character of historic storefronts is essential to maintaining the character of historic commercial areas. Sometimes storefronts have been radically changed over the years through infill of windows, the exchange of doors, and often through an accumulation of signage obscuring storefront features. It is therefore important to carefully analyze the ground floor of a historic commercial structure to ascertain the original configuration of the storefront area before beginning work.

Please refer to the Appendix for additional assistance and resources.



Filling in storefront windows dramatically changes the character of a commercial building

ILLUSTRATIVE STYLES

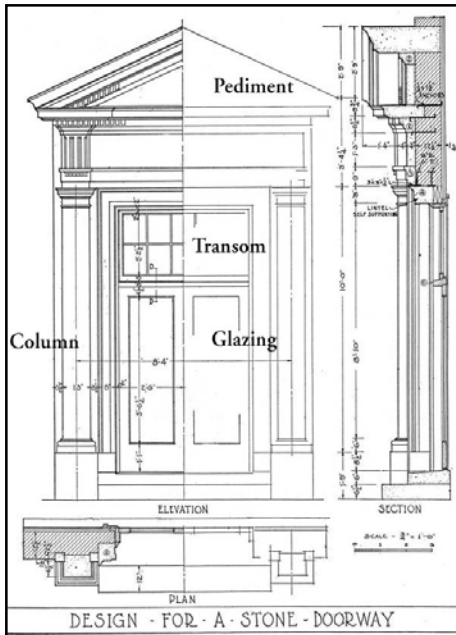


The storefront spans many architectural styles, including this minimal art deco

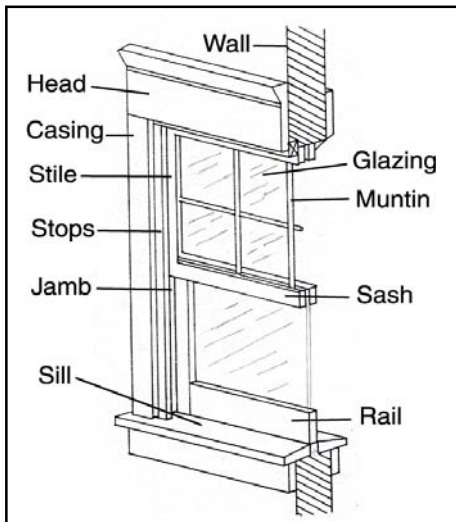


A simple, unornamented two-bay storefront.

9.3 Windows and Doors



This door, with its transomlight and articulated portico, helps to define an imposing entrance.



PURPOSE AND INTENT

Windows and doors strongly define the character of a structure's design. Windows and doors 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 the casing and the head. Most windows found in Los Angeles historic districts are wood-frame true divided light windows. These windows are usually double-hung, fixed, or casement style windows. In some areas, metal frame casement or fixed divided light windows are common.

Doors in historic commercial areas vary from glazed storefront doors to opaque, simple secondary entrances. In addition to the door itself, historic commercial entryways were often framed by a surround which might have included a portico, sidelights, transoms, recessed entryway details, and other features whose preservation is important to its character. In some cases, the color and texture of the glazing are also important.

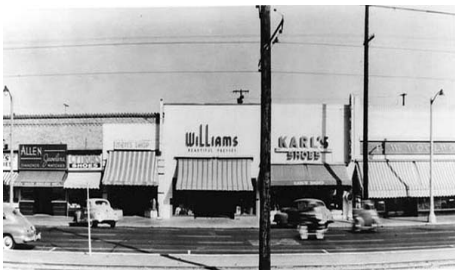
GUIDELINES

1. Preserve the materials and design of historic openings and their surrounds, including hardware.
2. The historic pattern of openings on a façade should be maintained.
3. The size and proportions of historic openings on a façade should be maintained.
4. Filling in or altering the size of historic openings, especially on primary facades, is inappropriate.
5. Adding new openings to historic facades, especially on primary facades, is inappropriate.
6. Repair windows or doors wherever possible instead of replacing them.

GUIDELINES



Glazed door with transom above.



Historic storefront awnings

7. When replacement of windows or doors is necessary, replacement windows or doors should match the historic windows or doors in size, shape, arrangement of panes, materials, hardware, method of construction, and profile.
8. Replacement windows or doors on the side facades and the rear facade may vary in materials and method of construction from the historic windows or doors, although the arrangement of panes, size, and shape should be similar.
9. If a window or door 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.
10. Awnings should be similar in materials, design, and operation to those used historically.
11. Awnings should conform to the shape of the opening on which they are installed. Awnings should only be utilized on openings in structures where their use was likely in historic periods.
12. External burglar or safety bars which are not original to a historic structure should not be installed on facades that can be seen by the public.
13. Bars or grillwork which is original to the structure should be retained.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE



Corner entries such as this were typical of commercial buildings on corner lots, and help create a prominent entry feature.



Double hung windows were common on the upper floors of commercial buildings.



GENERAL BACKGROUND AND ADVICE FOR THE APPLICANT

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

Typically, older commercial structures in Los Angeles may have had operable shutters or fabric awnings. When thinking about installing awnings on a commercial structure, it is important to consider first if an awning would be appropriate on a structure of its style and period, and next if the awning is appropriate to the building.

Please refer to the Appendix for additional assistance and resources.

9.4 Roofs



Some historic commercial structures had fanciful roofs such as these in Larchmont Village.



The transparency of storefront windows should be preserved. Mirrored finishes are inappropriate.



Others had flat roofs with decorative parapet detail, like this art deco market.

PURPOSE AND INTENT

The character of the roof, including parapet walls, is a major feature for most historic structures. Similar roof forms repeated on a street help create a sense of visual continuity along a streetfront. Roof pitch, materials, size, orientation, eave depth and configuration, and roof decoration are all distinct features that contribute to the character of a roof.

Traditionally, historic commercial structures commonly had flat roofs. These roofs were necessary to the form of the historic commercial building, and should be maintained. Roofing materials for flat roofed buildings on which the roofing material is not visible are generally not a character-defining feature of a structure. The roof-level cornice detail of the structure, however, is an important character-defining feature of the structure, and should be maintained.

GUIDELINES

1. Preserve the historic roof form.
2. Preserve the historic eave depth or cornice design.
3. Historic cornice detail should be preserved in place wherever possible.
4. If historic cornice detail must be removed, it should be replaced with details that match the originals in design, dimensions, and texture.
5. Historic specialty roofing materials, such as tile, slate or built-up shingle, should be preserved in place or replaced in-kind.
6. Replacement roof materials on visible roofs should convey a scale, texture, and color similar to those used originally.
7. Rooftop additions should be located to the rear of the structure and designed so as to minimize their impact on visible roof form.



The pitched mansard roof and dormer windows on this structure help define its architectural character.



Cornice details help distinguish commercial buildings.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Important elements of your historic roof which must be preserved include the roof form, the eave and cornice design, and any decorative or structural details which contribute to the style of a commercial structure. Before undertaking any work on a commercial 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.

Please refer to the Appendix for additional assistance and resources.

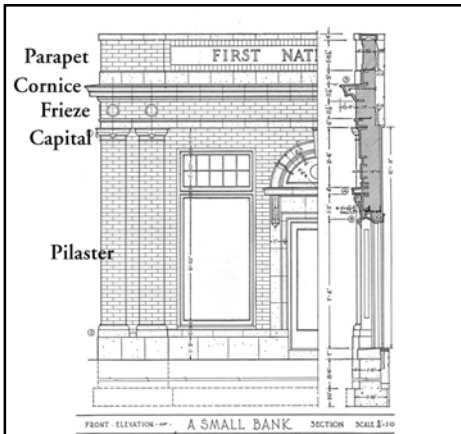
9.5 Architectural Details

PURPOSE AND INTENT

Architectural details showcase superior craftsmanship and architectural design, add visual interest, and distinguish certain building styles and types. Features such as lintels, columns, and applied decoration were constructed with materials and finishes that are associated with particular styles, and are character-defining elements as well.

Determining the architectural style of a commercial building can help understand the importance of its architectural details. The Architectural Styles chapter of these Guidelines, or your HPOZ board, can help you determine what architectural details existed historically on a particular historic structure.

Historically, as today, signage was a detail that played an important role in defining the character of historic commercial areas. The placement and design of signage is therefore an important consideration in preserving the historic character of a commercial district.



Concrete detail like this should not be cleaned with aggressive abrasive methods, or the detail may be lost.

GUIDELINES

1. Preserve original architectural details.
2. Deteriorated materials or elements should be repaired in place, if possible.
3. When it is necessary to replace materials or elements due to deterioration, replacement should be in kind, matching materials and design.
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 itself) and evidence of similar elements on commercial structures of the same architectural style in the neighborhood.
5. Materials, such as masonry, that were not originally painted should remain unpainted.
6. Original building materials and details should not be covered with stucco or other materials. If stucco is resurfaced, care should be taken that details are not lost.



Terracotta and gilded detail were hallmarks of the art deco style.



Detail may be expressed through differences in building material colors.



Replacing traditional historic windows with aluminum sliding windows like these is inappropriate.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

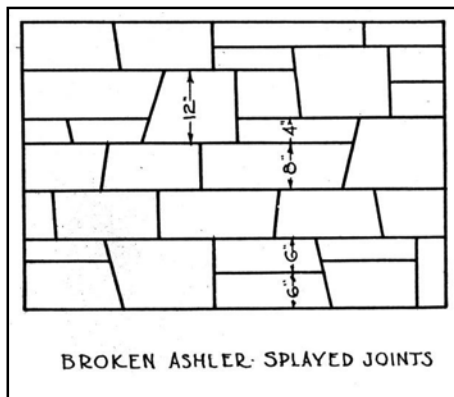
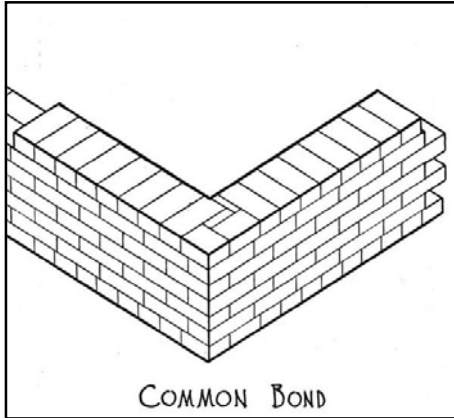
Decorative details should be maintained and repaired in a manner that enhances their inherent qualities and maintains (as much as possible) their original character. A regular inspection and maintenance program involving cleaning and painting will help to keep problems to a minimum.

Repair of deteriorated architectural details 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 require paying a finish carpenter or metalworker to replicate a particular element, which can be a major expense.

Plans for new signage should be made after careful consideration of the historic style of the building. New signage should be carefully planned to assure that its design and placement does not conceal important architectural features.

Please refer to the Appendix for additional assistance and resources.

9.6 Building Materials



Historically, different stucco finishes were identified with different styles of architecture.

PURPOSE AND INTENT

The characteristics of the primary building materials, including the scale of units in which the materials are used as well as the texture and finish of the material, contribute to the historic character of a building. For example, the texture and scale of historic siding is an important feature of wood-framed commercial structures.

GUIDELINES

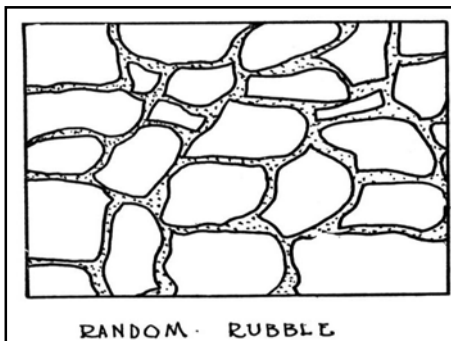
1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or "patching in" are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
4. Replacement materials which will match the original in appearance should be considered when original materials are unavailable or too costly.
5. Building materials that were not originally painted should not be painted.
6. Original building materials should not be covered with vinyl, stucco, or other finishes.
7. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish.



This building combines two scales of materials for architectural effect.



Glazed terra cotta tile detail was common in the early twentieth century on commercial buildings.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

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, epoxy or another filler can sometimes 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 texture of historic stucco, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. 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, such surfaces may conceal moisture or termite damage or other causes of structural deterioration from view.

Please refer to the Appendix for additional assistance and resources.

9.7 Additions

PURPOSE AND INTENT

Nothing can alter the appearance of a historic structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also result in the destruction of much of the significant historic material in the original structure. New additions within a historic commercial area are appropriate, as long as they do not destroy significant historic elements, 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 demands of the current owner, while preserving their historic character and materials.

GUIDELINES

1. Additions should be located to the rear of the structure whenever possible, away from the main architectural façade.
2. Additions should be compatible in size, and scale with the original structure, although subordinate in massing.
3. Two (2) story additions to one (1) story buildings are strongly discouraged.
4. Additions should use similar finish materials and fenestration patterns as the original structure.
5. Addition roofing forms and materials should echo those of the original structure.
6. Rooftop additions should be located to the rear of the structure.
7. Additions should be differentiated from the original structure through their details or massing, communicating clearly that the addition is new construction.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

In planning a new addition to an historic structure, it is necessary to plan carefully so that significantly altering a structure's historic character is avoided. 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.

While an addition should be compatible, the design of the addition should also be slightly differentiated from the original structure. For example, it can be differentiated from the original building through a break in roofline, cornice height, wall plane, materials, or a slight variation in window pattern. These differences will allow the addition to be distinguished as a new contribution to the historic district, instead of giving a false sense of the area's history.

Please refer to the Appendix for additional assistance and resources.

9.8 Signage



Appropriate new signage on historic commercial structures.



Neon signage is appropriate to some historic structures.



PURPOSE AND INTENT

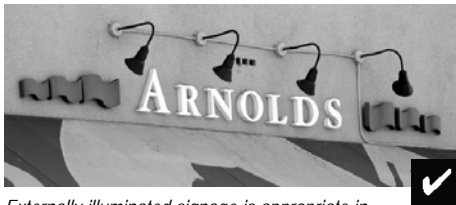
Signage can significantly impact the character of a historic commercial building. Appropriate signage can accent the design of the commercial building, punctuating its architectural features and overall design. Inappropriate signage can obscure architectural features and mask historic character. Some key elements of the design of signage for historic commercial structures include dimensions, the materials used in construction, the placement of the signage on the facade, the method of attachment of the signage, how the signage is illuminated, and the overall amount of signage to be placed on the facade.

GUIDELINES

1. Signage on historic structures should conform to all city signage regulations.
2. Signage along the front surfaces of awnings is generally appropriate.
3. Internally illuminated signage that is visible from the street is generally inappropriate.
4. Signage painted on windows is generally appropriate, if it does not significantly reduce (by more than 20%) the amount of transparent window surface in a storefront window.
5. Plastic banner signs are inappropriate.
6. Signage should be attached in a manner that does not damage historic building materials or features.
7. Signage should not obscure significant architectural features.
8. Significant historic signage should be maintained in place whenever possible.



Historic signage was located primarily in the band above the storefront windows.



Externally illuminated signage is appropriate in historic commercial areas.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Most historic commercial structures incorporate locations of signage into their architectural design. For instance, buildings with storefronts were traditionally designed with a blank band above the storefront windows that was intended for signage. In other styles of architecture, signage may have been intended to go above the main entry, be painted on the windows, attached via a hanging projecting sign, or located on window awnings. Look for places on the building facade that do not have architectural ornament, or ask your HPOZ board for a consultation to determine where signage should be located.

In determining signage size, it is important to design the signage in such a way that the important architectural features of the structure are not obscured. Signs that are too large, or many signs that, when taken together, cover a large portion of the facade or storefront glazing are inappropriate. Signage materials and illumination should also be taken into account. Internally illuminated "can lights" or other similar signs are almost universally inappropriate to historic commercial structures. Sensitive designed neon signage may be appropriate to some architectural styles.

Please refer to the Appendix for additional assistance and resources.

9.0 Commercial Design Guidelines

Commercial Infill

INTRODUCTION

While Angelino Heights does not have a commercial “area” or “district”, it does have a series of individual commercial structures scattered throughout the district. It would be possible to add a new commercial structure to the Angelino Heights HPOZ, but each proposed project will be reviewed for compatibility with the existing developmental pattern of the historic commercial structures, and for compatibility with the residential structures on the block. Commercial structures should only be placed on the very few commercial lots in the district.

10.0 Public Realm: Streetscapes, Alleyscapes, Parks, & Public Buildings

PURPOSE AND INTENT

Along with private residential and commercial buildings and spaces, public spaces and buildings also contribute to the unique historic character of a preservation zone. Public spaces include streetscapes, alleyscapes, 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 neighborhood through the maintenance and preservation of historic elements. Street trees in particular contribute to the experience of those driving or walking through an HPOZ area. 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.

Alleys, the lowest category of streets, may not exist in all HPOZ areas, but if present they traditionally serve as the vehicular entry and exit to garages providing an important element of the neighborhood character.

Like alleys, parks are sometimes present in an HPOZ area and, as such, traditional elements should be preserved and maintained, and the addition of new elements should be compatible with the historic character of the neighborhood.

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 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 for new and existing historic public buildings are the same as those in the commercial rehabilitation and infill sections excluding those on storefronts. Please refer to those sections when making changes, constructing additions or construction of new public buildings.

GUIDELINES

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

Guiding Principle

Protect and preserve street, sidewalk, alley and landscape elements, such as topography, patterns, features, and materials that contribute to the historic character of the preservation zone.

1. Preserve and maintain mature street trees.
2. Trim mature trees so that the existing canopies are preserved.
3. Preserve and maintain historically significant landscaping in the public planting strips.
4. Use landscaping to screen public parking lots from view of public streets.
5. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone.

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

Paving and Curbs

6. Maintain and preserve historic curb material and paving.
7. For repair or construction work in the Preservation Zone right-of-way, replace in-kind historic features such as granite curbs, etc.
8. Avoid conflicts between pedestrian and vehicular traffic by minimizing curb cuts that cross sidewalks.

Signage

9. Preserve and maintain historic street signs.
10. New street signage shall be placed so that historic features are least obstructed.

Street Furniture

11. New street furniture shall be compatible in design, materials and scale with the character of the Preservation Zone.
12. 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 Preservation Zone. Use of traditional designs constructed of wood or cast iron is encouraged.



GUIDELINES

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

**Utilities**

13. New utility poles, etc. shall be placed in the least obtrusive location. Consider introducing new utility lines underground to reduce impacts to historic character of preservation zone

Street Lights

14. Preserve and maintain existing historic street lights.
15. New street lighting should be consistent with existing historic street lights. If there are no existing historic street lights, new lights should be compatible in design, materials, and scale with the historic character of the Preservation Zone.

**Sidewalks**

16. Preserve historic sidewalks.
17. Replace only those portions of sidewalks that have deteriorated. Replacement material should match the existing.
18. New sidewalks should be compatible with the historic character of the streetscape.
19. Maintain public walkway connections between streets and between buildings.

Alley scapes

20. Preserve existing alleys as public right-of-ways.
21. Preserve traditional relationships between alleys and garages.
22. Preserve traditional fencing along alley right-of-ways.
23. The introduction of new fencing should be compatible with existing historic fencing.

Public Buildings

24. Introduce accessible ramps and entry features so that character defining elements of the building's entryways are impacted to the least extent possible.
25. Construct new access ramps and entry features so that they are reversible.



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



Public Buildings, con't

- 26. Locate new parking lots and parking structures to the rear of public buildings to reduce impacts on neighborhood character.
- 27. Construction of parking areas for public buildings should be screened from view of adjacent residential structures.

Parks

- 28. Preserve and maintain any existing historic elements such as walkway materials, mature trees, plantings, park benches and lighting.
- 29. Replace in-kind elements that cannot be repaired.
- 30. New elements such as public benches, walkways, drinking fountains, and fencing should be compatible with the existing historic character of the Preservation Zone.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

NONE

DELEGATED AUTHORITY TO THE PLANNING STAFF

NONE



GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Preserve and maintain historic elements of the streetscape and alleyways 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. Any work in the public right-of-way should also be reviewed by the Public Works Department staff.

Construction of new public buildings should be designed to be compatible with existing historic buildings.

Introduction of accessible ramps at the entrances to public buildings should be minimally intrusive on character defining 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 neighborhood. 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. An attempt should be made to locate new utility wires underground.

Preserving the pedestrian quality of an area is also important to maintaining historic character. Curb cuts should be kept to a minimum to avoid conflicts between pedestrian and vehicular traffic.

Please refer to the Appendix for additional assistance and resources.

11.0 Definitions

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 rain or sun.

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 of 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.

Blockface: 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 horizontally diagonally 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 section 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 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.

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.

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 theatre 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 section 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 fishscales, 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:

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 blockface.

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 composed of overlapping wood shingles.

APPENDIX A

ANGELINO HEIGHTS HISTORICAL RESOURCE SURVEY

APPENDIX B

MAP OF ANGELINO HEIGHTS HPOZ BOUNDARY

APPENDIX C

HISTORIC PROPERTIES MONUMENT LIST FOR COUNCIL DISTRICT No. 1

APPENDIX D

HPOZ ORDINANCE # 175891

(SECTION 12.20.3 OF THE
LOS ANGELES MUNICIPAL CODE)

APPENDIX E

FORMS

SECRETARY OF INTERIOR STANDARDS FOR REHABILITATION

CERTIFICATE OF POSTING - "PUBLIC HEARING"

**CITY OF LOS ANGELES
DEPARTMENT OF CITY PLANNING
200 NORTH SPRING STREET
LOS ANGELES, CA 90012-4801**

CASE NO. _____

- () Community Planning Bureau-Metro/South/East - Room 667
- () Subdivisions/Parcel Maps - Room 763
- () Zoning Administration - Room 763
- () Community Planning Bureau-West/Coastal - Room 621

CERTIFICATE OF POSTING

This certifies that I/WE have posted the "NOTICE OF PUBLIC HEARING" sign for

_____ (type of request)

located at _____ (address of development)

Public Hearing scheduled _____

I hereby certify under the penalty of perjury that I posted the above-mentioned NOTICE OF PUBLIC HEARING on the

_____ day of _____ 20_____.

Owner/Applicant (Print)

OR

Representative/Posting Agent (Print)

Signature

Signature

Date _____

THE PROCESSING OF YOUR CASE WILL NOT BE COMPLETED UNTIL THIS FORM IS RETURNED TO THE CASE FILE FOR YOUR PROJECT (SEE ABOVE FOR ROOM NUMBERS).

DEPARTMENT POLICY REQUIRES THAT FOR VERIFICATION OF THE DATE OF POSTING A MINIMUM OF TWO PHOTOGRAPHS MUST BE TAKEN (FRONT PAGE OF A NEWSPAPER WITH THE DATE CLEARLY READABLE IN THE PHOTOGRAPH NEXT TO THE SIGN AND ANOTHER SHOWING THE SIGN(S) POSTED ON THE SITE FROM ACROSS THE STREET).

REGARDLESS OF WHO POSTS THE SITE IT IS ALWAYS THE RESPONSIBILITY OF THE APPLICANT/OWNER TO ASSURE THAT THE NOTICE IS FIRMLY ATTACHED, LEGIBLE, POSTED FOR PUBLIC VIEW FROM THE PROPERTY STREET FRONTAGE, AND REMAINS IN THAT CONDITION THROUGHOUT THE ENTIRE POSTING PERIOD.

Special Instructions for Filing a Certificate of Appropriateness Pursuant to Section 12.20.3. K of the LAMC “HP” Historic Preservation Overlay Zone

4/2004

The construction, addition, alteration, demolition, reconstruction, relocation or removal of a building, structure, landscaping, or Natural Feature on a lot designated as Contributing in the Historic Resources Survey for a Preservation Zone shall require a Certificate of Appropriateness, except as set forth in Subsection 12.20.3 K 2(b).

Consult with the designated HPOZ Planner prior to fulfilling these instructions. Depending on the scale of the Project, you may be advised to consult with the HPOZ Board first.

1. Prepare, and submit ten (10) sets of plans of the proposed project for review, including existing and proposed site plans, floor plans, all elevations, and landscape plans (if applicable).
2. Provide ten (10) sets of photographs, **labeled with the site address and case number**, of the front facade and project area. Also provide a view of the site and adjacent buildings from the street, sides and rear of the subject property.
3. For new construction or replacement, provide ten (10) sets of the proposed materials, including color samples, samples of exterior finishes, or examples of roofing materials. Consult with the HPOZ Planner for any other essential materials prior to submitting. The attached Materials Checklist worksheet should be signed by your HPOZ Planner prior to submitting your case.
4. Indicate the subject site on a map which includes the proposed project (an 8 ½ X 11 copy of a ZIMAS Map or Assessors Parcel Map will be sufficient. These can be generated online at: <http://zimas.lacity.org/search.asp>). Beginning with the subject site, number the properties (e.g., 1, 2, 3...) to correspond with the mailing labels which are required in instruction No. 5 below.
5. Prepare, and submit two sets and one copy of mailing labels with names and addresses of all adjacent property owners and occupants, including those properties across the street or alley, or having a common corner with the subject property. Include labels for yourself, applicant, and any other party that should be notified (e.g. architects or contractors).
6. The attached MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) (available online at <http://www.lacity.org/PLN/>) must be filled out completely, typed or printed in black ink, with complete answers to every statement and question. Application must have the street address and legal description of the subject property which can be obtained at the Construction Services Center, (201 N. Figueroa Street, Fourth Floor; see receptionist). The MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) must be notarized.
7. **FILING APPLICATION. When the above requirements are completed, contact the designated HPOZ Planner for a pre-submittal appointment.** You will then be directed to the City’s Construction Services Center to pay the required filing fees and receive a case number. The application shall be filed at the Planning Public Counter Fourth Floor, 201 N. Figueroa Street, Los Angeles 90012.
8. An ENVIRONMENTAL CLEARANCE is required for this application. The Planning Public Counter will evaluate the project to determine the appropriate environmental clearance at the time of filing.
9. **FILING FEES** must be paid at the time of filing the Certificate of Appropriateness and the Environmental Clearance. Fees are established in Section 19.01 of the Los Angeles Municipal Code. The base fee for Certificates of Appropriateness is \$184.00. These fees partially cover the cost of processing applications.

THE APPLICANT’S ATTENTION IS CALLED TO THE FACT THAT THIS GRANT IS NOT A PERMIT OR LICENSE AND THAT ANY PERMITS AND LICENSES REQUIRED BY LAW MUST BE OBTAINED FROM THE PROPER PUBLIC AGENCY.

Special Instructions for Filing a Certificate of Compatibility

Pursuant to Section 12.20.3. L of the LAMC “HP” Historic Preservation Overlay Zone

4/2004

The construction of a new building or structure on a lot designated as a Non-Contributing Element, the replacement of existing Non-Contributing Elements, 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, and the demolition of any building or structure designated as a Non-Contributing Element, shall require a Certificate of Compatibility to assure compatibility with the character of the Preservation Zone and to assure that the 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.

Note: When a project requires a Certificate of Compatibility for both the demolition of any building or structure on a lot designated as a Non-Contributing Element and the subsequent construction of a new building or structure or the replacement of existing Non-Contributing Elements, the applications may be combined, provided that detailed plans for the construction of a new building or structure or replacement of existing Non-Contributing Elements can be provided.

Consult with the designated HPOZ Planner prior to fulfilling these instructions. Depending on the scale of the Project, you may be advised to consult with the HPOZ Board first.

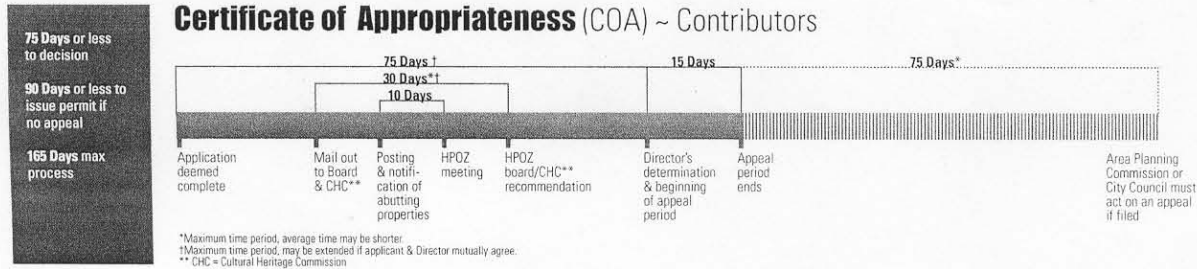
1. Prepare, and submit ten (10) sets of plans of the proposed project for review, including existing and proposed site plans, floor plans, all elevations, and landscape plans (if applicable).
2. Provide ten (10) sets of photographs, **labeled with the site address and case number**, of the front facade and project area. Also provide a view of the site and adjacent buildings from the street, sides and rear of the subject property.
3. For new construction or replacement, provide ten (10) sets of the proposed materials, including color samples, samples of exterior finishes, examples of roofing materials,. Consult with the HPOZ Planner for any other essential materials prior to submitting. The attached Materials Checklist worksheet should be signed by your HPOZ Planner prior to submitting your case.
4. Indicate the subject site on a map which includes the proposed project (an 8 ½ X 11 copy of a ZIMAS Map or Assessors Parcel Map will be sufficient. These can be generated online at: <http://zimas.lacity.org/search.asp>). Beginning with the subject site, number the properties (e.g., 1, 2, 3...) to correspond with the mailing labels which are required in instruction No. 5 below.
5. Prepare, and submit two sets and one copy of mailing labels with names and addresses of all adjacent property owners and occupants, including those properties across the street or alley, or having a common corner with the subject property. Include labels for yourself, applicant, and any other party that should be notified (e.g. architects or contractors).
6. The attached MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) (available online at <http://www.lacity.org/PLN/>) must be filled out completely, typed or printed in black ink, with complete answers to every statement and question. Application must have the street address and legal description of the subject property which can be obtained at the Construction Services Center, (201 N. Figueroa Street, Fourth Floor; see receptionist). The MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) must be notarized.

7. **FILING APPLICATION.** **When the above requirements are completed, contact the designated HPOZ Planner for a pre-submittal appointment.** You will then be directed to the City's Construction Services Center to pay the required filing fees and receive a case number. The application shall be filed at the Planning Public Counter Fourth Floor, 201 N. Figueroa Street, Los Angeles 90012.
8. An ENVIRONMENTAL CLEARANCE is required for this application. The Planning Public Counter will evaluate the project to determine the appropriate environmental clearance at the time of filing.
9. FILING FEES must be paid at the time of filing the Certificate of Compatibility and the Environmental Clearance. Fees are established in Section 19.01 of the Los Angeles Municipal Code. The base fee for Certificates of Compatibility is \$184.00. These fees partially cover the cost of processing applications.

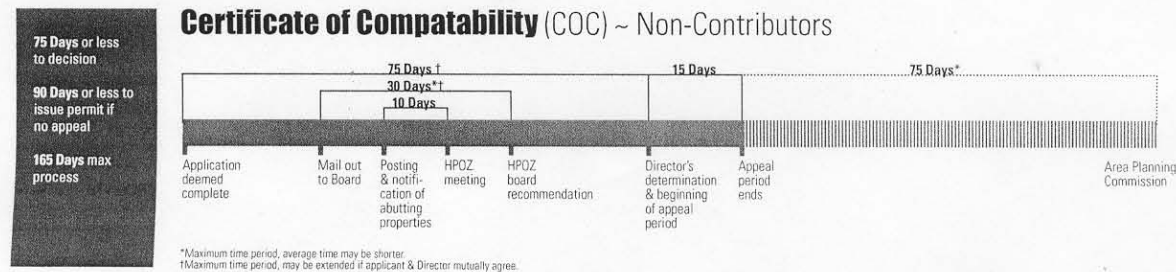
The applicant's attention is called to the fact that this grant is not a permit or license and that any permits and licenses required by law must be obtained from the proper public agency

The New "HP" Historic Preservation Overlay Zone (HPOZ) Ordinance

High Level Review Processes

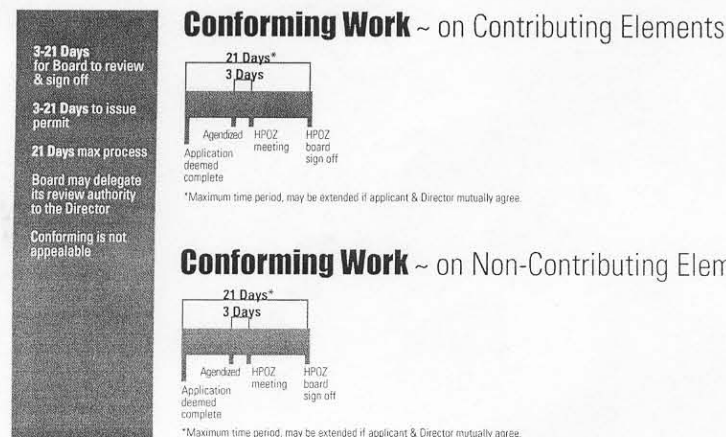


The Certificate of Appropriateness procedures have not changed.



The Certificate of Compatability is an approved certificate issued for the construction of a new building or structure on a lot (infill), building replacement of an element identified as non-contributing, and the demolition of any building or structure on a lot designated as a Non-Contributing element.

Low Level Review Processes



The HPOZ Board reviews Conforming Work for conformity with ordinance provisions, the Preservation Plan (or if no Preservation Plan exists), the Secretary of Interior's standards for rehabilitation (if applicable).

What is an HPOZ?

An Historic Preservation Overlay Zone (HPOZ) is a City-designated historic district composed of a group of buildings (either an entire neighborhood or part of a neighborhood) which are related to one another historically, architecturally, and/or culturally. Individual buildings within an HPOZ need not be of “landmark” quality — the cohesiveness, uniqueness, and architectural integrity of the area as a whole serves to make it eligible for HPOZ status.

As areas with historic and aesthetic significance, representative of the City’s cultural and architectural history, these districts are unique and irreplaceable assets. The destruction of communities such as Bunker Hill and Chavez Ravine, and the fragmentation of neighborhoods like Boyle Heights and Lincoln Heights provide cautionary tales about the potential for the loss of our City’s historic communities. In 1979 in response to these concerns, the Los Angeles City Council adopted the City’s first HPOZ Ordinance.

What Are the Benefits of HPOZ Designation?

- 1) **Control Over Inappropriate Alterations:** HPOZs are one of the few effective tools to help retain the unique character of historic neighborhoods. Throughout Los Angeles, historic neighborhoods are struggling to prevent insensitive additions, control mansions, and prevent stucco from covering over historic wood siding. HPOZs provide for clear design guidelines and a process to control such harmful changes.
- 2) **Enhanced Sense of Community:** Working together on an HPOZ and helping to maintain the character of an historic neighborhood helps pull neighbors together and build a sense of community. HPOZ districts often find that this community cohesiveness helps the neighborhood constructively address other local problems, including crime and safety issues.
- 3) **Increase in Property Values:** According to numerous studies, homes and structures within historic districts such as HPOZs experience greater property value increases than do similar properties not protected by a historic district designation. This occurs because potential homebuyers are assured that the historic character that made the neighborhood attractive will endure over time. For further details, see the Conservancy’s publication, “The Economic Benefits of Historic Residential Districts,” available on our web site (www.laconservancy.org).
- 4) **Tax Savings:** Designation as an HPOZ makes all “contributing structures” to the HPOZ (homes within the period of significance that have retained their architectural character) eligible for property tax reductions. Under the Mills Act, a State law implemented by local governments such as the City of Los Angeles, owners of historic properties contract with the City, agreeing to preserve and properly maintain their home for at least 10 years. In exchange for this agreement, the owner’s property tax liability is recalculated using a state mandated formula that can result in a substantial tax reduction. Property tax reductions vary widely but generally range from 25-60%, which could mean hundreds or even thousands of dollars a year in savings. For more information on the Mills Act, contact the City’s Cultural Affairs Department, or see the Conservancy’s publication, “Incentives for Preserving Historic Buildings” on our web site.
- 5) **Neighborhood Expertise:** The HPOZ Boards serve as an informal resource for homeowners, providing invaluable advice on how to pursue historically sensitive renovations in a cost-effective manner.



How Are HPOZs Governed?

Each HPOZ is overseen by a board whose five members have a demonstrated knowledge and interest in the history and architecture of the HPOZ area. Three of the five must be owners or renters who live within the HPOZ. One of the members must have extensive real estate or construction experience and is appointed directly by the Mayor. The Council member of the District where the HPOZ is located appoints another board member (who must be a renter or owner in the HPOZ). Two members — one licensed architect and one HPOZ resident are appointed by the Cultural Heritage Commission. The final member of the HPOZ board is selected by a majority vote of the other four members, and also must be a resident of the HPOZ. Members of the HPOZ Board serve for a term of four years. Each HPOZ Board must schedule a minimum of two meetings per month.

What Does an HPOZ Board Review?

An HPOZ Board has oversight concerning exterior alterations only. Interior modifications, such as bathroom or kitchen remodeling, may proceed without HPOZ Board review. In general, exterior changes, such as additions to the structure, installation or removal of fencing, or window and door replacement, first need to be reviewed by the Board. The Board can recommend either an Exception or a Certificate of Appropriateness. An Exception is granted if a structure, landscaping, or natural feature is:

- 1) being restored to its original appearance under the approval of the HPOZ Board;
- 2) deemed hazardous by the Department of Building and Safety and is being monitored by the Board; or
- 3) enlarged with any addition of less than 250 square feet involving no increase in height and undertaken with approval by the HPOZ Board.

The majority of projects reviewed by the Board fall within this category.

Projects that do not fall within the Exception category as listed above are evaluated for a Certificate of Appropriateness (COA). A COA is an approved certificate for the construction, demolition, alteration, removal, or relocation of any structure, landscaping, natural feature or site within a HPOZ. Projects requiring a COA will be assessed a fee as required by the L.A. Municipal Code Section 19.01A (currently \$261). These proposed projects go to the Planning Department Staff for final review and approval. Decisions can also be appealed to the local Area Planning Commission.

Each HPOZ Board is guided in their decision-making process by a Preservation Plan. When an HPOZ is created, the Board, residents, and property owners create a set of design guidelines specific to the needs of their neighborhood. Until a Preservation Plan is adopted, the Secretary of the Interior's Standards for Rehabilitation are used for project evaluation.

Residents and property owners do not face initial fees or annual dues because of an HPOZ designation. The HPOZ's regulations do not require or force residents to improve or "fix up" their property. Should a home be destroyed by a natural disaster, residents are not required to duplicate the previously existing structure. All residents are invited to public meetings and hearings with the five-member board and can participate to the extent they desire.



How Does a Community Become an HPOZ?

The HPOZ process may be initiated by the City Council, Planning Commission, Cultural Heritage Commission, or by the owner or renter of a property within the proposed HPOZ. Most communities begin by organizing neighborhood meetings to inform residents about the HPOZ process and to discuss the benefits of having an HPOZ established in their neighborhood. Frequently, community members ask the City Council representative for assistance; the Council member can introduce a City Council motion initiating the HPOZ process. However, without united and organized community support, there is little chance of the successful establishment of an HPOZ.

Before an HPOZ may be designated, a detailed cultural resource survey of the neighborhood must be completed, a process which also defines the proposed HPOZ's boundaries. This survey identifies the structures within the proposed HPOZ and identifies them as either "contributing" or "non-contributing". In general, structures identified as "contributing" are those buildings which are examples of the predominant styles of the area, built during the time period when the bulk of the structures in the HPOZ were constructed. "Non-contributing" structures are those which have been severely altered and/or were built after the majority of the historic structures and therefore do not contribute to the historic architectural fabric of the area. Landscaping and natural features can also be identified in the survey. The survey also includes an overview of the community's history and development, detailing the significance and context of the area history and its architecture. In addition, the survey contains photographs and a brief description of each structure.

The assembled HPOZ application, including the completed survey and letters of support from the community, is first sent to the Planning Department, then reviewed by the Cultural Heritage Commission and the City Planning Commission, before going to the City Council for final approval. The entire process generally takes six months to one year after applications are submitted.



MASTER LAND USE PERMIT APPLICATION

LOS ANGELES CITY PLANNING DEPARTMENT

Planning Staff Use Only

ENV No.	Existing Zone	District Map
APC	Community Plan	Council District
Census Tract	APN	Staff Approval *
		Date

* Approval for Filing by Community Planning or Division of Land Staff, When Applicable

CASE No. _____

APPLICATION TYPE _____
(zone change, variance, conditional use, tract/parcel map, specific plan exception, etc.)

1. PROJECT LOCATION AND SIZE

Street Address of Project _____ Zip Code _____
 Legal Description: Lot _____ Block _____ Tract _____
 Lot Dimensions _____ Lot Area (sq. ft.) _____ Total Project Size (sq. ft.) _____

2. PROJECT DESCRIPTION

Describe what is to be done: _____

Present Use: _____ Proposed Use: _____

Plan Check No. (if available) _____ Date Filed: _____

Check all that apply: ' New Construction ' Change of Use ' Alterations ' Demolition
 ' Commercial ' Industrial ' Residential

Additions to the building: ' Rear ' Front ' Height ' Side Yard

3. ACTION(S) REQUESTED

Describe the requested entitlement which either authorizes actions **OR** grants a variance:

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

List related or pending case numbers relating to this site:

SIGNATURES of adjoining or neighboring property owners in support of the request; not required but helpful, especially for projects in single-family residential areas. (Attach sheet, if necessary)

NAME (Print)	SIGNATURE	ADDRESS	KEY # ON MAP

4. OWNER/APPLICANT INFORMATION

Applicant's Name _____ Company _____

Address: _____ Telephone: () _____ Fax: () _____
 _____ Zip: _____ E-mail: _____

Property Owner's Name (if different than applicant) _____

Address: _____ Telephone: () _____ Fax: () _____
 _____ Zip: _____ E-mail: _____

Contact Person for project Information _____

Address: _____ Telephone: () _____ Fax: () _____
 _____ Zip: _____ E-mail: _____

5. APPLICANT'S AFFIDAVIT

Under penalty of perjury the following declarations are made:

- a. The undersigned is the owner or lessee if entire site is leased, or authorized agent of the owner with power of attorney or officers of a corporation (submit proof). (NOTE: for zone changes lessee may not sign).
- b. The information presented is true and correct to the best of my knowledge.

Signature: _____ Subscribed and sworn before me this (date): _____

Print: _____ In the County of _____ State of California

Date: _____ **Notary Public** _____

Stamp: _____

7. ADDITIONAL INFORMATION/FINDINGS

In order for the City to render a determination on your application, additional information may be required. Consult the appropriate "Special Instructions" handout. Provide on attached sheet(s) this additional information using the hand-out as a guide.

NOTE: All applicants are eligible to request a one time, one-year only freeze on fees charged by various City departments in connection with your project. It is advisable only when this application is deemed complete or upon payment of Building and Safety plan check fees. Please ask staff for details or an application.

Planning Staff Use Only

Base Fee	Reviewed and Accepted by	Date
Receipt No.	Deemed Complete by	Date

CITY OF LOS ANGELES
 _____ HISTORIC PRESERVATION OVERLAY ZONE
 MATERIALS CHECKLIST

Owner/Applicant Information:

Name:	Telephone #:
Site Address	
Contact Person:	Telephone #:

APPLICANTS SHOULD BRING THE FOLLOWING MATERIALS TO ALL BOARD MEETINGS AS APPLICABLE. NOTE: MATERIALS MAY BE RETAINED FOR THE OFFICIAL RECORD.

U Photos of the front of the house and project area.

U Drawings need to be min. scale of 1/8" to 1ft. and include elevations of front and other sides of structure (where work is to be done), and/ or a plan of any proposed landscaping. Please indicate dimensions and materials to be used (including type of plants). Note: drawings for simple projects may be hand drawn (i.e., graph paper may be used).

TYPE OF PROJECT	"	MATERIALS
New Construction	"	Must have all of the materials listed below.
Roof	"	Sample of roofing material and color.
	"	Picture/drawing showing pattern & texture <i>before & after</i> project.
Doors/Windows	"	Cut sheet (manufacturer's specifications or brochure)
	"	Pictures/drawings of door(s)/window(s).
	"	Elevations that show door(s)/window(s) on structure <i>before & after</i> project.
Siding/Stucco	"	Sample of materials.
	"	Sample of colors.
Trim	"	Sample of materials.
	"	Sample of colors and manufacturer.
Paint Colors	"	Sample of colors and manufacturer.
Light Fixtures	"	Picture of light fixture.
Landscaping	"	Site plans.
	"	Drawings of landscaping showing placement, plant identification and irrigation <i>before & after</i> project.
Other Exterior Projects (Out-Buildings)	"	Pictures/drawings of <i>before & after</i> project.
	"	Sample of materials.
	"	Sample of colors.

The materials and informational items for this project have been reviewed for their completeness by:

Planning Department Contact

Date

INSTRUCTIONS
ON-SITE POSTING OF PUBLIC HEARING NOTICES
(Ord. No. 164,845, Eff. 6/17/89)

Note: The applicant in this case is required to post an on-site notice of upcoming public hearing pursuant to Ordinance No. 164,845.

Instructions:

1. Obtain the blank posting sign and certificate form at the City Planning Public Counter. The blank sign and form are given to the applicant when the case is filed and required fees are paid.
2. The applicant or designated poster will receive official written notice of the date, time and location of the public hearing and a map showing the subject property on the reverse side of the notice sheet. Appeal notices may not have maps on the reverse side. It will be the responsibility of the owner/applicant or representative to contact the City Planning Department for verification of date, time and location of meeting.
3. Attach a copy of the front (the written notice) and back (the radius map or, in Land Division cases, the Tentative Tract or Preliminary Parcel Map) of the written notice to the lower half of the sign to be posted. For appeals the radius map need not be affixed to the sign. (See illustration "A" below).
4. Locate the sign in a conspicuous place on the subject site or structure (if developed) so that it can be easily read by the public. The sign must be sturdily attached to a wooden post if it will be free-standing. (See illustration "B" below).
5. Regardless of who posts the site, it is always the responsibility of the applicant to assure that the notice is firmly attached, legible, and remains in that condition throughout the entire posting period.
6. If the case involves more than one street frontage, post a sign on each street frontage involved. If a site exceeds five (5) acres in size, a separate notice of posting will be required for each five (5) acres or portion thereof. Each sign must be posted in a prominent location.
7. **YOU ARE REQUIRED TO POST THE SIGN 10 DAYS BEFORE THE SCHEDULED PUBLIC HEARING, AND 10 DAYS BEFORE THE INITIAL CITY OR AREA PLANNING COMMISSION DECISION MEETING.**
8. If a hearing officer holds the public hearing, the applicant must post both the public hearing and the initial commission meeting on the matter.
9. Return the signed and dated certificate of posting to the Department of City Planning entering the correct room number and case number, two days prior to hearing or meeting.
10. After the hearing remove the posted sign from the subject property.

LOS ANGELES DEPARTMENT OF CITY PLANNING
HPOZ PERMIT PROCESS OVERVIEW

The Historic Preservation Overlay Zone (HPOZ) permit process has different levels of review for different types of projects. The following are the four types of project review within an HPOZ. For more information on which review type is appropriate for a certain project, contact City Planning Staff.

1. **Certificate of Appropriateness (COA).** The Certificate of Appropriateness procedure is the review process required when there is significant work on elements identified as Contributing in the Historic Resources Survey.

2. **Certificate of Compatibility (COC).** The Certificate of Compatibility procedure is for the review of new construction on vacant lots, including building replacement or for demolition and reconstruction for elements identified as Non-Contributing or not listed in the Historic Resources Survey.

3. **Conforming Work on Contributing Elements.** Conforming Work on Contributing Elements is a review process for the following types of work:
 - a) Restoration work
 - b) Demolition in response to natural disaster
 - c) Ordinary Maintenance and Repair
 - d) Additions of less than 250 square feet with no increase in height.
 - e) Work on Non-Contributing properties other than building replacement or new construction on vacant lots.

4. **Conforming Work on Non-Contributing Elements.** Conforming Work on Contributing Elements is a review process for the following types of work:
 - a) Relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot in the Preservation Zone.
 - b) Work that is undertaken solely on an element that is identified as Non-contributing in the Historic Resource Survey, or not listed in the Historic Resource Survey
 - c) Work that does not involve the construction of a new building, or building replacement.

PHOTO EXHIBIT

CASE NUMBER:

SITE ADDRESS:

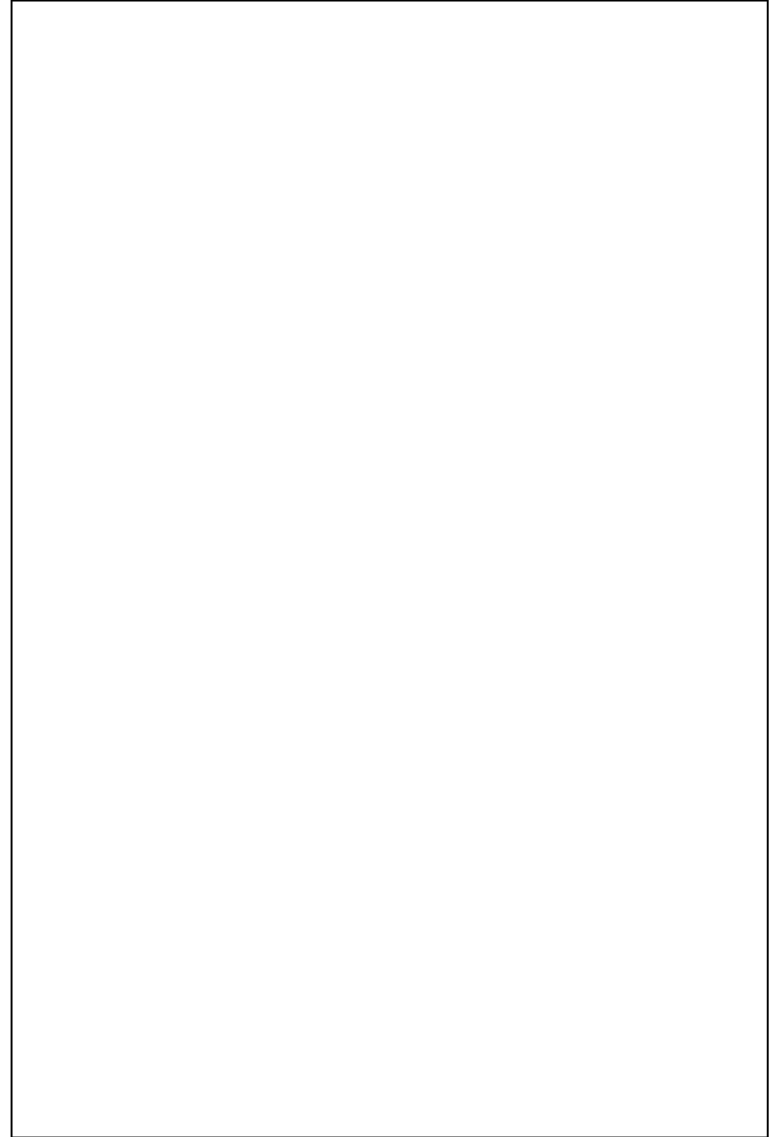
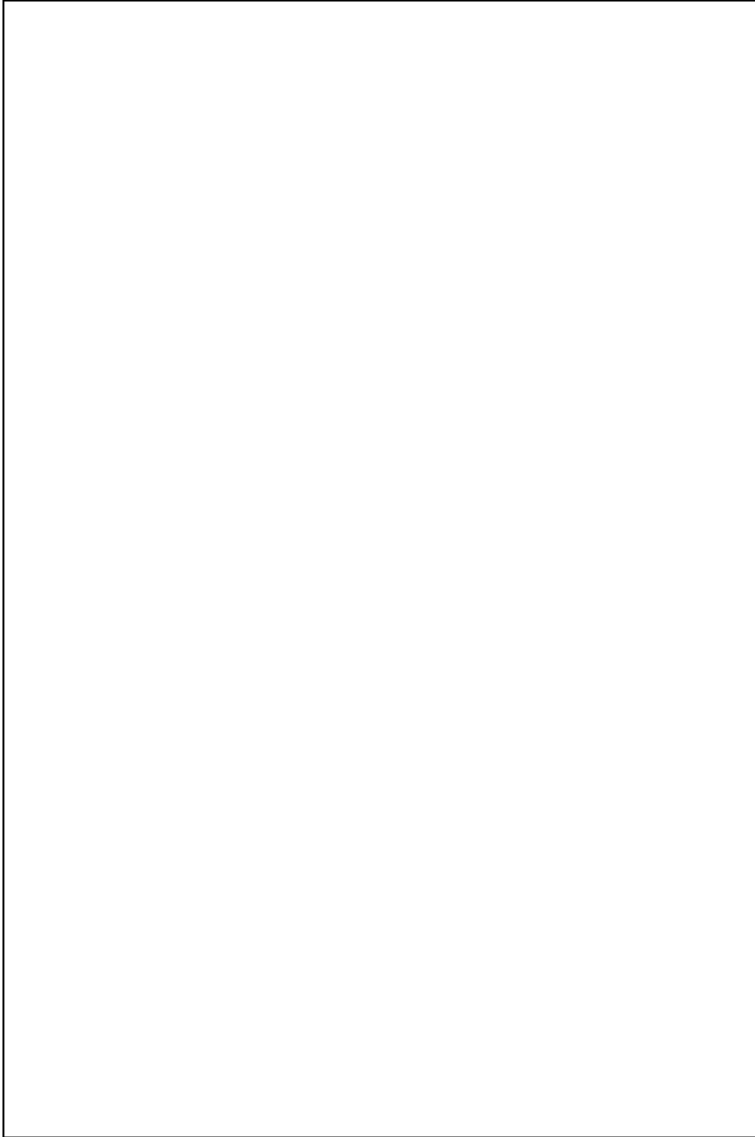
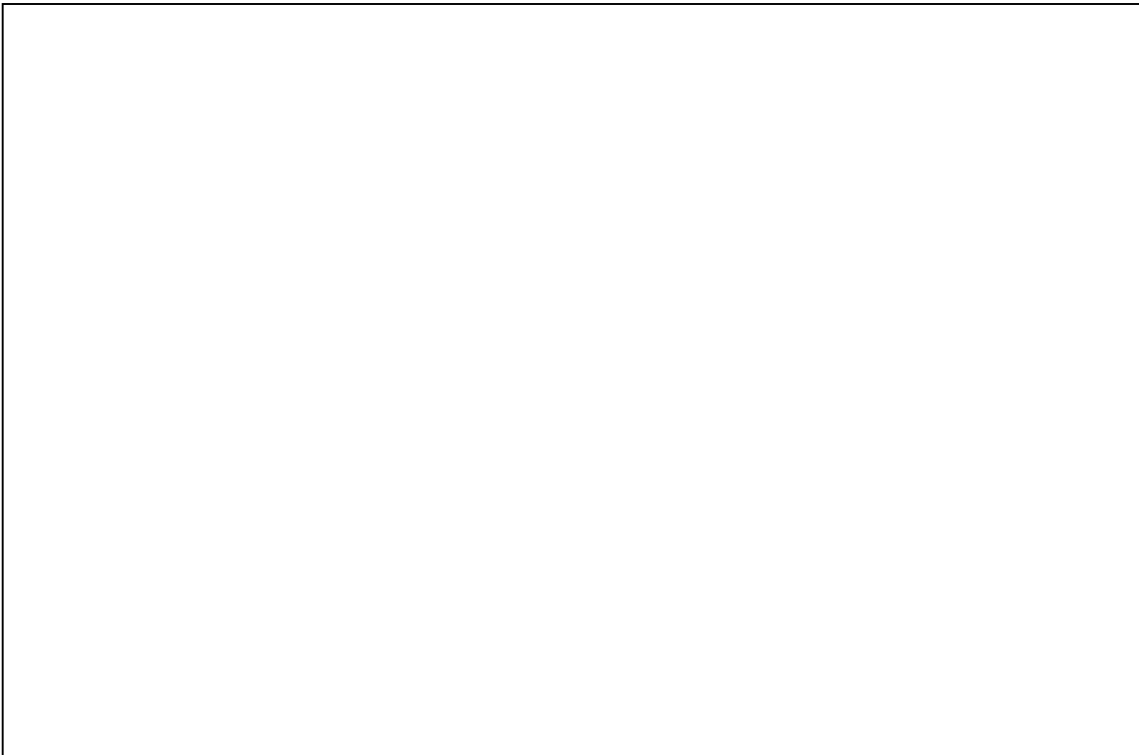


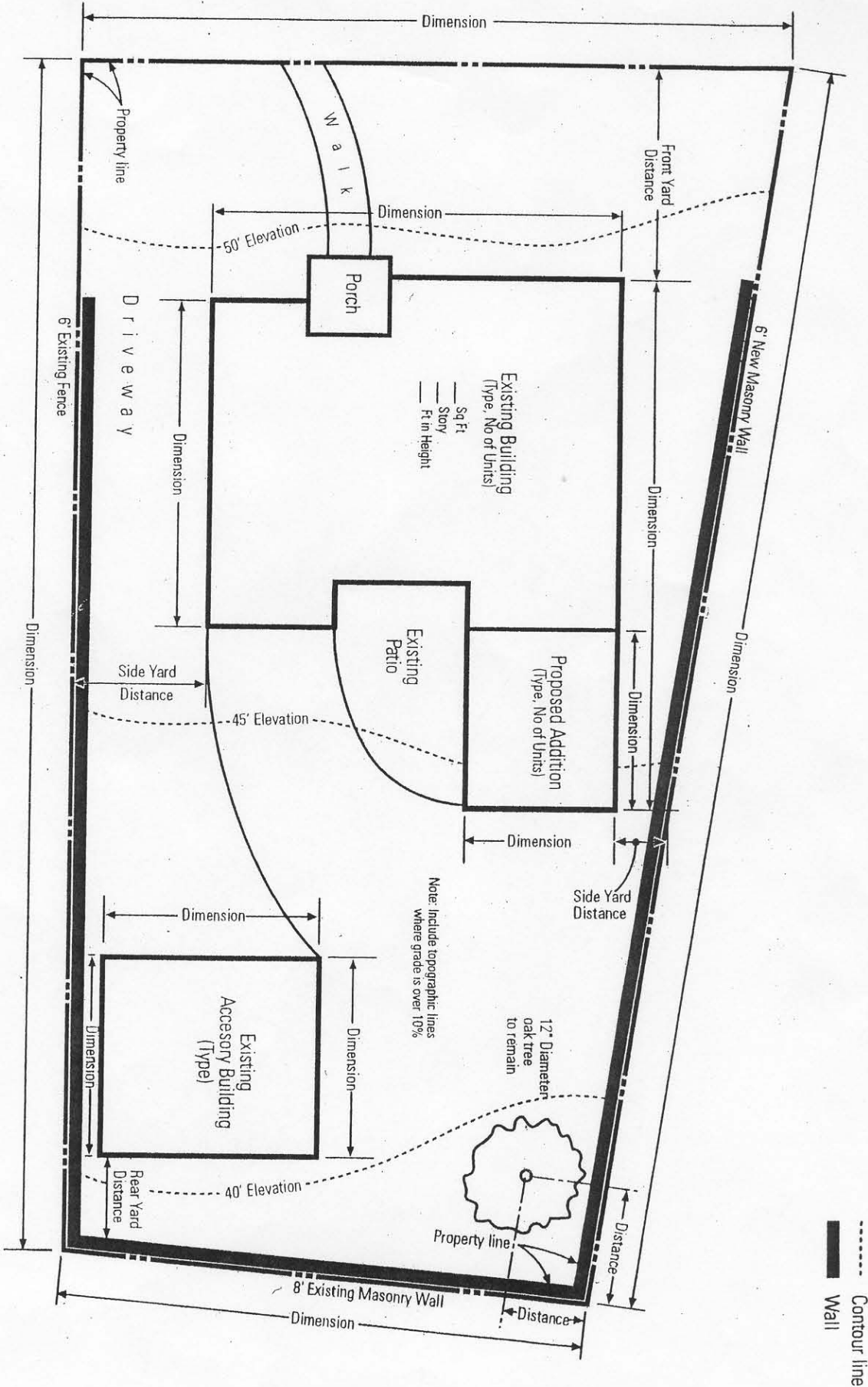
PHOTO EXHIBIT

CASE NUMBER:

SITE ADDRESS:



Name of Street



--- Contour line
 ■ Wall

Legal Description:
 Lot _____
 Block _____
 Tract _____

Note: Metes and bounds description of existing parcel or lot splits must be attached to the application.

PLOT PLAN

Single-Family Example

Scale: (Not less than 1/16"=1')

Project address: _____



SECRETARY OF INTERIOR

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 shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall 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 shall be repaired rather than replaced. Where the severity of deterioration requires replacement of distinctive features, the new features shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall 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 shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

APPENDIX F

OTHER HISTORIC RESOURCES