

## Miracle Mile HPOZ



# Preservation Plan



City of Los Angeles  
Adopted December 8, 2016



### ORGANIZATION OF THE PRESERVATION PLAN

Each Preservation Plan is required to contain six elements: The Mission Statement, Goals and Objectives, Function of the Plan, the Context Statement, the Historic Resources Survey, and Design Guidelines.

**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 process,

**Chapter 5 – Exempt and Delegated Projects:** Outlines specific project types that maybe 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 for Contributing Elements:** Provides guidelines related to additions and secondary structures of existing Contributing sites and structures.

**Chapter 9 - Residential Alterations for 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.



## CHAPTER 1 MISSION, GOALS, AND OBJECTIVES

### 1.1 MISSION STATEMENT

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

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

### 1.2 GOALS AND 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 takes precedence over 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 to protect the integrity of the property and its environment

#### Goal 2 Preserve the integrity of historic buildings and structures

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

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 and along the commercial corridors.

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 Facilitate fair and impartial decisions regarding proposed projects

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

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

Objective 5.4 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 5.5 Work with the City of Los Angeles Department of Building and Safety and the City of Los Angeles Housing and Community Investment Department to improve enforcement of the HPOZ ordinance

Objective 5.6 Promote better understanding of the HPOZ ordinance among city agencies, the Mid City West and PICO Neighborhood Councils, the Miracle Mile Residential Association, 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 Miracle Mile 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.





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

The Miracle Mile 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 may be reviewed by the Board every two years.

The Miracle Mile 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, 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 BOARD

Each HPOZs 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 their 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.

As per the HPOZ Ordinance, public minutes and records shall be kept of all meetings and proceedings showing the attendance, resolutions, findings, determinations and decisions, including the vote of each member. In addition, the Miracle Mile HPOZ Board will also record the Board meetings, and the audio will be made available online in timely manner in order to promote transparency and good stewardship practices.

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 the 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 HPOZ Board may not impose conditions on unrelated portions of the structure or site for which no approvals are being sought and where there is no building or zoning violation.

The list of projects that are delegated to the Director of Planning for decision is provided in Chapter 5.



## CHAPTER 2 HISTORY AND CONTEXT

### 2.1 INTRODUCTION

The proposed Miracle Mile HPOZ comprises 1,347 properties and is located in the Mid-Wilshire community of central Los Angeles, approximately six-and-a-half miles west of downtown, immediately south of the segment of Wilshire Boulevard known as Miracle Mile. The proposed HPOZ is composed largely of one-story single-family residences in the portion north of Olympic Boulevard and one and two-story multi-family residences in portion south of Olympic Boulevard; construction dates for properties within the district range from 1921 to approximately 2015, although the dominant period of development is the 1920s, '30s, and '40s.

Most buildings in the proposed HPOZ reflect styles associated with the Period Revival modes of architecture, including Spanish Colonial Revival, Tudor Revival, Mediterranean Revival, French Revival, and American Colonial Revival. Minimal Traditional-style buildings and Mid-Century Modern apartment buildings are present as well. The district is characterized by the consistency of building styles and massing, as well as its spatial and landscape features such as concrete sidewalks, mature trees, relatively consistent lot sizes, uniform setbacks, and a skewed orthogonal street pattern.

### 2.2 HISTORIC RESOURCES SURVEY

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 Miracle Mile Historic Resources Survey, certified by the Cultural Heritage Commission on September 15, 2016, incorporated herein by reference.

The Miracle Mile Historic Resources Survey was completed between April and July 2015 by Architectural Resources Group (ARG). The original study area was comprised of 1,347 parcels, bounded by Wilshire Boulevard to the north, San Vicente Boulevard to the south, La Brea Avenue to the east, and Fairfax Avenue to the west.

The survey concluded that the Miracle Mile HPOZ is significant for its association with early patterns of residential development as an early automobile suburb in West Los Angeles as well as for its cohesive collection of Period Revival residential architecture. Of the 1,347 parcels within the survey area, 1,076 (80%) retain high levels of integrity of design, materials, and workmanship, and meet the threshold of "Contributor" or "Altered Contributor" structure. The total number of Contributors and Altered Contributors may be subject to change pending final review of the Historic Resources Survey by staff, as well as review and certification by the Cultural Heritage Commission.



The Miracle Mile Historic Resources Survey can be reviewed at:

City Hall  
Department of City Planning, Office of Historic Resources  
200 N Spring Street, Room 601  
Los Angeles, CA 90012

### 2.3 CONTEXT STATEMENT

The Context Statement is part of the Miracle Mile Historic Resources Survey, certified by the Cultural Heritage Commission on September 15, 2016. The text below has been partially excerpted from the Context Statement in the Historic Resources Survey, completed by ARG. The entire Context Statement of the Historic Resources Survey can be viewed by contacting the Miracle Mile HPOZ Planner.

A historic Context Statement analyzes the historical development of an area according to guidelines written by the National Park Service and specified in National Register Bulletin 24. It contains information about historical trends and patterns, organized by important themes during particular periods of development. In this way, a historic context statement provides a framework for understanding the potential significance of a property or group of properties.

A historic Context Statement is not a comprehensive history of an area. Rather, it is intended to highlight broad historical trends that help to explain why the built environment evolved in the way that it did. The purpose of this historic context statement is to assist in the identification, evaluation, and preservation of significant historic sites, buildings, structures and objects that are important within the context of the development of Miracle Mile. Many of the historical trends identified in Miracle Mile are discussed within the larger context of Los Angeles generally. The narrative is organized into chronological periods of development, from Miracle Mile's earliest known settlement to the present, with an emphasis on the 1920s through the 1950s.

#### Development of Miracle Mile

##### Background: Early History of Miracle Mile

Like much of Los Angeles, the area known today as Mid-Wilshire was originally inhabited by Native Americans of the Tongva (or Gabrielino) tribe. A relatively peaceful culture, the Tongva subsisted on what the land had to offer for thousands of years before the arrival of European visitors. It is estimated that approximately five thousand Tongva resided in the region when the Spanish began the mass colonization of native peoples under the mission system in the 18th century. Mission San Gabriel Archangel, which is located near the present-day city of Montebello, was the fourth of the California missions, a system established by Spanish friars with the intention of converting the native inhabitants to Christianity and stripping them of their cultural traditions. The Tongva were largely subject to Mission San Gabriel, which was in the proximity of their established villages, and their subsequent mistreatment and exposure to European diseases quickly decimated the population.



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The mission system deteriorated in the early 19th century as the Spanish began to lose ground to Mexico. Mexico achieved its independence in 1821, and the Secularization Act of 1833 signaled the end of the Mission Era. The mission land once under the jurisdiction of the Spanish was deeded to individuals by Mexican governors and the missions were slowly disbanded. With its temperate climate and fertile soil, new settlers found the land perfect for raising cattle and crops; the basin was soon dotted with the ranches of Californios. Even in those days, a road meandered east to west in the approximate path of what is now Wilshire Boulevard, from El Pueblo de Los Angeles (the birthplace of the city, near downtown) to the sea. This dirt road, then called the La Brea Road because it passed the tar pits, went through nine ranchos on its way east from the Pacific: Topanga Malibu Sequit, Boca de Santa Monica, San Vicente y Santa Monica, La Ballena, San Jose de Buenos Aires, Rincon de los Bueyes, Rodeo de Las Aguas, La Brea, and Las Cienegas.

The land on which the proposed HPOZ is located was largely part of Rancho Las Cienegas, with a smaller portion at its west end belonging to the Rancho Rodeo de Las Aguas. Rancho Las Cienegas was granted to Francisco Avila in 1823 and appears to have extended roughly from today's Wilshire Boulevard south to Baldwin Hills. Reports from this time indicate that the rancho was almost entirely a swamp and that it took subsequent draining and grading to become valuable land for residential development purposes, which it did at the turn of the 20th century.

### **Context: Residential Development and Suburbanization (1921-1953)**

*Themes: Automobile Suburbanization and Multi-Family Residential (1921-1953)*

Residential development in the western portion of the Wilshire area including the Miracle Mile HPOZ began its boom in the 1920s and 1930s. The boom was partly a result of the explosive commercial development of Wilshire's Miracle Mile, but was also a response to the massive population influx Los Angeles experienced at that time. Facilitated by the rising prominence of the automobile, the city spread in all directions to accommodate its new residents.

The Mid-Wilshire neighborhood, stretching west to Fairfax between Wilshire and Pico, had its share of earlier subdivisions like Oxford Square (1907) and Fremont Place (1911), but the bulk of its residential construction happened in the 1920s, corresponding with an immense population and real estate boom. Although the boom of the 1880s was proportionately the greatest period of growth in the history of Los Angeles, the boom of the 1920s arguably did more to shape the modern city as it appears today. It was during the twenties that the greater Los Angeles area reached a million inhabitants, making it the fifth largest city in the United States.<sup>1</sup>

During this time, the streets south of Wilshire Boulevard quickly filled with street after street of one-story houses and two-story apartment buildings in fashionable Period Revival styles. Multi-family and single-family neighborhoods alike were heavily advertised by local developers in the *Los Angeles Times*. Street trees, street lights, sidewalks, paved roads, and other amenities were marketed throughout the

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<sup>1</sup> Kevin Starr, *Material Dreams: Southern California through the 1920s* (New York: Oxford University Press, 1990), 69.



area. Although built in relative proximity to streetcar lines, these neighborhoods largely catered to the automobile; detached rear garages and driveways with curb cuts were characteristic of these automobile suburbs. Multi-family residential neighborhoods (later including Minimal Traditional properties along with the dominant Period Revival) boasted an array of duplexes, triplexes, fourplexes, apartment houses and courtyard apartments.

The proposed Miracle Mile HPOZ area was a microcosm of the larger Wilshire area's residential development, developing as a series of adjacent automobile suburbs, with commercial and institutional properties lining the major streets binding the residential areas. Unlike the exclusively wealthy and primarily single-family neighborhoods of Windsor Square and Hancock Park, the proposed Miracle Mile HPOZ area contained a mix of both single-family and multi-family housing from its beginning.

Following the general pattern of the larger Wilshire area, the proposed Miracle Mile HPOZ was mostly subdivided as a series of tracts between 1920 and 1923. All of the area's tracts featured lots of fairly uniform, modest size, largely set on streets fitting into the area's rectilinear grid. The tracts' subdividers represented a diverse group of developers, none of which appeared to have assigned formal names to their new tracts immediately upon their subdivision.

Several of the area's tracts, including its largest two, Tract 5798 (bounded by Wilshire Boulevard, the east parcels of Hauser Boulevard, parcel lines north of Edgewood Place, and the east parcels of Curson Avenue) and Tract 4464 (bounded by parcel lines south of Wilshire, the west parcels of Cochran Avenue, parcel lines north of Edgewood Place, and the west parcels of Ridgeley Drive), were advertised as being part of a much larger development, Wilshire Vista. Developers Walter G. McCarty and John A. Vaughn acquired these tracts soon after their subdivision and began advertising them as part of Wilshire Vista, bounded roughly by Wilshire Boulevard, Cahuenga Boulevard (now Cochran Avenue), Pico Boulevard, and Spaulding Avenue. Wilshire Vista was marketed in the *Los Angeles Times* as being in proximity to both streetcar lines and newly improved roads and for having improvements such as sewer lines and concrete sidewalks.

Within the proposed Miracle Mile HPOZ, construction began within a year or two of subdivision. The variety of housing plans and styles suggests that empty lots were sold to prospective homeowners (who hired their own architects/designers and builders) as well as to local builders who then constructed houses and sold them to individuals. The parts of the Wilshire Vista development within the proposed Miracle Mile HPOZ contained predominantly single-family housing north of Olympic Boulevard and multi-family housing south of Olympic Boulevard (with the exception of the blocks between West 8th Street and Wilshire Boulevard, which were dominated by multi-family residences). Likewise, the Mansfield Knoll and Wilshire Highlands developments, both south of Olympic, contain single-family residences but were dominated by multi-family properties. The pattern of multi-family development may have been more pronounced in the southern portion of the HPOZ because of its proximity to the streetcar line along San Vicente Boulevard.



After the most intense period of the Miracle Mile HPOZ's development from 1922 to 1930, construction was slow but steady, seeing a drop during World War II and a postwar spike until eventually leveling off in the early 1950s. By 1953, development of the neighborhood was largely complete, with a few examples of infill occurring through the 1950s and 1960s, and sporadic demolition/replacement of original buildings starting in the late 1950s through the present.

### *Theme: Ethnic Enclaves (1921-1953)*

A review of the 1930 and 1940 Federal Census data provides a snapshot of the people who lived in the proposed Miracle Mile HPOZ during its earliest years. In both census years, residents were generally middle- to upper-income, with common occupations including clerk, salesman, banker, contractor, broker, office worker, and housewife. A few people worked in the oil industry or in the motion picture industry (including crew members, directors, producers, actors, and musicians). A notable number of the households, including some living in multi-family properties, had live-in servants, from cooks to nurses. The most common household configuration was the nuclear family, followed closely by extended families; only a few households included roomers or lodgers. The district contained a mix of owners and renters, with home ownership more common in single-family residences and renting more common in multi-family.

There do not appear to have been significant changes in the area's demographics between 1930 and 1940, with the exception of the proportion of foreign-born to native-born residents. In 1930, an estimated 20 to 30 percent of the area's residents were born in another country, most commonly Canada, Russia, England, Germany, Austria, and eastern European nations including Poland, Hungary, and Romania. The most common native languages besides English were Russian, Yiddish, and German. Many of the native-born residents were from the Midwest or the East, much more commonly than from the West or California in particular. In 1940, only about 10 to 15 percent of the residents were foreign-born, with the same most common countries of origin and native languages as in 1930. That year's census also saw an increase in the number of California-born residents compared to those born elsewhere in the United States, reflecting the growing number of younger household members born in Los Angeles.

In both census years, the district was an exclusively white community, with the exception of some servants living in white households, which reflects the likelihood of restrictive housing covenants being in force at those times. The presence of numerous residents with traditionally Jewish surnames, owners as well as occupants, suggests that codified exclusion of Jewish residents was not part of the neighborhood's development history, as it was in many other neighborhoods with restrictive covenants in place. A sampling of information from the 1930 and 1940 federal census data and building permits from the Los Angeles Department of Building and Safety indicates the area had a significant Jewish presence from its earliest development.

Building permits for both single-family and multi-family properties in Miracle Mile between 1921 and 1930 commonly show owners with traditionally Jewish surnames, suggesting a fairly high rate of property ownership during the earliest





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years of the neighborhood's development; additional research would be required to determine exactly how many of these owners actually lived in their Miracle Mile properties, but comparison with the 1930 census data indicates a substantial number of Jewish owners as well as renters in the proposed HPOZ. While religion was not an item recorded by census-takers, reasonable guesses can be made as to a household's religious and ethnic background based on country of origin, native language, and surname. When viewed together, these points of data suggest that in 1930, Miracle Mile's 1930 population had a minimum of 7% Jewish households. This number includes only those households in which Yiddish was listed as the language spoken at home in their countries of origin—the most reliable, but least common/representative, measure of Jewish affiliation in the 1930 census data. An estimate based on countries of origin and surname suggests the neighborhood may have had up to 29% Jewish households. This number includes all households with at least one member born in a European country with a historically large Jewish population during the pre- World War II period.

This may not seem like a high proportion of Jewish residents, especially given the diversity of the Miracle Mile today, but for the pre-World War II period it was indeed substantial. Most of west-central Los Angeles did not have a large Jewish population until after World War II, except in small pockets around the Beverly-Fairfax neighborhood. In the early 20th century, the largest portion of the city's Jewish community lived in central and east side neighborhoods like the culturally diverse Boyle Heights. Many of these Angelenos were first-generation Americans, immigrating to the U.S. at the turn of the century; increased numbers arrived in Southern California after World War I. Another wave of Jewish immigrants arrived in Los Angeles after World War II, joining second, third, and even earlier generation Jewish Americans as the diaspora dispersed itself more widely across the city. The expansion of the Jewish community reflected the general expansion of the city's population as a whole, taking advantage of new developments extending as far as the San Fernando Valley.

Community amenities increased during the 1930s through 1950s, as evidenced by the development of a largely Jewish commercial district on nearby South Fairfax Avenue just south of Olympic Boulevard (today's "Little Ethiopia"), as well as a larger Jewish commercial district on North Fairfax at Beverly Boulevard.<sup>2</sup> Building permits and the 1950 Sanborn maps show several additional Jewish institutions built in and near the proposed Miracle Mile HPOZ from the late 1940s to the early 1950s. These included Temple Beth Zion at the corner of South Dunsmuir Avenue and Olympic Boulevard (constructed 1946 and still in active operation within the proposed HPOZ), Rulef Sholom Synagogue at 1214 South Fairfax Avenue, to the southwest of the proposed HPOZ, and the Westside Jewish Community Center, constructed at 5870 Olympic Boulevard in 1954.

The 1940 census data is less useful than the 1930 data in estimating percentages of Jewish households in the proposed Miracle Mile HPOZ, since foreign-born

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<sup>2</sup> ARG, *SurveyLA Historic Resources Survey Report: Wilshire Community Plan Area Appendix Report: Historic Districts, Planning Districts and Multi-Property Resources* (prepared for the City of Los Angeles Department of City Planning Office of Historic Resources, 2015). Available at <http://preservation.lacity.org/survey-la-findings-and-reports#Wilshire>.



residents were by that time far outnumbered by native-born (primarily foreign-born children born and raised in Los Angeles), making country of origin a less common marker. The 1940 census did not ask for language spoken at home in respondents' native land, so Yiddish speakers were no longer specifically enumerated. Traditionally Jewish surnames were still evident in building and alteration permits as well as census data, suggesting a substantial Jewish population remained in the neighborhood. But the largest likely Jewish population in Miracle Mile, representing those people born in the U.S., with a wider variety of surname types than those most commonly recognized as Jewish, remains difficult to ascertain from the available data. Given the known history of the Jewish diaspora in Los Angeles through the 1940s and 1950s and the evidence for increasing numbers of Jewish institutional and commercial amenities in the immediate vicinity during that time, it is likely that the Jewish population of the proposed Miracle Mile HPOZ remained about the same or (more likely) increased during this postwar period. It is clear that Jewish owners and residents were a crucial part of the neighborhood during its period of significance, and that the Miracle Mile area was an enclave of the Jewish community that pre-dated most in west-central Los Angeles.

### *Character-Defining Features*

The proposed Miracle Mile HPOZ retains the following character-defining features displaying its significance relating to residential development in Los Angeles (from 1905-1940):

- Largely single-family residential makeup north of Olympic Boulevard and predominantly multi-family residential makeup south of Olympic Boulevard
- Skewed rectilinear, gridded street pattern
- Uniform setbacks
- Concrete sidewalks
- Driveways with curb cuts
- Detached rear garages
- Mature shade trees, including ficus, jacaranda, and sycamore

### **Context: Architecture (1921-1953)**

The architecture of the Miracle Mile HPOZ is largely within the Period Revival idiom, including styles like Spanish Colonial Revival, Tudor Revival, Mediterranean Revival, French Revival, and American Colonial Revival. During the late 1930s to 1950, the architecture of the district expanded to include Minimal Traditional-style and Mid-Century Modern residences, including post-World War II apartment buildings lining Alandeale Avenue between Olympic Boulevard and West 8<sup>th</sup> Street, as well as throughout the proposed HPOZ south of Olympic Boulevard.

Buildings and complexes within the HPOZ were designed by a number of architects and builders; in some cases, multiple buildings or complexes were designed by a single architect and/or constructed by a single builder. Prominent contractors in the neighborhood included B.W. Sherwood, the Commercial Construction Co., the Lorber-Heltzer Building Co., Pacific Ready-Cut Homes, and the Wilshire Vista



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Construction Company. Particularly notable architects whose work can be found in the HPOZ include S. Charles Lee, Edith Northman, R.M. Schindler, Louis Selden, Paul R. Williams, and Morgan, Walls, & Clements.

### *Theme: Period Revival Styles (1921-1950)*

By the mid-1910s, Period Revival styles prevailed in residential developments across Los Angeles. A range of European and Colonial American residential styles inspired Period Revival architecture in the 20th century. As Miracle Mile was developed during the height of the Period Revival-style movement, Spanish Colonial Revival, Tudor Revival, Mediterranean Revival, American Colonial Revival, and French Revival architecture dominate the residential designs of the survey area.

More details about specific architectural styles, including a list of general characteristics, can be found in Chapter 3.

### **Subsequent History (1953-Present)**

After steady residential growth through the 1920s and 1930s, the proposed Miracle Mile HPOZ saw little development during World War II, paralleling the dramatic slowdown in commercial development on Wilshire Boulevard itself. In the postwar years, Wilshire's commercial growth exploded again, with luxurious department stores, clubs and restaurants joined by large office buildings housing high-profile corporations. Wilshire Boulevard quickly gained a new reputation as a business center, and some residents of the Miracle Mile area found themselves commuting to work in the new business center instead of downtown. The 1957 lifting of the city's 150-foot height limit restriction led to towering skyscrapers, bringing a fundamental change to the area's landscape. The Wilshire area also witnessed a major influx of new institutional buildings during the postwar period, most visibly in the new Los Angeles County Museum of Art complex in 1965. All of these changes during the postwar period meant a shift in the area's architectural identity, with many commercial and institutional buildings exhibiting sleek Modern styles rather than the more extravagant styles of previous decades.

The postwar construction boom changed the face of the commercial corridors surrounding the proposed Miracle Mile HPOZ, but had only minor effects on the residential architectural character of the neighborhood. The single-family and multi-family residences built as infill during the 1950s and 1960s tended to fit within the overall scale of the area, including Minimal Traditional and Mid-Century Modern houses and apartment buildings. The exception was the large 1963 multi-building apartment complex constructed on the triangular parcel at San Vicente Boulevard and Cochran Avenue that once held the Page Military Academy. The character of the district changed slightly between the 1970s and the 1990s, when a few larger apartment complexes spanning multiple parcels were constructed in several places; sited in several blocks between 8th Street and Wilshire Boulevard, as well as along the Olympic Boulevard commercial corridor, these complexes had minimal visual effect on the rest of the district.



### **2.4 PERIOD OF SIGNIFICANCE**

The Period of Significance for the proposed Miracle Mile HPOZ is 1921-1953. 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.

### **2.5 BOUNDARY JUSTIFICATION**

The proposed Miracle Mile HPOZ is roughly bounded by Wilshire Boulevard to the north, San Vicente Boulevard to the south, La Brea Avenue to the east, and Fairfax Avenue to the west, all of which are major thoroughfares that form a logical HPOZ boundary. The area was originally subdivided by multiple parties into multiple tracts between 1920 and 1937; all but one, a 1937 tract on Alandele Avenue, were subdivided between 1920 and 1923.



## **CHAPTER 3     ARCHITECTURAL STYLES**

### **3.1     OVERVIEW OF ARCHITECTURAL STYLES IN LOS ANGELES**

The following is a history of architectural styles found throughout the City of Los Angeles. The narrative of architectural styles is helpful in understanding how the architecture of the HPOZ relates to the larger region-wide context. The summary of styles and periods is intentionally broad and is intended to give the reader an understanding of major architectural themes in the City. However, it should be understood that individual 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 (1880's - 1900's)**

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 (1890's - 1910's)**

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 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-Moresque 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 being particularly popular for use in small and large scale apartment buildings.

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

Prominent architects working in these styles included Paul Revere Williams, Walker & Eisen, Curlett & Beelman, Reginald Johnson, Gordon Kauffman, Roland Coates, Arthur R. Kelley, Carleton M. Winslow, and Wallace Neff. Many surviving examples of these styles exist in Los Angeles, particularly in the 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 in-fill 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, Rapahael 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 in-fill 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 in-fill 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 fourplexes. The Multi-Family In-Fill design guidelines in Chapter 9 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 in-fill projects will adhere both to prevailing architectural styles and building types. The Commercial Rehabilitation and In-Fill chapters (Chapters 10 and 11) provide assistance in this area.



### 3.3 INTRODUCTION TO MIRACLE MILE ARCHITECTURAL STYLES

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that may exist in the Miracle Mile 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.



### American Colonial Revival

#### Background

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

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

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

#### General Characteristics

- Symmetrical façade with entryway as the primary focus
- Basic rectangular shape
- Hipped or side-facing gable roof, sometimes with multiple roof dormers
- Multi-pane double-hung windows, often adorned with shutters
- Central entrance usually adorned with pediments and decorative crown
- Paneled front door, sometimes with sidelights and transoms
- High-style variants may use dormers, quoins, dentils and full-height classical columns
- Clapboard or brick exteriors
- Two and three-color paint schemes with house body often in light or white tones



### Craftsman

#### Background

Quintessential to the Arts and Crafts design movement, Craftsman architecture stressed the importance of craftsmanship, simplicity, adapting form to function, and relating the building to the surrounding landscape through its ground-hugging massing and orientation. Many early Craftsman homes utilized design elements also found on English Tudor Revival homes such as exposed half-timbers, a steeply pitched roof and plaster façade surfaces. (Many architectural historians would identify these structures as “Transitional Arts and Crafts.”) In the following years, the Craftsman style was simplified and often reduced to signature design elements such as an offset front gable roof, tapered porch piers, and extended lintels over door and window openings. In many cases, the Craftsman style incorporated distinctive elements from other architectural styles resulting in numerous variations (namely Asian and Swiss influences).

As a type, the Craftsman style is most commonly adapted to single family homes and duplexes, though four-plexes and apartment houses are not at all uncommon. Though scores of larger Craftsman homes do exist, the style is perhaps best known in the Bungalow type: single-story smaller homes built from kits or pre-drawn catalogue plans. The Airplane Bungalow is a building type that is wholly unique to the Craftsman style and generally consists of a Bungalow with a small pop-up second story (resembling, to some extent, an airplane cockpit).

#### Common Characteristics of the Craftsman Style

Craftsman architecture is usually characterized by a rustic aesthetic of shallowly pitched deeply overhanging gable roofs; earth-colored wood siding; spacious, often L-shaped porches; windows, both casement and double-hung sash, grouped in threes and fours; extensive use of natural wood for the front doors and throughout the interior; and exposed structural elements such as beams, rafters, braces and joints. Cobblestone or brick was favored for chimneys, porch supports and foundations. Craftsman structures may also exhibit characteristics of Prairie and Mission Revival styles.

#### General Characteristics

- Broad gabled roofs with deeply overhanging eaves
- Pronounced front porch, symmetrical or offset with massive battered or elephantine columns
- Exposed and decorative beams, rafters, vents
- Decorative brackets and braces
- Grouped rectangular multi-pane windows
- Massive stone or masonry chimneys
- Use of earth tone color pallet and natural finishes
- Three-color schemes for body, trim and accents



### Mission Revival

#### Background

The Mission Revival style was born in California in the 1890s. It has been an enduring architectural style, and examples continue to be constructed into the present day, although in much smaller numbers than in its heyday in the 1910s and 1920s and with less of an emphasis on Arts and Crafts detail. The Mission Revival style owes its popularity in large part to the publication of “Ramona” in the late 19<sup>th</sup> Century, the release of the Mary Pickford film of the same title in 1910, and the consequent romanticization of the Mission era in California and resurgence of interest in the Spanish heritage of the southwestern United States.

#### Common Characteristics of the Mission Revival Style

Mission Revival structures are generally clad with stucco and employ sculpted parapets (espadañas), and arched openings reflected the simplicity of Southern California’s Mexican and Spanish heritage. Mission Revival style residential structures are typically two or three stories (commercial structures typically are no more than four), have low pitched roofs with gables and wide eaves, arched arcades enclosing large, front porches, a mixture of small square windows, and long, rectangular windows, quatrefoils, Moorish detailing and often towers.

The features of the Mission Revival style are often mixed with the Spanish Colonial Revival, Craftsman and Prairie styles. While the Mission Revival style may easily be confused with other Mediterranean and Spanish styles a true Mission Revival structure will exhibit the intricacy of detail associated with the Arts and Crafts movement and will embody the rustic nature of the early California Missions over the ornate formality of other Spanish Colonial settlements.

#### General Characteristics

- Simple, smooth stucco or plaster siding
- Broad, overhanging eaves with exposed rafters
- Either hipped or gabled tile roof
- Roof parapets
- Large square pillars or twisted columns
- Arched entry and windows with deep openings
- Covered walkways or arcades
- Round or quatrefoil window
- Restrained decorative elements usually consisting of tile, iron, and wood
- Two or three color scheme with a light tonal base and darker trim



### English Tudor Revival (Also English Cottage, English Revival and Storybook)

#### Background

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

#### Common Characteristics of the English Tudor Revival Styles

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

The Tudor and English Revival styles features can be found mixed Victorian era styles such as Queen Anne, Arts and Crafts Period structures such as Craftsman, and with other Eclectic Revival period styles such as French Eclectic.

#### 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



### **French Eclectic (Also Chateauseque, 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, Chateauseque 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 Chateausque Style**

The Chateausque style is based on the hunting lodges and castles of sixteenth century France and is predominantly seen in apartment architecture. A Chateausque structure is typically three or more stories, with a steeply pitched, busy roofline, dormer windows, and masonry walls. The structures are monumental and can be very elaborate in detailing.

#### **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 conical towers. 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 roofs with dormers
- Eaves commonly flared upward
- Arched entryways
- Masonry wall cladding of stone or brick; often stuccoed
- Rounded Norman towers are common
- Massive chimneys
- Range of architectural detail including quoins, pediments, and pilasters
- Multi-paned casement or double-hung sash windows
- French doors
- Typically painted in a three-color scheme with a light body color and darker trim and accent





### **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 gabled or hipped, but are nearly always adorned with clay tile or pantile. Windows are often deeply recessed and may be grouped or singular and often use casements. Elements of the Mediterranean Revival style can often be found mixed with Italian Renaissance Revival, Beaux Arts and Spanish Colonial Revival styles.

#### **General Characteristics**

- Two stories in height
- Rectangular plan
- Symmetrical façade
- Dominant first story, with larger fenestration than upper stories and grand entrances
- Low-pitched hipped roofs, boxed eaves with carved brackets
- Clay tile roof
- Arched and rectangular windows and doors
- Windows may be grouped or singular
- Balconies, patios and courtyards integrated into plan
- Decorative wrought iron elements
- Entry often accentuated with decorative columns
- Stucco exteriors
- Vibrant two and three-color schemes with walls in shades reminiscent of adobe



### Monterey Revival

#### Background

The Monterey Revival style 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. The style emerged in popularity along with various other Spanish and Mediterranean inspired styles in the 1920s.

#### 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 gabled roof and a cantilevered second floor balcony. Earlier versions exhibit more Spanish Colonial detailing, while later versions contain more colonial references such as shuttered windows and wood siding on the upper or both floors. The Monterey Revival style is often combined with Spanish Colonial Revival, Mediterranean Revival and Minimal Traditional styles.

#### General Characteristics

- Two stories in height with disparate building materials between first and second floor
- Rectangular or L-shaped plan
- Low pitched side-gabled roof with clay tile or wood shingle
- Rafters or brackets exposed in the eaves
- Cantilevered second-floor balcony at front elevation with simple posts and railings
- Entrance adorned with pediments or crown, no porch
- Flat-headed, multi-paned windows, either casement or double-hung sash, often grouped in pairs
- Windows often adorned with shutters
- Paired or single flat-headed doors
- Stucco, brick, and wood exteriors, usually in combination
- Rustic natural colors used on body with vibrant accent colors



### Spanish Colonial Revival

#### Background

The Spanish Colonial Revival style grew out of a renewed interest in the architecture of the early Spanish colonies of North and South America. 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.

#### 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 tile roofs, 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 grilles of wood, wrought iron or plaster. It is not uncommon to find extensive use of terra cotta and glazed tile; balconies and patios. Spanish Colonial buildings are often mixed with Mission Revival, Mediterranean Revival, Moorish Revival, Monterey Revival and Moderne styles.

#### General Characteristics

- One or two stories in height
- Asymmetrical
- Incorporation of patios, courtyards, loggias or covered porches, and/or balconies
- Low-pitched flat, gable, or hip roof, typically with no overhang
- Clay tile roof or roof trim
- Half round arches, doors, and windows
- Single and multi-paned windows, predominantly casement in type
- Stucco exterior walls (rarely brick or cast stone)
- 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



### **Moderne**

#### **Background**

Emerging first in Europe and eventually in the United States in the early 1900s, early Modern architects were driven by a desire to experiment with new materials and a more functional use of space. Among the Early Modern styles to find popularity in Southern California in the 1920s through 1940s, Art Deco and Streamline Moderne emerged as perhaps the first definitive architectural styles of the period.

#### **Common Characteristics of the Art Deco Style**

The term “Art Deco” comes from the French phrase “Arts Decoratifs” (Decorative Arts) and the style was formally popularized by the Parisian Exposition of 1925. Perhaps the most glamorous of the Moderne styles, Art Deco brought forth a sea of change in architecture, furniture design and fashion. Hallmarks of the style include pronounced vertical lines, strong decorative motifs such as sunbursts or chevrons and lavish materials such as stainless steel, aluminum and lacquered wood. Art Deco structures are usually symmetrical and stylized, with recessed, vertical or horizontal rows of windows, and “wedding cake” setbacks. The style was popularly used in cinemas, commercial buildings, and institutional structures. Given the monumental statement of the style, it is rarely adapted to single family homes, though there are Art Deco apartment buildings in Los Angeles.

#### **Common Characteristics of the Streamline Moderne Style**

Streamline Moderne emerged as an expression of the technological advancements of the day, particularly related to aviation, automotive and ballistics design. The style presents clean, aerodynamic lines, rounded corners and simple and functional openings. Hallmarks of the style include a strong horizontal orientation corner windows, use of glass block or porthole windows, smooth wall surfaces and flat roofs. Though there are few single family residences built in the Streamline style in Los Angeles, there are many apartment buildings and commercial structures that are indicative of the style.

#### **General Characteristics**

- Can be symmetrical or asymmetrical with simple geometric shapes
- Cubic form with flat, un-textured walls in stucco or concrete
- Flat roof
- Little ornamentation on Streamline, high ornamentation on Art Deco
- Rounded corners on Streamline
- Wrap-around windows, often using glass block
- Metal framed windows arranged in bands. Metal trim around doors and windows
- Decorative elements in aluminum and steel often applied in horizontal banding as well as railings, and balusters

## MIRACLE MILE HPOZ PRESERVATION PLAN

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- Two or three color scheme with light neutral shades of white, gray, beige, and peach colors. Pastel accents were used.



### 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

- Simple massing and rectangular floor plan
- Low-pitched hipped roofs, typically with narrow eaves
- Small entry porch with simple pillars or columns
- Garages often attached
- Stucco cladding; a combination of stucco with stone, brick and/or clapboard is not uncommon
- Steel casement windows
- Minimal ornamentation, often inspired by Colonial styles
- Two and three-color paint schemes with house body often in light or white tones



### Mid-Century Modern

#### Background

The term Mid-Century Modern applies to the design aesthetic that influenced architecture, interior design and following the Second World War. The style is a response to the International Style of Early Modernism and offers a more organic and less formal than appearance that the oft misunderstood International Style. The Mid-Century Modern styles, namely Post & Beam and Shed, are characterized by simplicity, democratic design and natural shapes. The Mid-Century Modern styles represent the first attempt at bringing Modernism into mainstream urban and suburban architecture. The style prevailed in residential design in Los Angeles from the 1950s through the 1970s.

#### Common Characteristics of the Mid-Century Modern Styles

This style emphasized creating structures with ample windows and open floor plans with the intention of opening up interior spaces and bringing the outdoors in. Many Mid-Century homes utilized then groundbreaking post and beam architectural design that eliminated bulky support walls in favor of walls seemingly made of glass. Post & Beam refers directly to a specific structural system of overhead ceiling beams supported by vertical posts that was commonly used for flat roofed buildings but was also widely used for pitched or cross gabled roofs as well. Function was as important as form in Mid-Century designs with an emphasis placed specifically on targeting the needs of the average American family. Shed and Post and Beam buildings are usually rectangular with flat roofs or shed roofs that extend out over exposed ceiling beams often with clerestory windows above. Large panes or walls of glass blur the distinction between indoor and outdoor space, extending living room into garden and back again.

Features of Mid-Century Modern homes are sometimes combined with International Style, Contemporary, Ranch and Stucco Box styles.

#### General Characteristics

- Basic Geometric shapes
- Low pitch, flat or shed roofs with extensive overhangs
- Exposed post and beam structural system
- Floor-to-ceiling glass, clerestory windows
- Integration of interior and exterior space
- Neutral, earth tones for the body, and bold, deep tone accent colors





### Stucco Box - Dingbat

#### Background

The Dingbat is a two or three story apartment building that is, in its essence, a fancifully, though minimally decorated residential box placed upon pilotis with car parking below. Though the Dingbat apartment building is technically a building type rather than an architectural style ("Stucco Box" would be the appropriate architectural style), its significance as an architectural innovation of the Greater Los Angeles area warrants consideration and in some cases preservation. The first Dingbat style apartment buildings were built in the United States in the mid to late 1950s in Los Angeles and were popular until the late 1960s to early 1970s. Dingbats were most often built in residential neighborhoods that allowed newly intensified densities and were a response to the auto-oriented culture and parking requirements of the day.

#### Common Characteristics of a Dingbat

The most character defining feature of the Dingbats are the decorative light sconces, sculptural pieces and fanciful signs mounted to the front facing stucco facades. Because of these elements the apartment buildings were dubbed Dingbats, a term borrowed from the graphic design industry used to describe starbursts and other decorative designs. Dingbat structures are almost invariably rectangular and are typically two or three stories in height, with flat roofs, stucco siding, flush mounted aluminum slider type plate glass windows or jalopies. Upper floors are supported by thin steel poles or pilotis with recessed parking spaces below. Ornamentation consists of incandescent rear lit decorative metal light sconces, selectively applied textures and cladding, themed sculptural elements and facade mounted signs, sometimes rear lit with neon tubing. Dingbat decorative features can be found used in higher style architect-designed apartment buildings. Though car parking is a prominent visual feature, front door entrances are generally not visible from the street, evidence of the automotive obsession of the day.

#### General Characteristics

- Two or three stores over parking on pilotis
- Basic boxy shape with a flat, shed, or low-pitch gable roof.
- Aluminum slider or jalousie windows
- Stucco cladding
- Whimsical decorative features such as dingbat appliqués, stylized address or apartment name signs, decorative friezes, etc.
- Two and three-color paint schemes with house body often in light tones and accents often in jewel or earth tones.



### 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. Work that is deemed exempt does not require further HPOZ review. 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’s Period of Significance; being a vacant lot; or being an unpermitted structure or addition.

The Miracle Mile Historic Resources Survey can be reviewed at:

City Hall

City Planning Department, Office of Historic Resources

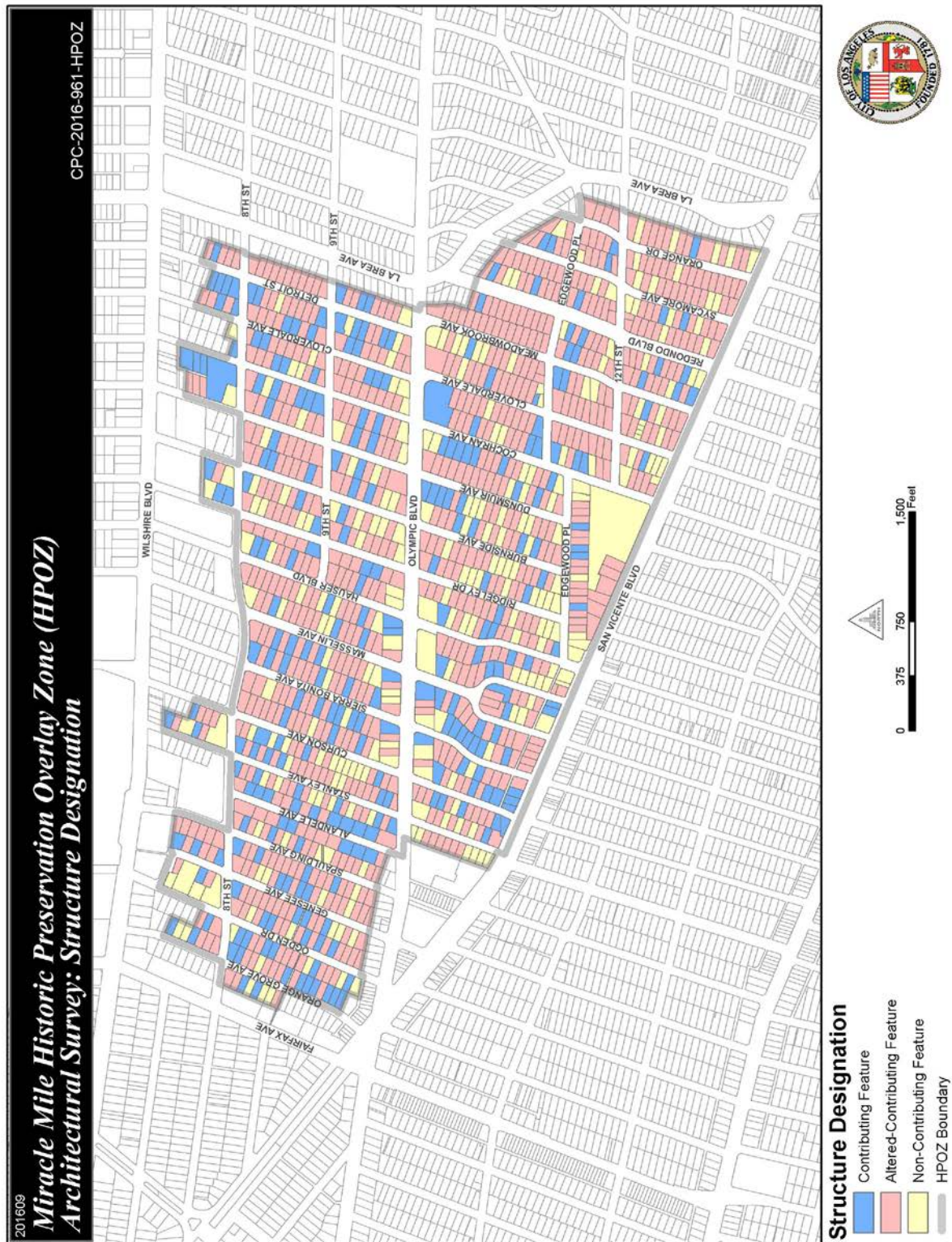
200 N Spring Street, Room 601

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>.



# UPDATE MAP







## **CHAPTER 5      EXEMPT AND STAFF-LEVEL REVIEW PROJECTS**

### **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 or 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.



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 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.

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

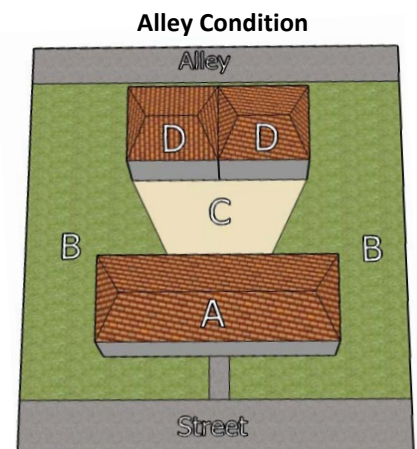
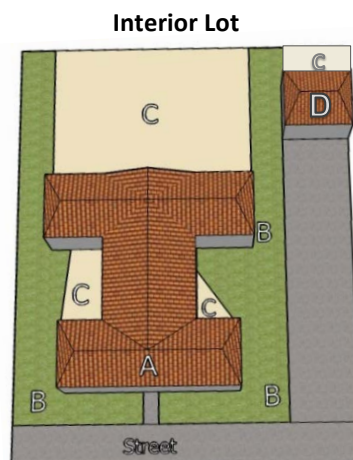
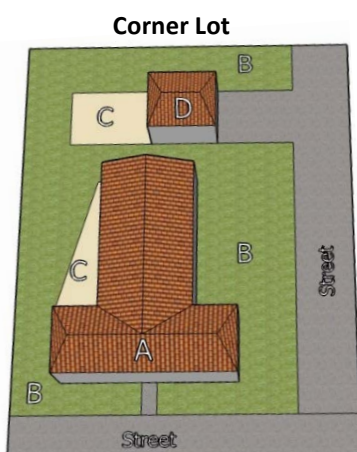
Projects located in portions of the front yard, side yard, public realm, and parkway on Contributing and Non-Contributing Features.

### 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.





## 5.4 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 not including paint applied to previously unpainted surfaces such as stone, masonry or stained wood.
3. Removal of fences, garden walls and security grilles/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 or materials.
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. 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.
6. 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.
7. 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 fences or hedges; or the removal of any feature identified in the historic resources survey.
3. Planting of new trees in the front yard.



### ***Delegated***

1. The installation of new trees in the parkway.
2. Installation of new hedges in the front yard or parkway.
3. 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.
4. 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 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: window boxes; window security bars or grills; awnings; shutters; lighting features; rain gutters and downspouts; skylights; antennas; satellite dishes and broadband internet systems; ground level mechanical equipment; or in-ground swimming pools.

#### ***Delegated***

1. Addition(s) and new construction that satisfy all of the following:
  - a. The Addition(s) and new construction result(s) in an increase of less than twenty (20) percent of the Building Coverage legally existing on the effective date of the Historic Preservation Overlay Zone.
  - b. The Addition(s) and new construction is/are not visible from the front yard or street-side yard,
  - c. No increase in height is proposed, and
  - d. The Addition(s) does/do not involve 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, roof structures, trellises, gazebos, decks, or other similar structures that do not increase the residential floor area of the lot.

### **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.

#### ***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. All work on sections of an accessory structure that are located outside of the Street Visible Area.

## 5.5 NON-CONTRIBUTING PROPERTIES

### *Exempt*

1. All work considered to be Exempt for Contributing Features is also Exempt for Non-Contributing Features, except for hardscape replacement in the Street Visible Area.

### *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.

## 5.6 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	
	Paint (change in color)	Exempt	Exempt	
	Paint (no color change)	Exempt	Exempt	
	Porch or Deck alterations (in rear)	CWC	CWNC	Staff
	Removal of non-historic materials or features	CWC	CWNC	Staff
	Removal of security bars installed outside of POS	Exempt	Exempt	
	Repair/maintenance to fix decay (no change in materials, design, or paint)	CWC	CWNC	Staff
	Roof line alterations (street visible)	COA	CWNC	Board
	Roof repair /maintenance	CWC	CWNC	Staff
	Re-roofing a flat roof with no change to parapet	Exempt	Exempt	
	Code enforcement cases	CWC/COA	CWNC/CCMP	Board
	Work that does not require a building permit	CWC	CWNC	Staff
Interior				
	Interior alteration (with no change to exterior)	Exempt	Exempt	
Hardscape				
	Hardscape added or expanded in front yard	CWC	CWNC	Board
	Hardscape or landscape work in rear yard (non corner lots)	Exempt	Exempt	
	Hardscape replacement (in-kind) in front yard	Exempt	CWNC	Staff
Landscape				
	Grading/ earthwork 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 fences or hedges.)	Exempt	Exempt	
	Tree installation in front yard	Exempt	Exempt	
	Tree pruning	Exempt	Exempt	
	Tree removal in front yard	CWC	CWNC	Board
Mechanical				
	Mechanical equipment replacement, installation, or repair (non visible)	Exempt	Exempt	
	Solar/skylights/antennas/satellite dishes/internet (non visible)	Exempt	Exempt	
Yard				
	Deck installation in rear (not street visible)	CWC	CWNC	Staff
	Fence addition in front or side yard	CWC	CWNC	Staff/Board
	Removal of fences built outside of POS	Exempt	Exempt	
	Swimming pool install/repair in rear (non corner lots)	Exempt	Exempt	
Accessory Structures				
	Demolition of an Accessory built within the POS	COA or COA-DEM	CWNC	Staff/Board
	Demolition of an Accessory or Non-visible Structure built outside of the POS	CWC	CWNC	Staff/Board
	Construction of an Accessory Structure less than 10% of the lot area	CWC	CWNC	Staff/Board
	Construction of an Accessory Structure more than 10% of the lot area	COA	CCMP	Staff/Board
	Remodel/Exterior Alteration	CWC	CWNC	Staff



## CHAPTER 6 SETTING, PUBLIC REALM, AND LANDSCAPE

### 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 in this Chapter apply to both Contributing and Non-Contributing Elements.

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

1. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn.
2. A traditional yard for most homes should be defined by plant groupings of different heights and massing. Low lying plants should occupy the most area, stretching from the property line to five-feet from the base of the structure.
3. Mature trees in the public parkway planting strip should be retained whenever possible. If the removal of a mature tree is found to be appropriate the HPOZ Board will determine which replacement most closely matches the prevailing and historic character of the block.
4. If a mature historic tree is to be removed, it should be replaced with a minimum 24-inch box tree, preferably at the same location. New trees should match the historic palette of the neighborhood and region.
5. Historic topographic features should be preserved. Leveling or terracing is not appropriate.
6. The use of rocks, decomposed granite or gravel as ground cover is inappropriate. Natural wood mulch is a good coverage alternative. Mulch should be secured with plantings to increase water absorption and prevent migration. A minimum of 60% of the yard should be vegetated.



7. Drought-tolerant alternatives to traditional front yard lawns are acceptable so long as such alternatives are consistent with the prevailing character and appearance of front yards in the neighborhood.
8. A desert landscape, such as a yard composed of cactus, agaves, and succulents, may be found appropriate within an HPOZ context when 60% of the yard is vegetated.

### 6.3 FRONT YARD: HARDSCAPE

1. Historic walkways, stairs, and other hardscape features should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area and within the same footprint. Special attention should be paid to replicating score patterns, pavement texture, swirl patterns and coloration.
2. Additions or widening of driveways are generally discouraged, but when found appropriate, the additional paving 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. Joining neighboring driveways is not appropriate. Driveways of adjacent properties should be kept independent and separated by a planting strip.
3. Paving in front yard areas for parking or new pathways that did not historically exist is generally inappropriate. 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. Front yard parking pads are not permitted.
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, may be appropriate.
6. When found to be appropriate, new carports should be located out of view of the general public, within the rear yard if possible.
7. 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.
8. In addition to compliance with the City's sign regulations (LAMC 12.21.A.7), any signs 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.



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

1. If historic retaining walls or fences exist, they should be rehabilitated or preserved in place. If they must be removed, they should be replaced in-kind. If reinforcement is necessary, finish materials should match the original in materials and design.
2. 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. If historic fencing or walls did not exist in the front yard areas, their construction is strongly discouraged.
4. In matters of safety, historically appropriate-fence styles, such as a simple transparent dark-colored wrought iron fence or wood picket fence, set back from the street facing property line(s), may be appropriate. Per the City's fence regulations (LAMC 12.22 C.20) front yard fences should be no more than 42-inches tall in residential areas.
5. The following types of fences are inappropriate: horizontal wood, solid CMU walls not used for retaining purposes, solid vertical wood, chain link with a visual screen installed, and any fence over height per the Los Angeles Municipal Code (42 inches in the front yard). Exposed concrete block, horizontal wood, hollow steel, vinyl, chain link, and heavy masonry pilasters are inappropriate for publicly visible walls and fencing.
6. Visible side and rear yard fencing recessed a minimum of 5 feet from the main street-facing façade may be non-transparent.
7. When possible, fences should be set back from the street facing property line(s).
8. Street facing gates should not completely block views of building architectural details nor should they completely enclose a porte-cochere or similar driveway feature.
9. On corner lots it may be appropriate to have a side yard gate with less transparency.
10. New fencing and gates should be located behind the front façade of a structure.
11. New fencing should harmonize and be integrated with the landscape design.
12. Side yard fencing that would necessitate the elimination of historic details on a structure is inappropriate.

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

Consult with the Public Works Department regarding new and replacement work in the 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



## MIRACLE MILE HPOZ PRESERVATION PLAN

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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.

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.
3. Parkways are traditionally defined by a single planting material; replacement materials should replicate this historic planting pattern.
4. 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 granite curbs, rounded aprons, etc.
5. New street furniture, such as benches, bike racks, drinking fountains, and trash containers, should be compatible in design, color and material with the historic character of the Preservation Zone.
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 and maintain existing historic street lights. New street lighting should be consistent with existing historic street lights. If there are no existing historic street lights, new lights should be compatible in design, materials, and scale with the historic character of the Preservation Zone.
8. 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.
9. New sidewalks should be compatible with the historic character of the streetscape.
10. Maintain public walkway connections between streets and between buildings.

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

Public facilities cover a broad variety of buildings such as police stations, libraries, post offices, and civic structures. Modifications to public buildings may include the installation of ramps, handrails and other entry elements that make a building



entrance more accessible. These elements should be done carefully so that character-defining features are not obscured or harmed. Guidelines relating to public buildings covering Americans with Disabilities Act (ADA) requirements and location of parking lots are covered in this section. Guidelines for new and existing historic public buildings are the same as those in the commercial rehabilitation and infill sections excluding those on storefronts. Please refer to those sections when making changes, constructing additions or construction of new public buildings.

1. New public buildings should comply with the appropriate Infill Design Guidelines.
2. Introduce accessible ramps and entry features so that character defining elements of the building's entryways are impacted to the least extent possible. Construct new access ramps and entry features so that they are reversible.
3. Locate new parking lots and parking structures to the rear of public buildings to reduce impacts on neighborhood character. Parking areas for public buildings should be screened from view of adjacent residential structures.
4. In public parks every effort should be made to preserve and maintain any existing historic elements such as walkway materials, mature trees, plantings, park benches and lighting.
5. New elements such as public benches, walkways, drinking fountains, and fencing should be compatible with the existing historic character of the Preservation Zone.



## CHAPTER 7 RESIDENTIAL REHABILITATION FOR CONTRIBUTING ELEMENTS

### 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 Miracle Mile HPOZ.

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

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.

Traditionally, the more elaborately detailed windows in Miracle Mile 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 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 discouraged.

It is the intention of this Preservation Plan to provide maximum flexibility for alterations to windows on non-street-visible rear facades. Note that inappropriate alterations, even to non-street-visible facades, will likely make a historic property ineligible for the Mills Act Historical Property Contract program.

### Guidelines

1. Maintain historic windows on visible facades:
  - a) Repair windows wherever possible instead of replacing them, preserving the materials, design, hardware and surrounds.
  - b) 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 usually be replaced with true divided-light windows, and wood windows with wood windows. The use of windows with faux muntins on street-visible façades is inappropriate. (As new window technologies become available, they will be assessed for conformance with the Secretary of the Interior's Standards for Rehabilitation.)
  - c) If a window sash needs replacement and the window frame is in good repair, it is appropriate to replace only the window sash.
  - d) 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.
2. Maintain window size, proportions and openings on visible facades:
  - a) 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.
  - b) Adding new window openings to visible historic façades is inappropriate, especially on primary façades.
  - c) The installation of 'greenhouse' type windows extending beyond the plane of the façade on street-visible façades is inappropriate.
3. Windows on a non-visible side and rear façades may vary in size, materials, fenestration pattern, and method of construction from the historic windows.
4. If energy conservation is the goal, interior or exterior storm windows, not replacement windows, should be installed. Historic windows were not dual glazed. The California Historic Building Code allows new or replacement windows that do not meet today's code requirements to be



used, if desired by the homeowner. Weather-stripping is another option to increase energy efficiency.

5. Awnings and shutters should be similar in materials, design, and operation to those used historically and should conform to the shape of the window on which they are installed.
6. Window screens should be as visually unobtrusive as feasible. Screen frames should be painted to match the color scheme of the home. The material should be wood on the front façade and may be aluminum on the side. Material variation may be found appropriate on non-street visible side and rear facades.
7. Security bars are discouraged and should only be installed on secondary façades. Bars should be simple in appearance, and should be painted in a dark color or to match the predominant window trim. If safety bars are desired on street-facing facade, they should only be installed on the interior of a window or opening.

### 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. Note that inappropriate alterations, even to non-street visible facades, will likely make a historic property ineligible for the Mills Act Historical Property Contract program.

#### 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 and secondary visible façades 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 non-visible 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 may be appropriate on non-visible façades, however new doors should be compatible with the historic structure.
8. New or replacement doors on a non-visible rear façade may vary in size, materials and method of construction from the historic doors.
9. 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.
10. Painting historic doors that were originally varnished or stained and are not currently painted 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. 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.
13. Screen doors on the visible façades are allowed, provided they are historically appropriate in material and design, and are visually transparent.
14. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of an original door. Methods such as wall, attic, and roof insulation or weather-stripping existing doors or window panes within doors may provide energy savings without the removal of important historical features.

### **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 Period Revival style homes, and their recognizable design, large scale, and unique detailing are a defining element in the Miracle Mile HPOZ.

The following guidelines do not apply to portions of projects that involve the alteration of non-visible rear alterations since variations to non-street visible rear elevations are allowed. Note that inappropriate alterations, even to non-street visible facades, will likely make a historic property ineligible for the Mills Act Historical Property Contract program.



### Guidelines

1. Historic porches should be preserved in place. The removal of such features is inappropriate.
2. Decorative details that help to define a historic porch should be preserved. These include balusters, balustrades, walls, columns, brackets, pedestals, roofs and eaves. 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 wherever 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 exactly match the originals in design and materials.
5. When original details have been lost and must be replaced, designs should be based on available historic 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.
6. Additional porch elements should not be added if they did not exist historically.
7. Additions and alterations to porch elements should be compatible with the style and architectural details of the house. For example, Greek classical columns or balustrades on a Spanish Colonial porch, patio or balcony would be inappropriate.
8. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.
9. Enclosure of part or all of a street-visible historic porch is inappropriate.
10. Alterations for handicapped access should be done at a side or rear entrance whenever feasible, and should be designed and built in the least intrusive manner possible.
11. Addition of a handrail on the front steps of a house for safety or disabled-access reasons may be appropriate, if the handrail is very simple in design.
12. Original steps should be preserved. If the steps are so deteriorated they need replacement, they should be replaced using historic material such as wood or concrete.

### 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 Miracle Mile HPOZ, the Spanish Colonial Revival and Mediterranean Revival style homes are characterized by gabled tile roofs, and flat roofs recessed behind a parapet wall, while English Tudor Revival style residences are characterized by multi-gabled composition shingle roofs, as well as prominent chimneys in a variety of finishes.

### Guidelines

1. Historic roof forms should be preserved. For instance, a complex roof plan with many gables should not be simplified.
2. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.
3. Historic eave depth and configuration should be preserved.
4. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be preserved. If these elements are deteriorated, they should be repaired if possible. If these elements cannot be repaired, the design, materials, and details should match the original to the extent possible.
5. When original details have been lost and must be replaced, designs should be based on available historic documentation. 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.
6. Replacement roof materials, when in-kind replacement is not possible, should be substantially similar in appearance to those used originally, particularly when viewed from at a distance from the public sidewalk, and should convey a scale, texture, and color similar to those used originally.
7. When feasible, roofing materials such as clay tiles should be removed and retained onsite 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. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, and browns, are generally appropriate in replacement roofs.
9. Skylights should be designed and placed in such a way as to minimize their impact. Locating them so they are visible from the public-right-of way is generally inappropriate.
10. Existing chimney massing, details, and finishes should be retained. If replacement is necessary, the new chimney should look similar to the original in location, massing, and form.



11. Masonry chimneys – including brick and stone – that were not originally painted or sealed should remain unpainted.

### 7.6 ARCHITECTURAL DETAILS

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. Original architectural details or features should be preserved and maintained, particularly on the primary and visible secondary façades. The removal of non-historic features is encouraged.
2. Deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
3. When it is necessary to replace materials, details, or features due to deterioration, replacement should be in-kind, matching materials, scale, finish, texture, profile, and design. Custom milling is widely available to ensure the best fit.
4. When original details have been lost and must be replaced, designs should be based on available historic documentation. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the HPOZ.
5. Materials, such as masonry, that were not originally painted or sealed, should remain unpainted.
6. Original building materials and details should not be covered with stucco, vinyl siding, or other materials.
7. 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.

### 7.7 BUILDING MATERIALS AND FINISHES

The characteristics of primary building materials, including the scale of units that the materials are used and the texture and finish of the material, contribute to the historic character of a building. For example, the scale of red tile roofing is so distinctive in Spanish Colonial Revival architecture, it plays an important role in establishing the scale and character of these historic buildings.



### Guidelines

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or “patching in” are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture. Custom milling is widely available to ensure the best fit.
4. Painting stone, concrete, brick, or other masonry elements on a home that were not originally painted or sealed is inappropriate.
5. 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.
6. Original building materials should not be covered with vinyl, stucco, or other finishes.
7. Although paint color is exempt from HPOZ review, homeowners should reference the Architectural Styles Chapter to learn more about appropriate paint colors and application. Stain or paint color choices should be selected appropriate to the architectural period or style and care should be taken to address how various elements of the structure, for instance the body, trim and accents will be painted.

### 7.8 GARAGES AND OTHER ACCESSORY STRUCTURES

Garages and other non-habitable storage structures can make an important contribution to the character of an historic neighborhood. Although high-style “carriage houses” did exist historically, garages and other non-habitable 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.

### Guidelines

1. Retain existing garages and carriage houses whenever possible.
2. 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.
3. The size, scale, and proportions of historic garage doors on a façade should be maintained.
4. Filling in or altering the size of historic garage doors, especially on street-visible facades, is inappropriate.
5. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing materials, method of construction, and profile.
6. Facades of street-visible garages and non-habitable structures should retain the appearance of their original intended use.





### 7.9 MECHANICALS

The usefulness of historic structures in the modern world is often increased by updating these structures with modern heating and cooling systems, electrical systems, satellite television or broadband internet systems, 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 placed in a location that is 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 façades, or in the rear yard.
2. Satellite dishes and other appurtenances that are mounted on the fabric of an historic structure must be attached using the least invasive method, without damaging significant architectural features.
3. Mechanical apparatus not mounted on the structure should not be located on street visible façades, where possible. In addition, consider placing such apparatus out of sight and sound of neighboring homes.
4. 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.
5. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
6. Roof-mounted solar panels installed on legally permitted structures are exempt from HPOZ review. However, the following are general recommendations for their installation on structures in an HPOZ:
7. Solar panels, while exempt from HPOZ review, 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.



## CHAPTER 8 RESIDENTIAL ADDITIONS FOR CONTRIBUTING ELEMENTS

### 8.1 INTRODUCTION

Few things can alter the appearance of a historic structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also result in the destruction of much of the significant historic material in the original structure. New additions within 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. With thoughtful design, an addition can achieve the needs of a homeowner while also maintaining the unique sense of place that defines the Miracle Mile Neighborhood.

The purpose of this is to ensure that the scale, height, bulk and massing of attached additions on main and secondary structures is compatible with the existing context of the historic structure and compatible with the other Contributing structures in the neighborhood as viewed from the street.

Further, to allow for additional flexibility, additions to primary and secondary structures, which are not street visible, located in the rear yard and entirely behind and no higher than the existing structure, therefore not altering the street visible elevations in any way, may vary in fenestration pattern, roof form, architectural details, materials and finishes. This adaptable approach to planning additions, described in section 8.2 below, allows for versatile construction projects that will allow a home to expand while not impacting the appearance of the structure or neighborhood from the street. **Note that inappropriate alterations or additions, even to non-street visible facades, will likely make a historic property ineligible for the Mills Act Historical Property Contract program.**

### 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.

It is also possible to design additions in a Modern or Contemporary Architectural style that are compatible yet differentiated from the existing historic structure(s) on the site. As described in Standard 9 of the Secretary of the Interior's Standards for Rehabilitation: *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.* Below are ways of achieving compatibility and differentiation for new additions and constructions.

### Guidelines

1. In order to achieve compatibility, additions should:
  - a. Be in scale with the overall block lot coverage average;
  - b. Be subordinate in massing and scale with the original structure;
  - c. Have fenestration patterns that are consistent with the historic house;
  - d. Have consistent roof forms, including eave depth and roof pitch, with the existing house
  - e. Have similar exterior finishes. A stucco addition to a wood clapboard house, for example, would be inappropriate.
  - f. Have decorative architectural features established on the existing house repeated with less detail on the addition. Exact replicas of features such as corbels, pilasters, decorative windows etc. are inappropriate.
2. To communicate that the addition is new construction and achieve differentiation, additions should:
  - a. Be stepped-in from the side façades;
  - b. Have roof forms differentiated by scale and volume;
  - c. Have a lower roof form or ridge where feasible;
  - d. Have simplified window and door types. 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.
  - e. Use subtle variations of exterior finishes;
  - f. Use simplified use of architectural detail.
3. Additions that comprise a new floor (for instance a new second floor on a single-story house) may be found appropriate when:
  - a. Located to the rear of the structure, away from the street-facing architectural façade;
  - b. Significantly set back from the primary architectural façade;
  - c. Stepped in from the existing side façades to differentiate it from the original structure.
  - d. Subordinate in scale and volume to the existing house.
  - e. Original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
4. 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.



5. If original features of the home, such as windows or roof tiles, must be removed to accommodate the addition they should be incorporated into the design of the addition to the greatest extent possible.
6. Architectural details on new building additions and other non-original construction should echo that of the historic style, without directly copying the style of the ornamentation, or be in a compatible modern style. The architectural detail of an addition should be of a simpler design than that of the original.
7. 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.
8. Additions that would require the location of designated parking areas within the front yard area are inappropriate.

### **8.3 GARAGES AND OTHER ACCESSORY STRUCTURES: ADDITIONS AND NEW CONSTRUCTION**

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 (Chapter 7) to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings.

#### **Guidelines**

1. New accessory structures and garages should be similar in character to those which historically existed in the area.
2. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
3. New garages or accessory structures should be designed not to compete visually with the historic residence.
4. Accessory structures should always be diminutive in height, width and area in comparison to the existing primary structure.
5. New accessory structures should be located behind the line of the rear wall of the house whenever possible.



6. Detached garages are preferred. New garages should be located behind the line of the rear wall of the house whenever possible. Attached garages, when found to be appropriate should be located to the rear of the house.
7. New accessory structures, such as greenhouses, garages, storage sheds, porches or gazebos should not take up more than 50% of the available back yard area collectively.
8. Single-bay garage doors are appropriate.
9. 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.
10. 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.
11. Changes in garage roof heights, when found to be appropriate, should not be street-visible and should not remove historic architectural details.
12. When found to be appropriate, additions to garages should be located to the side or rear of the structure to minimize the street visibility of the addition.
13. Additions to garages located in front of the primary structure are inappropriate.
14. Second story additions to accessory structures may be found appropriate if the roofline of the second story addition is lower than the existing house and the garage is set far back from any street visible façade.



### CHAPTER 9 RESIDENTIAL ALTERATIONS FOR NON-CONTRIBUTING ELEMENTS

#### 9.1 INTRODUCTION

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

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

Such properties were identified in the Survey as Non-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 Miracle Mile'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

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 new doors on multi-family dwellings may be compatible if similar door groupings exist on surrounding historic structures.

### 9.4 ARCHITECTURAL STYLES AND DETAILS

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves altering a structure, the first step is to determine what style elements are present in other buildings on the block. Do the majority of structures on your street have large windows? Parapet roofs? Wood cladding? Most importantly, each project should respond to its surrounding context and help to create a ~~seamless~~ cohesive 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 should be designed and placed in such a way that they are not visible from the street. If skylights are desired, flat skylights, flush with the roof, are encouraged.
8. Roof-mounted solar panels installed on legally permitted structures are exempt from HPOZ review. However, the following are general recommendations for their installation on structures in an HPOZ:
9. 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.
10. 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.

### 9.5 MATERIALS

The characteristics of building materials, including the scale of units and the texture and finish of the material, define the character of a building. For example, the scale of wood shingle siding is so distinctive from the early Craftsman period, it plays an important role in establishing the scale and character of these



structures. In a similar way, the color and finish of historic stucco is an important feature of Mission Revival homes.

Replacement of building materials requires careful attention to the scale, texture, pattern, and detail of the material. The three-dimensionality of wood moldings and trim, the distinctive texture of weatherboards, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. When repairing or refreshing 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.
2. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
3. Additions that comprise a new floor (for instance a new second floor on a single-story house) may be found appropriate when such additions are located towards the rear of the structure, away from the street-facing architectural façade;
4. 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.



5. 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.
6. 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.
7. 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. Although high style “carriage houses” did exist historically, garages and other accessory structures were typically relatively simple structures architecturally, with little decorative detail. Quite often these structures reflected a simplified version of the architectural style of the house itself, and were finished in similar materials.

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. Two story accessory structures may be found appropriate if its roofline is lower than the existing house, and the accessory structure is set far back from any street visible façade.
4. 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.
5. New garages should be located behind the line of the rear wall of the house whenever possible.
6. Detached garages are compatible. Attached garages are not compatible in Miracle Mile.
7. New accessory structures, such as greenhouses or gazebos, should not take up more than 50% of the available backyard area.



8. Basic rectangular roof forms, such as hipped, gabled roofs, or flat roofs with parapet wall are compatible for most garages.
9. 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 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, see Section 3.3 for Architectural Styles identified in the Miracle Mile district. 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. While styles found in Section 3.3 for Architectural Styles are generally the most appropriate infill forms, it is also possible to design new structures in Contemporary or Modern Architectural styles that are referential to the architectural pattern of a block. 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 Miracle Mile 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.

A compatible design must respond to siting with respect to prevailing lot use patterns, orientation of building to the lot, height, massing, patterns of window and doors, materials, and detail. Most importantly, each project should respond to its surrounding context and help to create an appropriate transition from building type to building type.

##### Single Family Housing

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves new construction on a vacant lot, the first step in designing a new building is to determine what style elements are present in other buildings on the block. The Miracle Mile HPOZ consists primarily of homes in the Period Revival architectural styles including: Spanish Colonial Revival, Tudor Revival, Mediterranean Revival,



French Revival, and American Colonial Revival. If the existing buildings are all of the same or similar styles, common design themes should emerge. The Residential Infill Guidelines that follow point out various design elements that need special attention to ensure that new construction is compatible with the historic streetscape.

### **Multi-family Housing**

The Miracle Mile 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**

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.

### **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. Entryways should be defined by a single traditional-styled porch.
4. Parking areas should be located to the rear of the structure.
5. Front yard areas should be comprised of landscaping. Paving front yard areas is inappropriate.
6. 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 so 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 and mailboxes are encouraged.
9. Mature trees and hedges, particularly street trees in the public planting strip, should be retained. New curb cuts that necessitate the elimination of significant parkway features are inappropriate.
10. If recurring historic plantings exist in the neighborhood, efforts should be made to reintroduce similar landscape elements.

### 10.4 MASSING AND ORIENTATION

The height and massing of historic structures in an intact historic neighborhood is 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 innocuous.
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, rafter tails, or decorative verge boards 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 wood clapboard, an infill house that is entirely stucco 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                      DEFINITIONS

**Arch:** A curved structure for spanning an opening.

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

**Asymmetrical:** Having no balance or symmetry.

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

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

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

**Balustrade:** A railing with supporting balusters.

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

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

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

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

**Belfry:** A bell tower.

**Blockface:** The architectural setting formed by the conjunction of all the buildings in a block.

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

**Boxed Cornice:** A slightly projecting, hollow cornice of boards and moldings, nailed to rafters.

**Bracket:** A support projecting horizontally diagonally from a wall to bear the weight of a cantilever or for decorative purposes.

**Box (built-in) gutter:** A gutter built into the slope of the roof, above the cornice.

**Cantilevered:** Horizontal element of a structure supported by horizontal, not vertical, structural members.

**Canopy:** Projecting element, usually over a façade opening, as if to provide shelter.

**Casement:** A window sash opening on hinges generally attached to the upright side of the 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.