



LA FAYETTE SQUARE PRESERVATION PLAN

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PART I OVERVIEW

1.0 *Mission Statement*

The mission of the La Fayette Square Preservation Plan is to protect and preserve the individual contribution of structures, landscape and natural features of both Contributing and Non-contributing elements within La Fayette Square and to maintain and enhance the unique identity of the historic neighborhood as a whole. This will be accomplished by:

- Educating neighborhood residents about the unique history of the neighborhood and its diversity of architectural styles;
- Encouraging the repair, restoration and rehabilitation of properties;
- Providing a clear, fair and efficient process for the review of projects;
- Establishing thorough guidelines for maintenance, rehabilitation and new construction.

2.0 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 Promote the maintenance and enhancement of the traditional streetscape and parkways.
- Objective 1.3 Ensure that new parkway and median plantings are consistent with the historic character of the District.
- Objective 1.4 Recognize and protect historic development patterns with regard to siting, building size, fencing, walls, location of accessory structures and other property features.
- Objective 1.5 Ensure that rehabilitation and new construction within the district complement the historic fabric of the District as a whole.
- Objective 1.6 Recognize that the preservation of the District's character as a whole takes precedence over the treatment of individual structures or sites.

GOAL 2 Preserve the historic 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 activities are historically appropriate.
- Objective 2.3 Encourage the active rehabilitation of historic homes and property features.

GOAL 3 Assist in the effective implementation of the HPOZ ordinance.

- Objective 3.1 Facilitate fair, consistent and impartial decisions regarding proposed projects within the District.
- Objective 3.2 Educate and inform property owners and residents about achieving District benefits through appropriate historic preservation.
- Objective 3.3 Create an easy to understand resource of information that includes information on architectural styles found within the neighborhood that can be used to assist in maintenance, repair, and rehabilitation to historic buildings and structures.
- Objective 3.4 Work with the City of Los Angeles Department of Building and Safety to improve enforcement of the HPOZ ordinance.

GOAL 4 Achieve widespread public awareness and involvement in historic preservation throughout the District.

- Objective 4.1 Keep local residents, the preservation community, the general public, and decision makers informed about historic preservation issues and initiatives, and facilitate access to this information.
- Objective 4.2 Increase public knowledge about preservation programs and practices and how they may be used to preserve historic properties and enhance the quality of residential life.
- Objective 4.3 Inform the public and preservation community about effective preservation techniques and resources.
- Objective 4.4 Encourage citizen involvement and participation in the La Fayette Square HPOZ review process.
- Objective 4.5 Promote education by encouraging interest in the cultural, social, economic, political and architectural history of La Fayette Square.

3.0 *Function of the Plan*

3.1 ROLE OF THE PRESERVATION PLAN

This Preservation Plan is a City Planning Commission approved document that governs the La Fayette Square Historic Preservation Overlay Zone (HPOZ), henceforth referred to as the “District.” 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.

The La Fayette Square Preservation Plan serves as an implementation tool of the West Adams/Baldwin Hills/Leimert 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 La Fayette Square Preservation Plan outlines design guidelines for the maintenance, repair, rehabilitation, restoration, addition to, and construction of homes, accessory structures, landscape features and the public realm. 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 La Fayette Square.

To reward property owners who comply with the Preservation Plan guidelines, review of many “conforming work” projects has been delegated to the Director of Planning. Instead of being agendaized for an HPOZ Board review, an applicant can contact Planning staff and potentially receive approval the same day. The streamlining of the review process for conforming work will encourage compliance with the guidelines and save significant time and expense.

Certificate work (Certificate of Appropriateness and Certificate of Compatibility) is reviewed by the HPOZ Board and independently by the Cultural Heritage Commission. The HPOZ Board and the Cultural Heritage Commission then issue recommendations to the Director of Planning who issues a final determination including conditions of approval. The HPOZ Board, Cultural Heritage Commission, and Director of Planning will review each application for compliance with the applicable criteria and guidelines within this document.

3.2 ORGANIZATION OF THE PRESERVATION PLAN

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

Part I contains six chapters: The Mission Statement establishes the community's vision for their Preservation Plan. The Goals and Objectives chapter states the Goals to accomplish and offers specific programs or actions (Objectives) as the means to accomplish these Goals. The Function of the Plan reviews the role, organization, and process of the Preservation Plan. The Historic Resources Survey serves as the foundation for the HPOZ, and identifies all Contributing and Non-Contributing structures and includes Contributing landscaping, natural features and sites, and vacant lots. The Context Statement briefly outlines the history and significance of the community's development. The Architectural Styles chapter provides an overview of chapters of the Residential and Commercial Design Guidelines, as well as the Public Realm chapter. Part II contains four chapters: Design Guidelines Overview, and Guidelines for Residential, Commercial, and the Public Realm. These rehabilitation and infill guidelines are designed to assist the Director of Planning, La Fayette Square HPOZ Board, property owners, and contractors in the application of preservation principles. Each guideline section is arranged by building element (doors, windows, etc.).

An Appendix of other useful information is found at the back of this Plan. This Appendix includes a compilation of preservation incentives, process charts, and the HPOZ Ordinance as well as a summary of the La Fayette Square Historic Resources Survey.

3.3 EXEMPTIONS

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

- a. Alterations to Historic-Cultural Monuments and properties under an Historical Property (Mills Act) Contract, as defined in LAMC 12.20.3.H (such projects are to be reviewed by the Cultural Heritage Commission);

- b. Maintenance, repair, and/or rehabilitation of existing foundations with no physical change to the exterior;
- c. Demolition of a non-contributing building or structure in response to a natural disaster;

3.4 DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

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

- a. Rear yard landscaping where more than half of the rear yard remains unpaved (pools not included);
- b. Rear yard decks and patios that do not involve structural elements higher than 5 feet and do not exceed more than half of the back yard area;
- c. Exterior Painting;
- d. In-kind replacement/repair of the following features:
 - i. Doors on facades that are not visible from the public right-of-way
 - ii. Screens or storm doors and windows;
 - iii. Roofs
 - iv. Chimneys
 - v. Windows
 - vi. Wood cladding, shingles, stucco or other non-decorative facade materials
 - vii. Hardscape (i.e. driveways and walkways)
- e. Removal of security grilles and/or gates;
- f. Repairs to or construction of fences or walls located in the rear yard;
- g. Installation/Repair of gutters and downspouts, not otherwise regulated as part of an in-kind roof replacement;
- h. Installation/Repair of solar collectors, skylights, antennas, satellite dishes, and broadband internet systems so long as no such equipment is visible from the public right-of-way;
- i. Installation/Repair HVAC equipment so long as the equipment is not located on a roof or visible from the public right-of-way;

4.0 Historic Resource Survey

4.1 INTRODUCTION

The Historic Resources Survey is a document which identifies all Contributing and Non-contributing structures and all Contributing landscaping, natural features and sites, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission. A “Contributing” structure has been built within the historic period of significance of the HPOZ, and retains elements that identify it as belonging to that period. A Non-contributing Structure either does not date from the historic period of significance or has been so irreversibly altered that it no longer retains elements that identify it as belonging to that period.

Conducted by qualified architectural historians, and certified by the Cultural Heritage Commission, the La Fayette Square Historic Resources Survey includes 226 parcels with 204 contributing features and 22 non-contributing features. All of the structures within the survey area are single family homes, though many parcels have accessory structures. The Survey area is roughly bounded by Venice Boulevard on the north, parcels fronting the west side of Buckingham Road on the west, Washington Boulevard on the south and parcels fronting the east side of Victoria Avenue on the east. The Survey area excluded the commercial properties along Washington Boulevard. The Survey concluded that La Fayette Square meets the criteria for HPOZ designation because the majority of buildings are the original structures from the development of the La Fayette Square Tract that was recorded in 1912 and developed mostly between 1913 and 1953 (with some Contemporary structures built up to 1963). Ninety-percent of the structures within the District are Contributing structures.

The official La Fayette Square Historic Resources Survey is incorporated herein by reference and is summarized as an appendix to this document. The complete La Fayette Square Historic Resources Survey is available for review at the City Planning Department.

4.2 OTHER HISTORICAL DOCUMENTS

City of LA Cultural Heritage Commission list of Historical Monuments is located in the appendix.

5.0 Context Statement

The Context Statement is part of the La Fayette Square Historic Resources Survey certified by the Cultural Heritage Commission on August 4, 1999. The text below has been excerpted from the Context Statement in the Historic Resources Survey.

5.1 HISTORY OF THE LA FAYETTE SQUARE HPOZ AREA

Land History

The portion of land known today as La Fayette Square became a part of the City of Los Angeles, by annexation on May 22, 1915 as a portion of the Palms Addition, 4,672 acres in size and the 14th addition to the City. (See Ordinance No. 32191 N.S., City of Los Angeles Map #662, and City of Los Angeles Annexation and Detachment Map #880, September 1979.

La Fayette Square Tract was recorded on May 7, 1912. According to a notation on the tract map, it was "Outside City" at the time of recordation. The tract map indicates the Crenshaw Trust and Realty Company, G.L. Crenshaw, President, as owner. The eastern boundary of the original tract was then the westerly boundary of the City of Los Angeles. The northern boundary ran along the southerly line of the Los Angeles Pacific Company right-of-way and the southerly boundary of Los Angeles. The western boundary ran along Tract No. 666 and the southern boundary ran along "Washington Street," which would later become Washington Boulevard. It is interesting to note that these boundaries are substantially the same as those of the proposed La Fayette Square Historic Preservation Overlay Zone. La Fayette Square Tract was subdivided in October of 1921. At that time a portion [Lot 4] of the tract was subdivided to become Tract 4429. The Hellman Commercial Trust and Savings Bank is cited as owner of Tract No. 4429 on the tract map. La Fayette Road is located within Tract No. 4429. (See Los Angeles County Map Book 48, pages 65 and 76.)

Boundaries: La Fayette Square Historic Preservation Overlay Zone Beginning at the northwest corner of the rear property line of the parcel at 1601 Buckingham Road, the boundary runs east along Venice Boulevard, then south along the rear property line of parcels on the east side of Victoria Avenue; then westerly following the southern property lines of certain parcels along Washington Boulevard; then northerly following the rear property lines of the parcels on Buckingham Road.

The Crenshaw Security Company subdivided La Fayette Square, originally part of the Rancho Las Cienegas in 1913 from barley fields and pastures. The square, the last and greatest of banker George L. Crenshaw’s ten residential developments was located at the western boundary of the City. In 1937, the Los Angeles Times reported that Crenshaw “left an indelible impression in the front rank of developers who formed a metropolis. He acquainted the world with Southern California; his monuments are the countless homes of thousands.”

La Fayette Square has retained the character of its original design, an elegant residential park. St. Charles Place, a broad avenue with a center median landscaped in grass and palm trees, provides east-west access to the four north-south streets that cross it: Victoria Avenue, Wellington Road, Virginia Road, and Buckingham Road. The nine granite gateways, original improvements placed by the developer, emphasized the configuration of the square. Matching street lamps added urbanity to the streetscape and asserted the elite ambience of a gated community.

Crenshaw himself had a home in the neighborhood at 1675 Wellington, as did one of his colleagues Joseph H . Smail. Other residents included philanthropist May Omerud Harris, Henry Boos, proprietor of Boos Brothers Cafeterias, Dr. Walter Albert, University founder George Pepperdine and oil magnate Walter T. McGinley. When restrictive covenants became unenforceable at the end of World War II, prominent African-Americans in the professions and entertainment industry also became residents of La Fayette Square. One of Los Angeles most important and successful architects, African-American Paul Williams built his own home in the Square in 1950.

5.2 LA FAYETTE SQUARE PERIODS OF SIGNIFICANCE

Period Revival Styles - 1913-1950

The key to the architectural character of the period revival styles found in the homes of La Fayette Square is the word “eclectic.” Architects and designers combined design elements and ornamental features, uninterested in the purist’s regard for textbook styles. While early designs such as the 1913 Craftsman House at 1725 Wellington follow the canon, most homes built later suggest that designers and builder-contractors had their own ideas about what well-to-do eastern



Originally occupied by George L. Crenshaw, the home at 1675 Buckingham is an example of the Mission Revival style, which was exceedingly popular in the late 1910s.



The International Style home at 1690 Victoria Road was both designed by and occupied by renowned architect Paul Williams. The home is a Historic Cultural Monument.



While the home at 1725 Wellington is archetypal of the Craftsman style, many homes in the district combine design elements from popular period revival styles.

émigrés, up-and-coming entrepreneurs and prominent business and professional men and their families desired in a home. Yet the results of their labors are never ostentatious, frequently very lovely, and always enormously imaginative. It is this wealth of artistic invention that provides both character and charm to the Square's architecture.

The Villa

The formal organization of most of the Period Revival and Prairie style homes in La Fayette Square is the villa. The villa changed the square shape of its architectural ancestor, the vernacular hipped cottage, to assume a rectangular shape with the long side facing the street. By the 1920s, the villa had become somewhat compartmentalized, exhibiting Italian, French, and Spanish design motifs. By the 1930s it had abstracted classical designs, utilizing the columns and pedimented entrances of early American colonial forms, and refined and modified Renaissance schemes. After 1910, the villa took on many of the features of the Prairie style, as designers such as Frank Lloyd Wright had completed the transformation of the hipped cottage, to create an indigenous American architectural form.

The result of the transfiguration of the villa is the eclectic appearance of La Fayette Square. Despite their noticeable individual variations, homes share the villa characteristics. Whatever name is given to the style, one can most often expect to find a two story house, rectangular, with its long side toward the street; stucco cladding; a hip roof, often tiled; an end-wall chimney; symmetrical paired or tripartite fenestration, casements or French doors as windows, pronounced sills and lintels; elaborate and formal entrances with recessed panel doors; molded surrounds; flat walls with columnar porches, pilasters, quoins and balconies; ornament, such as the cartouche, plaster medallions and Adam elaboration; and the ever-present arch, used as both a structural and decorative device.

The villa required a formal setting and approach with planting, terraces and gardens to emphasize its formal geometry. One of the most noticeable characteristics of Lafayette Square is the uniformly deep setback of the houses. This afforded the garden designer a broad and deep field for horticulture. In addition many properties were large enough to allow for tennis courts and swimming pools. Ample lot size encouraged builders to construct homes in the Prairie style, whose essential element was horizontality. The characteristic second floor balcony was frequently extended across the driveway to form a porte cochere, which allowed the driver to leave his or her

car virtually at the doorway, a necessary feature since by 1915 the automobile had become a status symbol in Los Angeles' upper class neighborhoods.

The myriad of La Fayette Square period revival architectural styles - Italianate, Italian Renaissance Revival, Adam Revival, Neo-classical Revival, Mediterranean Revival, Colonial Revival, Spanish Colonial Revival, Tudor Revival, Georgian Revival - all suited the environment of early 20th century Los Angeles, a city at the edge of the continent, determined to express its ambition and burgeoning importance in the nation and the world. It was no longer a city of pioneers, but of settled citizens with taste, wealth and the ability to build, buy and appreciate a fine home in a fine neighborhood.

Modern Styles 1922-1963



The Moderne home at 1607 Wellington maintains the horizontal emphasis and incorporates a porte-cochere like many of its Period Revival neighbors.

The La Fayette Square neighborhood responded not only to the end of restrictive covenants but also to the more open spirit of the city following World War II. Although relatively few new residences were constructed it appears that new forms were felt more suitable to a new era. The visible result is a marked change in building styles. In some cases large lot sizes allowed for division, permitting the building of a new residence. In addition the arrival of renowned architect Paul Williams as builder and homeowner may have stimulated interest in the construction of modern styles. Most of these are to be found today on Victoria Avenue. Twelve resources are representative of this period which extends from 1922 to 1961.



The International Style home at 1740 Virginia was remodeled from a Period Revival style in 1922 and is actually the oldest home in the District. The home was under restoration at the time of this photograph.

Two early examples of the modern idiom appeared in 1922. In Moderne style is a residence at 1607 Wellington built by F.H. Heep. Yet another example of the wide-range of architectural styles in La Fayette Square this residence built contemporaneously with many Period Revival houses, demonstrates the smooth stucco wall surface, flat roof, coping and stepped massing characteristic of Art Moderne. A second early modern structure is an extremely interesting example of the International Style at 1740 Virginia Road, which was remodeled in 1922 from an existing 1913 Period Revival home. Four Contemporary style residences are located on Victoria at 1665, 1674, 1675, and 1715, dating from 1953 to 1959. Three other Contemporary houses are located at 1815 Wellington, 1707 Virginia and 1806 Virginia, dating from 1955 to 1964. Architect Paul Williams designed the Contemporary residence at 1704 Wellington in 1953. Later residences in the International style are 1680 Virginia built in 1961 and Paul Williams' own house located at 1690 Victoria, Historic Cultural Monument #170 built in 1950. Williams is universally

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The Contemporary style home at 1704 Wellington maintains the Villa archetype with its horizontal emphasis and second-floor front porch but introduces materials and motifs that were appropriate to the 1960s context.

acknowledged as a high practitioner of period revival building, particularly the graceful and elegant Regency Revival. His consummate skill in this idiom is evident in his remodel of the house at 1821 Victoria. Yet when he came to design his own house in 1950, he chose the International style, apparently responding to a desire to extend the range of his work, while implicitly underscoring the necessity for openness to change.

5.3 ARCHITECTS/DESIGNERS/CONTRACTORS

La Fayette Square was not the work of a single architect, designer or contractor: However, among the contractor builders whose names appear on building permits, four were responsible for a total of 44 homes:



Grey V. Colf
 Buckingham: 1621, 1630, 1642, 1814, 1838
 Virginia: 1626, 1632, 1832, 1836
 Wellington: 1626, 1650, 1662, 1718
 Victoria: 1632, 1710, 1716, 1722, 1826

Frank E. Hartigan
 Buckingham: 1672
 Virginia: 1620, 1627, 1669
 Wellington: 1627

J. H. Hillock & Son
 Buckingham: 1654, 1667, 1678, 1709
 Wellington: 1683, 1830, 1860

Charles D. Wagner
 Buckingham: 1660, 1666, 1675, 1723
 Virginia: 1614, 1650, 1668, 1703, 1717, 1800, 1823, 1835
 Wellington: 1632
 Victoria: 1705

Several homes designed by Architect Grey V. Colf are show above. Though each of the houses has its own unique characteristics it is clear that each is based upon a similar plan. Many architects and builders brought similarly designed homes to La Fayette Square which has contributed to a strong architectural and aesthetic identity within the District.

With the exception of Paul Williams, almost nothing is known about the major architects and contractors of La Fayette Square. Charles F. Plummer, the architect of the Boos House at 1651 Wellington, is given a biographical sketch in Henry and Elsie Withey’s 1970 Biographical Dictionary of American Architects (Deceased). Withey notes that the Boos Brothers Cafeteria, which Plummer also designed was “the first of that type of selfservice restaurants in the country.” Charles D . Wagner was a very well known builder. John Steven McGroarty’s book, Los Angeles: From the Mountains to the Sea,

reported that Wagner had his own drafting department and “an organization of over a hundred men.” McGroarty credits Wagner with 28 residences in La Fayette Square, as well as “many other business blocks and apartments to numerous to mention.” Wagner’s obituary in 1938 stated that he built the first of the “present-day type bungalow courts in Southern California.”

Other major contractors were Grey C. Coif, Frank E. Hartigan and I.H. Hillock & Son. According to permits obtained from the Department of Building and Safety, Coif, who maintained an office on 113 Larchmont Boulevard, is responsible for at least 18 buildings and Wagner, whose office was at 605 South Western Avenue, at least 14; the Hillocks, 7 and Hartigan, 5. The numbers are qualified because not all permits were on file at the Department of Building Safety Permit Section. Additionally, the similar homes at 1648 and 1649 Buckingham were designed by known architect Frank Tyler and F. Rappaport designed the home at 1651 Virginia.

Coif appears to have built more homes on speculation than the others. He is often listed on permits as “owner” as well as “contractor.” Wagner is remarkable for the variety of styles he built, although one can see buildings with marked similarities such as 1717 and 1823 Virginia Road. Hartigan tended to build with stock plans, while Coif has several representatives of the same basic building while designing in a variety of styles. While buildings are sometimes clustered on a street, side-by-side building is rare: Builders apparently constructed homes when or where they acquired clients, or capital to buy lots.

5.4 CONTRIBUTING AND NON-CONTRIBUTING STRUCTURES

A. Criteria for contributing structures

The provisions of Ordinance 175,891 of the Los Angeles Municipal Code governing procedures and qualifications for a Historic Preservation Overlay Zone state that a structure or group of buildings identified in the survey are contributing if they meet one or more of the following Criteria:

- a) add to the historical architectural qualities or historic association for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time; or
- b) owing to the unique location or singular physical characteristics represent an established feature of the neighborhood community or city; or

c) retaining the structures would help to preserve and protect an historic place or area of interest in the city.

No structures were deemed contributing under Criterion a, unless they were present in the period of significance for Period Revival buildings -1930 to 1953 - and the period of significance for Modern Style buildings, - 1922 to 1963. In addition, all those judged non-contributing were found to possess historic integrity reflecting their character at the time of construction. Buildings were judged contributing under Criterion b if their physical characteristics represented established architectural features of the neighborhood. Under Criterion c, all structures were examined to determine whether their retention would help preserve and protect an area of historic interest in the city.

B. List of Non-contributors

The following residences did not meet Criteria a, b, or c above:

Buckingham Road: 1643, 1710, 1744, 1752, 1801, 1809

Virginia Road: 1603,1608,1737,1841,1848

Wellington Road: 1601, 1621, 1731, 1809

Victoria Avenue: 1601, 1611, 1627, 1639, 1677, 1734, 1830, 1838

Total Non-contributors: 23

Total Contributors: 204

Buckingham Road: 58

Virginia Road 53

Wellington Road 52

Victoria Avenue: 41

5.5 CONCLUSIONS

Section 12.20.3 of the Los Angeles Municipal Code sets out the following provisions regarding the civic purpose supporting the establishment of an Historic Preservation Overlay Zone:

It is hereby declared as a matter of public policy that the recognition, preservation, enhancement and use of structures, landscaping, natural features, sites and areas within the City of Los Angeles having historic, architectural, cultural or aesthetic significance are required in the interest of the health, economic prosperity, cultural enrichment and general welfare of the people.

1. Protect and enhance the use of structures, features, sites and areas that are reminders of the City's history or which are unique and irreplaceable assets to the City and its neighborhoods or which are worthy examples of past architectural styles;
2. Develop and maintain the appropriate settings and environment to preserve the aforementioned structures, landscaping, natural features, sites and areas;
3. Enhance property values, stabilize neighborhoods and/or communities, render property eligible for financial benefits;
4. Foster public appreciation of the beauty of the City, and other accomplishments of its past as reflected through structures, landscaping, natural features, sites and areas;
5. Promote education by preserving and encouraging interest in cultural, social economic, political and architectural phases of its history.

The La Fayette Square Historic Preservation Overlay Zone meets these purposes of the Ordinance:

It represents an important part of the architectural history of fine home building in Los Angeles and documents the growing wealth and upward mobility of both majority and minority ethnic groups in the city.

The subdivision was intended by the developer George C. Crenshaw to be the location of showplace homes for wealthy and prominent people. As such it is a valuable index to the tastes, preferences for architectural styles, residence size, decorative elements, landscaping and siting for those able to commission quality homes in the City.

La Fayette Square demonstrates growth patterns and the movement of neighborhoods south from the downtown business and professional core. Its unique plan, 'Square,' with a landscaped median, was used to create an island of elegance, apart from the surrounding neighborhood. It remains that today, having kept substantial integrity as the neighborhood Crenshaw planned. Similarly, the homes built by the architects and contractors of the two periods of significance have kept their integrity.

La Fayette Square contains 226 structures, all but 22 of whom are contributing. The contributors of the first period of significance exhibit an unusual degree of builder innovation and imagination in the utilization of Period Revival Style decorative elements in home building for an elite and wealthy society group. The contributors of the second period of significance document the changes in architectural design and the changes in residential ownership patterns that accompanied the ending of restrictive covenants.

La Fayette Square has substantial value as part of the architectural heritage and cultural characteristics of the city. The architecture of the two periods of significance are characteristic of their era in the city's development. The residences of La Fayette Square convey important esthetic and social changes in the development and growth of Los Angeles. Retaining the structures would help to preserve and protect an area of historic interest in Los Angeles. These areas of significance that the homes convey determine the eligibility of the neighborhood to become an Historic Preservation Overlay Zone.

Sources

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6.0 Architectural Styles

6.1 ARCHITECTUAL STYLES HISTORY

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 La Fayette Square relates to the larger Los Angeles context.

19th CENTURY STYLES (1860 - 1910)

Eastlake/Stick
Folk Victorian
Italianate
Queen Anne

The 19th century architectural styles popular in Los Angeles included the Italianate, Queen Anne, Folk Victorian, and Eastlake/Stick styles. Most of these styles were transmitted to Los Angeles by means of pattern books or the experience of builders from the eastern United States, who brought these styles to Los Angeles. The prominent architects in Los Angeles in this period included Ezra Kysar, Morgan & Walls, Bradbeer & Ferris, Frederick Roehrig and Carroll Brown.

These 19th century styles were built most prolifically in the boom years of the 1880s, with consistent building continuing through the turn of the last century. These styles were concentrated in areas near today's downtown Los Angeles. Many examples of 19th century architectural styles have been lost through redevelopment or urban renewal projects. Surviving examples of 19th Century architectural styles are most commonly found in Los Angeles in the Angelino Heights, University Park, Boyle Heights, Lincoln Heights, and Highland Park areas. Surviving examples of the pure Italianate styles are rare in Los Angeles, although Italianate detail is often found mixed with the Eastlake or Queen Anne styles. No structures from this period exist within La Fayette Square.

TURN OF THE CENTURY STYLES (1890 - 1920)

Beaux Arts
Colonial Revival
Craftsman
Foursquare
Hipped Roof
Cottage
Mission Revival
Neoclassical Revival
Prairie
Spanish Colonial Revival

Architectural styles popular in Los Angeles from the late 1890s through the 1910s included the Shingle style, early Colonial and Neoclassical Revival styles, the Transitional Arts and Crafts style, the early Craftsman and Craftsman/Ultimate Bungalow styles, the Foursquare and Hipped Roof Cottage styles, very early Mission and Spanish Colonial Revival styles, the Prairie Style, and the Beaux Arts style. In this period, Los Angeles was beginning to develop a broad base of prominent architects. Prominent architects in Los Angeles during this period included Henry and Charles Greene, the Heineman Brothers, Frank Tyler, Sumner Hunt, Frederick Roehrig,

Milwaukee Building Co., Morgan & Walls, J. Martyn Haenke, Hunt & Burns, Charles Plummer, Theodore Eisen, Elmer Grey, Hudson & Munsell, Dennis & Farwell, Charles Whittlesby, and Thornton Fitzhugh.

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

THE ECLECTIC REVIVAL STYLES (1920-1940)

Chateauesque
Colonial Revival
Craftsman
Craftsman Bungalow
Dutch Colonial Revival
Egyptian Revival
English and Tudor Revival
French Eclectic
Foursquare
Hipped Roof Cottage
Hispano-Mooresque
Italian Renaissance Revival
Mediterranean Revival
Mission Revival
Monterey
Neoclassical Revival
Prairie
Spanish Colonial Revival
Shingle

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

All of these styles were based on 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 Hancock Park, Windsor Square, La Fayette Square, Spaulding Square, Larchmont Heights, Whitney Heights, Carthay Circle, South Carthay, Miracle Mile North, and Los Feliz areas.

THE EARLY MODERN STYLES (1900-1945)

Art Deco
Minimal Traditional
Moderne
Prairie

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

POST-WORLD WAR II (1945 - 1965)

Contemporary
Dingbat
Googie
Minimal Traditional
Post and Beam
Post War Commercial Strip
Ranch

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

Prominent architects working in these styles in Los Angeles included Gregory Ain, A. Quincy Jones, J. R. Davidson, Cliff May, John Lautner,

William Pereira, Rapahael Soriano, H. Hamilton Harris and Paul Williams, although many of these styles were builder-developed. Areas where these styles may be found in Los Angeles include Westchester, West Los Angeles, and the San Fernando Valley, though older communities such as La Fayette Square contain a significant number of contemporary homes that have been successfully integrated into the historic fabric of the neighborhood.

SECTION 6.2 INTRODUCTION TO LA FAYETTE SQUARE HPOZ ARCHITECTURAL STYLES

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

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

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

Colonial Revival



1716 BUCKINGHAM



1671 BUCKINGHAM



1833 BUCKINGHAM

The Colonial Revival styles resulted from a rejection of the Queen Anne Revival style, and a desire to return to a more “traditional” American building type. The style went through several phases, beginning in the late nineteenth century when such features of the style (columns, dentils, gable ends treated as pediments, and double-hung sash windows) were used locally with Queen Anne and American Foursquare styles. In the 1920s and 1930s, Colonial styling became one of the choices of the period revival architect.

Larger homes were usually two stories, with hipped or gabled roofs, wood or brick exteriors, and a symmetrical arrangement of features. Entries are usually highlighted with decorative crowns or pediments but would not usually have full front porches. Windows are often accented with functional shutters and are most often arranged singularly. Dormer windows or vents are commonly found accenting the roof.

The Colonial Revival homes in La Fayette Square range in their aesthetic influences and level of detail. The Colonial Revival Style can be further broken into subsets such as American Colonial, Georgian and Adam. Some of the homes of this style, such as those at 1668 Wellington and 1671 Buckingham, typify the American Colonial Revival style and tend to have very simple and clean exteriors whereas others, their Adam and Georgian Revival counterparts at 1752 Virginia and 1833 Buckingham, tend to have more ornate embellishments such as quoins and dentils.

Colonial Revival - Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Four-over-four, Six-over-six ▪ Usually Rectangular tops ▪ Usually Arranged Singularly ▪ Shutters 	<ul style="list-style-type: none"> ▪ Relatively restrained ▪ Small in size ▪ Square or round columns 	<ul style="list-style-type: none"> ▪ Single ▪ Rectangular ▪ Decorative Crowns
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> ▪ Side gabled or hipped 	<ul style="list-style-type: none"> ▪ Shingles ▪ Clapboard 	

ADDRESS INDEX

Buckingham

1600, 1671, 1716, 1727, 1821, 1832, 1833 and 1844

Victoria

1728, 1821 and 1826

Virginia

1752, 1800 and 1826

Wellington

1614, 1668, 1675, 1742 and 1830

Homes listed may not be Contributors

Contemporary



1704 WELLINGTON



1675 VICTORIA



1815 WELLINGTON

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

The Contemporary style evolved from European Modernism and the International Style of the 1920s and 1930s. In the post WWII years, new architects re-invented Modern architecture creating a "contemporary" style, integrating ideas of the International style with American domestic influences such as the organic architecture of Frank Lloyd Wright. They also utilized off-the-shelf industrial parts and experimented with new materials recently made available from the war effort, such as plate glass, concrete, stainless steel, plastic laminates, alloys, plywood and composites.

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

Some Contemporary homes in La Fayette Square embody the high-style features that were popular in the 1950s and 1960s such as white-rock roofs, geometric-pattern windows, decorative wood or rock siding and decorative wood trim while others are a more simple and straight-forward interpretation of the style. Most of the homes maintain the Villa archetype found throughout the District with an emphasis on horizontal orientation, a full two stories and upper-floor open balconies.

Contemporary - Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Large fixed pane ▪ Floor to ceiling fixed "walls of glass" ▪ Sliding glass with aluminum framing ▪ Casement ▪ Louvered ▪ Clerestory ▪ No decorative moldings or framing 	<ul style="list-style-type: none"> ▪ Broad extended roof plane or canopy ▪ Sometimes no porch at all 	<ul style="list-style-type: none"> ▪ Solid with no detailing ▪ Sliding glass ▪ Rectangular ▪ Double or single
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> ▪ Flat ▪ Gently pitched ▪ Exposed wood and steel 	<ul style="list-style-type: none"> ▪ Glass ▪ Concrete ▪ Stucco 	

ADDRESS INDEX

Buckingham
1801

Victoria
1665, 1675 and 1715

Virginia
1707, 1806, 1815, 1827, 1841 and 1848

Wellington
1704 and 1815

Homes listed may not be Contributors

Craftsman



1725 WELLINGTON



1627 BUCKINGHAM



1651 BUCKINGHAM

The Craftsman style dates from the early 1900s and is a response to the English Arts and Crafts Movement. Craftsman architecture stressed the importance of simplicity, of adapting form to function, and of relating the building to both its designer through the incorporation of craftsmanship, and to the surrounding landscape through its ground-hugging massing and siting.

In Southern California, the earlier transitional Craftsman homes (often referred to as Transitional Arts and Crafts) embodied elements of Tudor Revival homes such as exposed timbers and plaster exteriors whereas the more traditional Craftsman style incorporates strong horizontal lines wood or shingle siding, spacious, often L-shaped porches; windows, both casement and double-hung sash, grouped in threes and fours; extensive use of natural wood for the front doors and throughout the interior; and exposed structural elements such as beams, rafters, braces, and joints. Cobblestone or brick was favored for chimneys, porch supports, and foundations. The Craftsman style often incorporates Asian and Swiss design motifs and eventually gave way to the Craftsman Bungalow or California Bungalow (usually a single story modest residence) but it is not confined to the small scale that defines the typical bungalow.

Most of the Craftsman homes in La Fayette Square tend to embody the Transitional Arts and Crafts style that was popular in Los Angeles in the 1910's whereas the home at 1725 Wellington is representative of the Asian-inspired Craftsman style.

Craftsman - Common character defining features

Windows (pg. 41)

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

Porches (pg. 48)

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

Doorways (pg. 45)

- Single
- Large pane glazing
- Rectangular
- Sidelights

Roofs (pg. 51)

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

Building Materials (pg. 56)

- Clapboard
- Shingle
- Stone
- Brick
- Clinker Brick

ADDRESS INDEX

Buckingham
1615 and 1637

Victoria
1818

Virginia

Wellington
1725

Homes listed may not be Contributors

Dutch Colonial Revival



1818 WELLINGTON



1734 VICTORIA



1710 BUCKINGHAM

Part of the Period Revival movement popular in Los Angeles in the 1910s through 1930s, the Dutch Colonial Revival style is an embellishment of the Dutch Colonial architecture found in Colonial New England in the 1700s.

Dutch Colonial immigrants brought the style to the United States and the basic shape of the buildings is the same as it was in Holland in the 1600s. Whereas Dutch Colonial buildings were typically single-story modest dwellings, often with gambrel roofs and paired chimneys, the Dutch Colonial Revival style incorporates the Dutch Colonial motif (almost always with a gambrel roof) onto a larger, often two-story home. Dutch Colonial Revival homes usually feature a second-floor attic, often with full dormers and often incorporate front and side facing gables. Some variants will also incorporate Georgian entry features such as pilasters and crowns over the front door.

The style's popularity diminished in the 1950s and Dutch Colonial Revival homes with in-tact building features (namely the gambrel roof) are difficult to find in the Los Angeles area. Of the three Dutch Colonial Revival homes in La Fayette Square only one has not been significantly altered.

ADDRESS INDEX

Buckingham
1710*

Victoria
1734*

Virginia

Wellington
1818

Homes listed may not be Contributors

Dutch Colonial Revival - Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Four-over-four, six-over-six ▪ Rectangular tops ▪ Arranged in pairs or threes ▪ Shutters 	<ul style="list-style-type: none"> ▪ Relatively restrained ▪ Small in size ▪ Square or round columns 	<ul style="list-style-type: none"> ▪ Single ▪ Rectangular
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> ▪ Side gabled ▪ Gambrel 	<ul style="list-style-type: none"> ▪ Shingles ▪ Clapboard 	

English Tudor Revival



1642 BUCKINGHAM



1645 VIRGINIA



1722 VIRGINIA

The first English Tudor Revival buildings (generally called Tudor Revival or occasionally English Revival) were built in the late 1890's though the style, a part of the romanticized Period Revival movement, continued in popularity through the 1930's.

The Tudor Revival style is based on late Medieval English cottage styles (typical during the Tudor dynasty) which used thatched roofs and exposed timber and mud construction. Tudor Revival buildings are usually a high-style variant of the historic architectural form and tend to incorporate fanciful multi-gabled steeply pitched roof-lines, elaborate brick patterns, narrow, often diamond-paned, windows, massive chimneys and any combination of stucco, half timbering, stone and brick cladding. The English Revival Cottage is a smaller version of the Tudor style usually with brick walls instead of stucco and less half-timbering. Both the high-style English Tudor Revival and the simpler English Revival Cottage are found in La Fayette Square.

Traditional interpretations of the Tudor Revival style can be found at 1660 Virginia Rd whereas other homes such as 1654 Buckingham incorporate lighter Queen Anne elements.

English Tudor Revival - Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Tall and Narrow ▪ Diamond-paned windows ▪ Multiple groups ▪ Rectangular tops 	<ul style="list-style-type: none"> ▪ Relatively restrained ▪ Decorative brackets 	<ul style="list-style-type: none"> ▪ Paired or single ▪ Rectangular

ADDRESS INDEX

Buckingham

1626, 1642, 1654, 1666, 1723, 1815 and 1838

Victoria

1608, 1621, 1650 and 1722

Virginia

1626, 1632, 1644, 1645, 1660, 1722 and 1753

Wellington

1808 and 1860

Homes listed may not be Contributors

Roofs (pg. 51)

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

Building Materials (pg. 56)

- Brick
- Stone
- Stucco
- Clapboard
- Shingle

French Eclectic



1814 BUCKINGHAM



1820 BUCKINGHAM

The French Eclectic style was popular throughout the United States beginning in the 1920s and continuing through the 1940s. The style is intended to mimic the design of small manor houses and farmhouses of Northwest France. It is likely that part of the popularity of this design is attributable to the many American servicemen stationed in France during World War I.

The French Eclectic style is characterized by tall, steeply pitched, hipped or cross-gabled roofs, stucco or stone wall surfaces with minimal trim details and is often elaborated with flared eaves, conical towers and occasionally half-timbering. The style is often mixed with English Cottage and English Tudor Revival styles however the French Eclectic style generally lacks the larger cross-gables often associated with the English variants.

Of the two French Eclectic style homes in La Fayette Square the home at 1814 Buckingham is a re-interpretation of the Tudor Revival style with French Eclectic features such as a hipped roof, whereas the home at 1820 Buckingham uses an atypical gambrel roof with a steeply sloping cross-gable.

French Eclectic- Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Tall and Narrow ▪ Diamond-shaped lights ▪ Multiple Groups ▪ Rectangular Tops ▪ Curved-top triplets 	<ul style="list-style-type: none"> ▪ Restrained ▪ Arched entry 	<ul style="list-style-type: none"> ▪ Paired or single ▪ Rectangular ▪ Arched

Roofs (pg. 51)	Building Materials (pg. 56)
<ul style="list-style-type: none"> ▪ Hipped ▪ Clipped Gables ▪ Steeply pitched ▪ Faux-thatch ▪ Side gables and turrets ▪ Asymmetrical 	<ul style="list-style-type: none"> ▪ Brick ▪ Stone ▪ Stucco

ADDRESS INDEX

Buckingham
1814 and 1820

Victoria

Virginia

Wellington

Homes listed may not be Contributors

International Style



1690 VICTORIA



1740 VIRGINIA



1674 VICTORIA

ADDRESS INDEX
Buckingham

Victoria
1674 and 1690

Virginia
1680 and 1740

Wellington

Homes listed may not be Contributors

The International Style in the United States is derived from the post-WWI modernist European Architectural style and is a significant contrast to the Period Revival styles that tended to have popularity though out the United States from the 1900s to the 1930s. Whereas Period Revival buildings tend to draw upon past architectural styles and embody a romanticized aesthetic, the International style does not draw upon a historic precedent and introduces new ideas about building materials, arrangement and form. Examples of International style homes are somewhat rare though they may be found within Los Angeles and other “fashionable” suburbs of the 1920s and 1930s.

By changing the structural systems commonly found in homes, the International Style is able to adapt greater flexibility with the exterior walls. These homes will often have horizontal bands or windows, clerestories, floor-to-ceiling plate glass and other such features that would be difficult to incorporate on a more traditional counterpart. International homes often have cylindrical forms, flat roofs with multiple levels, smooth unadorned stucco or block finishes and a very functional overall aesthetic.

The International Style in America eventually gave way to the softened Contemporary style which incorporates more traditional elements such as gabled roofs, though the International Style has seen a resurgence in popularity in the 1980s and 1990s.

Noted architect Paul Williams chose the International style for his home located at 1690 Victoria, combining the functionality of the style with the horizontal “Villa” found throughout the District.

International- Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Rectangular ▪ Horizontal bands ▪ Floor-to-ceiling plate glass ▪ Innovative asymmetrical patterns ▪ Clerestories 	<ul style="list-style-type: none"> ▪ No formal front porch ▪ Functional overhangs 	<ul style="list-style-type: none"> ▪ Not emphasized often obscured ▪ Single
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> ▪ Flat ▪ Multi-level 	<ul style="list-style-type: none"> ▪ Stucco ▪ Concrete or block 	

Italian Renaissance Revival



1743 WELLINGTON



1620 VIRGINIA



1836 VIRGINIA

Italian Renaissance Revival buildings were popular in the United States from the early 1900's and surged in popularity in Los Angeles in the 1910's. Along with the rest of the Period Revival movement, Italian Renaissance Revival draws upon romanticized notions of historic architectural motifs.

The Italian Renaissance Revival style is loosely based on Italian palazzos of the sixteenth century. The style was usually used in particularly grand homes and public buildings where an imposing style was desired. The style gained particular popularity in Los Angeles because it could easily be integrated with other popular styles such as Mediterranean Revival and Spanish Colonial Revival.

Italian Renaissance Revival homes usually have a low-pitched hipped roof, elaborate windows on the first floor with a more simplified window pattern on the second, wide roof overhangs with decorative brackets, an emphasis on arches, especially on the first floor and are most often symmetrical.

Italian Renaissance Revival homes in La Fayette Square bear a close resemblance to their Mediterranean Revival counterparts but can usually be distinguished by a higher level of decorative detail, a stronger adherence to order and symmetry and a full second floor. Among the Italian Renaissance Revival homes in the District there is a significant number of smaller homes such as those designed by Grey V. Colf (e.g. 1836 Virginia) with simpler features that are usually box-shaped, symmetrical and generally accented by small decorative windows on the second floor over the front door. These homes take design cues from the Italianate structures found in early America.

Italian Renaissance Revival- Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Rectangular ▪ Decorative with arches on first floor ▪ Double-hung or casement 	<ul style="list-style-type: none"> ▪ Entry accentuated with decorative columns ▪ Porch and porte-cochere combination, often asymmetrical 	<ul style="list-style-type: none"> ▪ Single ▪ Decorative crowns ▪ Decorative pilasters ▪ Decorative side-lights
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> ▪ Hipped ▪ Bracketed overhand ▪ Central dormer 	<ul style="list-style-type: none"> ▪ Masonry ▪ Stucco 	

ADDRESS INDEX

Buckingham

1621, 1627, 1630, 1648, 1649, 1660, 1672, 1675, 1743, 1739, 1751, 1758, 1826 and 1856

Victoria

1615, 1627, 1632, 1638, 1645, 1662, 1668, 1677, 1685, 1705, 1710, 1716, 1735, 1743 and 1833

Virginia

1609, 1614, 1615, 1620, 1627, 1635, 1638, 1650, 1663, 1669, 1681, 1702, 1710, 1717, 1745, 1814, 1823, 1832, 1835, 1836 and 1850

Wellington

1615, 1626, 1627, 1632, 1633, 1651, 1663, 1683, 1724, 1743, 1823, 1831, 1838 and 1841

Homes listed may not be Contributors

Mediterranean Revival



1700 VICTORIA



1705 WELLINGTON



1743 VIRGINIA

ADDRESS INDEX

Buckingham

1631, 1667, 1702, 1709, 1722, 1745, 1757, 1841, 1850, 1857 and 1870

Victoria

1600, 1626, 1651, 1656, 1680, 1700, 1800 and 1801

Virginia

1621, 1668, 1718, 1743, 1847 and 1853

Wellington

1608, 1620, 1626, 1638, 1650, 1656, 1669, 1705, 1710

1718, 1730, 1736, 1737 and 1802 *Homes listed may not be Contributors*

The Mediterranean Revival house was exceedingly popular in Los Angeles in the early 1900s. The style is loosely based on Italian seaside villas from the sixteenth century. The style gained popularity in Los Angeles because of a popular association of the California Coast with Mediterranean resorts.

The style is somewhat more free-flowing than its Italian Renaissance Revival counterpart, though both styles tend to be relatively massive with rectangular floor plans, classical, Spanish Colonial or Beaux Arts details.

Roofs may be gabled or hipped but are almost always clay-tiled. Cladding is usually stucco though stone may be used to a lesser extent. Windows may be grouped or singular but are usually casement with decorative mullions or grille work.

Mediterranean Revival- Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Rectangular ▪ Decorative with arches ▪ Double-hung or casement ▪ Varied arrangement 	<ul style="list-style-type: none"> ▪ Entry accentuated with decorative columns ▪ Relatively restrained 	<ul style="list-style-type: none"> ▪ Single ▪ Arched or flat ▪ Decorative pilasters ▪ Decorative side-lights
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> ▪ Varied ▪ Asymmetrical ▪ Bracketed or simple overhangs 	<ul style="list-style-type: none"> ▪ Masonry ▪ Stucco ▪ Mission tile roofs 	

Minimal Traditional



1711 WELLINGTON



1682 WELLINGTON



1826 WELLINGTON

The Minimal Traditional style began in the United States during the mid 1930s and lasted until the early 1950s. In Los Angeles the style emerged in the 1930s but was most prevalent immediately following WWII into the early 1950s. The style is a response to the need for simplified construction techniques during the Great Depression and WWII but continued in popularity as interest in the ornate Period Revival styles began to wane and International, Contemporary and Ranch styles began to emerge.

Minimal Traditional structures tend to be boxy with relatively flat wall surfaces, a central block with slightly recessed or stepped room wings and intermediate hipped, gabled or notched roofs. The style is loosely based on the Colonial and Tudor Revival styles of the 1920s and 1930s but with much less ornamentation and decorative detailing.

Minimal Traditional- Common character defining features

<p>Windows (pg. 41)</p> <ul style="list-style-type: none"> ▪ Front Facing Picture ▪ Double hung wood sash ▪ Diamond light ▪ Projecting Bays ▪ Decorative Shutters 	<p>Porches (pg. 48)</p> <ul style="list-style-type: none"> ▪ Minimal ▪ Recessed ▪ Extended ▪ Wood support posts 	<p>Doorways (pg. 45)</p> <ul style="list-style-type: none"> ▪ Single ▪ Rectangular ▪ Solid and Partial glazed single pane
<p>Roofs (pg. 51)</p> <ul style="list-style-type: none"> ▪ Hipped ▪ Gabled on hipped ▪ Front or side gabled ▪ Close eaves 	<p>Building Materials (pg. 56)</p> <ul style="list-style-type: none"> ▪ Smooth ▪ Stucco ▪ Clapboard ▪ Board & Batten ▪ Shingle 	

ADDRESS INDEX

Buckingham
1603

Victoria
1721

Virginia
1857

Wellington
1682, 1711, 1731, 1803 and 1826
Homes listed may not be Contributors

Mission Revival



1701 BUCKINGHAM



1801 VIRGINIA



1844 WELLINGTON

ADDRESS INDEX

Buckingham

1604, 1620, 1701, 1808

Victoria

1620, 1633, 1809

Virginia

1801

Wellington

1639, 1644, 1844 and 1847

Homes listed may not be Contributors

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

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

Mission Revival style residential structures are typically one to two stories and 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, Craftsman and Prairie styles. In La Fayette Square the homes vary in their level of detail from simpler variants at 1620 Buckingham to highly ornate interpretations of the style at 1701 Buckingham.

Mission Revival- Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Arched or Curved tops ▪ Rectangular tops ▪ Single or grouped ▪ Mosaic pattern ornamentation ▪ Quatrefoils ▪ Decorative Crowns 	<ul style="list-style-type: none"> ▪ Large ▪ Arcaded ▪ Large square piers 	<ul style="list-style-type: none"> ▪ Single ▪ Wooden ▪ Arched ▪ Rectangular ▪ Decorative cowns
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> ▪ Hipped ▪ Flat ▪ Mission tile ▪ Towers 	<ul style="list-style-type: none"> ▪ Stucco 	

Moderne



1607 WELLINGTON



1731 VIRGINIA



1736 BUCKINGHAM

The Moderne styles (alternatively referred to as Modernistic) were popular during the 1920s and 1930s. The style was exceedingly popular with commercial and multi-family developments though there are certainly a significant number of Moderne houses in Los Angeles.

The Moderne styles can be categorized in a number of subsets, among these are Art Moderne, Streamline Moderne and Art Deco. Though aesthetically different in many ways there are several commonalities among the styles: they do not reiterate classical building motifs like their Period Revival counterparts; they almost always have flat roofs; and they generally represent a forward-looking, progressive approach to building design.

Of the three Moderne style homes in La Fayette Square none is clearly Art Deco, Art Moderne or Streamline Moderne. However, each of the homes includes details and features that are indicative of the style as a whole. Viewers will note the rectilinear casement windows and doors, the unique decorative brows over the windows, the flat roofs and the wide and decorative parapets.

Moderne- Common character defining features

Windows (pg. 41)

- Rectangular
- Casement
- Strong vertical or horizontal emphasis

Porches (pg. 48)

- Restrained
- Cantilevered covers

Doorways (pg. 45)

- Single
- Often asymmetrically placed
- Subtle detail

Roofs (pg. 51)

- Generally flat
- Decorative parapets

Building Materials (pg. 56)

- Stucco
- Decorative metal or tile
- Decorative score lines

ADDRESS INDEX

Buckingham
1736

Victoria

Virginia
1731

Wellington
1607

Homes listed may not be Contributors

Monterey Revival



1674 WELLINGTON

The first Monterey style houses were built in the 1920's in the Central Coast region of California and the style is a revival of the American-influenced Spanish Colonial houses of the region. Monterey buildings are a blend of Spanish Adobe construction fused with English massing.

Monterey style structures are two stories with different cladding material for each floor, an 'L'-shaped plan, a low-pitched gabled roof and a cantilevered second floor balcony. Earlier versions exhibit more Spanish Colonial detailing, while later versions contain more colonial references such as shuttered windows and wood siding on the upper or both floors.

The single Monterey style home in La Fayette Square is an excellent display of both Spanish and Colonial design elements. With its horizontal emphasis and spacious second-floor balcony along the front façade over-looking the park like setting of the District, one must wonder why more such homes were not built within La Fayette Square.

Monterey- Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Double-hung wood with mullions arranged in pairs or single ▪ Paired windows with shutters ▪ Rectangular tops 	<ul style="list-style-type: none"> ▪ Relatively restrained ▪ Second floor ▪ Square or turned posts 	<ul style="list-style-type: none"> ▪ Paired or single ▪ Wooden ▪ Rectangular
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> ▪ Low pitched ▪ Gabled ▪ Occasionally hipped 	<ul style="list-style-type: none"> ▪ Stucco ▪ Brick ▪ Clapboard 	

ADDRESS INDEX

Buckingham

Victoria

Virginia

Wellington
1674

Homes listed may not be Contributors

Moorish Revival



1719 WELLINGTON

The Moorish Revival style is a secular reinterpretation of the traditional Moorish style inspired by the ornate architecture, often mosques, of the Moorish regions of Spain and northern Africa. Though the first Moorish buildings in the United States were built in the 1770s, in Los Angeles, buildings built in the revival of this style date from the mid-1920s to the 30s.

The Spanish Missions were the first structures in North America to utilize elements of the Moorish style, though these structures also integrated locally indigenous building materials and methods, hence the close resemblance of Moorish Revival buildings to what is often referred to as the Pueblo Revival style.

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

The single Moorish Revival house in La Fayette Square also integrates Spanish Colonial elements with its pitched roof and has also experienced the addition of contemporary sun-porches at the front and rear.

Moorish Revival- Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Rectangular or arched ▪ Recessed behind archways ▪ Casement or one-over-one ▪ Decorative crowns and grillework 	<ul style="list-style-type: none"> ▪ Arcades ▪ Low arches ▪ Ogee arches 	<ul style="list-style-type: none"> ▪ Single ▪ Wooden ▪ Arched ▪ Decorative crown
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> ▪ Flat ▪ Tower or dome elements 	<ul style="list-style-type: none"> ▪ Adobe ▪ Stucco 	

ADDRESS INDEX
Buckingham

Victoria

Virginia

Wellington
1719

Homes listed may not be Contributors

Prairie



1651 VIRGINIA



1763 BUCKINGHAM



1744 VIRGINIA

The first Prairie style homes were built in the United States in the late 1890s though the architectural movement did not become popular in Los Angeles until the 1900s through 1920s. The Prairie style originated in Chicago, growing from the work of Louis Sullivan and Frank Lloyd Wright and was an intentional break from traditional architectural styles of the time. The style reflects the Midwestern prairie with an emphasis on horizontal lines, natural materials and a subdued color palette.

The Prairie style is often box-shaped with wide overhanging eaves and windows with multi-paneled leaded art glass. Features of the Prairie style are often found mixed with other popular styles such as Craftsman and Mission Revival. Though the style was intended as a deliberate departure from traditional styles many of the Prairie style homes in La Fayette Square have strong Mission Revival and Italian Renaissance Revival influences and the style is regularly adapted to the Villa format that was popular in the District.

Prairie- Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Leaded art glass ▪ Casement windows ▪ Arranged in horizontal bands ▪ Rectangular tops 	<ul style="list-style-type: none"> ▪ Deeply recessed ▪ Small to Large in size ▪ Prominent feature 	<ul style="list-style-type: none"> ▪ Paired or single ▪ Large pane glazing ▪ Leaded art glass ▪ Rectangular
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> ▪ Hipped ▪ Flat ▪ Wide, overhanging 	<ul style="list-style-type: none"> ▪ Brick ▪ Stucco ▪ Wood 	

ADDRESS INDEX

Buckingham

1763, 1853 and 1861

Victoria

1644, 1657, 1729 and 1740

Virginia

1602, 1651, 1703, 1744 and 1844

Wellington

1861

Homes listed may not be Contributors

Spanish Colonial Revival



1609 BUCKINGHAM



1820 VIRGINIA



1814 VICTORIA

The Spanish Colonial Revival Style dates from 1915 to the present and has been exceedingly popular in the Los Angeles area throughout this time. The Spanish Colonial Revival style grew out of a renewed interest in the Spanish Missions and other earlier Spanish colonial architecture in the region. 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.

Spanish Colonial structures are typically one or two stories and rectangular in floor plan. The buildings have low-pitched tile roofs, recessed openings, decorative ironwork and gardens. Spanish Colonial buildings in La Fayette Square are often mixed with Mediterranean, Moorish and Moderne styles.

Spanish Colonial Revival- Common character defining features

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> ▪ Rectangular ▪ Casement ▪ Fixed ▪ Stained or leaded glass ▪ Arranged singularly ▪ Arched or rectangular tops ▪ Decorative bars 	<ul style="list-style-type: none"> ▪ Small in size ▪ Square posts 	<ul style="list-style-type: none"> ▪ Single ▪ Arched or rectangular ▪ Decorative ironwork ▪ Decorative plaster elements.
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> ▪ Low pitched ▪ Tiled 	<ul style="list-style-type: none"> ▪ Stucco ▪ Decorative ironwork 	

ADDRESS INDEX

Buckingham

1609, 1614, 1661 and 1678

Victoria

1614

Virginia

1820

Wellington

1601 and 1662

Homes listed may not be Contributors

PART II DESIGN GUIDELINES

7.0 Design Guidelines Overview

7.1 INTRODUCTION

Part II of this Preservation Plan consists of six chapters: Chapter 7, Design Guidelines Overview; Chapter 8, Residential Rehabilitation; Chapter 9, Residential Additions; Chapter 10 Residential Infill Construction; Chapter 11, Relocating Historic Structures; and Chapter 12, the Public Realm.

A brief overview of the Preservation Principals, Architectural Styles and Findings of Contribution is provided below, followed by the User's Guide.

7.2 PRESERVATION PRINCIPLES

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

PRINCIPLE 1:

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

PRINCIPLE 2:

The historic appearance of contributing structures within the HPOZ, particularly the primary and visible secondary facades, should be preserved.

PRINCIPLE 3:

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

PRINCIPLE 4:

Replacement elements should match the original in materials, design, and finish as closely as possible.

PRINCIPLE 5:

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

PRINCIPLE 6:

New additions should be designed to be compatible with the massing, size, scale, and architectural features of a historic structure or site, while clearly reflecting the contemporary nature of the addition. Additions should be designed to preserve the significant historic fabric of contributing structures or sites so that the time in which both structures were built remains clear.

PRINCIPLE 7:

New structures should be designed with a high level of compatibility to the surrounding context with regard to massing, site planning and building pattern and should represent the high standard of architectural innovation that has been prevalent in the District since its inception. New structures should not be conjectural and should not copy specific features or styles found on historic homes.

7.3 ARCHITECTURAL STYLES

Chapter 6, Architectural Styles presents an overview of the development of different architectural styles that exist in the La Fayette Square HPOZ. These descriptions are intended to give property owners a starting point to identify the predominant style or styles of their buildings or structures, and assist in determining what types of work might be appropriate. The Architectural Styles (Ch. 6) pages are intended to work in concert with the applicable chapters of the Design Guidelines.

7.4 HISTORIC RESOURCES SURVEY AND FINDINGS OF CONTRIBUTION

To find out if a particular structure, landscape feature, natural feature, or site is Contributing, consult the Historic Resource Survey, or consult with Planning Staff or the La Fayette Square HPOZ Board. Depending on the Contributing/Non-contributing status of a structure, feature, or site, different elements of the Design Guidelines will be used in the planning and review of projects.

CONTRIBUTING STRUCTURES

Contributing structures, landscape features, natural features, and sites are indicated in the Historic Resources Survey for the La Fayette Square 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. Generally, work involving Contributing and Contributing Altered structures should follow the rehabilitation guidelines.

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 that have been deemed reversible.

NON-CONTRIBUTING STRUCTURES

Non-contributing structures are those structures, landscapes, Natural Features, or sites identified as Non-contributing in the Historic Resource Survey for the La Fayette Square HPOZ. There are two types of Non-contributing Structures: those that do not date from the period of significance and those that do date from the period of significance, but have been so significantly altered that the changes are irreversible.

NON-CONTRIBUTING – NOT FROM PERIOD OF SIGNIFICANCE OR VACANT LOTS

Non-contributing structures not dating from the period of significance are those buildings that were constructed too recently to contribute to the historic nature of the district. An example might be an infill

house constructed much later than its neighbors and in a different style. The infill guidelines will apply to these structures, as well as to new infill construction on vacant lots.

NON-CONTRIBUTING – FROM PERIOD OF SIGNIFICANCE

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

8.0 Rehabilitation, Repair & Maintenance

8.1 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 or site important.

These Residential Rehabilitation Guidelines are intended to aid property owners planning work on buildings or structures that are identified as “Contributing” or “Non-Contributing” (from the period of significance) in the La Fayette Square Resources Survey. These Residential Rehabilitation Guidelines will also be used by the Department of City Planning and the HPOZ Board to review projects within the District.

“Contributing” sites were developed within the historic periods of significance of the La Fayette Square HPOZ, and retain elements that identify them as belonging to either of those periods. The historic periods of significance are identified in the Context Statement in Chapter 5 of this document and are the periods in which the majority of construction in the La Fayette Square HPOZ area occurred.

The Residential Rehabilitation Guidelines are divided into eight (8) sections, each of which discusses an element of the design of historic structures and sites. If you are thinking about planning a project that involves the area around your house, such as repaving your driveway or building a fence, the “Setting” section might be a good place to start. If you are planning work on your roof, refer to the “Roofs” section. You might want to look both at the Architectural Styles section to determine the style of the building, and then at the “Roofs” section of these guidelines. The Table of Contents details other sections that might pertain to your project.



The original parkway trees included alternating Canary Date Palms and Canoe Cedar Cypress trees. Each standard lot was planted with one of each.



The concrete front walk steps found at many properties are a part of the original La Fayette Square subdivision.



Open front yards provide views up and down the park-like setting of the District.

8.2 SETTING - LANDSCAPING, FENCES, WALLS, WALKS, AND OPEN SPACE

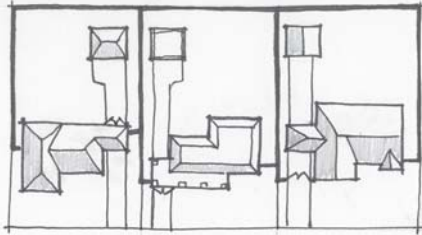
PURPOSE AND INTENT

The site design of an historic structure is an essential part of its character. This design includes the streetscape in which the site is set, the planting strip along the street, setbacks, drives, walks, retaining walls, the way a structure sits on its lot in relation to other structures and the street, and other landscaping elements. While many of the historic structures in the HPOZ may have lost some of these characteristics over time, certain common characteristics remain which help to define the character of these historic areas and the structures within them.

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetways led to parkways (also referred to as planting strips), planting strips to sidewalks, sidewalks to yards and front walkways, which led to porches and the private spaces within a house. Common setbacks in the front and side yards helped ensure these orderly progressions. Preservation of this progression is essential to the preservation of the historic residential character of structures and neighborhoods, as well as the maintenance of historic neighborhood streets as a functioning resource.

GUIDELINES

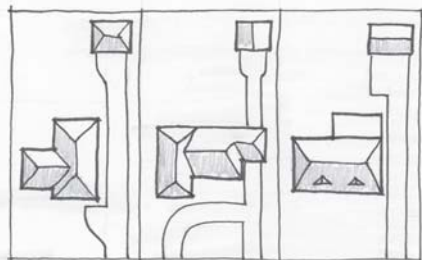
1. Mature trees and hedges, including street trees in the public planting strip, should be retained whenever possible, or alternately replaced with in-kind species. The historic street tree pattern in La Fayette Square uses alternating Canary Palm and Canoe Cedar cypress trees. The trees were planted in approximately 25-30 foot intervals (one of each per standard 60-foot-wide lot).
2. Historic topographic features should be preserved whenever possible. Though the district is predominantly flat those lots that have gently sloping front yards with front walk steps at the street should be maintained as such.
3. Historic walkways and other hardscape features in the front yard should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area. Special attention should be



Fences should not enclose the front yard or significant architectural features such as porte-cocheres. The plan to the left is most appropriate because the fence and the gate are at the rear of the porte cochere. The plan at the right is least appropriate because it encloses the porte cochere.



Overly-lush front yard landscaping can obscure views of the house and can distract from the open park-like setting of the district.



Parking areas should be restricted to the rear of the property. Excessive paving and circular driveways disrupt the rhythm and character of the streetscape.



Excessive hardscape for parking diminishes the historic integrity of this home which was not originally designed to house multiple automobiles in the front.

paid to preserving the concrete front steps that are typical to most properties in the District.

4. This District was historically intended to promote an open and park-like appearance. Front yard fences distract from this quality and should not be installed regardless of their height. Fences should be at or behind the front of the house and should not block significant architectural features such as porte-cocheres.
5. Porte-cochere gates should be compatible with the architectural style of the house and should not fully enclose the porte-cochere opening.
6. Rear yard fencing for privacy should be simple but decorative and should incorporate architectural features that relate well with the adjacent building.
7. The traditional character of residential front and side yards should be preserved. Though a variety of plant species, including native and drought tolerant species, are encouraged, grass areas should dominate the front yard and other planted species should be integrated along front pathways and at the portion of the front yard that is closest to the house.
8. Landscaping should be consistent with architectural themes such as order, symmetry and balance found on the house and should use materials and species that are complementary. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.
9. Parking areas and driveways should be located to the side or rear of a structure. Circular Driveways and front yard parking pads should not be used. Front yard hardscape should be minimal.
10. If new parking areas are to be located on a site to accommodate multiple vehicles, these areas should be screened from public view by appropriate fencing or planting strips.
11. New carports should be minimally visible from the street.



Front yard fences disrupt the open streetscape, communicate a sense of insecurity and were not a part of the original La Fayette Square District.



The Saint Charles Place median has historically been the visual focal point within the District.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

The pattern, rhythm and design of site features in an historic neighborhood should be preserved through maintenance and the introduction of new or replacement features which are compatible with the character of the neighborhood and the site itself. While introduction of compatible elements is often of benefit to the neighborhood, each change to the design of a site should be considered carefully. Historic elements, such as mature street trees and historic walkways or steps should be preserved and maintained. The depth of front and side yards should also be preserved.

Introduction of new landscaping elements into areas where they would be visible from the public way should be carefully considered. New major site elements that require substantial paving or a significant departure from the existing site plan may not be appropriate. Front yard fencing, while appropriate in some neighborhoods, is generally inappropriate in the District where front yards are often open. If new or replacement rear yard fencing is required, careful consideration of what fencing styles are appropriate to the style of the house is required. In general, appropriate fencing will be low in scale, and made of wood or metal. Vinyl, unpainted wood, concrete block, or chain link fencing is generally inappropriate.

Please refer to the Appendix for additional assistance and resources.



Decorative 4 over 1 arched windows



Paired 6 over 1 double-hung windows



Fixed pane picture window flanked by 4 over 1 double-hung windows



Curved window bay with five double-hung windows

8.3 WINDOWS

PURPOSE AND INTENT

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

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

Traditionally, the more elaborately detailed windows in La Fayette Square were located on the facades that were visible from the public right of way whereas windows toward the rear of the house were arranged simply and with less surrounding ornamentation.

GUIDELINES

1. Repair windows whenever possible instead of replacing them.
2. When the replacement of windows is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should usually be replaced with true divided-light windows, and wood windows with wood windows. Decorative details should be retained.



These replacement windows (on both the side and front of the house) have dramatically altered the character of the house and the surrounding district.



Awnings should be shaped appropriately for window openings and should be consistent with the architectural style of the house.



Though simple, the windows on this home are arranged in a pattern that is typical to homes of this style in the District and they are a significant character defining feature.

3. If a window is missing entirely, it should be replaced with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, and the style of the building.
4. Historic windows were not dual glazed. The California Historical Building Code allows rehabilitated windows that do not meet today's energy code requirements to be used. If energy conservation is the goal, interior or exterior storm windows, not replacement windows, should be installed.
5. Storm windows should match the existing window trim in finish color. Storm windows should either be composed of one large pane of glass covering the entire window, or, if operable, the sash size and placement should match that of the window on which it is mounted.
6. The historic pattern, location, size and proportions of windows on a façade should be maintained. New window openings on primary and secondary visible facades should be avoided.
7. Filing in or altering the size of historic windows on primary or secondary visible facades is generally inappropriate.
8. New windows on additions should match the rhythm and scale of the existing windows on the historic facade.
9. The installation of 'greenhouse' type kitchen windows extending beyond the plane of the facade is generally inappropriate.
10. Burglar or safety bars should only be installed on secondary facades, if at all. Bars should match the muntin and mullion patterns of the window on which they are mounted as closely as possible, and should be painted to match the predominant window trim. However with respect to significant security concerns, any necessary bars on the primary façade should be installed on the interior of a window or opening, match the muntin and mullion patterns of the window on which they are mounted, and be painted to match the predominant window trim.
11. Awnings and shutters should be similar in materials, design, and operation to those used historically. Shutters should not be added to structures that did not historically have shutters. Metal awnings are generally inappropriate.



The single pane casement windows on this house maintain the simplicity that is intended by the architectural style.

12. Awnings should conform to the shape of the window on which they are installed. Awnings should be minimal and should not obscure the overall appearance of the facade.
13. Decorative bars or grillwork, shutters or other such features that are original to the structure should be retained.
14. Conjectural elements such as new decorative windows or window ornamentation should be avoided if such features were not originally part of the structure.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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



Shutters, though not appropriate for all architectural styles, can be a significant feature on Colonial Revival homes.

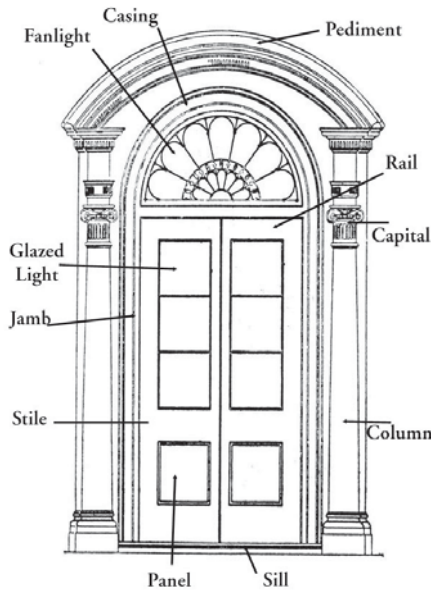
Maintaining historic windows makes good economic sense, as they will typically last much longer than modern replacement windows. Problems with peeling paint, draftiness, sticking sashes, and loose putty are all problems that are easy to repair. Changing a sash cord, re-puttying a window, or waxing a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

Typically, some structures in La Fayette Square may have had operable shutters or fabric awnings. Installation of these features on historic structures should only take place if there is evidence that such features existed on the house historically. Some later historic architectural styles, such as the minimal traditional style, may have fixed decorative shutters as a feature of their design, but these types of shutters are not appropriate on most other historic structures.



The octagonal windows and the styrofoam frames and sills that have been added to this Italian Renaissance Revival home are inconsistent with the original architectural style and diminish the historic integrity of the home.

Please refer to the Appendix for additional assistance and resources.



8.4 DOORS

PURPOSE AND INTENT

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

In many cases doors were further distinguished by the placement of surrounding sidelights, fanlights, or other architectural detailing. For instance, most Colonial Revival doors will be accompanied by decorative crowns whereas most Craftsman homes will have ornate sidelights. Preservation of these features is also important to the preservation of a house's architectural character. In most instances doors that are original to the house within La Fayette Square were constructed with a high level of craftsmanship and are of a design that is specific to the home.

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 facades, is inappropriate.
4. Adding doors to primary and secondary visible 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.



The highly ornate entryway with a single arched door is typical of the Spanish Colonial style and is a significant feature on the home.



The grillwork attached to the entryway on this house is original to the structure and consistent with the Mediterranean Revival architectural style.



Though often found on Contemporary style homes, double doors are rarely found on the Period Revival, Craftsman and Prairie style homes in the District.

6. When original doors have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar doors on houses of the same architectural style in the District.
7. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.
8. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.
9. Installing screen doors and metal security doors, which obscure views of the front door and detract from the architectural integrity of the structure, should be avoided.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

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



Most doors and entryways within the District were designed as significant features on the home and obscuring their view from the street with devices such as metal security gates dramatically diminishes the character of the District.

Screened doors were occasionally present on many houses where there are side and rear entrances, and appropriately designed screened doors can still be obtained. However, installing a metal security door which blocks your door from view is inappropriate, and should be avoided.

Please refer to the Appendix for additional assistance and resources.



This Craftsman home adopts a large front porch with offset porte-cochere that is found on many of the homes within the District.

8.5 PORCHES

PURPOSE AND INTENT

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

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



The Italian Renaissance Revival homes in the District tend to either have high-style massive front porches or diminutive porches such as this home.

GUIDELINES

1. Historic porches, especially on the primary and secondary visible façades, should be preserved in place.
2. Decorative details that help to define an historic porch should be preserved. These include balusters, balustrades, columns, and brackets. The California 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 and safety mitigation measures can often be implemented in instances where replacement might otherwise be considered.
3. 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.
4. If porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.
5. When original details have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement details



Decorative columns with capitals such as the Corinthian columns found on this home are significant character defining features.



The front porch on this home has been enclosed and the appearance of the columns altered. Such changes diminish the character of the home and District.



The original porch columns on this house have been replaced with metal devices that are out of scale and substantially alter the look of the house.



Architectural styles such as Colonial Revival, English Tudor Revival and Minimal Traditional would not ordinarily have a front porch but would often have a decorative crown and pilasters.

- 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. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch or Corinthian columns to a Mission Revival porch would be inappropriate.
 7. Expansion of or additions to front porches should be avoided as most porches were designed with the proportions of the house and the architectural style in mind.
 7. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.
 8. Enclosure of part or all of an historic porch at the front or visible sides of a house is inappropriate.
 9. Enclosure of a porch on the secondary non-visible façades, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows using reversible construction techniques.
 10. Alterations for 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. When necessary, ramps may be constructed in such a way as to not necessitate the removal of existing architectural elements and should be reversible.
 11. Addition of a handrail on the front steps of a house for safety or disabled access may be appropriate, if the handrail is very simple in design and is not conjectural.
 12. Front porches should not be added to homes where such a feature would be inconsistent with the architectural style. For instance, Colonial Revival and Minimal Traditional homes generally had diminutive front porches, if any.



Enclosures such as security bars negate the front porch's intended use as a buffer between public and private space.



Porches serve an important function at a home's entryway that should be preserved. The enclosure of this porch has obscured the entry and barcaded the house from the streetscape.



The addition of safety railing may be appropriate however such features should be simple in style and should not alter the intended design of the porch.

13. Upper-floor balconies and porches should be preserved to the same extent as front porches and should comply with the Design Guidelines.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

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

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

Please refer to the Appendix for additional assistance and resources.

8.6 ROOFS

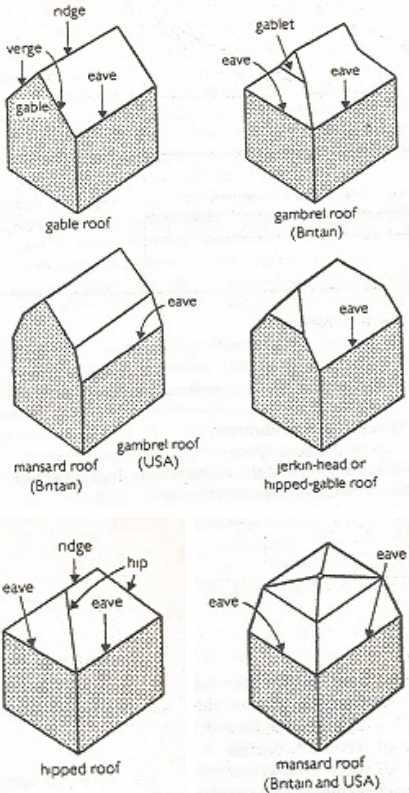
PURPOSE AND INTENT

The character of the roof is a major 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 character of a roof. The location and design of chimneys are also often character defining roof features. Many historic houses originally had wood shingle roofing, which has usually been replaced with composition shingle.

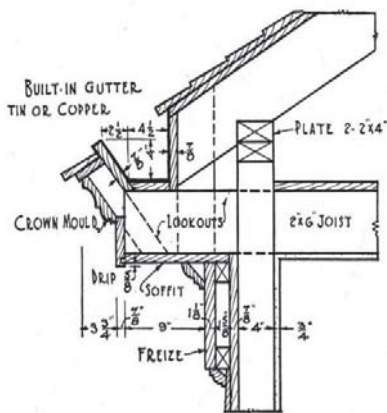
Certain roof forms and materials are strongly associated with particular architectural styles; for instance, built-up faux thatch roofs are often found on English Tudor Revival homes and red Mission tiles are almost always found on Mission Revival homes. Consult the architectural styles guide of these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

GUIDELINES

1. Historic roof forms should be preserved. For instance, a complex roof plan with many gables should not be simplified.
2. Historic eave depth and configuration should be preserved.
3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features 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.
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 neighborhood.

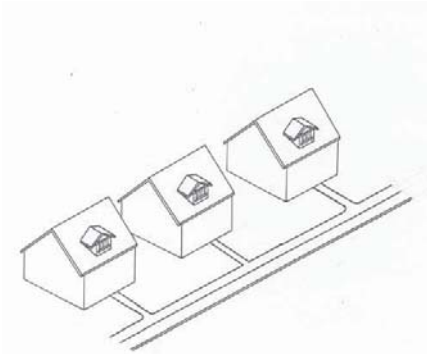


Historic Roof Styles.

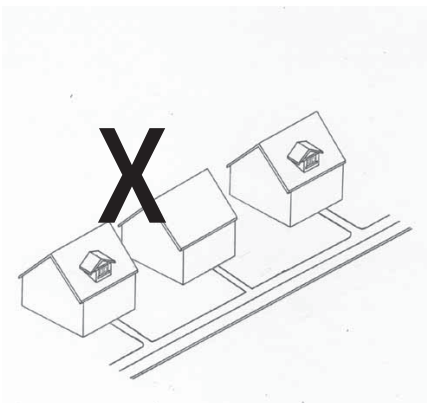


BOX CORNICE
BUILT-IN GUTTER

Roof details are important to architectural character.



Simple roof dormers often are important character defining features.



The removal of the roof dormer on the center home is inappropriate.



A third floor attic dormer. Few homes in the District feature front-facing dormers at the third floor.

5. Where still existing, historic specialty roofing materials, such as tile, slate or built-up shingles should be preserved in place or replaced in kind whenever possible.
6. Replacement roof materials should be of substantially similar 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. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, and browns, are generally appropriate in replacement roofs.
8. Skylights or solar panels should be designed and placed in such as way as to minimize their visual impact.
9. Existing chimney massing, details, and finishes should be retained. If replacement is necessary (e.g. due to earthquake damage), the new chimney should look similar to the original in location, massing, and form.
10. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.
11. Rooftop additions should be located to the rear of the house and designed so as to minimize their impact on visible roof form.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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



Decorative brackets help define this house.



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

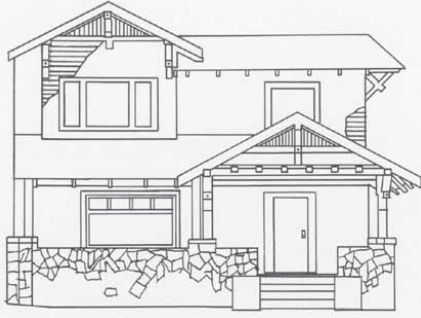


Inappropriate materials can also destroy the historic character of a structure. In this case, clay tiles should not be used on a Craftsman style home.

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

Finally, careful consideration should be given to the color and texture of the roofing materials to be used. If a house originally had a terracotta tile roof, replacing that roof with composition shingle will dramatically alter the character of the roof. Similarly, using a concrete tile with an S-shape on a house that originally had C-shaped clay tiles will significantly alter the appearance. While most houses which originally were roofed with wood shingle no longer retain that roofing, utilizing composition shingles in natural earth tones will preserve or restore some of the character of the original wood shakes.

Please refer to the Appendix for additional assistance and resources.



Architectural details common on Craftsman structures.



The tile work surrounding the front entry of this Mediterranean Revival home is typical of the style.



Substituting one column style for another would dramatically alter the character of the house.

8.7 ARCHITECTURAL DETAILS

PURPOSE AND INTENT

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

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

GUIDELINES

1. Original architectural details or features should be preserved and maintained, particularly on the primary and visible secondary facades. 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 or features due to deterioration, replacement should be in kind, matching materials, texture and design.
4. When original details have been lost and must be replaced, designs should be based on 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 District.
5. Materials, such as masonry, which were not originally painted or sealed, should remain unpainted.
6. Original building materials and details should not be covered with stucco, vinyl siding, or other materials.



Basic geometric forms and materials like Palos Verdes stone define this Contemporary style home.



Materials such as styrofoam plant-on sills, faux-decorative plaster reliefs and mosaic tile are inappropriately applied to this home and diminish its historic integrity.

7. Architectural details and features that are not appropriate to the architectural style of a building or structure should not be added. For example, decorative spindle work should not be added to a Craftsman-style balcony.
8. 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.
9. Architectural details on new building additions and other non-original construction should echo that of the historic style, without directly copying the style of ornamentation. The architectural detail of an addition should be of a simpler design than that of the original.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

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

Please refer to the Appendix for additional assistance and resources.



This home has decorative wood work, siding, and intricately carved rafter tails.



River rock is an important material used in Craftsman style homes and should be preserved. It is inappropriate to paint the river rock.



When re-surfacing a stucco home great care should be taken to match the appropriate texture, color and stucco mixture. The rough-texture and dark color of stucco on this home diminish its appearance.

8.8 BUILDING MATERIALS AND FINISHES

PURPOSE AND INTENT

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

GUIDELINES

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or “patching in” are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
4. Building materials not originally painted should not be painted.
5. Original building materials should not be covered with vinyl, stucco, or other finishes.
6. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish and spray stucco finishes should be avoided. Replacement wood cladding or shingles should match the original configuration as closely as possible.
7. In choosing paint or stain colors, homeowners should select paint colors appropriate to the period of the structure to be painted. For example most early 20th century homes should be painted or stained in a scheme of three harmonious colors, one color for the main body of the structure, another for trim and architectural detail, and yet another color to pick out window sashes, and perhaps distinguish other details. For twentieth century colonial revival type structures, homeowners should pick a palette of at least two contrasting



It is inappropriate to replace wood siding with siding that does not look the same as the original. It is important to use the same kind of wood, and to match the original in size, profile, and finish.



This home has specialty "fishscale" shingles. When repairing these shingles, it is important to "piece in" materials that match the original.



It is inappropriate to cover wood siding or other details with vinyl, stucco, or other materials. It is inappropriate to repair wood siding by adding new material that does not match the original.

harmonious colors, one to be used on the main body of the house and another for the trim, detail and window sashes.

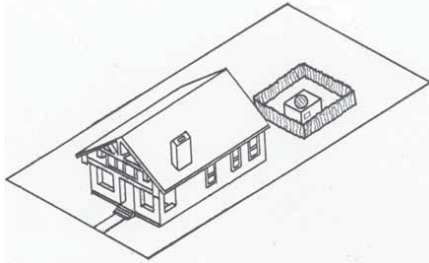
8. In choosing paint or stain colors, homeowners should consult manufacturer catalogues that include historic paint palettes. Any manufacturer can use these catalogues to mix paint that are compatible with these palettes.
9. Exterior paint should have a matte finish, not glossy or semi-gloss.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

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

Please refer to the Appendix for additional assistance and resources.



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

8.9 MECHANICALS

PURPOSE AND INTENT

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

GUIDELINES



Satellite television dishes and other mechanical apparatus should not be mounted on the visible portion of the structure.

1. Satellite television dishes and other mechanical appurtenances should be placed in a location that is not visible from the public way, whenever possible.
2. Small dishes or other appurtenances (under 2' in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear facades, or in the rear yard. Small satellite dishes may be located in publicly visible areas only if they cannot be operated elsewhere.
3. 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.
4. Mechanical apparatus not mounted on the structure should be located in rear or side yard areas not visible from the public way whenever possible. In addition, consider placing such apparatus out of sight and sound of neighboring homes, if at all possible.
5. Mechanical apparatus not mounted on the structure may be installed in areas visible from the public way if there is no other technically and economically feasible location for installation and if appropriate landscape screening is proposed and installed as a part of the project.
6. Mechanical apparatus that must be placed in a location potentially visible from the public way should be obscured

from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.

7. Utilities should be placed underground where feasible.
8. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

With careful planning, many mechanical appurtenances can be located where they cannot be seen from the public way. Air conditioning units can be placed in the rear yard or through rear windows. Attic vents can be placed on the rear elevations of a roof, or in a rear dormer. Satellite television dishes can usually be placed in the rear yard or on a rear elevation of the roof. Junction boxes can be placed on rear facades. Wiring for cable or telephone equipment or electrical lines can be run through the interior walls of a structure instead of along visible facades.

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

Please refer to the Appendix for additional assistance and resources.

9.0 Residential Additions

9.1 INTRODUCTION

PURPOSE AND INTENT

Nothing can alter the appearance of an 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.

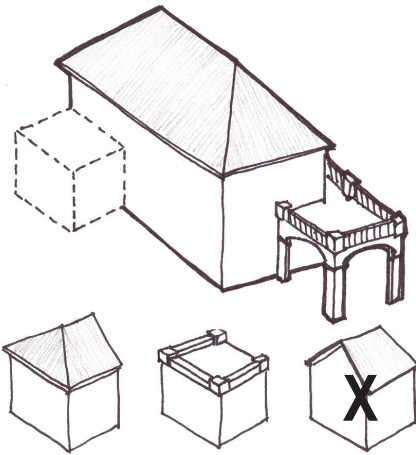
The purpose of this section is to ensure that the scale, height, bulk and massing of attached additions on main and secondary structures is compatible with the existing context of the historic structure and compatible with the other “contributing structures in the neighborhood”, as viewed from the street.

9.2 ADDITIONS TO MAIN STRUCTURES

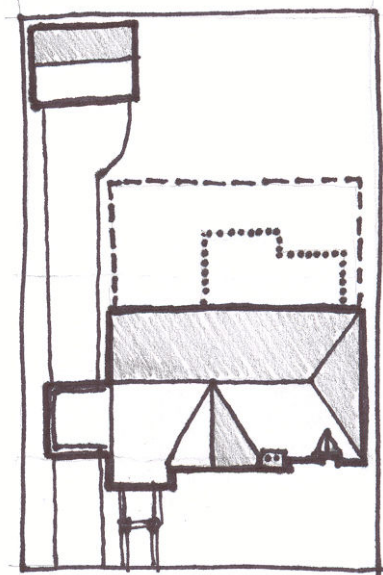
While additions to primary structures may be appropriate, special care should be taken to ensure that the addition does not disrupt the prevailing architectural character of the district or of the structure itself. Additions that are small in size, located to the rear of existing structures, and that replicate existing building patterns such as roof forms and fenestration, tend to be more successful than those that do not. While most homes within the district are relatively large, few structures exceed 4,000 square feet and most homes are well suited to their lot size and adjacent neighbors. Consequently, great care should be taken with additions so as not to communicate a false sense of history within the district. For example, massive additions on homes built to required setbacks with minimal regard for shade, shadow, articulation and lot size would be inappropriate regardless of whether or not they are adorned with historic appearing architectural features.



An addition in the dotted area above would be inappropriate because it would break the side facade and roof line of the house.



An addition at the rear of this house could successfully use a hipped or flat parapet roof. An open gable-end would be inappropriate.



 Inappropriate

 Appropriate

GUIDELINES

1. Additions that affect the front façade of a house are inappropriate.
2. Additions should not break the plane established by the existing roofline or side facades of the house.
3. The enclosure of rear porches should preserve the overall look of the porch to the greatest extent possible with respect to railings, balusters, openings and roofs.
4. Additions should utilize roof forms that are consistent with the existing house to the greatest extent possible, but should be differentiated by virtue of scale and volume. Attention should be paid to eave depth and roof pitch replicating these to the greatest extent possible.
5. Additions should utilize fenestration patterns that are consistent with the existing house to the greatest extent possible.
6. Additions that involve more than a 50% increase in the ground floor plate are generally inappropriate.
7. Additions should be subordinate in scale and volume to the existing house.
8. Additions that extend the existing side facades rearward are discouraged. Additions should be stepped-in from the side facade.
9. Decorative architectural features established on the existing house should be repeated with less detail on the addition. Exact replicas of features such as corbels, pilasters, decorative windows etc. are inappropriate.
10. 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.

11. Additions to existing roofs, such as new dormers are generally inappropriate.
12. Additions should not compete visually with the existing structure.
13. Carports and attached garages (excluding existing porte-cocheres) are inappropriate and should not be permitted.

9.3 NEW ACCESSORY STRUCTURES & ADDITIONS TO EXISTING ACCESSORY STRUCTURES



Many homes within the District were originally constructed with second-floor servants quarters or guest houses above the garage.

The type and style of accessory structures within La Fayette Square is varied. While some properties were constructed with highly stylized carriage houses with upper-floor servant's quarters, many others have simple garages located in the rear yard. New accessory structures as well as additions to existing accessory structures may be an appropriate way to enjoy additional living space on a property or to provide needed storage areas. However, care should be taken to ensure that significant alterations are not made to existing architecturally significant accessory structures and that additions are of an appropriate size, scale and location.

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 located behind the line of the rear wall of the existing house.
4. New accessory structures, such as greenhouses, porches or gazebos should not take up more than 50% of the available back yard area.
5. Single-bay garage doors are preferred to double-bay garage doors.



The new guest house in the rear yard of this property uses a similar roof style and fenestration pattern and is therefore appropriate for the District.



This carriage house retains original details included a dormer that may have at one point housed a hoist to an upper floor storage area. The homeowner has taken care to retain these features while converting the space for guest quarters.

6. Second floor additions to garages or carriage houses should not be larger than the length and width of a standard three-car garage.
7. Accessory structures should not exceed the height or width of the existing primary structure.
8. Accessory structures should replicate the architectural style of the existing house with respect to materials, fenestration, roof patterns etc.
9. 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. Special attention should be paid to preserving existing historic garage doors where they exist.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

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

10.0 Residential Infill

10.1 INTRODUCTION

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

Non-Contributing structures are those structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for this HPOZ. Generally, Non-Contributing structures are those that have been built outside of the historic period of significance of the HPOZ, or were built within that period but no longer retain the features (due to subsequent alterations) that identify them as belonging to that period. The historic period of significance of the HPOZ is usually the time period in which the majority of construction in the area occurred.

10.2 FORMAT

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

The Residential Infill section of the guidelines should be used in the planning and review of most projects involving new structures within the District.



Though they employed a substantially different architectural style, the contemporary homes built in the 1950s and 1960s remained consistent with the prevailing building form found within the District. New construction need not replicate an exact style, but should follow the same prevailing building forms with regard to siting, massing, fenestration, etc.

10.3 THE DESIGN APPROACH

In addition to following these guidelines, successful new construction shall take cues from its context and surroundings. One of the first steps in designing a new building within an historic district is to look at other buildings on the block, and other similar buildings in the neighborhood.

In general, new construction should not try to exactly replicate the style of the surrounding historic structures. However, it is important that the design of new construction in an historic district be consistent with the design of surrounding historic structures and sites. This concept is especially relevant in La Fayette Square given the number of Contemporary and International Style homes that were successfully integrated into the neighborhood setting. Though the style and details of these structures is markedly different from many of their Period Revival counterparts, their massing, orientation, site planning and overall design is appropriate for the context. Furthermore, many of the Contemporary and International Style structures utilize high-style design details indicative of their own distinct period of construction. Therefore, new structures within the District should strive to integrate the highest and best design elements with regard to contemporary design and architectural practice, while integrating such elements into a program that is well suited for the historic context. Design elements that are important in establishing this consistency include massing, materials, scale, siting, roof form, and the patterns of doors and windows.

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. If the existing buildings are all of the same or similar styles, common design themes should emerge. The Architectural Styles section of these Guidelines contains sections detailing common design elements of each style. The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

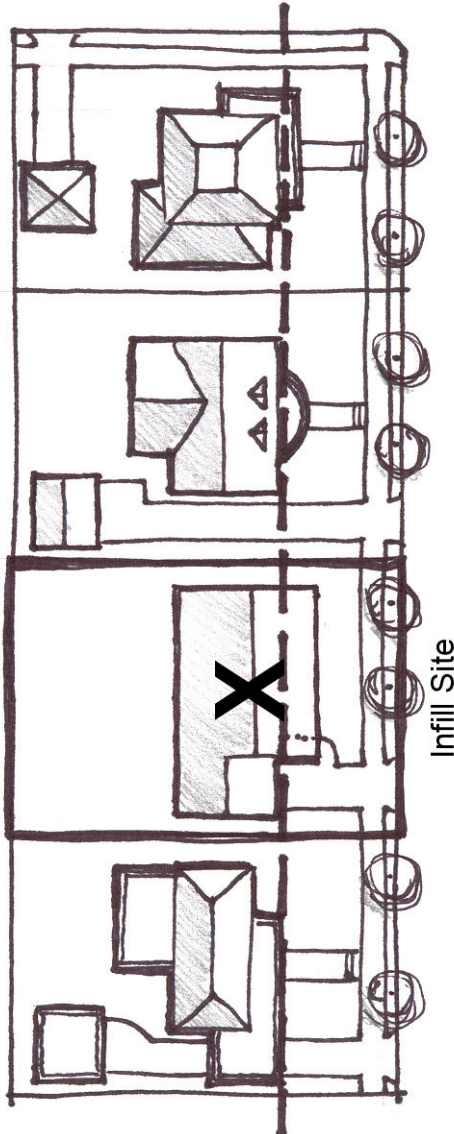
Contemporary designs for new in-fill construction are encouraged within the HPOZ. Most importantly, each project should respond to its surrounding context and help to create a seamless transition from building type to building type.

10.4 SETTING, LOCATION, AND SITE DESIGN

PURPOSE AND INTENT

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 La Fayette Square may not be architecturally significant, the grouping of houses, with uniform setbacks and street features, give the neighborhood a strong sense of place. For example, the four streets within the District are characterized by deep setbacks with open front yards that provide a park-like setting. The early architects and designers of La Fayette Square considered the streetscape, setbacks, drives, walks, and the way a structure sits on its lot in relation to other structures and the street. The purpose of this section is to provide guidelines that ensure that new construction visible from the street respects and complements the existing historic streetscape.

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces: public streets, planting strips (or parkways), sidewalks, front yard and front walks, porches and, finally, the private space of an individual home. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. This paradigm dictated that spaces such as living rooms, dining rooms and parlors were generally found at the front of houses whereas spaces such as kitchens, service areas and detached garages were found at the rear. Common setbacks in the front and side yards and appropriate floor-planning helped ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods.



The homes along this street all have pronounced front entrances with porches, detached garages located in the rear yard and are all sited with generous front-yard setbacks. The infill project shown would be inappropriate because it is sited closer to the street than its neighbors, utilizes an attached garage in the side-yard and has a subordinate front entrance next to the garage.

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 side or rear of a structure.
6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.

10.5 MASSING AND ORIENTATION

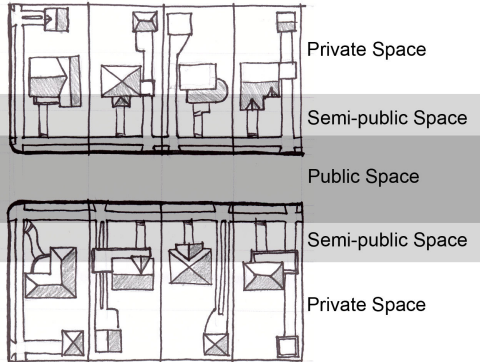
PURPOSE AND INTENT

The height and massing of historic structures in an intact historic neighborhood will generally be fairly uniform along a blockface. 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

LA FAYETTE SQUARE PRESERVATION PLAN - DRAFT



Public space includes the street, parkways and sidewalks. Semi-public space includes front yards and front porches. Private space includes individual homes and rear yards. Historic neighborhoods like La Fayette Square maintain a healthy transition from public to private space by providing open front yards and porches.

blocks. Contributing structures within the District are all two-stories.

2. New structures should present their front door and major architectural facades to the primary street, and not to the side or rear yard.
3. In some cases on corner lots, a corner entryway between two defining architectural facades may be appropriate.
4. A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.
5. To the greatest extent possible, new structures should be horizontally oriented to the street consistent with the “Villa” pattern adapted by most homes within the District.

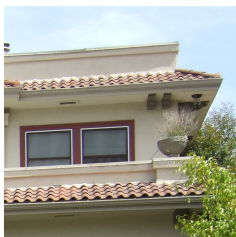
10.6 ROOF FORMS

PURPOSE AND INTENT

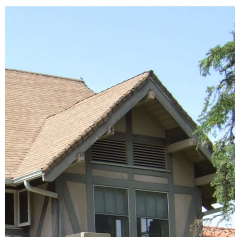
Roofs play a significant role in the character of the traditional streetscape in La Fayette Square. The purpose of this section is to encourage traditional roof forms on infill houses in order to help maintain a common character for the area.

GUIDELINES

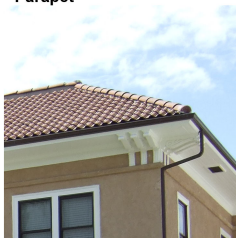
1. New residential structures should echo the roof forms of the surrounding historic structures.
2. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures.
3. Roof edge details such as deep eaves with corbels, oversized eaves with decorative rafter tails, and decorative vergeboards are common within the District. New construction should incorporate roof edge details that echo these traditional details in a simplified form.
4. Dormer windows are infrequently found within the District and are mostly small in scale. Large dormers on third-floor “attics” are generally inappropriate.



Parapet



Gable End



Hip



Shed

A variety of roof forms can be successfully used on new projects within the District. Special care should be taken to ensure compatibility with the roof forms of adjacent structures and to execute roof details such as eaves and brackets with the same level of craftsmanship currently found in the District.



Historic windows, shown below, tend to have a configuration that provides scale and harmony on the facade; depth and texture; and arrangements in groups. Inappropriate windows, shown above, tend not to relate to the facade dimensions, are installed flush to the wall and may have unsightly ornamentation such as faux muntins.

10.7 WINDOWS AND OPENINGS

PURPOSE AND INTENT

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

GUIDELINES

1. New construction should have a similar façade solid-to-void ratio to those found in surrounding historic structures. Generally, large expanses of glass are inappropriate.
2. Windows should be similar in shape and scale to those found in surrounding historic structures.
3. Windows should appear similar in materials and construction to those found in surrounding historic structures.
4. Dormers should be similar in scale to those found on existing historic structures in the area.
5. Main entryways should be located on the front façade of a new structure, facing the street.
6. Windows should be constructed of high-quality materials that reflect a high-level of craftsmanship. Materials such as aluminum, vinyl and faux-muntins are inappropriate.
7. Front doors should be appropriately scaled to the house and complementary to other doors found within the District.



Faux-historic infill projects can appear gaudy and inauthentic when artificial materials are used. Simple and historically appropriate materials should always be used.

10.8 MATERIALS AND DETAILS

PURPOSE AND INTENT

The materials used to form the major facades of residential structures were typically 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 La Fayette Square. It is essential that new construction within the District reflect the character of the area by using 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. Materials such as rough-texture stucco, plywood siding and vinyl siding are 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 a newel post, porch columns, rafter tails, etc., should echo, but not exactly imitate, architectural details on surrounding historic structures.
4. Use of simplified versions of traditional architectural details is encouraged.
5. Use of faux materials such as foam plant-ons is inappropriate.

11.0 Relocating Historic Structures

11.1 RELOCATING HISTORIC STRUCTURES

PURPOSE AND INTENT

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

GUIDELINES

1. If feasible, relocation of a structure within its original neighborhood is strongly preferred.
2. Relocation of the structure to a lot similar in size and topography to the original is strongly preferred.
3. The structure to be relocated should be similar in age, style, massing, and size to existing historic structures on the blockfront on which it will be placed.
4. The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as the existing historic structures on the blockfront on which it will be placed.
5. A relocation plan should be prepared prior to relocation that ensures that the least destructive method of relocation will be used.
6. Alterations to the historic structure proposed to further the relocation process should be evaluated in accordance with the Rehabilitation Guidelines.
7. The appearance, including materials and height, of the new foundations for the relocated historic structure should match those original to the structure as closely as possible, taking into account applicable codes.



12.0 Public Realm: Streetscapes, Parkway and Medians.

PURPOSE AND INTENT

Along with individual homes and properties, the public spaces in La Fayette Square also contribute to the unique historic character of the District. Public spaces include streetscapes, alleyscapes, and parks. Public buildings cover a broad variety of buildings such as police stations, libraries, post offices, and civic buildings.

The appropriate maintenance of the streetscape features adds to the character of the La Fayette Square District. Street trees in particular contribute to the experience of those driving or walking through La Fayette Square. At the time of its original development, alternating cypress and palm trees were planted along the parkways of the four streets within the District. The landscaped median along Saint Charles Street is another character defining streetscape element within the District. The median provides a visual focal point for the neighborhood and serves as a common gathering places where neighbors frequently socialize and where neighborhood events can be held.

GUIDELINES

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

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



The monument sign at the entrance to the District on Saint Charles Street establishes a unique sense of place.

1. Encourage the preservation and maintenance of mature trees so that the existing canopies are preserved.
2. Preserve and maintain landscaping in the public planting strips.
3. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone. **Consult with the Public Works Department regarding new and replacement plantings in the public right-of-way.**



The street trees and landscaping in the planting strip along this sidewalk are important to preserve because they help maintain the historic streetscape.

Paving and Curbs

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

Signage

7. Preserve and maintain historic street signs.
8. New street signage shall be placed so that historic features are least obstructed.
9. New street signage should be compatible with the original signage present in the District.

Street Furniture

10. New street furniture shall be compatible in design, materials and scale with the character of the Preservation Zone.
11. New street furniture, such as benches, bike racks, drinking fountains, and trash containers, should be compatible in design, color and material with the historic character of the Preservation Zone. Use of traditional designs constructed of wood or cast iron is encouraged. Consult with the Public Works Department regarding new and replacement work in the public right-of-way.

Utilities

12. New utility poles, etc. shall be placed in the least obtrusive location. Consider introducing new utility lines underground to reduce impacts to historic character of preservation zone. Utility boxes should not be located within the District and are best suited for location of Venice Boulevard or Washington Boulevard.



The parkway along Saint Charles acts as a visual focal point and a gathering place for neighbors.

Street Lights

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

Sidewalks

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

St. Charles Median

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

13.0 Definitions

Arch: A curved structure for spanning an opening.

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

Asymmetrical: Having no balance or symmetry.

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

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

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

Balustrade: A railing with supporting balusters.

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

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

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

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

Belfry: A bell tower.

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

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

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

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

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

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

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

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

Clapboard: A long, thin board with one edge thicker than the other, laid horizontally as bevel siding.

Clerestory window: Ribbon windows on the portion of an interior rising above adjacent rooftops.

Clinker brick: A very hard burned brick whose shape is distorted, knobby or bloated.

Column: A rigid, relatively slender vertical structural member, freestanding or engaged.

Coping: The top layer or course of a masonry wall, usually having a slanting upper surface to shed water.

Corbels: A stepped projection from a wall, usually masonry.

Cornice: A continuous, molded projection that crowns a wall.

Crown: The highest portion of an arch, including the keystone.

Cupola: A domelike structure surmounting a roof or dome, often used as a lookout or to admit light and air.

Dentil: Simple, projecting, tooth-like molding.

Dormer: A projecting structure built out from a sloping roof, usually housing a vertical window or ventilating louver.

Double-hung window: A window with two sashes, both of which are operable, usually arranged one above the other.

Eave: The overhanging lower edge of a roof.

Entablature: The upper section of a building, resting on the columns and constituting the architrave, frieze, and cornice.

Façade: The front or any side of a building.

Fascia: Any broad, flat horizontal surface, as the outer edge of a cornice or roof.

Fenestration: The design, proportioning, and location of windows and other exterior openings of a building.

Finial: A sculptured ornament, often in the shape of a leaf or flower, at the top of a gable, pinnacle, or similar structure

Frieze: A decorative horizontal band, as along the upper part of a wall.

Glazed: Filled with a pane of glass.

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

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

Half-timbering: Detail creating the appearance of exposed structural timbers on plaster.

Keystone: The wedge shaped detail at the top of an arch.

Louver: Fixed or movable horizontal slats for admitting air and light.

Marquee: A tall projection above a theatre entrance, often containing a sign.

Massing: The unified composition of a structure's volume, affecting the perception of density and bulk.

Molding: A slender strip of ornamental material with a uniform cross section and a decorative profile.

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

Non-visible secondary façade: A side or rear façade that is not visible from a public thoroughfare immediately adjacent to the subject property.

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

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

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

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

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

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

Pier: Vertical structural members.

- Pilaster:** A shallow rectangular projecting feature, architecturally treated as a column.
- Pinnacle:** A small turret or spire on a roof or buttress.
- Porch:** An exterior covered approach or vestibule to a doorway.
- Porte cochere:** A roofed structure covering a driveway to provide shelter while entering or leaving a vehicle.
- Portico:** A vertically proportioned porch having a roof supported by columns.
- Primary façade:** A façade facing a street or public thoroughfare or a façade that possesses significant architectural features.
- Public thoroughfare:** Any publicly accessible right of way including, but not limited to, a street, sidewalk, public park, and path.
- 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.
- Secondary façade:** A rear or side façade that does not face a street or public thoroughfare and lacks the same architectural detail as the primary façade.
- Showcase windows:** Large glazed openings designed to showcase merchandise.
- Sidelights:** Vertical windows along the outside of a door.
- 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.

Visible secondary façade: A side or rear façade that is visible from a public thoroughfare immediately adjacent to the subject property.

Window sash: One unit of an operable window, including the frame and glazing.

Wood shingle siding: A sheathing material composed of overlapping wood shingles.