

Miracle Mile North HPOZ



Preservation Plan



City of Los Angeles
Adopted December 9, 2010

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Chapter 1 Mission Statement

Maintain and enhance the historic integrity, sense of place, and quality of life in the Miracle Mile North HPOZ, and to preserve the neighborhood for future generations, the Preservation Plan shall:

- Use preservation principles as the foundation for providing clear guidelines for preservation and rehabilitation, new construction, and relocation of structures;
- Ensure that new development will fit into the existing neighborhood by respecting its surrounding architectural context, appropriate setting and the environment;
- Inspire greater participation in the historic preservation process;
- Promote interest in the cultural; social; economic; political; and architectural history of the Miracle Mile North community;
- Provide information about historic preservation resources and opportunities;
- Promote awareness and interest in the architectural and cultural preservation and history of the Miracle Mile North community.

Chapter 2 Goals & Objectives

Goal 1 **Preserve The Historic Character Of The Community**

Objective 1.1 Safeguard the character of historic buildings and sites

Objective 1.2 Recognize and protect the historic streetscape and development patterns

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

Objective 1.4 Recognize that the preservation of the character of the district as a whole takes precedence over the treatment of individual structures or sites.

Goal 2 **Preserve The Historic Streetscape**

Objective 2.1 Encourage and maintain traditional front yards.

Objective 2.2 Promote retention of historic landscape features

Goal 3 **Preserve The Historic Appearance Of Residential Structures**

Objective 3.1 Encourage retention of significant architectural features

Goal 4 **Achieve Widespread Public Awareness And Involvement In Historic Preservation Throughout The HPOZ**

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

Objective 4.2 Promote public participation in the HPOZ review process

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

Goal 5 **Assist In The Effective Implementation Of The HPOZ Ordinance**

Objective 5.1 Facilitate fair and impartial decisions regarding proposed projects with this Plan

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

Objective 5.3 Create a resource of information on architectural styles found within the neighborhood

Objective 5.4 Encourage citizen involvement and participation in the review process

Chapter 3 Function of the Plan

3.1 Role of the Preservation Plan

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

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

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

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

3.2 Role of the HPOZ Board

All HPOZs in the City are administered by a local board comprised of five members appointed by the Mayor, the Councilmember, the Cultural Heritage Commission and the Board at-large. These members are appointed because they have expertise in historic preservation, architecture, real estate and construction. The HPOZ Ordinance requires that the HPOZ Board make all decisions related to maintenance, repair, restoration and minor alterations to a property (work defined as "Conforming Work") and that the HPOZ Board serve as an advisory body to the Department of City Planning related to new construction, large additions and major alterations or rehabilitation projects. In addition to their role as a decision making body, the HPOZ Board is

an educational resource with unique experience and expertise both in historic preservation practices and in the rich history of this culturally and architecturally significant neighborhood.

In an effort to encourage property owners to comply with the Preservation Plan guidelines and facilitate a streamlined review of simple maintenance, repair and restoration projects, review of many types of Conforming Work projects have been delegated by the HPOZ Board to the Director of Planning. For many types of work applicants can contact Planning staff and have their projects reviewed once the appropriate application materials have been received instead of being agendaized for an HPOZ Board meeting. However, most types of work on a property that involve a discernable change to the structure or site will require HPOZ Board review. The list of projects that are delegated to the Director of Planning for decision is provided in Section 3.5 below.

3.3 Organization of the Preservation Plan

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

Chapter 1 - Mission Statement: Establishes the community's vision for the Preservation Plan.

Chapter 2 - Goals and Objectives: States the goals for this plan and offers specific programs or actions as the means to accomplish these goals.

Chapter 3 - Function of the Plan: Reviews the role, organization, and process of the Preservation Plan.

Chapter 4 - Context Statement: Outlines the history and significance of the community's development.

Chapter 5 - Historic Resources Survey: Identifies all Contributing and Non-Contributing structures and includes Contributing landscaping, natural features and sites, and vacant lots.

Chapter 6 - Architectural Styles: Provides an explanation of architectural styles and building types that are relevant to the neighborhood.

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

Chapter 8: Residential Additions: Provides guidelines related to additions and secondary structures.

Chapter 9: Residential In-fill: Provides guidelines for building new residential structures in an HPOZ.

Chapter 10: Public Realm: Provides guidelines related to public spaces, parks and streets.

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

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

3.4 HPOZ Process Overview

The Historic Preservation Overlay Zone has different review processes for different types of project review within the HPOZ. For more information on which review type is appropriate for a certain project, contact staff at the Department of City Planning.

Certificate of Appropriateness: A Certificate of Appropriateness (COA) is required when significant work is proposed for a Contributing element in the HPOZ. A COA requires that a formal application be filed with the Department of City Planning. The HPOZ Board will conduct a public hearing and submit a recommendation to the Director of Planning, who will also consider input from the Cultural Heritage Commission regarding the project.

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

Conforming Work on Contributing Elements: Conforming Work on a Contributing Element (CWC) is a more expedient review process limited to restoration, demolition in response to a natural disaster, maintenance and repair, and minor alterations that do not result in a discernable change to the character-defining features on a structure. Some CWC projects may be simply reviewed by Planning staff while others will require review by the HPOZ Board; see Section 3.5 for more information.

Conforming Work on Non-Contributing Elements: Conforming Work on a Non-contributing Element (CWNC) is a review process for work on Non-contributing properties that does not involve demolition of a structure or construction of a new building on a vacant lot.

3.5 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 Miracle Mile North HPOZ (unless the work is located in the public right-of-way).

1. Interior alterations that do not result in a change to an exterior feature;
2. The correction of Emergency or Hazardous conditions where a City enforcement agency has determined that such conditions currently exist and they must be corrected in the interest of public health, safety and welfare. When feasible, the City agencies should consult with the Planning Department on how to correct the hazardous conditions consistent with the Preservation Plan; (exemption already provided under HPOZ Ordinance);
3. Department of Public Works improvements where the Director finds that a) The certified Historic Resources Survey for the Preservation Zone does not identify any Contributing Elements located within the Right-of-Way and/or where the Right-of-Way is not specifically addressed in the Preservation Plan; and b) Where the Department of Public Works has completed a CEQA review of the proposed improvement and the review has determined that the work is exempt from CEQA, or will have no potentially significant environmental impacts (the HPOZ Board shall be notified of such Projects, given a Project description and an opportunity to comment); (exemption already provided under HPOZ Ordinance);
4. Alterations to City Historic-Cultural Monuments and properties under an approved Historical Property (Mills Act) Contract; (exemption already provided under HPOZ Ordinance);
5. Work specifically authorized by a Historical Property Contract approved by the City Council;
6. Rear yard (non-corner lots only) landscape/hardscape work that is not visible from the street and that does not involve the removal of any tree or feature identified in the historic resources survey;
7. Minor front and side yard landscaping projects including: installation of turf, shrubs and trees; trimming of trees identified in the historic resources survey. Minor front and side yard landscaping does not include new fences, walls or hedges; or installation of new hardscape;
8. Installation or repair of in-ground swimming pools located in the rear yard not visible from the street;
9. Rear yard grading and earth work on Non-Hillside lots as determined by the LAMC;

10. Maintenance and repair of existing foundations with no physical change to the exterior;
11. Installation/Repair of solar collectors, skylights, antennas, satellite dishes, and broadband internet systems that are not visible from the public way;
12. Installation, replacement or repair of HVAC equipment that is not visible from the street;
13. Demolition of a non-contributing building or structure in response to a natural disaster;
14. Removal of security grilles and/or gates that were installed outside of the Period of Significance;
15. Hot mop asphalt on flat roofs;
16. Ordinary maintenance and repair to correct deterioration or decay that does not involve a change in the existing design or materials and that does not involve corrosive or destructive methods such as sandblasting;
17. Installation or repair of fences, walls, and hedges in the rear and side yards that are not visible from the street (non corner-lots only) and that do not require a Zoning Administrator's approval for height or location;
18. Installation of window security bars or grills, located on facades that are not visible from the street.
19. Exterior paint where no change in paint color is proposed and where no paint is being applied to previously unpainted surfaces such as masonry, stone or naturally finished wood.

3.6 Delegated to the Director of Planning

In the Miracle Mile North HPOZ, the review of the following types 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. The Director of Planning shall utilize the Design Guidelines contained within this Preservation Plan to determine whether the proposed project may be found to be Conforming Work. Projects that do not comply with the Design Guidelines, or that involve an existing enforcement case with the Department of Building and Safety or the Housing Department, or otherwise involve a request for approval of work that was performed without appropriate approval, shall be brought before the HPOZ Board for review and consideration, either as Conforming Work or as requiring a Certificate of Appropriateness or Certificate of Compatibility.

1. Conforming work on Contributing and Non-Contributing Elements, excepting the replacement of windows;

2. Removal of mature trees where replacement with a similar species 24-inch box tree is proposed;
3. Exterior painting where new paint colors or finishes are proposed;
4. Replacement/repair of doors;
5. Repair/replacement of screen or storm doors;
6. Installation of new doors on nonprimary facades (not facing any street);
7. Repair of windows, with no change in materials or outward appearance;
8. Installation of security bars on secondary facades;
9. Replacement of roof underlayment when original roofing materials will be reused;
10. Roof replacement using in-kind materials;
11. Porch enclosures not visible from the public right-of-way
12. HVAC and other mechanical equipment not exempted above
13. Work on accessory structures not visible from the public way (excepting additions).

All questions of visibility are to be determined by Department of City Planning staff. For the purposes of this Plan, visibility includes all portions of the front and side elevations that are visible from the adjacent street or sidewalk or that would be visible but are currently obscured by landscaping. It also includes undeveloped portions of a lot where new construction or additions would be visible from the adjacent street or sidewalk, such as the street-side side yard on a corner lot and the front yard. Finally, construction or additions to areas that are not currently visible but that will become visible following the construction or addition will be considered visible and reviewed accordingly.

A street visible façade excludes those portions of the side elevations that are not visible from the adjacent street or sidewalk and all rear elevations. A street visible façade may also include side and rear facades that are generally visible from a non-adjacent street due to steep topography, or second stories that are visible over adjacent one story structures, etc.

Projects requiring a Certificate of Appropriateness or Compatibility shall not have any part of their applications be exempt or delegated.

The Department of City Planning retains the authority to refer any delegated project to the Historic Preservation Overlay Zone (HPOZ) Board for a recommendation.

3.7 COA for Accessory Structures

Any alteration of, addition of less than 250 square feet to, or demolition of an existing detached accessory structure, on a parcel that has been designated as a Contributor in the HPOZ, shall be reviewed as a Conforming Work by the HPOZ Board if it can be demonstrated that the accessory structure was built outside of the Period of Significance for the HPOZ. If it cannot be demonstrated that the accessory structure was built outside of the Period of Significance, the proposed work shall be addressed through a request for a Certificate of Appropriateness pursuant to 12.20.3 K.4, provided that the Director of Planning, having weighed recommendations from the HPOZ Board and the Cultural Heritage Commission, can find the following:

1. That the alteration, addition to, or demolition of the accessory structure will not degrade the primary structure's status as a Contributor in the HPOZ because the accessory structure is not visible to the general public; or is minimally visible to the general public; and
2. That the alteration, addition to, or demolition of the accessory structure will not degrade the primary structure's status as a Contributor in the HPOZ because the accessory structure does not possess physical or architectural qualities that are otherwise found on the primary structure or that constitute cultural or architectural significance in their own right; and
3. That the accessory structure's primary historical use has been for the storage of automobiles (i.e. a garage), or household items (i.e. a tool shed, garden shed, etc.).

All properties must comply with parking standards set forth in the Los Angeles Municipal Code.

Chapter 4 Context Statement

4.1 History of Miracle Mile North

The Context Statement is part of the Miracle Mile North Historic Resources Survey, completed in 1988. The text below has been largely excerpted from the Development Overview section in the Historic Resources Survey.

The development of the Miracle Mile adjacent residential districts is closely linked to the patterns of transportation and land ownership which had begun to materialize in the Los Angeles Basin by 1900. Prior to that date, the west side of Los Angeles remained largely rural, dotted here and there with fledgling towns.

The Miracle Mile district is part of historic Rancho La Brea, a land grant of approximately 4,400 acres given to Antonio Jose Rocha, a Portuguese sailor in 1828. “La Brea” refers to the tar on the property, which bubbled to the surface in pools near the intersection of present-day Wilshire and Fairfax. The brea was used to waterproof the roofing of Southern California adobes, and Rocha allowed access to it to all area inhabitants free of charge. Major Henry Hancock, a surveyor by trade, and his brother John, purchased the rancho from the Rocha heirs in 1870. Their title to the rancho was confirmed by the United States government in 1870. The Hancocks owned the majority of the land, although others, including James Thompson and Senator Cornelius Cole, had acquired small portions.

Major Hancock died in 1883, leaving his wife Ida with vast real estate holdings but little money. Their son George Allen assumed management of the ranch upon maturity, but it was a constant struggle to hold title and deal with squatters and claim jumpers.

In 1900, oil was struck in Los Angeles and a “boom” of mammoth proportions was begun. Many houses near downtown had oil derricks in their backyards. George Allan Hancock drilled wells in the La Brea/Wilshire/Fairfax area, and several proved productive. With the income from the wells and selective selling of some of their land, the Hancocks finally prospered.

While the Hancocks were attempting to manage their vast acreage, which was actually little more than five miles from downtown Los Angeles, other entrepreneurs with dreams were foisting their visions of the future on the city. One such gentleman was Gaylord Wilshire, a wealthy promoter with an avid interest in socialism. In 1895, Wilshire filed a subdivision map for a tract bearing his name. The tract included the area from Park View to Benton Way between Sixth and Seventh, and featured a 120-foot wide “boulevard” running through the center from east to west. This then was the beginning of the famed Wilshire Boulevard which meandered from downtown to the ocean, largely unpaved.



1911 photo showing the “Death Trap of the Ages”, where prehistoric bones, not then known to have a scientific value were burned as rubbish.



Visible on the right at the end of the large pool is the old Hancock Ranch House, in 1912. Off to the left in the distance are the oil fields.



The Bryson apartment house, 1917, is on the far side of the park, along with several other buildings. This part of the park was located on West 6th between Benton Way and South Commonwealth Ave.



This view from the 1920's shows numerous cars driving both directions on Wilshire. The corner property at Harcourt is empty on both sides of the street, and there are houses or apartment houses on the adjacent properties.



Looking eastward on Wilshire Blvd. at Fairfax Avenue in the 1970s one can see how the Miracle Mile became established as a major commercial center.



The Miracle Mile area quickly became a prominent showcase of early modern architectural styles including Art Deco and Streamline Modern.

As late as 1920, portions of Wilshire were a rutted two-lane dirt road lined with eucalyptus trees and fences. The entire stretch within the city was zoned for residential use, although few had chosen to build on the “fabulous boulevard” west of Western Avenue. La Brea was a road used to cross the Hancock Ranch to Hollywood, a service road for the oil wells in the neighborhood. There was one visionary, however, who felt that times would change and on the basis of that feeling and some simple “market research”, made an extraordinary (some would say foolish) commitment.

A.W. Ross, a successful realtor with a downtown office, reasoned that the growth of the city was becoming more dependant on automobile travel rather than on the electric rail transportation system that had been developed at the turn of the century. The real estate “boom” of the early Twenties was in full swing, but most of the action was still concentrated around existing population centers. Ross reasoned that in the next decade, the middle class would travel increasingly by car, and so would be willing to do their shopping and other business within a certain radius of where they lived. On a map he drew a circle with a radius of four miles which encompassed the most fashionable neighborhoods of the day (Westlake, Hollywood, West Adams, Beverly Hills). Four miles, he thought, was the most anyone would be likely to drive from home to shop. The center of that legendary circle was the mile of Wilshire between La Brea and Fairfax.

In 1924, Ross purchased eighteen square acres on the south side of Wilshire Boulevard for the outlandish sum of \$54,000, or \$3,000 per acre. He bought additional land for many of his clients on either side of his own and on the north side of Wilshire. He called the planned development Wilshire Boulevard Center. Most of the land was still unincorporated, but when it was annexed to the city Ross had a considerable setback. Like the rest of Wilshire, the Ross property was zoned for residential use only. Ross lost every appeal he made to change the zoning, including a bitter public referendum. In order to build the commercial center he envisioned, every proposed building had to be reviewed by the planning commission and a zone change requested. However, the constraints brought extraordinary control which resulted in a tightly knit business district with exceptional building stock because each development came under such scrutiny. By this time, Wilshire Center Boulevard had been renamed the “Miracle Mile,” as associates of Ross began to see its potential.

It is in the development of the Wilshire Boulevard Miracle Mile that the break from traditional urban patterns is exemplified, for Los Angeles, unlike other cities, began in the 1920s to grow in a decentralized fashion. Due in large part to the automobile, there was no need for businesses and industry to be located at the center of the urban core. A new pattern, particularly for retailing, emerged – that of a linear strip. Major retailers began to create “branches” which in some cases

(i.e. Bullock’s Wilshire and Coulter’s) rivaled or even overshadowed the downtown headquarters.

By 1928, the Miracle Mile was emerging as one of the most fashionable shopping districts in Los Angeles. Heavily oriented to the automobile, most of the retail establishments had major entrances from the parking lot. Some, complete with valet parking, would wrap packages and deliver them directly to the car, bypassing the traditional delivery of purchases to the home. A.W. Ross continued to play a definitive role in the development of the street: it was said that the design of each building was submitted to him for approval.

The Miracle Mile was developed with a mix of low-rise Spanish Colonial Revival, Art Deco towers, and Streamline Moderne structures. Ross lured the major retailers of Los Angeles to his territory: Coulter’s May Co., Phelps Terkel, Desmond’s and many others. The retailers, in turn, hired important architectural teams to create strong visual statements for their establishments.

By 1941, most of the property along Wilshire had been rezoned for commercial use. Ross had been vindicated, as his “folly” had become a thriving commercial center. G. Allen Hancock had subdivided most of the Hancock holdings to the north and blocks of apartments and single-family homes had been constructed and filled with residents eager to be in close proximity to the conveniences of the “Miracle Mile” and to the many jobs it offered. Oil derricks remained on the Park La Brea property until 1940, when Metropolitan Life Insurance Company developed the ten-acre project with garden apartments and residential towers. On the northwestern edge of the area, the Gilmore ranch (the last remnant of Rancho La Brea with its Gilmore-Thompson adobe) and Pan-Pacific Park provided open space, recreational facilities, and the famed Farmer’s Market. By 1950, the entire district had essentially taken on the form that it retains today.

Miracle Mile Residential Development

The Miracle Mile Residential District is a neighborhood of predominantly single-family homes which is bounded by (and includes) Detroit and Gardner Avenues on the east and west and ends on the north and south at the commercial zones along Beverly Boulevard and Third Street. These boundaries reflect the historic development patterns in the area and the urban definition provided by highly trafficked commercial thoroughfares. Two east-west streets transverse the neighborhood, terminating at Martel and Gardner, to form a regular grid of nearly flat streets. While single-family residences constitute the bulk of the development in the area, a significant number of duplexes line Detroit and Martel, and apartments of three to thirteen units occur on portions of Poinsettia, Fuller, and on the cross streets. Parkways with occasional street trees line the rights-of-way.



Formerly the May Company, the building at Fairfax and Wilshire epitomizes the Miracle Mile aesthetic.



The Miracle Mile North neighborhood has long been served by commercial uses along Beverly Boulevard, a unique architectural treasure unto itself.



Destroyed in a 1983 fire, the Pan Pacific Auditorium sat immediately adjacent to the Miracle Mile North neighborhood.



Aerial view of the Wilshire La Brea district, looking northwest, in 1921. Large square of undeveloped land showing two mounds is El Arroyo del Jardin de los Flores, The Stream of the Garden of Flowers. The stream flowed from the location of today's Wilshire Country Club through Hancock Park,



Typical of the Spanish Colonial Revival style, this home on Formosa Avenue, shown in 1930, is relatively unaltered today.

Consistency in lot dimensions is reinforced by uniform setbacks, site plans, scale, style, and age of the residences built on each parcel. Parking is accommodated in the rear of each lot, nearly always in a detached structure. Three-fifths of the buildings are only one story, and the remainders are two stories. Of the 598 parcels within the district, 547 contribute to the historic character of the neighborhood. The contributing buildings, with a handful of exceptions, were built during the years 1924-1941, and reflect the popular architectural themes of the time. In Los Angeles, this meant a predominance of Mediterranean, especially Spanish styling. In fact, nearly 350 buildings are representative of this fashion. Around 85 structures are characterized by English influences while there are nearly 70 examples of the American Colonial Revival. The French Revival was also practiced, but in fewer numbers than in the multi-family neighborhood immediately to the south.

A common architectural palette unifies all of the Spanish buildings in the district: stucco walls and red tile roofs. These materials provide a notable continuity to many streetscapes, for example, all of Detroit or the 100 N. block of Poinsettia. Although the vocabulary of the Spanish style is used to vary the appearance of each building, some patterns can be identified. L-shaped façades which define walled patios are perhaps the most common. Façades which are more or less rectangular usually can be resolved into three or four bays or sections, with a porte cochere occupying one of the end divisions. In any case, asymmetry of massing and arrangement of parts governs the design. Tower-like bays, either rounded or squared, occur frequently; their hipped or turreted roofs contrast with the multiple low-pitched gables and hips that surmount the principal volumes. Brackets, corbels, or beams often punctuate the eaves or second story overhangs. Openings vary between flat-headed or arches of different configurations. Most entries are more or less centered; several open onto the patios. Windows (on the façades) are predominantly casement in type; a few are glazed with leaded or stained glass. They can be plainly set into the stucco; topped by a wooden lintel; boxed with a hood, rejas, or an iron grille; fronted by a pierced stucco vent; flanked by shutters; or adorned by a window box or balconet. Balconies of both iron and wood are popular as are ground floor verandas defined by arcades or wooden posts. Sturdily proportioned chimneys, detailed by corbelling, arched caps, paired pots, or tile accents, often with a figure in the design. Other common elements are façade wing walls with arched openings, battered walls, ornamental iron and tile, impost moldings, and on duplexes, exterior staircases. A trend towards simplification of the style in the 1930s, with injections of Monterey, American Colonial, or Streamline influences can be observed. Earlier influences included Art Deco and Italian Renaissance.

English prototypes such as Tudor manors or country houses were the second most favored by builders in the neighborhood. Multiple steep

gables are a hallmark of this style, often emphasized by decorative bargeboards or tall vents in the gable ends. Jerkinhead gables and hipped roofs were also employed. Sometimes rolled edges suggested thatching. Pseudo-half-timbering and combinations of stucco, wood, and brick facing are another key element. Tall chimneys reinforce the verticality of the design orientation. Windows are primarily casement in type, with different sizes used on the same façade for a picturesque effect. Contributing to this effect are a range of conventions including arches, both the pointed Gothic and Tudor shapes, and semicircular; square and diamond painting; leaded and stained glass; bays and oriels; and brick or cast quoining of openings. While differing in stylistic garb from their Spanish counterparts, these English houses are often similar in massing, utilizing the L-shaped plan integrating a patio or a three-part façade with a more or less centered entry. Usually a secondary gable marks the entrance or its vestibule.

French-styled homes are quite similar to the English, with half-timbering, turrets, and a picturesque quality contributing to the design. More typically French are hipped roofs, almost exclusively stucco siding, and wall dormers. Quoined corners, arched openings, bay windows, shutters, and roof finials are also utilized. One common French-influenced sub-type which characterizes this neighborhood is a (usually) one-story bungalow with an L-shaped façade, and hipped roofs over each wing which meet at a squared “tower” or a porch containing the entry.

One variation of the many American Colonial Revival houses in the area resembles the French hipped roof bungalows, differing only in the detailing. Wall dormers are replaced with small gabled dormers or swept dormer vents; brick and wood siding complement stucco exteriors; broken pediments top entries; and shutters flank windows more often than not. Windows can be either casement or double-hung sash in type; bays usually appear on the projecting wing of the “L.” Another version of this one-story Colonial home is capped by an L-shaped gable roof, often with a porch incorporated beneath the side gable of the rear wing. Porch supports vary, with thin posts perhaps the most common. Two-story Colonial homes employ many of the same elements, with wood siding on the second story and the gable faces, L-shaped plans, and often second story balconies on the rear wing. A sub-type of this category dispenses with the L-shaped plan and balcony and substitutes a hipped or gabled façade divided into three bays. In most examples, a trend towards stylization rather than historical accuracy becomes more marked in later years.

A notable characteristic of the neighborhood is the relative lack of incompatible remodeling or new construction. Although exceptions do exist, they are not present in large enough numbers to substantially erode the integrity of the district. It remains representative of residential construction from the mid-1920s to the mid-1940s, from the



Aerial view is looking north over Wilshire towards Miracle Mile and the Park La Brea towers, in 1959.

full-fledged romanticism of the predominantly Spanish streets to the transitional era around World War II (e.g. 200 block of S. Formosa).

The area comprising the Miracle Mile North HPOZ was part of the vast real estate holdings of the Hancock Family, owners of most of Rancho La Brea. The area's two subdivisions, numbered Tract 5207 and Tract 7372 were filed with the county recorder in 1925. At the time of the recording, there was little in the way of commercial development along Wilshire; prospective buyers still looked to the established centers of downtown and Hollywood to provide goods and services. By 1928, however, A.W. Ross' concept of a "Wilshire Center" had begun to take shape, and the paving of more and more east-west arteries gave prospective buyers confidence that the drive to downtown could be accomplished in a reasonable length of time.

While duplexes and apartments were developed on Detroit and stretches of Martel, Fuller, and Poinsettia, most of the property in Tracts 5207 and 7372 was zoned for single-family residences. Most buyers bought house plans and acted as their own contractor; others hired a local builder. A few contacted noted architects, among them Roland Howard of 146 S. Fuller, whose two-story English style home was designed by well-known black architect Paul Revere Williams in 1929. Octavius Morgan, principal of the architectural firm of Morgan Walls and Clements also had a home in the area. Other architects represented in the area are: Milton Black, known for his Streamline Moderne designs; Eric Black; Beverly Hills architect Gerald Colcord; Arthur Hawes; Hollywood architect H.J. Knauer; Edith Northman; C.J. Smale; West Hollywood designer Don Uhl; the prolific H.H. Whitely; and Westwood architect Percy P. Lewis. Most of the above had worked all over the Westside, building similar residences in period revival styles in the communities of Santa Monica, Westwood, Beverly Hills, West Hollywood, Hollywood, and Hancock Park.

Many investors found the area attractive as well. Often a contractor or a builder would buy several lots in the subdivision, erect residences in a variety of period revival styles, and then sell as quickly as a buyer could be found. Some development companies developed only a few lots while concentrating most of their activities in other parts of Southern California. Others, however, assembled a team and proceeded to acquire a block or two and develop it. Due to this pattern, some areas within this neighborhood retain the mark of one developer, although architectural styles may vary by residence.

Thus, the pattern of development of the single-family residential tracts north of Third Street is the result of the efforts of small independent firms who built similar housing throughout the area. While architects may have had some design influence in the neighborhood, most of the homes were designed by builder/contractors. Spanish Colonial Revival residences in both one- and two-story versions give visual cohesion to the area, although picturesque English Tudor, French Norman, and

the later Colonial styles are found as well. The neighborhood retains most of the housing stock from the 1920s and 30s.

The Miracle Mile North HPOZ district is significant more for its representative qualities than for any outstanding architectural merit. What makes the district notable is its integrity as a grouping which preserves in tangible form the historic patterns of development which characterize Los Angeles between the years 1925-40. Other comparable groupings in the city share this trait in varying degrees, however many other clusters have been significantly eroded, either during the building boom of the so-called “ding-bat” apartments in the 1960s, or more recently, in the face of redevelopment trends. The historic relationship between the Miracle Mile North HPOZ and the Miracle Mile itself is another distinguishing feature of the district. Considered as a whole, this closely intertwined area preserves a complete picture of Los Angeles during a vital era of growth and prosperity. Traditionally considered a “support” district to the Miracle Mile, the neighborhood continues that tradition today.

4.2 Miracle Mile North Periods of Significance

The period of significance for the Miracle Mile North HPOZ is identified as 1920 to 1942. Contributing Elements within the Miracle Mile North HPOZ are built in various Eclectic Revival (or Period Revival) styles, inspired by American and Spanish Colonial Architecture, as well as English, French and Mediterranean styles. Though the Miracle Mile district along Wilshire Boulevard is known as a showcase of Early Modern architectural styles, a single Art Deco apartment building is found within the Miracle Mile North HPOZ.

ECLECTIC REVIVAL STYLES (1920 – 1942)

Colonial Revival (*Also, American Colonial Revival*)

English Tudor Revival (*Also, English Cottage, English Revival*)

French Eclectic (*Also, French Norman*)

Mediterranean Revival

Monterey Revival

Spanish Colonial Revival

EARLY MODERN STYLES (1920 – 1942)

Moderne (*including Art Deco*)

Chapter 5 Historic Resources Survey

5.1 Introduction

The Historic Resources Survey is a document which identifies all “Contributing” structures, and which is certified as to its accuracy by the Cultural Heritage Commission. A “Contributing” structure is one which was 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 the elements that identify it as belonging to that period.

The Miracle Mile North Historic Resources Survey was completed in 1988. The original study area was comprised of 828 parcels, generally bounded by Beverly Boulevard, La Brea Avenue, Wilshire Boulevard, Hauser Boulevard, and Gardner Avenue, excluding all commercial strips (including Third Street) and Park La Brea. Two survey areas were defined, The Miracle Mile South and Apartment District, a multi-family residential neighborhood south of Third Street, and the Miracle Mile North, a mostly single family community north of Third Street. These survey areas are adjacent to the Miracle Mile commercial district, a historic district which has been determined to be eligible for listing in the National Register of Historic Places. Upon greater analysis, it was concluded that the Miracle Mile North study area meets the criteria for HPOZ designation because the majority of the buildings date from the early 1920s through the early 1940s, and have been relatively preserved. The final HPOZ boundaries contain 598 structure and sites; 547 of which were identified as “Contributing” to the historic character of the neighborhood. The remaining 51 structures are considered “Non-contributing”, constituting a 91% concentration of “Contributing” structures.

5.2 Contributing or Non-contributing?

To find out if a particular structure, landscape feature, natural features, or site is Contributing, consult the Historic Resource Survey. Depending on the Contributing/Non-contributing status of a structure, feature, or site, different elements of the design guidelines will be used in the planning and review of projects.

Contributing Structures

Contributing structures are those structures, landscape features, natural features, or sites identified as Contributing in the Historic Resources survey for the HPOZ. Generally, “Contributing” structures will have been built within the historic Period of Significance of the HPOZ, and will retain elements that identify it as belonging to that period. The historic period of significance of the HPOZ is usually the time period in which the majority of construction in the area occurred. In some instances, structures that are compatible with the architecture of

that period or that are historic in their own right, but were built outside of the Period of Significance of the district, will also be “Contributing”.

Contributing Altered

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

Non-contributing Structures

Non-contributing structures are those structures, landscapes, natural features, or sites identified as not retaining their historic character as a result of un-reversible alterations, or as having been built outside of the HPOZ Period of Significance or because they are vacant lots.

The Miracle Mile North Historic Resources Survey can be reviewed at:

City Hall
City Planning Department, Office of Historic Resources
200 N Spring Street, Room 620
Los Angeles, CA 90021

Miracle Mile North Historic Preservation Overlay Zone



Chapter 6 Architectural Styles

6.1 Overview of Architectural Styles in Los Angeles

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

Nineteenth Century Styles (1880's–1900's)

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

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

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



A Japanese-American family sits for a photograph in front of their Queen Anne cottage in Garvanza.



The E.C. Hurd residence, which stood at 6954 Hollywood Blvd is shown with ornate Queen Anne detailing.



This Mission Revival home once stood where the present-day Hollywood/Highland development is currently located.



A collection of early Craftsman and Foursquare homes is shown in the Harvard Heights neighborhood.



Spanish Colonial Revival emerged as a popular style for many neighborhoods in the Mid-Wilshire area.

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

The late 1800s and early 1900s saw a substantial change in design philosophy nation-wide. The Arts and Crafts Movement, born in Western Europe rejected the rigidity and formality of Victorian era design motifs and embraced styles that were more organic and that emphasized craftsmanship and function. During this time in Los Angeles, architectural styles that emerged in popularity include the Craftsman Style in its various iterations (Japanese, Swiss, Tudor, etc.); the Mission Revival Style, unique to the southwestern portion of the United States; and the Prairie Style, initially popularized in the Midwest and Prairie states. Colonial Revival styles, including American Colonial Revival (inspired by architecture of the early American Colonies) and Spanish Colonial Revival (inspired by architecture of the early Spanish colonies) also emerged in popularity during this period, though there is a stronger preponderance of these styles later during the Eclectic Revival period of early to mid-century.

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

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

The Eclectic Revival Styles (1915-1940s)

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

Mediterranean Revival and Spanish Colonial Revival being particularly popular for use in small and large scale apartment buildings.

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

Prominent architects working in these styles included Paul Revere Williams, Walker & Eisen, Curlett & Beelman, Reginald Johnson, Gordon Kauffman, Roland Coates, Arthur R. Kelley, Carleton M. Winslow, and Wallace Neff. Many surviving examples of these styles exist in Los Angeles, particularly in the Mid-Wilshire, Mid City and Hollywood environments.

The Early Modern Styles (1900s–1950s)

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

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

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

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



The Eclectic Revival (or Period Revival) movement presents a number of romantic building styles to this single streetscape.



Richard J. Neutra's Strathmore Apartments in Westwood, built in 1937, are an example of the cutting-edge early International Style.



Los Angeles' love of the auto is often reflected in Art Deco and Streamline styles.



The Dingbat, a product of 1950s Los Angeles, combines a basic utilitarian form with fanciful design motifs.



The Post-War building boom brought inexpensive and plentiful housing to the San Fernando Valley.

Dingbat type). Though these styles may be found as in-fill development throughout the City, areas where complete districts of these styles may be found in Los Angeles include Westchester, West Los Angeles, the Santa Monica Mountains and the San Fernando Valley.

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

6.2 Building Types

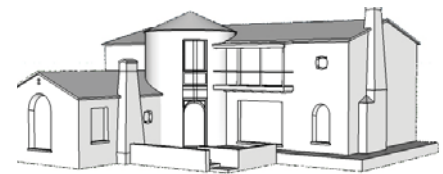
The diversity of building periods and architectural styles in Los Angeles is matched only by the diversity of building types. The cityscape is marked by single family homes, big and small; multi-family structures of varying sizes and densities and a breadth of commercial and institutional buildings varying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

Single Family Homes

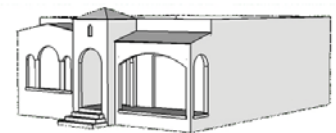
Though most single family homes may be similar by virtue of their use, there is a significant range of single family building types within Los Angeles. Some neighborhoods may be characterized by standard two-to-three story single family homes, and others may be characterized by cottages or bungalows—simple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

Multi-Family Homes

A wide range of multi-family building types were adapted in historic Los Angeles. Some, such as simple duplexes or garden style apartments were designed to blend with the surrounding single family context, and others, such as traditional four-plexes, one-over-one duplexes or large scale apartment buildings define neighborhoods in their own right. When planning a multi-family project, special attention should be paid to predominant building types, and to what styles are most



VILLA



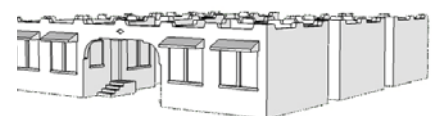
BUNGALOW



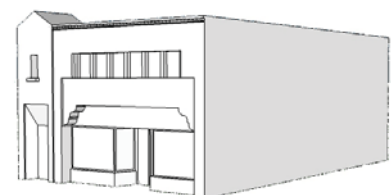
DUPLEX



FOUR-PLEX



BUNGALOW COURT



COMMERCIAL BUILDING

often applied to those types, to ensure that the project is compatible with the surrounding neighborhood. For example, there tend not to be Craftsman style large-scale apartment buildings, though the style is readily applied to duplexes and fourplexes. The Multi-Family In-Fill design guidelines in Chapter 9 provide a clear understanding of the specific Multi-Family building types.

Commercial and Institutional Uses

While the majority of parcels within Los Angeles HPOZs tend to be residential, there is a significant number of commercial buildings and commercial uses within HPOZ purview. Most commercial buildings in HPOZs tend to be simple one-story and two-story buildings built along the street frontage with traditional store-fronts and offices or apartments above. Institutional building types tend to be defined by their use: churches, schools, libraries, etc. Successful in-fill projects will adhere both to prevailing architectural styles and building types. The Commercial Rehabilitation and In-Fill chapters (Chapters 10 and 11) provide assistance in this area.

6.3 Introduction to Miracle Mile North Architectural Styles

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

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

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



Eclectic Revival Styles: **Colonial Revival**

Background

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



Common Characteristics of the Colonial Revival Style

Colonial Revival residential structures in Miracle Mile North are a mix of single-story bungalows, two-story houses and apartment buildings. The style regularly uses hipped, notched or gabled roofs (gables nearly always oriented to the sides of the structure) and symmetrical facades. Porches are rare and doorways are generally demarcated by simple pilasters and decorative crowns. . Windows are usually multi-paned and bay windows are common. Decorative shutters are common. More decorative versions of Colonial Revival, such as Adam Revival, Federal Revival or Georgian Revival may integrate Neo-classical design motifs such as quoins and dentil brackets. Simplified and modest bungalows also abound in the HPOZ, leading the way toward the emerging Minimal Traditional style of the Early Modern period.

General Characteristics

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



Eclectic Revival Styles: **English Tudor Revival**

(Also English Cottage, English Revival)

Background

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

Common Characteristics of the English Tudor Revival Styles

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

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

General Characteristics

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





Eclectic Revival Styles: **French Eclectic**

(Also French Norman)

Background

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



Common Characteristics of the French Eclectic Style

The French Eclectic or French Norman style is characterized by tall, steeply pitched, hipped or cross gabled roofs (gable ends are quite often notched), stucco or stone wall surfaces with minimal trim details, and often is elaborated with flared eaves and conical towers. The French Eclectic style can often be found mixed with the English Tudor Revival styles, though the English varieties tend to utilize more substantial ornamentation especially in comparison to the very rustic French Norman style. Furthermore, the French styles tend not to use dramatic front-facing gable ends. Miracle Mile North contains a mix of simple French Eclectic bungalows, and fanciful French Norman apartment houses.

General Characteristics

- Tall, steeply pitched, hipped roof
- Eaves commonly flared upward
- Masonry wall cladding of stone or brick; often stuccoed
- Rounded Norman towers are common
- Massive chimneys
- Range of architectural detail including quoins, pediments, pilasters
- Windows may be casement or double hung and French doors are used



Eclectic Revival Styles: **Mediterranean Revival**

Background

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

Common Characteristics of the Mediterranean Revival Style

Structures may be either symmetrical or asymmetrical, often incorporate courtyards and garden walls, archways, arcades and mosaic tile work. Roofs may be gabled or hipped, but are nearly always adorned with clay tile or pantile. Windows and doors are often deeply recessed and windows may be grouped or singular and often use casements. Doors are most often surrounded by massive archways with exposed masonry or faux-masonry elements. The Mediterranean Revival style can often be found mixed with Italian Renaissance Revival, Beaux Arts and Spanish Colonial Revival styles.

General Characteristics

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





Eclectic Revival Styles: **Monterey Revival**

Background

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

Common Characteristics of the Monterey Revival Style

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



General Characteristics

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



Eclectic Revival Styles: **Spanish Colonial Revival**

Background

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

Common Characteristics of the Spanish Colonial Revival Style

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

General Characteristics

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





Early Modern Styles: **Moderne**

(Also Streamline Moderne or Modernist)

Background

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

Common Characteristics of the Art Deco Style

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



General Characteristics

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



Chapter 7 Residential Rehabilitation

7.1 Introduction

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

These Residential Rehabilitation Guidelines are intended for the use of residential property owners and care-takers planning work on Contributing structures or sites within the HPOZ. Contributing structures are those structures, landscapes, natural features, or sites identified as contributing to the overall integrity of the HPOZ by the Historic Resources Survey for the Miracle Mile North HPOZ. Generally, “Contributing” structures would have been built within the historic period of significance of the HPOZ, and will retain elements that identify it as belonging to that period. The historic period of significance of the HPOZ is usually the time period in which the majority of construction in the area occurred. In some instances, structures that are compatible with the architecture of that period or that are historic in their own right, but were built outside of the period of significance of the district, will also be “Contributing”.

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

The Residential Rehabilitation Guidelines are divided into ten (10) sections, each of which discusses an element of the design of historic structures and sites. If you are thinking about planning a project that involves the area around your house, such as repaving your driveway or building a fence, the “Setting” would be a good place to start. If you are planning work on your roof, you might want to look back at Chapter 6, Architectural Styles to determine the style of the building and what type of roof and roof materials are appropriate, and then at the “Roofs” section here in Chapter 7 of these guidelines. The Table of Contents details other sections that might pertain to your project.

While the Design Guidelines throughout this Preservation Plan are a helpful tool for most projects, some types of work may not specifically

be discussed here. With this in mind, it is always appropriate to remember that the Design Guidelines of this Preservation Plan have been developed in concert with the Secretary of Interior's Standards for Rehabilitation, a set of standards used nationally for the review of projects at historic sites and districts. All projects should comply with the Secretary of Interior's Standards, and where more specific guidelines have been set for by this Preservation Plan, the guidelines herein. The following principles are from the portions of the Secretary of the Interior's Standards that are applicable to HPOZ review, and are the basic principles on which these guidelines are based:

Principle 1:

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

Principle 2:

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

Principle 3:

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

Principle 4:

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

Principle 5:

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

Principle 6:

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

7.2 Setting - Landscaping, Fences, Walls, Walks, and Open Space

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

Guidelines

1. Mature trees and hedges should be retained whenever possible, or alternately replaced with in-kind materials. .
2. Historic topographic features should be preserved whenever possible. Leveling or terracing a lot that was traditionally characterized by a raised lawn is generally not appropriate.
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, and within the same footprint.
4. If historic retaining walls, pathways, stairs or fences exist, they should be rehabilitated or preserved in place. If they must be removed, they should be replaced in kind. If reinforcement is necessary, finish materials should match the original in materials and design. .



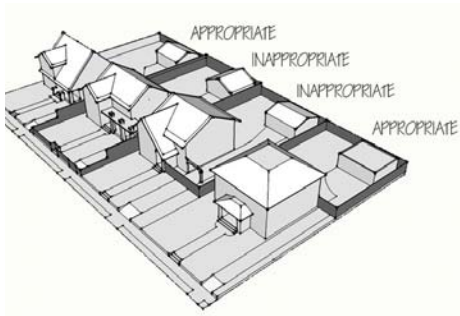
Historic and mature trees provide shade and establish an indelible part of the neighborhood's character.



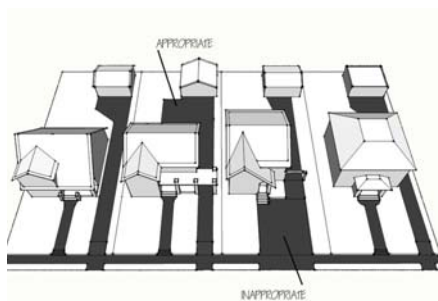
Excessive paving in the front yard can erode the quality of the streetscape. Utility uses such as parking should be confined to their appropriate location in the rear yard.



A typical Spanish Colonial Revival walkway and steps are shown. Walkway colors and building materials should be carefully used.



The fence arrangements in the middle two properties fortify the entire yard, obscure views of the building's features and are considered inappropriate.



Parking pads should always be located to the rear. Excessive front yard pavement is inappropriate.



Overly-dense or defensive landscaping can obscure views of both the house and the greater streetscape.



Garden walls and native landscaping can be executed in ways that are beautiful and historically appropriate.

5. New or replacement retaining walls should be constructed in a style and with materials that harmonize with the house and other existing historic retaining walls in the area.
6. If historic fencing or an historic retaining wall did not exist in the front yard areas of a historic site, new fencing or walls in these locations is strongly discouraged.
7. Rear yard fencing or walls may be appropriate and should be comprised of simple materials that complement materials found on the house.
8. Chain link or cinder block-type material are inappropriate for publically visible walls and fencing.
9. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn, and non-porous ground coverings (hardscape) should be minimized.
10. Paving front yard areas is inappropriate.
11. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.
12. Parking areas and driveways should be located to the side or rear of a structure. Front-yard parking pads are inappropriate.
13. Carports are generally inappropriate.
14. Required parking for existing projects should be designed in a manner appropriate with the historic character of the property.
15. Entry gates to rear parking areas should not completely block views of building architectural details or the rear yard, nor should they completely enclose a porte-cochere or similar driveway feature.
16. Simple or elaborate wrought-iron fencing might be appropriate for Spanish Colonial Revival style structures.
17. Swimming pools should be located in the rear yard and not visible from the public way.
18. Above ground pools are usually inappropriate.
19. New physical features within a front yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc. are generally discouraged. When appropriate, such features should be diminutive in scale and style and visually deferential both to the residential structure onsite and to similar physical features that were constructed during the Period of Significance.
20. Drought tolerant alternatives to traditional front yard lawns may be found appropriate at some locations so long as such alternatives

are consistent with the prevailing character and appearance of front yards in the neighborhood. In most cases, front yards in historic neighborhoods are green and open and. A thoughtfully prepared landscape plan using alternative low-water plant species may replicate the desired greenness and openness. High-quality artificial turf that allows for surface permeability and closely resembles the look and texture of grass might also be found appropriate for some locations.

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

7.3 Windows

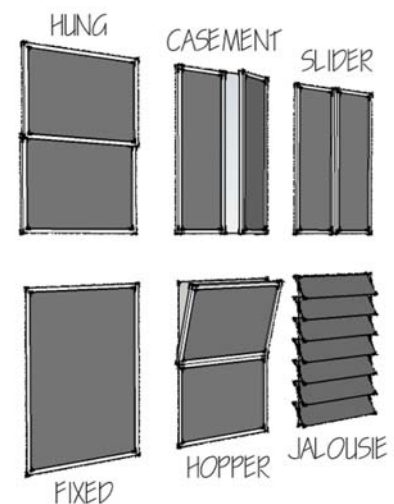
Windows are an integral part of a historic structure’s design. The placement of window openings on a façade, also known as fenestration, the size of openings, and how openings are grouped, are all of great importance. Of equal importance are the construction, material and profile of individual windows.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

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

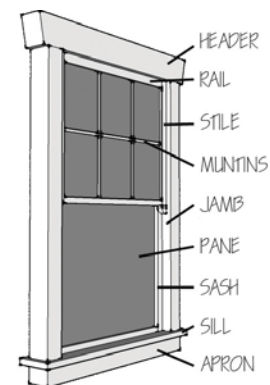
Inappropriate replacement of windows can compromise the integrity of a building and have a serious negative effect on the character of a structure. Generally, historic windows should not be replaced unless they cannot be repaired or rebuilt. If windows must be replaced, the replacement windows should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



Landscapes that maximize greenery, shade and an emphasis on pedestrian travel are historically appropriate.



Window types typical to historic homes are shown.



The basic anatomy of a double-hung window is shown.



Large picture windows with decorative glass and architectural framing are typical in the HPOZ.



This window has been replaced with an ill-fitted window that diminishes the historic integrity of the house.



While grilles are occasionally historically appropriate, this home is lost behind overly-ornate bars that obscure the doors and windows.



Original grille-work complements fenestration rather than obscuring it.

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.

Guidelines

1. Repair historic or presumed original windows wherever possible instead of replacing them.
2. When replacement of the windows on the front and side facades 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 be replaced with true divided-light windows, and wood windows with wood windows. It is most often necessary to have custom windows constructed in order to match the original windows in these details.
3. Replacement windows on the rear facade may vary in materials and method of construction from the historic windows, although the arrangement of panes, size and shape should be similar.
4. If a window is missing entirely, replace it with a new window in the same design and material 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, and other existing windows in the structure presumed to be original.
5. The historic pattern, location, size and proportions of windows should be maintained.
6. Filling in or altering the size of historic windows, especially on the front and side facades, is generally inappropriate.
7. Adding additional windows to building facades, especially on the front and side facades, is generally inappropriate.
8. New windows on historic facades and additions should relate to the rhythm and scale of the existing windows on historic facades.
9. The installation of 'greenhouse' type kitchen windows extending beyond the plane of the facade is inappropriate.
10. Security or safety bars should only be installed on secondary facades. New bars should be appropriately sized for the window, should use minimal ornamentation, and should be darkly painted.
11. With respect to significant security concerns, any necessary security or safety bars on the primary facade 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.

12. Awnings and shutters should be similar in materials, design, and operation to those used historically, and should only be utilized on openings in structures where their use was likely in historic periods. Awnings should conform to the shape of the window on which they are installed.
13. Decorative bars or grillwork that is original to the structure should be retained.

7.4 Doors

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

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

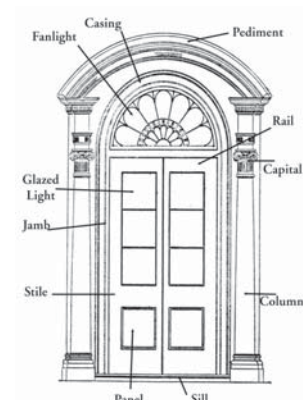
Maintaining historic doors makes good economic sense, as they will typically last much longer than modern replacement doors. Problems with peeling paint, draftiness, sticking, and loose glazing, are all problems that are often quite easy to repair. Applying weather stripping, re-puttying a window, or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

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

Guidelines



Aluminum slider windows are not an appropriate choice for Period Revival homes.



The anatomy of a Colonial Revival style door is shown.



This modest wood door is appropriate in size, scale, and detail for this historic home.



The pilasters, pediment and crown shown are typical to the Colonial Revival style.



This doorway has been altered with a metal gate and plate glass sidelights.



Historic garage doors often included decorative panels and either slid along tracks or swung open. New doors should replicate this look.



This door with its original hardware and decorative features should be repaired and refinished before replacement is considered.



An arcade leading to an entrance is common on many Miracle Mile North homes.

1. The materials and design of historic doors and their surrounding trim 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 on primary facades is generally inappropriate.
4. Adding doors to front and visible side facades is generally inappropriate.
5. When replacement of doors on the front and side facades is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
6. 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, finish, materials, and scale should be used.
7. Replacement doors on the rear facade may vary in materials and method of construction from the historic doors, although the arrangement of panes, size, and shape should be similar.
8. When original doors have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar doors on houses of the same architectural style in the neighborhood.
9. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.

7.5 Porches

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. Generally, porches in Miracle Mile North tend to be restrained, if present at all. On the other hand, patios and garden walls are often used to help define semi-private outdoor space in the front yard. To help determine what elements are particularly important on your porch, consult the architectural styles of these guidelines, or contact your HPOZ board for a consultation

In addition to preservation benefits, retaining porches makes 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.

Guidelines

1. Historic porches, especially on the front and side facades, should be preserved in place. The removal of historic porches is inappropriate.
2. Decorative details that help to define an historic porch should be preserved. These include balusters, balustrades, columns, and brackets. The State Historic Building Code allows balustrades and railings that do not meet current building code heights to remain if they do not pose a safety hazard.
3. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should exactly match the originals in design, profile 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 historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
6. Additional porch elements should not be added if they did not exist historically. For instance, the addition of decorative “gingerbread” brackets to a Colonial-style porch is inappropriate, as is the addition of a ballustrade unless there is evidence that a balustrade existed on a porth historically.
7. The addition of a porch which would not have existed on a house historically, such as an elaborate, highly detailed porch to the rear of an historic structure, is strongly discouraged.



Enclosing a front porch disrupts the porch's intended purpose as an outdoor room.



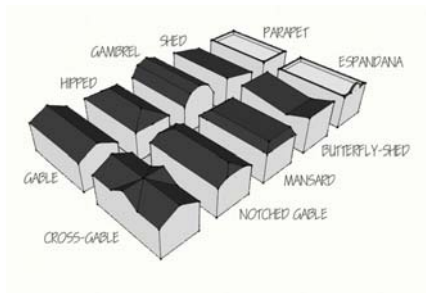
This patio cover is inappropriate and disrupts the intended form and use of the outdoor space.



The garden wall and raised patio are appropriate for this English Revival Cottage.



This Colonial home provides an outdoor patio while maintaining the minimalist look of the original architecture.



Basic roof forms are shown.



The wood shingles, curved detail of the roof and the extended rafter tails add character to this historic home.

8. Enclosure of part or all of an historic porch is inappropriate, especially when located on the primary facade or visible from the public right of way. .
9. Enclosure of a porch at the side or rear of the house, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows in a manner that they can be removed in the future without damage to the original structure.
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. Such alteration should be reversible.
11. 11. Addition of a handrail on the front steps of a house for safety or handicapped access reasons may be appropriate, if the handrail is compatible in scale, material and detail with the design of the structure.

7.6 Roofs

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

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

Guidelines

1. Historic roof forms on both the house and the garage 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. 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 are proposed to be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
5. Where still existing, historic specialty roofing materials, such as tile, slate or built-up shingles should be preserved in place or replaced in kind. Original material should be placed in the most street visible facades and any new replacement materials that are required due to breakage should be placed to the rear of the structure. It is important to maintain existing tile arrangements, detail, installation, tile thickness, etc.
6. Replacement roof materials should be substantially similar in appearance to those used originally, particularly when viewed from a distance from the public sidewalk, and should convey a scale, texture, and color similar to those used originally.
7. Light colored asphalt shingle roofs are 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 a way that they are not visible from the public right of way. If skylights are desired, flat skylights, flush with the roof, are encouraged.
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 identical to the original in location, massing, and form.
10. Historic spark arrestors should be retained whenever possible. If a new spark arrestor is required, and if the new spark arrestor cannot match the original in detail, the new spark arrestor should be low profile with a black matte finish.
11. Architectural details such as arched caps may be an appropriate means to conceal a chimney's mechanical apparatus.
12. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.
13. Rooftop additions should be located to the rear of the house and designed so as to minimize their impact on visible roof form.



The notched gable ends and complex roof shape are defining features of this historic home..



Inappropriate materials can compromise the historic character of a structure. In this case the combination of asphalt shingles with synthetic clay tiles both detract from the appearance of this structure.



Decorative attic vents should also be preserved.



Foam plant-ons and pre-cast concrete are materials that would not have been originally used on this historic house.



The clinker brick on this chimney adds character to this structure.



Removing this architectural detail would substantially alter the character of this house.

See Chapter 8 for additional guidelines pertaining to residential additions.

7.7 Architectural Details

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

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

Guidelines

1. Original architectural details or features should be preserved and maintained, particularly on the front and side 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 replacement wood inserts or epoxy consolidants 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. Materials, such as masonry, which were not originally painted or sealed should remain unpainted.
5. Original building materials and details should not be covered with stucco, vinyl siding, or other materials.
6. Architectural detail that did not originally appear on a structure should not be added to a structure. For example, decorative

gingerbread trim should not be added to a Spanish Colonial structure.

7. Decorative detail which 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 which obscures these patterns is inappropriate.
8. Architectural detail 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.

7.8 Building Materials and Finishes

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

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 stucco finishes, it is important to understand the role the texture of the stucco finish plays in the design of the structure. Different architectural styles were characterized by different finishes, and care should be taken to 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.

Guidelines



The architectural details on the arches add visual interest to this home.



The use of highly textured stucco is a modern look and inappropriate on an historic home. Adding faux historic features, such as the timbering and stone on this front facade, is inappropriate.



Heavily textured stucco is a modern look and detracts from the appearance of this structure.



The mix of wood and stucco is appropriate on this Mediterranean style home.



The use of highly textured stucco along with inappropriate window replacement both detract from the look of this structure.



The mix of stucco and wood siding is appropriate for this structure.

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. Heavily textured stucco is inappropriate in the historic district.
7. In choosing paint or stain colors, homeowners should select paint colors appropriate to the period of the structure to be painted. For twentieth century revival type structures, homeowners should pick a palette of at least two contrasting harmonious colors, one to be used on the body of the main 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. The paint colors chosen should compliment the other historic structures on the block.
9. Exterior paint, including plaster, should have a matte finish. Semi-gloss or gloss paints may be used for trim or detail elements.

7.9 Mechanicals

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

With careful planning, many mechanical appurtenances 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

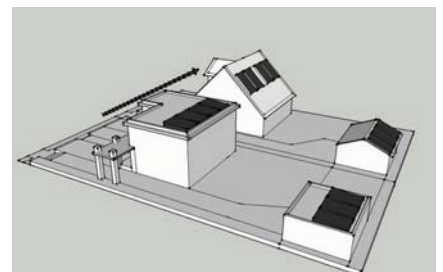
be run through the interior walls of a structure instead of along visible facades. Even when mechanical equipment must be placed in a visible location in the side or front yards, landscaping or paint treatments can help to conceal these incompatible elements.

Guidelines

1. Satellite television dishes and other mechanical appurtenances should be located in the rear yard, in a location not visible from the public way.
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.
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 primary structure should be located in rear or side yard areas not visible from the public way. In addition, such apparatus should be placed out of sight and sound of neighboring homes.
5. Mechanical apparatus not mounted on the primary 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 mounted on the primary structure that must be placed in a location potentially visible from the public way shall be obscured from view where possible, including the use of landscape screening, physical construction means, and the use of paint colors to match the surrounding environment. This includes roof mounted mechanicals.
7. Utilities should be placed underground.
8. Electrical masts, headers, and fuse boxes should be located at the rear of a structure.
9. Mechanicals should be rated at the lowest decible possible.



Visible satellite dishes are unnecessary · Mechanical equipment such as this is best kept out of site



Solar panels are best located outside of the line of sight

Chapter 8 Residential Additions

8.1 Introduction

Few things can alter the appearance of a historic structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also result in the destruction of much of the significant historic material in the original structure. New additions within an HPOZ are appropriate, as long as they do not destroy significant historic features, or materials, and are compatible with both the neighborhood and the building to which they are attached.

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

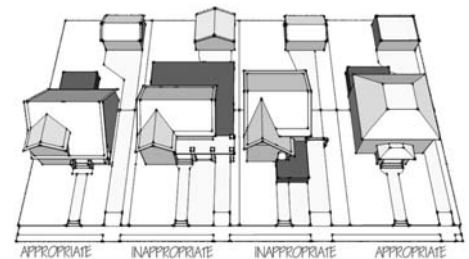
The purpose of this is to ensure that the scale, height, bulk and massing of attached additions on main and secondary structures is compatible with the existing context of the historic structure and compatible with the other “contributing structures in the neighborhood”, as viewed from the street.

8.2 Additions to Primary Structures

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

Guidelines

1. New additions should not be built on the primary facade or facades or the front half of the side facades. Additions should be located in the rear of the structure, away from the main architectural façade.
2. Additions should be compatible in size, and scale with the original structure, and visually subordinate in massing.
3. Two-story additions to one-story buildings are strongly discouraged on both primary and accessory structures.



Appropriate locations for additions will generally not disrupt the front visible facades, or the overall mass and character of the original structure.



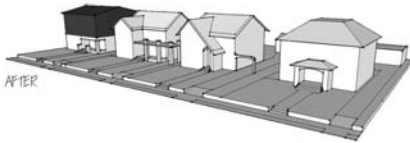
This second-story addition is set-back and preserving the look and scale of the original bungalow.



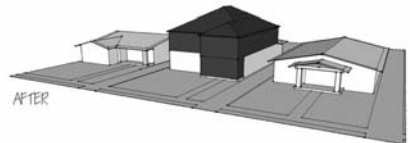
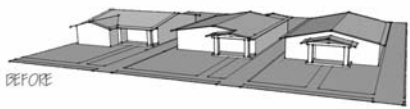
The original single-story cottage has been lost to this second story addition..



Apart from the inappropriate massing of this addition, the materials on the original house have been modified to suit the addition



This addition disrupts the roof pattern and unique features of the home.



This addition looms over its neighbors and disrupts the charm of a single-story bungalow neighborhood.



Additions should avoid breaking the side-plane and roof-plane of the existing house.

4. Additions should respect the prevailing, most commonly occurring, height and mass of the historic properties on the block face on which the property is sited.
5. Additions should use similar finish materials and patterns of openings, such as windows and doors, as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
6. Addition roofing forms and materials should echo those of the original structure.
7. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition. Roofline(s) should match the existing structure in Height, Pitch (angle), and Fascia/Soffit detailing. The finished roofing materials (shingles, etc.) should match the existing structure.
8. Structural rooftop additions, such as, but not limited to, second story additions, should be located to the rear of the structure.
9. Additions should distinguish themselves from, but remain compatible with, the original structure through the simplified use of architectural detail, using setbacks and offsets, through building massing, or variations of exterior finishes to communicate that the addition is new construction.
10. Additions should strive to preserve any remaining significant character-defining features of the original structure. Avoid the removal of historic material or alteration of significant features where possible. Construct the addition so that if the addition is removed in the future, the integrity of the original building would be unimpaired.
11. Additions and modifications to existing housing should be compatible by generally matching the architectural style of the existing structure. Additions should be compatible with, yet distinguishable from, the original part of the structure.
12. Character-defining features, such as roof pitches, proportion, window shapes, etc., are defined within the "Architectural Styles" portion of this plan. Applicants should determine the original style of their structure and refer to this section for particulars.
13. All buildings should be recognized as products of their own time.
14. Additions that seek to imply an inaccurate variation on the historic style are inappropriate. (For example: the addition of elaborate details on a simple cottage).
15. From the street, sidewalk and public areas the shape of the building should be similar to the prevailing shapes, height, bulk and massing found on the block and/or the house itself.

8.3 New Accessory Structures and Additions to Existing Secondary Structures

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

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

For the rehabilitation of existing garages and accessory structures, follow the same guidelines throughout this as you would for the rehabilitation of a residential structure. The guidelines in this section are specifically targeted towards the addition or reconstruction of accessory structures on historic properties. It will also be useful to consult the Setting guidelines of this Plan to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings.

Guidelines

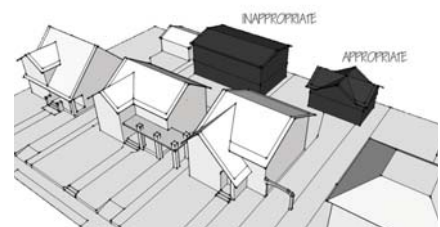
1. New accessory structures and garages should be similar in character to those which historically existed in the area.
2. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
3. New garages or accessory structures should be designed not to compete visually with the historic residence.
4. Detached garages are historically appropriate in Miracle Mile North
5. New garages should be located behind the line of the rear wall of the house whenever possible.
6. New accessory structures, such as greenhouses or gazebos, should not take up more than 50% of the back yard area.
7. Single-bay garage doors are more appropriate than double-bay garage doors on most historic properties.
8. Second floor additions to garages or carriage houses, when found to be appropriate, should not be larger than the length and width of a standard two-car garage.



Many historic neighborhoods were built with accessory living quarters over garages. Attention should be paid to the historic precedent on your street.



This in-fill accessory structure is diminutive to its primary structure.”



In many cases second stories can more gracefully be accommodated as attics than full second stories.”



Most often wood doors that replicate the look of old carriage-style garage doors are appropriate.

9. Accessory structures should always be diminutive in height width and area in comparison to the existing primary structure.
10. Accessory structures should replicate the architectural style of the existing house with respect to materials, fenestration, roof patterns etc., though architectural details such as corbels, pilasters or molding should be replicated with less detail on accessory structures.
11. 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.

Chapter 9 Residential Infill

9.1 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 HPOZ that are “Non-Contributing” as identified in the Historic Resource Survey.

These Residential Infill Guidelines are intended for the use of residential property owners planning new structures on vacant sites or alterations to Non-Contributing structures or sites within the HPOZ. These guidelines help ensure that such new construction and alterations recognize and are sensitive to their historic context.

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 are those that 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.

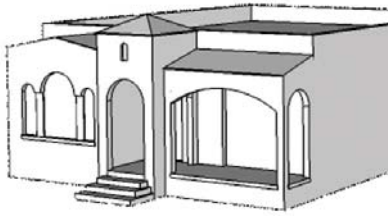
The Residential Infill Guidelines are divided into six (6) sections, each covering a building design element. Elements from all sections will be important when planning or evaluating proposed new construction or alterations to existing non-contributing structures or sites. The Residential Infill of the guidelines should be used in the planning and review of most projects involving new structures in residential areas. They are also intended for use in the planning and review of projects for structures in areas that were originally built as residential areas which have since been converted to commercial use.

9.2 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. Design elements that are usually important in establishing this consistency include orientation on a site; massing and scale; roof form; materials and the patterns of doors and windows.

Most HPOZs have stood the test of time because they contain structures that are designed and constructed with a high level of design integrity and quality of workmanship. Consequently, new structures within

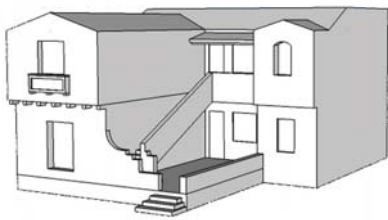
the HPOZ should strive to integrate the highest and best design and construction practices while integrating such elements into a program that is well suited for the historic context.



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 building on the block. If the existing buildings are all of the same or similar styles, common design themes should emerge. Do the majority of structures on your street have large front porches? Parapet roofs? Wood cladding? 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 not necessarily discouraged within the HPOZ. Most importantly, each project should respond to its surrounding context and help to create a seamless transition from architectural style to architectural style and from building type to building type.



Multi-family Housing

Many HPOZs contain multi-family structures that were constructed during their Period of Significance. These may include a variety of building types, including large apartment buildings, garden-style apartment buildings, bungalow courts, or secondary dwelling units in a rear yard. In some instances, single family homes were divided into boarding houses or apartments during the Period of Significance, and those modifications may have historical significance. Other HPOZs would have originally consisted of single family homes, but beyond the Period of Significance, land use patterns and zoning regulations may have allowed for multi-family uses. Houses may have been converted to multi-family residences, or newer apartment or condo buildings may have been constructed. In any event, when a multi-family residential project is proposed in an HPOZ the project should follow the Residential Infill Guidelines contained in this section. The In-Fill Guidelines contain examples of several multifamily building types and architectural styles that may be compatible with the HPOZ. When possible, applicants should pay close attention to what types of multi-family structures existed in the HPOZ during the Period of Significance.



The Residential Duplex/Triplex/Fourplex

In the period when many of Los Angeles' HPOZs developed, low density multi-family structures in residential neighborhoods often were developed in the same architectural styles and with similar

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

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

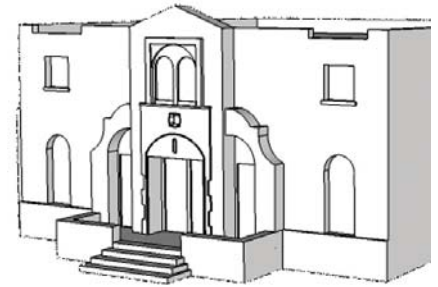
Guidelines for building in the Duplex/Triplex/Fourplex form:

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

The Bungalow Court

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

Important elements of this design style that ensure its compatibility with historic residential development patterns include the small scale of the bungalows, the quality of their architectural detailing, the choice of an architectural style compatible with surrounding





residential development, and a treatment of the facades on the bungalows facing the primary street that includes details like porches, entryways, overhanging eaves and other details which emphasize reliance on traditional single-family residential design elements. This type of development may be appropriate in historic areas comprised predominantly of small single story cottages or duplexes where multi-family development is permitted by the zoning code.

Guidelines for building in the Bungalow Court form:

1. All buildings within the court should be designed in a cohesive architectural style that reflects an architectural style common in the surrounding neighborhood.
2. Entryways within the court should be marked by porches that face onto a central courtyard.
3. The central courtyard should be arranged perpendicular to the street, with a central axial path leading through the development. The central courtyard should not be sectioned off into private open space.
4. The scale of the bungalows should reflect the scale of the surrounding historic residential structures.



The Courtyard Apartment Building

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

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

In the U shaped variant of this style, the central courtyard typically led to a central entryway, and each unit was accessed from an interior hallway. These U shaped structures sometimes rose to three stories or higher.

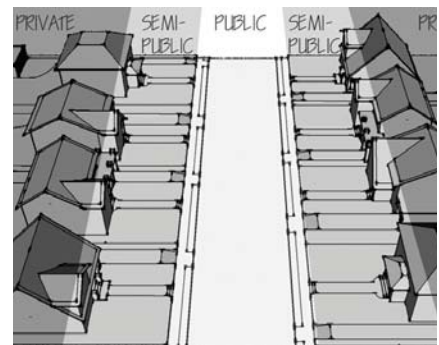
Guidelines for building in the Courtyard Apartment form:

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

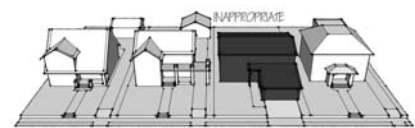
9.3 Setting, Location and Site Design

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

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 setting is characterized by a transition from public to private space.



New houses should replicate the basic orientation and arrangement of uses on the lot. Garages located in the front are inappropriate.



The Miracle Mile North setting is characterized by garages located in the rear and modest front walkways leading directly to front doors. This newer home eschews that pattern and would be inappropriate in the HPOZ.

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 rear of a structure. Designation of parking spaces within a front yard area is generally inappropriate.
6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.
7. The lot coverage proposed for an in-fill project should be substantially consistent with the lot coverage of nearby Contributor properties.

9.4 Massing and Orientation

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

Guidelines

1. New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. For instance, a 2.5 story structure should not be built in a block largely occupied by single-story bungalows.
2. When found to be appropriate, new structures that will be larger than their neighbors should be designed in modules, with the greater part of the mass located away from the main facade to minimize the perceived bulk of the structure.



Houses of varying styles and periods may co-exist harmoniously by virtue of their similar massing and orientation.

3. New residential structures should present their front door and major architectural facades to the primary street and not to the side or rear yard.
4. In some cases on corner lots, a corner entryway between two defining architectural facades may be appropriate.
5. A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.

9.5 Roof Forms

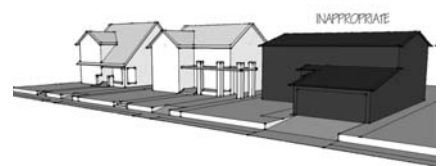
It is often true that the structures on one block of an historic neighborhood share a common architectural style. This common style frequently is articulated by a common roof form, which helps establish a common character for the block. The purpose of this is to encourage traditional roof forms on infill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

Guidelines

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

9.6 Openings

The pattern of windows, doors, and other openings on the facades of an historic structure strongly define the character of the structure's design. These openings define character through their shape, size,



The in-fill example shown here ignores the complex gable patterns of its neighbors.



When a streetscape is characterized by houses that are one to one-and-a-half stories, a two-story home such as this will appear out of scale.



This street presents a consistent roof pattern that should be replicated on new construction.



The massing of this building along with its mansard roof and dormer have little to do with the surrounding context.



Though different in style, this house's deep, and vertical openings help it to blend with its neighbors.



Flush, frameless, and oddly arranged windows may be inappropriate on a new house.

construction, façade arrangement, materials, and profile. Repetition of these patterns in the many historic structures of an historic district helps to define the distinctive historic character of the area. It is important, therefore, that new construction in these areas reflect these basic historic design patterns.

Guidelines

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

9.7 Materials and Details

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

Guidelines

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

9.8 Relocating Historic Structures

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. Generally, the structure to be relocated should be similar in age, style, massing, and size to existing historic structures on the block front on which it will be placed.
4. The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as its placement on its original lot.
5. A relocation plan should be prepared prior to relocation that ensures that the least destructive method of relocation will be used.



Gaudy and conjectural features can cause a house to stand out rather than find compatibility with a historic neighborhood.



Though innovative and interesting, the materials on this home do not relate to those used in its surroundings.



The features on this house create a mish-mash of Colonial, Spanish, Neo-classical, Craftsman and Postmodern styles



This home is being relocated to an HPOZ in Pico-Union.

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.
8. A relocation plan should be prepared prior to relocation that ensures that the least destructive method of relocation will be used.
9. Alterations to the historic structure proposed to further the relocation process should be evaluated in accordance with the Rehabilitation Guidelines.
10. 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.

Chapter 10 Public Realm: Streetscapes, Alleyscapes, Parks, & Public Buildings

10.1 Introduction

Along with private residential and commercial buildings and spaces, public spaces and buildings also contribute to the unique historic character of a preservation zone. Public spaces include streetscapes, alleyscapes, and parks. Public buildings cover a broad variety of buildings such as police stations, libraries, post offices, and civic buildings.

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

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

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

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

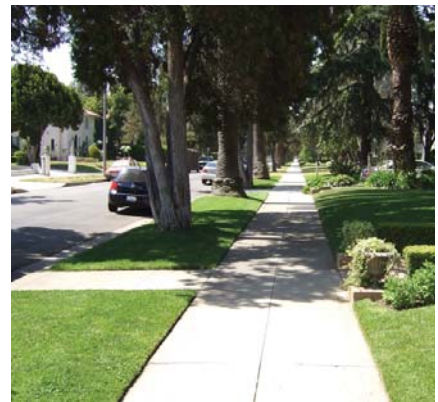
Guidelines

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

1. Protect and preserve street, sidewalk, alley and landscape elements, such as topography, patterns, features, and materials that contribute to the historic character of the preservation zone.
 - a. Preserve and maintain mature street trees.
 - b. Trim mature trees so that the existing canopies are preserved.
 - c. Preserve and maintain historically significant landscaping in the public planting strips.



Many neighborhoods include landscaped medians and parks.



Sidewalks, curbs, parkways and gutters are all under the purview of an HPOZ.



This retaining wall is a significant part of the neighborhood's historic fabric.

- d. Use landscaping to screen public parking lots from view of public streets.
- e. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone.

Paving and Curbs

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

Signage

- 5. Preserve and maintain historic street signs.
- 6. New street signage shall be placed so that historic features are least obstructed.

Street Furniture

- 7. 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.

Utilities

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

Street Lights

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

Sidewalks

- 11. Preserve historic sidewalks.
- 12. Replace only those portions of sidewalks that have deteriorated. When portions of a sidewalk are replaced special attention should be paid to replicating score lines, texture, coloration and swirl-patterns.
- 13. New sidewalks should be compatible with the historic character of the streetscape.

14. Maintain public walkway connections between streets and between buildings.

Alley scapes

15. Preserve existing alleys as public rights-of-way.
16. Preserve traditional relationships between alleys and garages.
17. Preserve traditional fencing along alley right-of-ways.
18. The introduction of new fencing should be compatible with existing historic fencing.

Public Buildings

19. New public buildings should comply with the appropriate In-fill Design Guidelines.
20. Introduce accessible ramps and entry features so that character defining elements of the building's entryways are impacted to the least extent possible.
21. Construct new access ramps and entry features so that they are reversible.
22. Locate new parking lots and parking structures to the rear of public buildings to reduce impacts on neighborhood character.
23. Construction of parking areas for public buildings should be screened from view of adjacent residential structures.

Parks

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

Chapter 11 Definitions

Arch: A curved structure for spanning an opening.

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

Asymmetrical: Having no balance or symmetry.

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

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

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

Balustrade: A railing with supporting balusters.

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

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

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

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

Belfry: A bell tower.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dentil: Simple, projecting, tooth-like molding.

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

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

Dovecote: An architectural feature originally intended to house pigeons or doves. The feature has evolved to simply consist of attic vents or small protusions on a gable-end stylized to resemble small bird-house openings.

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.

Jalousie: a window which consists of parallel glass, acrylic, or wooden louvers set in a frame.

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.

Mullion: A structural feature that separates adjacent windows when windows are arranged in pairs or groups.

Muntin: A strip, usually comprised of wood or metal, that holds separate panes of glass in a window.

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

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

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

Pantile: A roofing tile, usually with an S-shaped profile, laid so that the down curve of one tile overlaps the up curve of the next one.

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

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

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

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

Pier: Vertical structural members.

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

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

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

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

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

Quatrefoil: Literally meaning “four leaves,” a quatrefoil is any four-lobed shape used in decorative arts and architecture.

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

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

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

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

Showcase Windows: Large glazed openings designed to showcase merchandise.

Sidelights: Vertical windows along the outside of a door.

Sleeping Porch: A room usually comprised of large windows and screens that is used for sleeping during hot summer months.

Soffit: The underside of an architectural element, such as a beam or cornice.

Spandrel: The roughly triangular space between the left or right exterior curve of an arch and the rectangular framework surrounding it.

Spindles: Slender architectural ornaments made of wood turned on a lathe in simple or elaborate patterns.

Spire: Structure or formation, such as a steeple, that tapers to a point at the top.

Splay: An oblique angle or bevel given to the sides of an opening in a wall.

Stair Tower: A tower articulating the location of the stairway, usually of a residence.

Stoop: A raised platform, approached by steps and sometimes having a roof, at the entrance to a house.

Streetscape: The pattern and impression created by the combination of visible elements from all lots on a blockface.

String Courses: A horizontal course of brick or stone flush with or projecting beyond the face of a building, often molded to mark a division in the wall.

Surround: The trim, jamb, head, and other decorative elements surrounding an opening.

Symmetry: Correspondence of form on opposite sides of a dividing line or plane.

Terra-Cotta: Usually red fired clay.

Terrace: An open level area or group of areas adjoining a house or lawn.

Terrazzo: A poured flooring material usually comprised of small pieces of stone or glass in a binding medium.

Tower: A structure high in proportion to its lateral dimensions, usually forming part of a larger building.

Transom: A window, usually operable, above the head of a door.

Trusses: A rigid framework, as of wooden beams or metal bars, designed to support a structure, such as a roof.

Turret: A structure (frequently curved) high in proportion to its lateral dimensions, forming part of a larger building.

Tuscan Columns: Very simple columns with no fluting or other embellishment.

Veranda: A large, open porch, usually roofed, extending across the front and sides of a house.

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

Wood Shingle Siding: A sheathing material comprised of overlapping wood shingles.