

Carthay Square HPOZ



Preservation Plan



City of Los Angeles
December 2016



ORGANIZATION OF THE PRESERVATION PLAN

Chapter 1 – Mission, Goals, and Objectives: Establishes the community’s vision for the Preservation Plan. States the goals for this plan and offers specific programs or actions as the means to accomplish these goals. Reviews the role, organization, and process of the Preservation Plan.

Chapter 2 – History and Context: Outlines the history and significance of the community’s development. Identifies Contributing and Non-Contributing structures and includes Contributing landscaping, natural features and sites, and vacant lots.

Chapter 3 – Architectural Styles: Provides an explanation of architectural styles and building types that are relevant to the neighborhood.

Chapter 4 – Review Process: Outlines the different HPOZ review processes.

Chapter 5 – Exemptions and Delegations: Outlines specific project types that may be generally exempt or delegated to Planning staff for HPOZ review and approval.

Chapter 6 – Setting, Public Realm, and Landscape: Provides guidelines related to front yard setting and landscaping, walkways, parkways and public spaces, and streets.

Chapter 7 - Residential Rehabilitation for Contributing Elements: Provides guidelines related to the maintenance, repair, and minor rehabilitation of existing Contributing sites and structures.

Chapter 8 - Residential Additions and Accessory Structures for Contributing Elements: Provides guidelines related to additions and secondary structures of existing Contributing sites and structures.

Chapter 9 - Residential Alterations of Non-Contributing Elements: Provides guidelines for building new residential structures in an HPOZ.

Chapter 10 - Residential Infill: Provides guidelines for building new residential structures in an HPOZ.

Chapter 11 - Definitions: Provides definitions for the various technical and architectural terms used throughout this document.

An appendix of other useful information is found at the back of this Plan.



CHAPTER 1 MISSION STATEMENT, GOALS, AND OBJECTIVES

1.1 MISSION STATEMENT

To maintain and enhance the historic integrity, sense of place, and quality of life in the Carthay Square HPOZ, and to preserve and stabilize the neighborhood for future generations. The Carthay Square HPOZ and Preservation Plan shall:

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

1.2 GOALS & OBJECTIVES

Goal 1 Preserve the historic character of the community

Objective 1.1 Safeguard the character of historic buildings and sites

Objective 1.2 Recognize and protect the historic streetscape and development patterns

Objective 1.3 Ensure that rehabilitation and new construction within the district complements the historic fabric

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

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

Goal 2 Preserve the integrity of historic buildings and structures

Objective 2.1 Ensure the retention of historically significant architectural features and details

Objective 2.2 Ensure that maintenance, repair, and rehabilitation are historically appropriate

Goal 3 Preserve the historic streetscape

Objective 3.1 Preserve and revitalize the pedestrian oriented development patterns within the residential neighborhoods



Objective 3.2 Retain historic trees and landscape features

Objective 3.3 Maintain and encourage the use of front yards as open semi-private space with landscaping and shade trees

Goal 4 Achieve widespread public awareness and involvement in historic preservation throughout the HPOZ

Objective 4.1 Keep local residents, the preservation community, the general public and decision makers informed about historic preservation issues and initiatives, and facilitate public access to this information

Objective 4.2 Promote public participation in the HPOZ review process

Objective 4.3 Inform the public and preservation community about effective preservation techniques and resources

Goal 5 Assist in the effective implementation of the HPOZ ordinance

Objective 5.1 Create an easy to understand resource of information, including architectural styles found within the neighborhood that can be used to assist in maintenance, repair, and rehabilitation to historic buildings and structures

Objective 5.2 Educate and inform the Carthay Square community about the benefits of historic preservation

Objective 5.3 Encourage citizen involvement and participation in the HPOZ review process

Objective 5.4 Facilitate fair decisions regarding proposed projects

Objective 5.5 Work with the City of Los Angeles Department of Building and Safety and the City of Los Angeles Housing Department in enforcing of the HPOZ ordinance

Objective 5.6 Promote better understanding of the HPOZ ordinance among city agencies, the P.I.C.O Neighborhood Council, Carthay Square Neighborhood Association (C.S.N.A), stakeholders in the Carthay Square neighborhood, and the local Council Offices

1.3 ROLE OF THE PRESERVATION PLAN

This Preservation Plan is a City Planning Commission approved document which governs the Carthay Square Historic Preservation Overlay Zone (HPOZ). The plan, through its design guidelines, as well as its goals and objectives, aims to create a clear and predictable set of expectations as to the design and review of proposed projects within the district. This plan has been prepared specifically for this HPOZ to clarify and elaborate upon the review criteria established under the HPOZ Ordinance.

The Carthay Square Preservation Plan serves as an implementation tool of the Wilshire Community Plan (a part of the land use element of the City's General



CARTHAY SQUARE HPOZ PRESERVATION PLAN

Plan). HPOZs are one of many types of overlay districts, policies, and programs that serve to advance the goals and objectives of the Community Plan.

The Carthay Square Preservation Plan outlines design guidelines for the rehabilitation and restoration of structures, natural features, landscape and the public realm including streets, parks, street trees, and other types of development within the HPOZ. The Preservation Plan also serves as an educational tool for both existing and potential property owners, residents, and investors and will be used by the general public to learn more about the HPOZ. The Preservation Plan is to be made available to property owners and residents within the HPOZ, and should be reviewed by the Board every five years or as needed.

The Carthay Square HPOZ Board will make recommendations and decisions based on this document. Similarly, the Department of City Planning will use this document as the basis for its determinations. The Preservation Plan articulates the community's vision and goals regarding the HPOZ by setting clear guidelines for the development of properties within the district. The Preservation Plan will serve as a resource for property owners planning repairs or alterations, will serve as an educational tool for both existing and potential property owners, residents, and investors, and will also be used by the general public to learn more about the City of Los Angeles and its unique neighborhoods.

1.4 ROLE OF THE HPOZ BOARD

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

In an effort to encourage property owners to comply with the Preservation Plan guidelines and facilitate a streamlined review of simple maintenance, repair and restoration projects, review of many types of Conforming Work projects have been delegated by the HPOZ Board to the Director of Planning. For many types of minor work, applicants can contact Department of City Planning staff to have their projects reviewed once the appropriate application materials have been received instead of going before HPOZ Board. However, most types of work on a property that involve a discernable change to the structure or site will require HPOZ Board review. The list of projects that are delegated to the Director of Planning for decision is provided in Section 5.4 below.



CHAPTER 2 HISTORY AND CONTEXT

2.1 INTRODUCTION

The Historic Resources Survey is a document which identifies all Contributing and Non-Contributing structures and all Contributing landscaping, natural features and sites, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission. The Carthay Square Historic Resources Survey, certified by the Cultural Heritage Commission on July 21, 2016, incorporated herein by reference.

The Carthay Square Historic Resources Survey was completed in September 2011, by the Carthay Square Neighborhood Association HPOZ Committee and the Architectural Resources Group, Inc. The original study area was comprised of 346 parcels, bounded by Olympic Boulevard to the north, Pico Boulevard to the south, Fairfax Avenue to the east, and Crescent Heights to the west. It includes properties on the south side of Olympic between Crescent Heights Boulevard and Fairfax Avenue.

The Survey concluded that Carthay Square meets the criteria for HPOZ designation because the majority of the buildings are the original structures from the development of this part of Los Angeles, which largely occurred between 1924 and 1949. Of the 347 buildings within the proposed Carthay Square HPOZ, 321 were found to be Contributing (93%) and 26 were found to be Non-Contributing (7%).

2.2 CONTEXT STATEMENT

Carthay Square Background and Boundaries

Carthay Square is located in the western part of what is considered to be Central Los Angeles and is represented by Council District 5. Situated approximately seven miles west of downtown Los Angeles, the survey area is bounded by Pico Boulevard to the south, Fairfax Avenue to the east, Olympic Boulevard to the north, and the Stearns Drive alleyway to the west. It comprises 346 parcels; one parcel contains two buildings and therefore a total of 347 buildings were surveyed. Commercial properties on the north side of Pico Boulevard and the west side of Fairfax Avenue are not included in the survey area. Carthay Square is abutted by two existing Historic Preservation Overlay Zones: Carthay Circle to the north and South Carthay to the west.

Carthay Square comprises single- and multi-family residences constructed primarily in the 1920s and 30s. Most buildings in the proposed HPOZ were constructed in styles associated with the Period Revival idiom. The dominant architectural style is Spanish Colonial Revival; other styles include Tudor Revival, Mediterranean Revival, Monterey Revival and French Revival. The district is characterized not only by its buildings but also by spatial and landscape features



CARTHAY SQUARE HPOZ PRESERVATION PLAN

such as its gridded street plan, asphalt streets, consistent lot sizes and setbacks, concrete sidewalks, and landscaped parkways. There are consistent street trees lining the streets of Carthay Square, although no single species is dominant.

Early History of Carthay Square

The three Los Angeles neighborhoods which today incorporate the name Carthay in their title – Carthay Square, Carthay Circle, and South Carthay - are located in the territory where the Tongva Indians lived until the arrival of the Spanish explorers under Gaspar de Portola in 1769. The mission system established under Spanish rule slowly disintegrated when Mexico obtained its independence and mission lands were given to individuals in favor as ranchos. In the 1840s, Maria Rita Antonio Valdez de Villa became the owner of El Rancho Rodeo de las Aguas (Ranch of the Gathering of the Waters) and her ownership was confirmed by the U. S. government in 1871. This land grant of approximately 4,500 acres included all the land which today comprises the Carthay area, Beverly Hills and most of Westwood. Property in this rancho, as well as others in what is now Los Angeles County, passed through a number of Los Angeles historic personages: Benjamin Davis Wilson (leader in the orange industry and grandfather of General George Patton), Major Henry Hancock, William Workman, James Whitworth, Edward Preuss and Francis Temple.

Context: Residential Development and Suburbanization

Theme: Streetcar Suburbanization

Rail services across the country, provided first by Central Pacific Railroad and then by Southern Pacific and Santa Fe railroad companies, combined with the aggressive promotion of California as the land of sunshine and opportunity greatly inflated the State's population. Railroad fares were relatively inexpensive. Thus, the population of California soared: at 92,000 in 1850, it reached approximately 2,378,000 by 1910. In the early 1900s a number of streetcar lines had been established within the greater Los Angeles area. With their consolidation by Henry Huntington and the incorporation of the Pacific Electric Railway, suburbs could be promoted. With transportation both to and within Southern California, growth was assured.

J. Harvey McCarthy, the developer of the Carthay Center tract, was successful in bringing Pacific Electric services to the Carthay area. He convinced Henry Huntington to build an extension of his railways from the Venice line from mid-city to the new Carthay station at the intersection of Fairfax, Olympic and Eulalia Avenue (San Vicente Boulevard) and then to the station at Eulalia and Wilshire Boulevard. The new line continued along Burton Way to the Beverly Hills station near Beverly Hills City Hall where it joined the Santa Monica Boulevard Line.

The Carthay area was also connected to the rest of the city at the Vineyard Junction rail center (Mid-City Center) by the Los Angeles Railway ("LARy") or Yellow Streetcar lines, a system of narrow gauge streetcars. This network included the W line to Highland Park via Washington Boulevard, the P line to City Terrace via Pico Boulevard, and to Echo Park via Adams Boulevard.



Theme: Developers and the Development Process

Subtheme: Carthay Center

In July 1922, the Sherman Company and Samuel K Rindge sold 139 acres between Wilshire Boulevard and Country Club Drive (renamed Olympic Boulevard) lying west of Fairfax Street to J. Harvey McCarthy and Associates¹, and the property was named Carthay Center after the new owner. McCarthy intended to develop Carthay Center into one of the finest residential subdivisions in the city. His plan called for paved streets, parkways, ornamental street lighting and a shopping center. The area was subdivided and the tract opened for sale in the fall of 1922. The new tract voted to join the City of Los Angeles on May 20, 1923.

Although Carthay Center lies outside of the Carthay Square boundaries, information regarding the development of the Carthay Center is included herein because of the impact of that planned community on the overall area. While the property south of Country Club Drive (including today's Carthay Square) was not a part of the Carthay Center, it benefited from its proximity to the Carthay Center community. It too became associated with attractive housing, good transportation, and a community setting, and, for that reason, Carthay Center becomes part of the history of Carthay Square.

Subtheme: Carthay Square

"New Tract Opens Today" read the headline on the Los Angeles Times article in the November 11, 1923 edition. "The last tract of land in the city limits between Pico and Wilshire Boulevards forming a part of the original Rimpau grant, and now owned by H.R. Cowan, has just been subdivided and will be opened today for sale."² The northern boundary of "Fairfax Park," the article continued, is "Country Club Drive (the Tenth-street extension), which will be a 100 foot boulevard from Whittier to the sea."³ The south front of this tract was set at Pico Boulevard, also to be widened to 100 feet, with Fairfax Avenue and Crescent Heights Drive (now Boulevard) serving as the eastern and western boundaries, respectively.

The plans for improvements for "Fairfax Park," according to H. R. Cowan, included not only concrete paved streets and "ornamental electroliers," but also sidewalks. The tract had been annexed by the City of Los Angeles on February 28, 1922,

¹ Samuel Knight Rindge was one of the sons and heirs to Frederick H. Rindge, a wealthy transplant from Massachusetts and the owner of significant land in Southern California, including portions of Rancho de las Aguas, the entire Rancho Malibu and the tiny Hueneme, Malibu and Port Los Angeles Railroad. In the case of Rindge Co. v County of Los Angeles, the U. S. Supreme Court (262 US 700 1923) held that a county government could use its power of eminent domain to take land to build a scenic highway.

²"New Tract Opens Today," Los Angeles Times, November 11, 1923: V8

³ "New Tract Opens Today."



CARTHAY SQUARE HPOZ PRESERVATION PLAN

assuring lot purchasers of city gas, electrical and water services. Trading on the tract's proximity to Carthay Center, the sales notice pointed out a non-denominational church had been erected across Country Club Drive and a school, hotel, and movie theater were planned for the adjacent property.

Soon after subdivision, nearly all the lots in the Fairfax Park tract were owned by George H. Latteau. Within a few years the property on the border of the tract had been acquired by H.R. Cowan, prominent California realtor who reserved the Fairfax and Pico lots for commercial establishments and the Olympic and Crescent Heights fringes for residential buildings.

Minnesota-born George H. Latteau had surfaced early in Los Angeles land development history. The Los Angeles Times reported this representative of the real estate firm of Hinton and Latteau as: "peeling off crisp greenbacks and gold coins by the handful, buying everything in sight at any old price, busy as though he had to annex the whole landscape before lunch and tackle the moon before dinner, a youthful Monte Cristo has thrown the town of Compton into a flurry."⁴ It was reported Latteau never quibbled over price, paying whatever was asked and, in a few brief visits, acquired a strip of approximately 70 acres. The firm of Hinton and Latteau also advertised as mortgage lenders.

Before his death in 1948, George Henry Latteau had established himself as one of Southern California's best known figures in large-scale real estate business and a social and civic leader. He was also the founder and president of the Inglewood Park Cemetery. In general, the lots in Fairfax Park were generally sold individually or in small numbers to builders or potential residents. However, builder James A. Dickason and architect S. Charles Lee made more extensive purchases of multiple lots.

Subtheme: The Residents of Carthay Square

A review of the 1930 Federal Census provides a snapshot of those living in Carthay Square in the early years. Initially, this was an all-white community with a wide spectrum of occupations represented: lawyers, sales people, business owners, clerks and teachers. A number of people were employed in the motion picture industry. In addition to Jerry Mayer, the brother of Louis B. Mayer and movie company representative, director Richard Thorpe, several photographers, four actors, and two theater owners were residents. Sixty households included servants and, with two exceptions, all were listed as white, reflecting the restrictive covenants in force at this time.⁵ Many families had adult relatives living with them.

Carthay Square remained a relatively homogenous neighborhood through the 1960s. With the elimination of restrictive covenants, demographics began to

⁴ "Trail O' Coin is Startling," *Los Angeles Times*, March 1, 1906: 111.

⁵ In the 1928 case of *George H. Latteau and Others v. Pauline Ellis*, the judge ruled that African Americans who had purchased property in the Entwistle tract might retain their property in spite of a clause in their deeds discriminating against colored persons on the grounds that the restriction had not been enforced prior to the Ellis case.



CARTHAY SQUARE HPOZ PRESERVATION PLAN

change. School boundary alterations and the mandatory busing program under the Los Angeles Unified School District resulted in a degree of white flight from the entire Carthay community. The Los Angeles Unified School District non-hispanic white population which stood at 54% in 1966 - 67, had dropped to 37% by 1976 - 77.⁶

Based upon the 2000 Federal Census, the population of the three Carthay neighborhoods is ethnically and socio-economically diverse. Figures at that census show a community of 12.8% black, 15.9% Latino, and 57.8% white. Median household income was calculated at \$71,398, high in comparison to both the city and county averages. Education level was also comparatively high with 53.2% of residents 25 years and older holding a four-year degree.

Carthay Square remains a highly desirable place to live, conveniently located to downtown Los Angeles, Hollywood, Beverly Hills, and west-side cultural venues. Homes are attractive and well maintained, and there is a genuine sense of community. The range of occupations is similar to that of the 1930s; lawyers, doctors, sales people, educators, small business owners, and office workers. The entertainment industry continues to be represented in significant numbers; many actors, film producers, writers, agents, casting directors, and others in movie and television support positions reside in Carthay Square.

Context: Architecture and Engineering

Theme: Architects of Carthay Square

The most prominent of the architects who designed residences in Carthay Square is S. Charles Lee. In 1926 and 1927, he was the architect of record for 17 buildings in the neighborhood, including his own home at 1078 South Hayworth Avenue. Born and educated in Illinois, he came to Los Angeles and opened an architectural practice in 1922. During the succeeding years, he designed homes, large office buildings, and Los Angeles Municipal Water and Power Buildings.

However, he achieved his greatest importance as an architect of elegant movie theaters. These included the iconic Tower Theater and the Los Angeles Theater in downtown Los Angeles, the Fox Theater in Beverly Hills, the Bruin Theater in Westwood, and several theaters in Mexico City.

In Carthay Square, Lee adopted eclectic themes in the Spanish Colonial Revival and French Provincial styles, at times with ecclesiastical overtones. His own residence, for example, features an arcade with paired ionic columns that opens to a shaded forecourt. Its façade is further characterized by an elaborate 12-foot arched, leaded-glass window with an elaborate cast stone surround.

Lee was honored by the Royal Institute of British Architects in 1934. He began plans for the development of the Los Angeles International Airport with Sam Hayden in 1948, and established the S. Charles Lee Chair at the UCLA Graduate School of Architecture and Urban Planning in 1986. Influenced by Louis Sullivan and Frank Lloyd Wright, "Lee considered himself a modernist and his career

⁶ Carrillo, Jess M., *The Process of School Desegregation: The Case of the Los Angeles Unified School District*. 1978. University of California, Los Angeles.



CARTHAY SQUARE HPOZ PRESERVATION PLAN

revealed both the Beaux Arts discipline and emphasis on planning and the modernist functionalism and freedom of form.”⁷

While there were other certified architects designing structures in Carthay Square, such as Leo Bachman, John M. Cooper, H.W. Bishop, Leon Lampbert, C.R. Spink, Milton Sutton, and Harvey Hayden Whitley, none receive the fame accorded S Charles Lee. Many contractors used individuals from other disciplines or members of their firm to meet their design requirements.

Contractors and Builders

Construction of residences proceeded rapidly in Carthay Square. The first building permits were issued in 1924. Eighty-three residences were built in 1926 and another 60 went up in 1927. By 1932, 86 percent of the lots had structures. A number of different contractors were involved in building the homes; however, a few builders are mentioned here because of the number of residences they constructed.

James F. Dickason began purchasing lots in Carthay Square as soon as the area was subdivided. By 1927, Dickason (or the firm of Dickason and Son) had constructed homes on 48 lots and established his sales office within the tract itself on Stearns Drive and later on Point View Street. Most of these were owned in the name of his mother, Alice D. Dickason. The homes by this builder were typically simple single-family, stucco-clad dwellings. Some are Spanish Colonial Revival in style while others have Tudor/English Revival features. Trading on the publicity given the neighboring Carthay Center tract, Dickason used that as the location in his sales ads.

The records of 16 single-family homes and two duplex homes list D. W. McLean & Son or D. W. McLean as builder. Harvey McLean, the son of D. (Donald) W. McLean was listed as contractor for an additional four houses. Many McLean homes featured a raised corner entry tower and front facing, massive brick chimney.

Some houses still retain the signature reverse-reading “S” shape iron ornament on the chimney. Ben L. Gubser constructed nine residencies, all in the 1000 block of Stearns Drive. His son, Raymond B. Gubser, built another pair on that block. All single-family houses, the Gubser homes were an amalgam of styles – Tudor/English Revival with some features more typical of a French Provincial farm house. As common in this era, contractors often combined features of different styles in picturesque ways to attract potential buyers.

Theme: Period Revival Architecture

Much like the neighboring Carthay Circle and South Carthay HPOZs, Carthay Square comprises a significant concentration of Period Revival architecture. The predominant style is Spanish Colonial Revival; the consistency of scale, architectural features and materials (specifically, stucco wall finishes and clay tile roofs) contributes to a harmonious streetscape.

⁷ S. Charles Lee Papers (19-1962), (Collection 1384) Department of Special Collections, Charles E. Young Research Library, University of California, Los Angeles.



CARTHAY SQUARE HPOZ PRESERVATION PLAN

Although occurring simultaneously with a burgeoning Modern movement in Los Angeles, the overwhelming popularity of Period Revival styles in the late 1920s and 1930s signaled a general fascination with California's European roots and a backwards turn to a more historicist building vocabulary. These buildings drew from the full spectrum of European and Colonial American residential styles, producing small-scale versions of Old World monuments.

Associated property types from this era of development in Carthay Square include single-family and multi-family residences.

Subtheme: Spanish Colonial Revival

Subtheme: Mediterranean/Italian Renaissance Revival

Subtheme: French Revival

Subtheme: English Tudor Revival

Subtheme: Monterey Revival

(For more information on the characteristics of each subtheme reference: **3.3**

Introduction to the Carthay Square Architectural Styles on pg. 16)

Overall Physical Character

In addition to its buildings, Carthay Square's overall appearance is influenced by physical features dating to the Period of Significance. Lot sizes and setbacks are relatively small, which provides for a dense built environment. Buildings are fronted by shallow lawns; all streets have concrete walks, curbs, and grassy parkways. Most buildings have driveways leading to rear, detached garages. Regularly-spaced street trees provide a shady canopy over the streets of Carthay Square, although no one species appears to be dominant.

2.3 CARTHAY SQUARE HPOZ PERIOD OF SIGNIFICANCE

The period of significance for the proposed Carthay Square HPOZ is 1924-1949. This is the period during which the majority of resources relating to the contexts and themes identified as significant in the historic Context statement were constructed. Carthay Square was subdivided in 1922 and the first building permits were issued in 1924; the vast majority of buildings within the survey boundary were constructed in the 12- year period between 1924 and 1936. The period of significance was extended to 1949 to include single- and multi-family residences that were constructed on a small handful of vacant lots that remained in the late 1930s and early 1940s.



CHAPTER 3 ARCHITECTURAL STYLES HISTORY

3.1 OVERVIEW OF ARCHITECTURAL STYLES IN LOS ANGELES

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

Nineteenth Century Styles (1880s–1900s)

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

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

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

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

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



CARTHAY SQUARE HPOZ PRESERVATION PLAN

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

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

In this period, Los Angeles was beginning to develop a broad base of prominent architects. 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. 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 (1915–1940s)

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

All of these styles were based on 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 1920s and the influence of the creative spirit of the film industry.

Prominent architects working in these styles included Paul Revere Williams, Walker & Eisen, Curllett & 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 Mid-Wilshire, Mid City and Hollywood environments.



The Early Modern Styles (1900s–1950s)

The period between the World Wars was also a fertile one for the development of architectural styles that were based on an aggressively modern aesthetic, with clean lines and new styles of geometric decoration, or none at all. The Modern styles: Art Deco, Art Moderne, and Streamline Moderne and the International Style, all took root and flourished in the Los Angeles area during this period. The influence of the clean lines of these styles also gave birth to another style, the Minimal Traditional style that combined the sparseness and clean lines of the Moderne styles with a thin veneer of the historic revival styles. Early Modern styles were most readily adapted to commercial, institutional and in some cases, multi-family residential structures citywide, though there is certainly a preponderance of early modern single family residential structures in the Silver Lake and Echo Park areas, Hollywood, the Santa Monica Mountains, Mid-Wilshire and West Los Angeles areas.

Prominent architects in the Los Angeles region working in these styles included Richard Neutra, Paul Revere Williams, R.M. Schindler, Stiles O. Clements, Robert Derrah, Milton Black, Lloyd Wright, and Irving Gill.

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

The period dating from 1945-1965 saw an enormous explosion in the development of single-family housing in the Los Angeles area. Much of this development took the architectural vocabulary of the pre-war years and combined it into simplified styles suitable for mass developments and small-scale apartments. Residential architectural styles popular in Los Angeles in this period included the Minimal Traditional, the various Ranch styles, Mid-Century Modern styles such as Post and Beam and Contemporary, and the Stucco Box (most popularly expressed in the Dingbat type). Though these styles may be found as infill development throughout the City, areas where complete districts of these styles may be found in Los Angeles include Westchester, West Los Angeles, the Santa Monica Mountains and the San Fernando Valley.

Prominent architects working in these styles in Los Angeles included Gregory Ain, A. Quincy Jones, J. R. Davidson, Cliff May, John Lautner, William Pereira, Raphael Soriano, and H. Hamilton Harris, although many of these styles were builder-developed.



3.2 BUILDING TYPES

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

Single Family Homes

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

Multi-Family Homes

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



Commercial and Institutional Uses

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



3.3 INTRODUCTION TO THE CARTHAY SQUARE ARCHITECTURAL STYLES

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

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

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



Eclectic Revival Styles: Spanish Colonial Revival

Background:

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

Common Characteristics of the Spanish Colonial Revival Style:

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

General Characteristics:

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



Eclectic Revival Styles: English Tudor Revival

(Also English Cottage, English Revival)

Background:

A romanticized recreation of medieval English architecture, the English Tudor Revival style, and its subtle companion the English Cottage, found popularity in the United States in the 1890s through the 1930s. Often considered an Arts & Crafts Period style, the majority of Carthay Square homes in this style were built during the Eclectic Revival Period.

Common Characteristics of the English Tudor Revival Styles:

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

General Characteristics:

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



Eclectic Revival Styles: French Eclectic (Also French Norman)

Background:

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

Common Characteristics of the French Eclectic Style:

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

General Characteristics:

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



Eclectic Revival Styles: Mediterranean Revival

Background

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

Common Characteristics of the Mediterranean Revival Style

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

General Characteristics:

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



Eclectic Revival Styles: Italian Renaissance Revival

Background:

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

Common Characteristics of the Italian Renaissance Revival Style:

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

General Characteristics:

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



Eclectic Revival Styles: Monterey Revival

Background:

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

Common Characteristics of the Monterey Revival Style:

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

General Characteristics:

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



EARLY MODERN STYLES: MINIMAL TRADITIONAL

Background:

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

Common Characteristics of the Minimal Traditional Style:

Minimal Traditional structures are boxy, with relatively flat wall surfaces, a central block with slightly recessed or stepped room wings, attached or detached one and two car garages, intermediate hipped, gabled or gabled on hipped roofs. The style may be perceived as a simplified version of the Colonial Revival styles of the 1920s and 30s, but with much less ornamentation and decorative detailing. Minimal Traditional structures are most often single family homes (often adapted to the Ranch type) or small-scale apartment buildings.

General Characteristics:

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



CHAPTER 4 REVIEW PROCESS

4.1 HPOZ PROCESS OVERVIEW

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

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

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

Conforming Work (CWC or CWNC) is work that generally consists of maintenance, repair, obvious restoration, and other similar activity.

Conforming Work projects do not require the filing of a formal application. Conforming Work is given a prompt review process, taking from 1-21 days. Some Conforming Work projects can be reviewed administratively by Department of City Planning Staff (delegated), while other projects require review by the HPOZ Board.

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

A COA requires that a formal application be filed with the Department of City Planning and requires the payment of application fees. The HPOZ Board will conduct a public hearing and submit a recommendation to the Director of Planning, who will also consider input from the Cultural Heritage Commission regarding the project when making his/her decision.

A **Certificate of Compatibility** (CCMP) is required for the review of new construction on vacant lots or on lots where a Non-Contributor is proposed for demolition or replacement. A CCMP also requires that a formal application be filed with the Department of City Planning and requires the payment of fees. The HPOZ Board will conduct a public hearing and submit a recommendation to the Director of Planning.



4.2 CONTRIBUTING OR NON-CONTRIBUTING?

To find out if a particular structure, landscape feature, natural features, or site is Contributing, consult the Historic Resource Survey. 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 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.”

Contributing Altered

Contributing Altered structures are structures that date from the Period of Significance, built in the same time period as Contributing structures that have retained their historic character in spite of subsequent alterations or additions and are deemed reversible.

Non-Contributing Structures

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

The Carthay Square Historic Resources Survey can be reviewed at:

City Hall
City Planning Department, Office of Historic Resources
200 N Spring Street, Room 601
Los Angeles, CA 90021

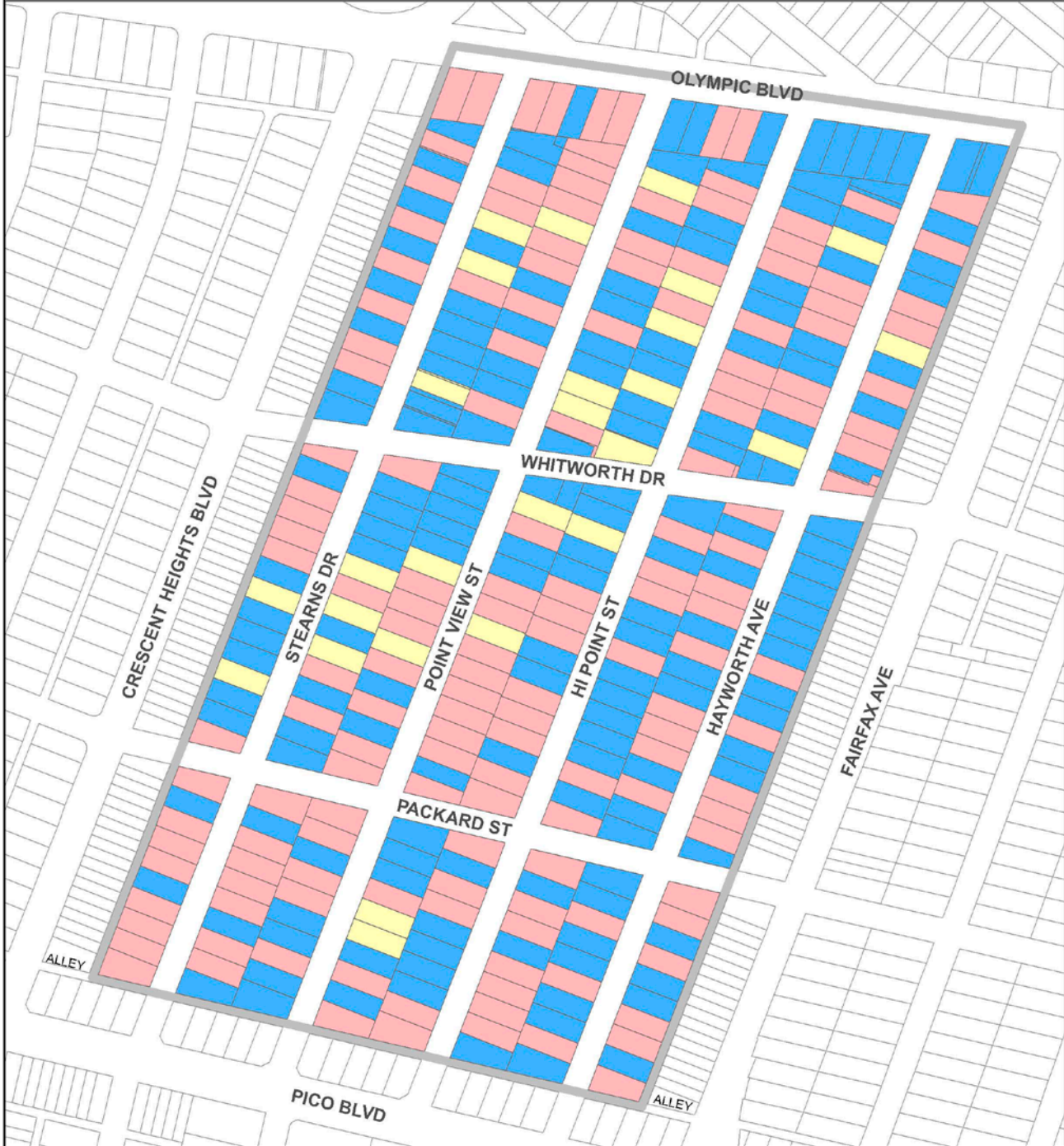
Information about properties within the HPOZ is also available online through the City’s Zoning Information and Map Access System (ZIMAS) at <http://zimas.lacity.org>.







201608

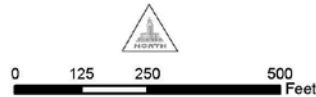
*Carthay Square Historic Preservation Overlay Zone (HPOZ)
Architectural Survey: Structure Designation*

CPC-2016-884-HPOZ



Structure Designation

-  Contributing Feature
-  Altered-Contributing Feature
-  Non-Contributing Feature
-  HPOZ Boundary





CHAPTER 5 EXEMPTIONS AND DELEGATIONS

5.1 INTRODUCTION

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

Certain work is not subject to compliance with the guidelines, and is thus "Exempt" from review. Work that qualifies for an Exemption must be brought to Planning Department Staff to verify the Exemption is being met.

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

Note: Projects that are not listed below; do not comply with the Design Guidelines; involve an existing enforcement case with the Department of Building and Safety or the Housing Department; or otherwise involve a request for approval of work that was performed without appropriate approval, must be brought before the HPOZ Board for review and consideration, as Conforming Work, or as a Certificate of Appropriateness or Certificate of Compatibility.

5.2 GENERAL EXEMPTIONS

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

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



CARTHAY SQUARE HPOZ PRESERVATION PLAN

5. Installation of underground utilities in the public right of way, where the work does not affect a historic element and does not involve a new above ground structure.
6. Interior alterations that do not result in a change to the exterior of a Structure.

5.3 OLYMPIC BOULEVARD EXEMPTIONS

The following Exemptions shall additionally apply only to the parcels with a frontage on Olympic Boulevard that form the northern border of the Preservation Zone, known as the “Olympic Properties”.

1. Notwithstanding Sections 5.1 and 5.2, such work shall not require Department of City Planning verification.
 - a. Ordinary Maintenance and Repair (including in-kind replacement) to correct deterioration, damage, or decay, that does not involve a change in the existing design, materials, or exterior paint color.
 - b. Interior alterations that do not result in a change to the exterior of a Structure.
2. Alterations conforming to the Secretary of the Interior’s Standards, to comply with, or avoid violation of, Chapters IX (Building Code), XV (Rent Stabilization Ordinance), or XVI (Housing Code) of the LAMC, or any other local, state or federal law, rule, ordinance or regulation, to the extent applicable to residential rental properties with two or more dwellings, and which compliance could not reasonably have been achieved through Maintenance and Repair. Work that qualifies for this Exemption must be brought to the Department of City Planning for verification.

No modification to this Plan that alters, amends or repeals this Section 5.3 shall be submitted by the Board to either the Cultural Heritage Commission or Planning Commission for recommendation or approval pursuant to LAMC 12.20.3 E 2 and 12.20.3 E 4, without the prior written consent of two-thirds (2/3) of the Olympic Properties, with the owner of each Olympic Property having one vote, and such consent specifically referencing this Section 5.3.

All capitalized terms used in this Section 5.3, and not otherwise defined in this Plan, shall have the meanings given to them in the HPOZ Ordinance.

5.4 VISIBILITY

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



purpose of this Preservation Plan, Structures along Hayworth Avenue and along the Pico Boulevard Alley shall be considered interior lots or corner lots when determining visibility.

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

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

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

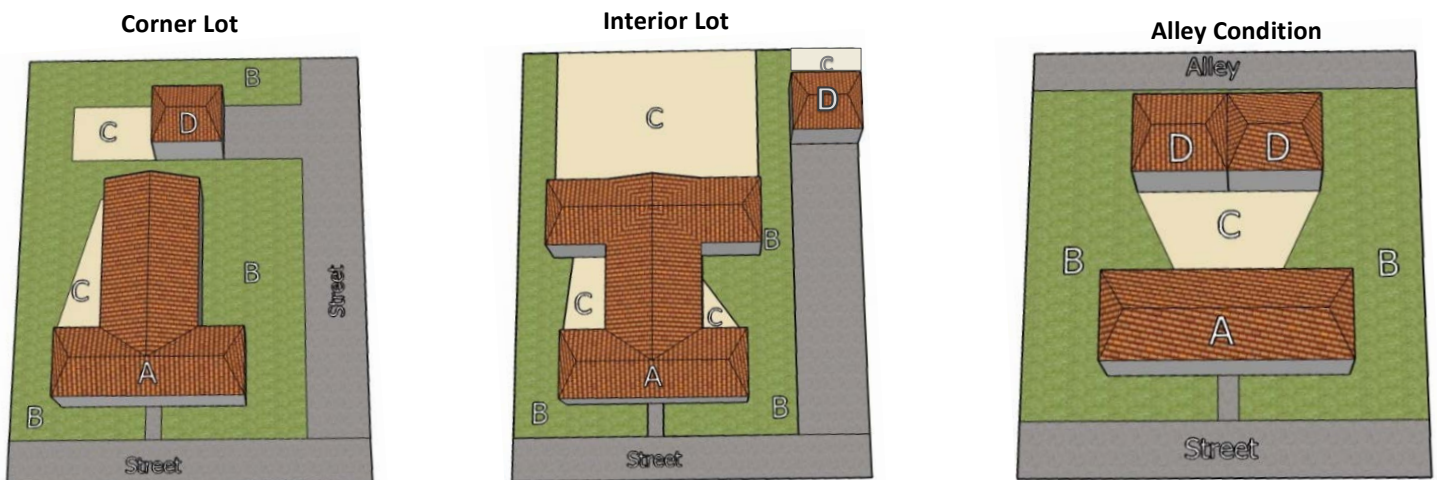
B: Setting: front yard and visible side yard

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

C: Non Street Visible Portions of Structures and Lot

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

D: Accessory Structures Projects involving Accessory Structures.



5.5 CONTRIBUTING ELEMENTS

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

Exempt

1. Installation of solar modules.
2. Exterior painting or staining involving new colors, not including paint that involves patterns, fluorescent colors, or paint applied to previously unpainted surfaces such as stone, masonry or stained wood.
3. Removal of fences, garden walls and security grills/grates installed outside of the period of significance.



4. Re-roofing of flat roofs within parapets (where coping will not be affected).

Delegated

1. Ordinary maintenance and repair (including in-kind replacement) to correct deterioration or decay, that does not involve a change in the existing design, materials or exterior paint color.
2. In-kind replacement of windows or doors, excluding non-original windows or doors.
3. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure. Where evidence of original form is unclear, work shall be deferred to the HPOZ Board for review.
4. Installation of screen doors or windows that do not obscure the actual door or window.
5. Exterior painting involving new paint colors, not including paint applied to previously unpainted surfaces such as stone, masonry or stained wood.
6. Removal of non-historic stucco, asbestos shingles, vinyl siding or other similar materials, when underlying historic materials can be repaired or replaced in-kind. Where evidence of original materials is unclear, work shall be deferred to the HPOZ Board for review.
7. Roof repairs including repairs to roof decking where existing tile or shingles will be re-used, or in-kind replacement of roofing materials such as asphalt shingles or clay tiles. Work must not result in the removal or destruction of roof details such as fascia, eaves, brackets, rafter tails, etc.
8. Installation, repair, or removal of: awnings, shutters, lighting features, rain gutters and downspouts, or window boxes.

B: Setting: Front Yard and Visible Side Yard

Exempt

1. In-kind hardscape replacement (driveway, walkways, etc.) that does not expand or change: material, pattern, and/or scoring; or restoration of existing hardscape to historic patterns.
2. Pruning, normal maintenance, and new landscaping where at least 60% of the yard is planted landscape. Exempt work does not include: installation of decomposed granite or hardscape; installation of artificial turf; installation of fences or hedges; planting of new trees; or the removal of any mature tree or work on any feature identified in the historic resources survey.

Delegated

1. The installation of new trees and hedges in the front yard or parkway.
2. Removal of mature trees when-it can be demonstrated that the tree:
 - a. Was installed outside of the period of significance, or
 - b. May potentially harm the foundation or home.



3. Installation of fences or hedges in the side yard, when the fence or hedge is located behind the primary façade.

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

Exempt

1. Landscape/hardscape work that does not involve the removal of a mature tree or a feature identified in the Historic Resources Survey.
2. Grading and earth work on Non-Hillside lots as determined by the LAMC.
3. Construction or installation of ramps, railings, lifts, etc., intended to allow for accessibility.
4. Installation or repair of fences, walls, and hedges that do not require a Zoning Administrator’s approval for height or location.
5. Installation, repair, or removal of: trellises; gazebos; decks; window boxes; window security bars or grills; awnings; shutters; lighting features; rain gutters and downspouts; skylights; antennas; satellite dishes and broadband internet systems; ground level mechanical equipment; or in-ground swimming pools.

Delegated

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

D: Accessory Structures

Exempt

1. All work on street visible facades of accessory or non-habitable structures is subject to the Exemptions in Section 5.4.A: Street Visible Facades.
2. All work excluding additions on portions of an accessory structure that are located outside of the Street Visible Area.

Delegated

1. All work on street visible facades of accessory or non-habitable structures is subject to the Delegations in **Section 5.4. A: Street Visible Facades.**
2. Additions to an accessory structure that are located outside of the Street Visible Area.

5.56 NON-CONTRIBUTING ELEMENTS

Exempt



1. All work considered to be Exempt for Contributing Features is also Exempt for Non-Contributing Features, except for hardscape replacement.

Delegated

1. All work in the parkway, front yard, and public realm is subject to the Delegations in **Section 5.4.B. Setting: front yard and visible side yard.**
2. Conforming Work on Non-Contributing Features.

5.7 PROJECT REVIEW GUIDES

| Project Review Definition Guide | | |
|---|--------------|---|
| Term | Abbreviation | Definition |
| Conforming Work on a Contributor | CWC | Maintenance, repair, obvious restoration, small additions, construction of small structures, and other similar activity to a Contributing property. |
| Conforming Work on a Non-Contributor | CWNC | Maintenance, repair, additions, construction of small structures, and other similar activity to a Non-Contributing property. |
| Certificate of Appropriateness | COA | Significant work on a Contributing property including large additions (over 20% of Building Coverage), second-story additions, removal of historic features, construction of new structures, or substantial work to visible portions of a building or site. Applications are processed/reviewed within 75 days. |
| Certificate of Appropriateness for Demolition | COA-Dem | Demolition, removal, or relocation of a Contributing structure or element. Considered by the Area Planning Commission based on evidence of economic hardship. |
| Certificate of Compatibility | CCMP | Significant work on Non-Contributing properties limited to new construction on vacant lots or demolition and replacement of a Non-Contributing structure. Also used for relocation of historic structures from outside the HPOZ, into the HPOZ. Applications are processed/reviewed within 75 days. |
| Board Review | Board | Department of City Planning staff will refer the project to the HPOZ Board. For Conforming Work Cases, the Board will vote on the project at a public board meeting within 21 days. For Certificate Cases, the Board will make a recommendation to Staff at a scheduled public hearing. |
| Staff/Delegated Review | Staff | Department of City Planning staff will review the project without an HPOZ board meeting, recommendation, or review. |
| Exempt from HPOZ Review | Exempt | Department of City Planning staff will confirm project is exempt from HPOZ review. |
| Building Coverage | BC | The area of a lot covered by roofed buildings and structures measured from the outside of the exterior wall at the ground floor, including covered porches and patios and detached and attached accessory structures over 6 feet in height. Building coverage does not include uncovered paved parking area, driveways, walkways, roof overhangs, uncovered steps, terraces, decks, porches, and architectural projections not intended for shelter or occupancy. |
| Period of Significance | POS | This is the period during which the majority of resources relating to the contexts and themes identified as significant in the historic Context statement were constructed. |



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



CHAPTER 6: SETTING (FRONT YARD) AND PUBLIC RIGHT OF WAY

6.1 INTRODUCTION

The setting of a historic neighborhood is an essential part of its character. 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. For the purpose of this plan “setting” includes everything in the front yard, visible side yard, and the public right of way. The following guidelines apply to both Contributing and Non-Contributing

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. Residential structures were configured in such a way that living space was oriented toward the front of the house and utility spaces such as kitchens, service porches, and garages were most often oriented toward the rear yard. Rear yards were most commonly used as a utility space, for car parking, gardening, and household chores to the privacy of an enclosed and private space. Common setbacks in the front and side yards helped ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods. Preservation of these progressions is often essential to the maintenance of historic neighborhood streets as a functioning resource around which a neighborhood interacts.

6.2 FRONT YARD: LANDSCAPE

Guidelines:

1. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn. Non-porous ground coverings should be limited to walkways and driveways. Yards in which less than 60% of the total area is vegetated are inappropriate.
2. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible. If replacement is necessary, in-kind plant materials are recommended.
3. Mature trees should always be replaced with a minimum 24-inch box tree of similar species, preferably at approximately the same location, or as advised by the arborist.
4. Historic topographic features should be preserved whenever possible. Leveling or terracing is not appropriate.
5. Mulch should be secured with plantings to increase water absorption and prevent migration. The use of rocks or gravel as ground cover may be appropriate. Natural wood mulch is a good coverage alternative.



6. Drought-tolerant alternatives to traditional front yard lawns may be found appropriate at some locations so long as such alternatives are consistent with the prevailing character and appearance of front yards in the neighborhood. In most cases, front yards in historic neighborhoods should be green and open. A thoughtfully prepared landscape plan using alternative low-water plant species may replicate the desired greenness and openness.
7. A desert landscape, such as a yard composed only of cactus, agaves, and succulents, may be appropriate when 60% of the yard is vegetated.
8. Installation of artificial turf is inappropriate.

6.3 FRONT YARD: HARDSCAPE

Guidelines:

1. Historic walkways, stairs, and other hardscape features should be preserved. If these elements are replaced, they should be replaced with materials consistent with those historically present in the area and within the same footprint. Special attention should be paid to restoring or replicating score patterns, pavement texture, swirl patterns and coloration.
2. Additions or widening of driveways are generally discouraged, but when found appropriate, should be composed of semi-permeable surfaces such as decomposed granite, grass-crete, interlocking pavers, stone pavers, etc. in lieu of impermeable surfaces such as concrete or brick and mortar. If appropriate, driveways should not be widened more than 18-inches within the front yard area.
3. Paving in front yard areas for parking or new pathways that did not historically exist is generally inappropriate. Parking pads and parking within the front yard is prohibited by the City's municipal code; parking should be located to the side or rear of a structure.
4. Required parking for existing projects should be designed in a manner appropriate with the historic context of the neighborhood.
5. "Hollywood driveways," in which the tracks for the car are separated by a planted strip, are inappropriate.
6. Carports are generally inappropriate.

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

Guidelines:

1. If historic retaining walls or fences exist, they should be rehabilitated or preserved in place. If they must be removed, they should be replaced in-kind. If reinforcement is necessary, finish materials should match the original in materials and design.



CARTHAY SQUARE HPOZ PRESERVATION PLAN

2. If historic fencing or walls did not exist in the front yard areas, their construction is strongly discouraged. If found to be appropriate, new or replacement retaining walls should be constructed in a style and with materials that harmonize with the house and other existing historic retaining walls in the area.
3. In matters of safety, historically appropriate fence styles, such as a simple transparent dark-colored wrought iron fence, may be appropriate. Per the City's fence regulations (LAMC 12.22 C.20) front yard fences and hedges should be no more than 42-inches tall in residential areas.
4. In matters of safety, the addition of a handrail along steps for safety or handicapped access reasons, may be appropriate, if the handrail is very simple in design.
5. Visible side and rear yard fencing should have a historically appropriate design, but can be less transparent than front yard fencing.
6. Exposed concrete block, horizontal wood, hollow steel, vinyl, chain link, and heavy masonry pilasters are inappropriate for publicly visible walls and fencing. Stucco covered retaining walls may be appropriate. Overly decorative wrought iron accents on fences are inappropriate.
7. On corner lots it may be appropriate to have a side yard gate with less transparency.
8. When possible, fences should be set back from the front property line.
9. New fencing and gates should be located behind the front façade of a structure.
10. New physical features within a front yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc. that were not historically present in the area are discouraged. However, when deemed appropriate, such features should be diminutive in scale and style and visually deferential both to the residential structure onsite and to similar physical features that were constructed during the Period of Significance.
11. In addition to compliance with the City's sign regulations (LAMC 12.21 A 7), any signs used for a home-based business or religious structure in a residential area require HPOZ review, and should be designed with sensitivity for the historic context. Such signs should be minimal in size, should not conceal any significant architectural or landscape features, and should be constructed of materials and colors that are appropriate to the style of the house and the Period of Significance. Illuminated signs and digital signs are not permitted by the City in residential areas and would be inappropriate in an HPOZ.

6.5 STREET-SCAPE, PARKWAY AND PUBLIC RIGHT OF WAY

Streetscapes make up the visual elements of the street and add to the character of each HPOZ neighborhood through the maintenance and preservation of historic elements. Street trees in particular contribute to the experience of driving or walking through an HPOZ area. Character defining elements of



CARTHAY SQUARE HPOZ PRESERVATION PLAN

streetscapes may include historic street lights, signs, street furniture, curbs, sidewalks, walkways in the public right-of-way, public planting strips and street trees.

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

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

Guidelines:

1. Protect and preserve street, sidewalk, alley and landscape elements, such as topography, patterns, features, and materials that contribute to the historic character of the preservation zone. When original site features have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence and evidence of similar elements found at similar properties in the HPOZ.
2. Preserve and maintain mature street trees and historically significant landscaping in public planting strips. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone. The removal and planting of trees in the parkway requires review from the Department of Public Works .
3. Mature trees should always be replaced with a minimum 24-inch box tree of similar species, preferably at approximately the same location, or as advised by the arborist.
4. Parkway are traditionally defined by a single planted material; replacement materials should replicate the ground cover characteristic of this historic planting pattern. Low lying landscaping is preferred, plantings should not exceed 24" in height at full maturity.
5. Maintain and preserve historic curb configuration, material and paving. For repair or construction work in the Preservation Zone right-of-way, replace in-kind historic features such as rounded aprons, etc.
6. New utility infrastructure shall be placed in the least obtrusive location. Consider introducing new utility lines underground to reduce impacts to historic character of preservation zone
7. Preserve historic sidewalks. Replace only those portions of sidewalks that have deteriorated. When portions of a sidewalk are replaced special attention should be paid to replicating score lines, texture, coloration and swirl-patterns.
8. New sidewalks and pedestrian aprons should be compatible with the historic character of the streetscape.
9. Maintain public walkway connections between streets and between buildings.
10. Preserve existing alleys as public rights-of-way.
11. Preserve traditional relationships between alleys and garages.
12. Fences along alley right-of-ways can be up to six feet tall and do not need to be visually permeable.



CHAPTER 7: RESIDENTIAL REHABILITATION

7.1 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, site, or district important.

These Residential Rehabilitation Guidelines are intended for the use of residential property owners and care-takers planning work on Contributing structures or sites within the HPOZ. As described in Section 3.4, Contributing structures are those structures, landscapes, natural features, or sites identified as Contributing to the overall integrity of the HPOZ by the Historic Resources Survey for the Carthay Square HPOZ.

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

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

The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall 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 architectural elements from other buildings, shall not be undertaken.



4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature 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 shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic 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.



7.2 WINDOWS

Windows are an integral part of a historic structure's design. The placement of window openings on a façade, also known as fenestration, the size of openings, and how openings are grouped, are all of great importance. Of equal importance are the construction, material and profile of individual windows. Important 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 Los Angeles' Pre-WWII Historic Districts are wood-frame true divided light windows. True divided light windows have multiple panes of glass. These windows are usually double-hung, fixed, or casement style windows. Double-hung windows have operable sashes that slide vertically. Casement windows open either outwards or inwards away from the wall. In some areas, metal frame casement or fixed divided light windows are common. These windows range from simple one-over-one windows to windows with panes in specialty shapes or leaded and stained glass.

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

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

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



Guidelines:

1. Repair windows wherever possible instead of replacing them, preserving the materials, design, hardware and surrounds.
2. If windows are determined to be non-repairable, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should be replaced with true divided-light windows, and wood windows with wood windows.
3. If a window sash needs replacement and the window frame is in good repair, it is appropriate to replace only the window sash.
4. If a historic window is missing entirely, 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, the style of the building, physical evidence on the house itself, and evidence derived from similar houses in the neighborhood.
5. The size and proportions of historic windows on a façade should be maintained, as should the pattern and location of windows on a facade. Filling in or altering the size of historic windows is inappropriate, especially on visible historic façades.
6. Adding new window openings to visible historic façades is generally inappropriate, especially on primary façades.
7. New windows on a street-visible facade, when their addition is found to be appropriate, should match the pattern and scale of the existing windows on the historic facade.
8. Replacement of windows on the rear or side façades may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should be similar.
9. New windows on non-visible façades should match the pattern and scale of the existing windows on that facade.
10. The use of windows with faux muntins on street-visible façades is inappropriate.
11. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.
12. Awnings and shutters should be similar in materials, design, and operation to those used historically, and should not be used on architectural styles that do not normally use such features. When they can be appropriately used, awnings should always conform to the shape of the window on which they are installed.
13. Burglar or safety bars should use minimal ornamentation and should be dark colored. New grillwork should be consistent with the architectural



style of the home and similar to others on the street. If safety bars are desired on street-facing facade, they should only be installed on the interior of a window or opening.

14. The installation of 'greenhouse' type windows extending beyond the plane of the façade on street-visible façades is inappropriate.
15. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of original windows. Methods such as wall, attic and roof insulation or weather-stripping existing windows or the restoration of existing windows may provide desired energy savings without the removal of important historic features.



7.3 DOORS

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

Guidelines:

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



12. Screen doors on the visible and secondary façades are allowed, provided they are historically appropriate in material and design.
13. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of an original door. Methods such as wall, attic, and roof insulation or weather-stripping existing doors or window panes within doors may provide energy savings without the removal of important historical features.
14. Alterations for disabled access should be done at a side or rear entrance whenever feasible, and should always be designed and built in the least intrusive manner possible using reversible construction techniques.



7.4 Arcades, Patios, Porches & Balconies (Referred to generically as porches for the purpose of this section)

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

Porches are one of the key architectural features of revival-style homes, and their recognizable design, large scale, and unique detailing are a defining element in the Carthay Square HPOZ.

Guidelines:

1. Historic porches, especially on the front and side facades, should be preserved. The removal of such features is inappropriate.
2. Decorative details that help define a historic porch should be preserved. These include balusters, balustrades, columns, and brackets. The State Historic Building Code allows balustrades and railings that do not meet current building code heights to remain if they do not pose a safety hazard.
3. If porch elements are damaged, they should be repaired in place where possible, instead of being removed and replaced.
4. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should match the originals in design and materials.
5. Additions and alterations to porch elements should be compatible with the style and architectural details of the house. Greek classical columns or balustrades on a Spanish Colonial porch, patio or balcony would be inappropriate.
6. 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.
7. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.
8. The addition of a porch or a deck on the street facing facade which would not have existed on a house historically is not appropriate. Colonial Revival houses, for example rarely had front porches.

CARTHAY SQUARE HPOZ PRESERVATION PLAN



9. Enclosure of part or all of an historic porch on a street-facing façade is inappropriate.
10. Enclosure of a porch at the side or rear of the house, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows using reversible construction techniques.
11. Alterations for disabled access should be done at a side or rear entrance whenever feasible, and should always be designed and built in the least intrusive manner possible using reversible construction techniques.
12. Addition of a handrail on the front steps of a house for safety or handicapped access reasons may be appropriate, if the handrail is very simple in design.
13. Arcades, gates, and other such openings should always be kept as voids.



7.5 ROOFS

The roof is a major character-defining feature for most historic structures. 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 overall integrity of an historic roof. The location and design of chimneys, as well as decorative features such as dormers, vents and finials are also often character-defining roof features.

Certain roof forms and materials are strongly associated with particular architectural styles. In the Carthay Square HPOZ, the Spanish Colonial Revival style homes are characterized by gabled tile roofs, as well as flat roofs recessed behind a parapet wall.

Guidelines:

1. Preserve the historic roof form. For instance, a complex roof plan with many gables should not be simplified.
2. Preserve the historic eave depth and configuration.
3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be preserved. If these elements have deteriorated, they should be repaired in place if possible. If these elements cannot be repaired in place, match the originals in design, materials, and details.
4. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
5. Historic specialty roofing materials, such as tile, slate, gravel or built-up shingles, should be preserved in place or replaced in kind.
6. When replacement of roof materials is necessary, replacement should be in-kind.
7. When feasible, roof materials such as clay tiles should be removed and retained on site to allow for repairs to roof underlayment, and reinstalled placing original tiles toward the front of the building and patching in with matching new tiles toward the rear of the building.
8. Where possible, special care should be taken to make minimal repairs to wood shingle roofs rather than replace the roof outright. The California State Historic Building Code section 8-303.7 allows for the replacement and retention of original materials provided no life safety hazard is created or continued.
9. Replacement roof materials, where in-kind replacement is not possible, should convey a scale, texture, and color similar to those used originally.



Composite materials rarely match the texture and color of natural clay tiles.

10. Skylights non-visible from the street should be designed and placed in such a way as to minimize their impact. Locations on the side and rear facades are preferred for skylights. Where skylights are found appropriate, they should be flat and relatively flush to the roof surface.
11. Existing chimney massing, details, and finishes should be retained. Modern spark-arrestors or other similar devices should be hidden within the chimney to the best extent feasible.
12. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.



7.6 ARCHITECTURAL DETAILS & BUILDING MATERIALS AND FINISHES

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

Guidelines:

1. Preserve original architectural features and materials on street visible facades. 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.
2. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials, texture and design.
3. 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.
4. Original materials which were not originally painted, such as masonry or tile, should remain unpainted.
5. Original surface building materials and details should not be covered with inappropriate materials such as stucco, vinyl siding, or other materials.
6. Architectural detail that did not originally appear on a structure should not be added to a structure. For example, precast concrete trims should not be added to a house.
7. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.
8. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish. For example: Spanish Revival homes should have a hand troweled finish.
9. In choosing paint or stain colors, one should reference the Architectural Styles Chapter to learn more about paint colors and application. Care should be taken to address how various elements of the structure, for instance the body, trim and accents will be painted.

CARTHAY SQUARE HPOZ PRESERVATION PLAN



10. Paint variations in shade or color are appropriate in Carthay Square in keeping with the unique character of the neighborhood. Patterns and fluorescent colors are generally inappropriate.



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

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. Mechanical appurtenances that are physically mounted on an historic structure must be attached using the least invasive method, without damaging significant architectural features.
3. 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 and if appropriate landscape screening is proposed and installed as a part of the project.
4. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
5. Solar panels should not be placed upon rooftops that are visible to the general public. Location upon detached garages in many instances will be appropriate, or upon rear-facing roofs that are minimally visible from a public street. Solar panels should be low in profile, and should not overhang or alter existing rooflines.



8.1 INTRODUCTION

Few things can alter the appearance of a historic area more quickly than an ill-planned addition or an out of scale accessory structure. Additions can not only radically change the appearance of a structure to a passersby, but can also result in the destruction of significant historic material. 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.

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

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

8.2 ADDITIONS TO PRIMARY STRUCTURES

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

Guidelines:



1. Additions should be subordinate in scale and volume to the existing house. Additions that involve more than a 50% increase in the Building Coverage are generally inappropriate.
2. Additions should be compatible in scale with the overall block lot coverage. Additions that involve more than a 5% increase to the block average lot coverage may be inappropriate.
3. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
4. Additions that break the plane established by the existing roofline or side facades of the house are discouraged.
5. Additions that extend the existing side facades rearward are discouraged. Additions should be stepped-in from the side facade.
6. Additions should utilize roof forms that are consistent with the existing house to the greatest extent possible, but should be differentiated by virtue of scale and volume. Attention should be paid to eave depth and roof pitch replicating these to the greatest extent possible.
7. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
8. Additions should use similar finish materials as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
9. Additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or subtle variations of exterior finishes to communicate that the addition is new construction. All buildings should be recognized as products of their own time.
10. Additions should utilize fenestration patterns that are consistent with the existing house to the greatest extent possible, though simplified window types may be an appropriate means to differentiate the addition from the original structure. For instance, if windows on the original structure are multi-pane 8-over-1 light windows, simple 1-over-1 light windows may be appropriate.
11. Decorative architectural features established on the existing house should be repeated with less detail on the addition. Exact replicas of features such as corbels, pilasters, decorative windows etc. are inappropriate.
12. Additions that would necessitate the elimination of significant architectural features such as chimneys, decorative windows, architectural symmetry or other impacts to the existing house are not appropriate.
13. Where additions that comprise a new floor can be found appropriate, such additions should be located to the rear of the structure.
14. Where the development pattern is predominantly one-story, a second-story addition is discouraged.
15. The enclosure of rear porches, when found to be appropriate, should preserve the overall look of the porch to the greatest extent possible with respect to railings, balusters, openings and roofs.



CARTHAY SQUARE HPOZ PRESERVATION PLAN

16. Additions that would involve the removal or diminishment of open areas on Multi-family properties, such as the infill of a courtyard to be used for floor area, are in appropriate.
17. Additions that would require the location of designated parking areas within the front yard area are not permitted under LAMC.

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

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

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

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

Guidelines:

1. Existing garage doors should be repaired when possible, rather than replaced. Special attention should be paid to the materials and design of historic doors and their surrounds.
2. The size, scale, and proportions of historic garage doors on a façade should be maintained.
3. Filling in or altering the size of historic garage doors, especially on street-visible facades, is inappropriate.
4. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
5. Modifications to existing garages, carriage houses or accessory structures that would involve a loss of significant architectural details pursuant to the Rehabilitation Guidelines should be avoided.
6. New accessory structures and garages should be similar in character to those which historically existed in the area.
7. Street-visible garages and accessory structures should retain the appearance of their original intended use.



8. Basic rectangular roof forms, such as flat roof with parapet wall are appropriate for most garages, on occasion hipped or gabled roofs may be appropriate.
9. New garages or accessory structures should be designed not to compete visually with the historic residence.
10. New garages should be detached and located behind the line of the rear wall of the house whenever possible. Attached garages are inappropriate.
11. New accessory structures, such as greenhouses, porches or gazebos should not take up more than 50% of the available back yard area.
12. Accessory structures should always be subordinate in height, width, and area in comparison to the existing primary structure.
13. Accessory structures should replicate the architectural style of the existing house with respect to materials, fenestration, roof patterns etc., though architectural details such as corbels, pilasters or molding should be replicated with less detail on accessory structures.
14. Changes in garage roof heights, when found to be appropriate, should not be street-visible and should not remove historic architectural details.
15. Alley facing garages may vary in size, form, and appearance so long as the variations are not visible from the neighboring street.



9.1 INTRODUCTION

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

Non-Contributors that were built within the Period of Significance:

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

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

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

Vacant lots:

Such properties are un-built or do not have legally permitted structures.

This chapter addresses proposed alterations involving maintenance, repair, additions, or new detached accessory structures to Non-Contributing Properties. It does not address projects that propose to change existing Properties' architectural styles, or new construction of a primary or secondary structure. For such projects, please refer to Chapter 10 "Residential Infill."

This chapter's purpose is to encourage consistency of scale, massing, material, and form of alterations to Non-Contributing Properties with historic neighborhood features such that even they enhance Carthay Square's overall historic character whenever possible.

It is divided into six sections, each of which discusses a different set of design elements. However, it does not address a Property's "Setting" or Site (broadly



defined as the front yard area and public right-of-way). For such elements, please refer to Chapter 6 “Setting and Public Realm.”

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

9.2 MASSING AND FORM

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

Guidelines:

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

9.3 OPENINGS



CARTHAY SQUARE HPOZ PRESERVATION PLAN

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

Guidelines:

1. Openings should be compatible with the identified architectural style of the structure. Facades with established fenestration and door patterns should maintain the scale, proportion, and continuity of openings.
2. Windows and doors should use similar groupings, alignments, proportions, materials, operations, and sizes to those on surrounding historic structures, however rear facades may have varied fenestration. In areas where there is a predominant window material and form, introducing new materials and forms may not be compatible on street visible facades. For example, on a block defined by double-hung wood windows, installing vinyl sliding windows is not compatible. Generally, true-divided-lites are more compatible than simulated-divided-lites or press on muntins.
3. Main entryways should be configured and emphasized similarly to those on surrounding structures. Attention should be paid to design similarities such as symmetry, depth, and the use of architectural features.
4. Every structure should have a main entryway on its primary facade. When relocating or altering the location of the front entrance, attention should be paid to the door pattern of the surrounding historic structures.
5. Adding doors to street-visible facades is generally not compatible. Adding additional doors on multi-family dwellings may be compatible if similar door groupings exist on surrounding historic structures.

Sidebar Text: For example windows should not be installed flush on a façade, they should be recessed to provide depth to the opening



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

Guidelines:

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



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

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

Guidelines:

1. Materials should match the identified architectural style of a structure and be consistent throughout street visible facades. For example, slate roofing should not be used on a Spanish Revival home.
2. Materials should be similar in scale, pattern, and texture to those used historically. Clay tiles should be of the same size as those used historically.
3. If the integration of modern building materials not present during the Period of Significance is found to be compatible, such materials should be subtly used and appear visually inconspicuous in comparison to surrounding historic structures.
4. Light colored asphalt shingles are generally not compatible. Dark grays and browns are generally compatible replacement roofs.



9.6 ADDITIONS TO PRIMARY STRUCTURES AND SECONDARY STRUCTURES

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

Guidelines:

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

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



9.7 NEW ACCESSORY STRUCTURES AND ADDITIONS TO EXISTING ACCESSORY STRUCTURES

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

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

Guidelines:

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



CHAPTER 10 RESIDENTIAL INFILL

10.1 INTRODUCTION

“Infill” is the process of building a new structure on a vacant site within an existing neighborhood. These Residential Infill guidelines are also applicable to the review of alterations to structures or sites within the HPOZ that are “Non-Contributing” as identified in the Historic Resource Survey. These guidelines help ensure that such new construction and alterations recognize and are sensitive to their historic context.

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

10.2 DESIGN APPROACH

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

Most HPOZs have stood the test of time because they contain structures that are designed and constructed with a high level of design integrity and quality of workmanship. Consequently, new structures within the HPOZ should strive to integrate the highest and best design and construction practices to fit this context.

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

Single Family Housing

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



Multi-family Housing

The Carthay Square HPOZ consists of many examples of multi-family housing. In recent years, land use patterns and zoning regulations have allowed for expansion of multi-family uses. Houses may have been converted to multi-family residences, or newer apartment or condo buildings may have been constructed.

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

One-over-one duplex

Guidelines:

1. The scale, roof form and architectural style of the structure should be consistent with these residential infill guidelines and with surrounding historic residential structures.
2. Entryways should be located on the street-facing facade of the structure, and should be designed to read as two separate entryways. This may be achieved through the location of doorways on both the first and second story.
3. Entryways should be highlighted by a recessed entry or classical architectural archway.
4. One-over-one duplexes should be defined by an entry courtyard with an exposed stair leading to the second story. An opening in the courtyard wall should provide street access to shared resident spaces. Many duplexes have covered balconies.
5. Parking areas should be located to the rear of the structure.

(Sidebar) One-over-one duplexes can be designed in a variety of architectural styles, some example include:

The Residential Duplex/Triplex/Fourplex

In the period when many of Los Angeles' HPOZs developed, low density multi-family structures in residential neighborhoods often were developed in the same architectural styles and with similar massing as single-family residences in the same area. The Renaissance Revival styles, in particular, lent themselves to the development of 2-unit 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.



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

1. The scale, roof form and architectural style of the structure should be consistent with these residential infill guidelines and with surrounding historic residential structures.
2. Entryways should be located on the street-facing facade of the structure, and should be designed to read as a single or double 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. Parking areas should be located to the rear of the structure.
4. Front yard areas should be comprised of landscaping. Paving front yard areas is inappropriate.
5. Setbacks should be consistent with surrounding historic single-family structures.

The Courtyard Apartment Building

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

Guidelines for building in the Courtyard Apartment form:

1. New Courtyard Apartment structures should reflect the scale of surrounding historic residential structures.
2. Structures should be arranged on their lots in an L or U shape around a central courtyard which is open to the street.
3. Lower scale structures may have individual exterior entryways for each unit. These entryways should each be marked by their own porch. Common balconies or porches spanning more than two entryways are discouraged.
4. The central courtyard area should be extensively landscaped. Water features and fountains are encouraged.
5. The architectural style and materials of the new structure should reflect an architectural style appropriate to the surrounding historic area.
6. Parking areas should be located to the rear or beneath the structure.
7. All buildings within the court should be designed in a cohesive architectural style which reflects an architectural style common in the surrounding neighborhood.



10.3 SETTING LOCATION AND SITE DESIGN

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

Guidelines:

1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located. The depth of the front and side yards should be preserved, consistent with other structures on the same block face.
2. A progression of public to private spaces from the street to the residence should be maintained. One method of achieving this goal is to maintain the use of a porch to create a transitional space from public to private.
3. Historic topography and continuity of grade between properties should be maintained.
4. Attached garages are generally inappropriate; detached garages are preferred. Garages should be located to the rear of the property.
5. Parking areas should be located to the rear of a structure. Designation of parking spaces within a front yard area is generally inappropriate.
6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.
7. The lot coverage proposed for an infill project should be substantially consistent with the lot coverage of nearby Contributor properties.
8. Outdoor period details, such as address tiles, are encouraged.
9. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible. If replacement is necessary, in-kind plant materials are recommended, replacements should be mature with a 24-inch box.



CARTHAY SQUARE HPOZ PRESERVATION PLAN

10.4 MASSING AND ORIENTATION

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

Guidelines:

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

10.5 ROOF FORMS

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

Guidelines:

1. New residential structures should echo the roof forms of the surrounding historic structures. For instance, if the majority of structures along a particular street utilize front-facing gable-ends, the in-fill structure should likewise utilize a gable-end. Where a diversity of roof forms exist on a street, a predominant form should be used. It would be inappropriate to introduce a new roof form that is not present on the street.
2. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures. If modern materials are to be used, such materials should be simple and inconspicuous.



3. Dormers, and other roof features on new construction should echo the size and placement of such features on historic structures within the HPOZ.
4. In HPOZs where roof edge details, such as corbels, ceramic tile, or stucco coping are common, new construction should incorporate roof edge details which echo these traditional details in a simplified form.

10.6 OPENINGS

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

Guidelines:

1. New construction should have a similar façade solid-to-void ratio to those found in surrounding historic structures.
2. New construction should use similar window groupings, header heights, and alignments to those on surrounding historic structures.
3. Windows should be similar in shape and scale to those found in surrounding historic structures.
4. Windows should appear similar in materials and construction to those found in surrounding historic structures.
5. Dormers should be similar in scale to those found on existing historic structures in the area.
6. Main entryways should be configured and emphasized similarly to those on surrounding structures. Attention should be paid to design similarities such as symmetry, depth, and the use of architectural features such as pediments, crowns, porches, etc.
7. Entrance enclosures, such as porches, porte-cocheres and overhangs should be used when similar features are widely used within the neighborhood.



10.7 MATERIALS AND DETAILS

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

Guidelines:

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



CHAPTER 11 COMMON ARCHITECTURAL TERMS

Arch: A curved structure for spanning an opening.

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

Asymmetrical: Having no balance or symmetry.

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

Garden Wall: An 18 inch high masonry wall at the perimeter of a property.

Glazed: Filled with a pane of glass.

Gothic Arch: A pointed arch reminiscent of those found on Gothic Cathedrals

Grilles: A decorative screen, usually of wood, tile, or iron, covering or protecting an opening.

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 and a decorative profile.

Newel post: A post supporting one end of a handrail at the top or bottom of a flight of stairs.

Ogee arch: An arch formed by two S-shaped curves meeting at a point.

Oriel: A bay window supported from below by corbels or brackets.

Parapet: A low protective wall at the edge of a terrace, balcony, or above the roof line.

Patterned Shingles: Shingles, usually used as a sheathing material, which are cut and arranged so as to form decorative patterns such as fish scales, diamonds, scallops, etc.

Pediment: A wide, low-pitched gable surmounting a colonnade, portico, or major bay on a façade.

Pergola: An arbor or a passageway of columns supporting a roof of trelliswork on which climbing plants are trained to grow

Pier: Vertical structural members.

Pilaster: A shallow rectangular projecting feature, architecturally treated as a column.

Pinnacle: A small turret or spire on a roof or buttress.

Porch: An exterior covered approach or vestibule to a doorway.

Porte cochere: A roofed structure covering a driveway to provide shelter while entering or leaving a vehicle.

Portico: A vertically proportioned porch having a roof supported by columns.

Quoin: An exterior angle of a masonry wall marked by stones or bricks differentiated in size and/or material from adjoining surfaces.

Rafter: Any of a series of small, parallel beams for supporting the sheathing and covering of a pitched roof.

Rafter tail: Portion of a rafter which projects under the eave.

Scale: Proportionate size judged in relation to an external point of reference.

Showcase windows: Large glazed openings designed to showcase merchandise.

Sidelights: Vertical windows along the outside of a door.

Sleeping porch:

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 comprised of overlapping wood shingles.