

# Country Club Park HPOZ



## Preservation Plan



**City of Los Angeles**  
**Adopted October 20, 2010**



# Table of Contents

<b>Chapter 1:</b> Mission Statement	5
<b>Chapter 2:</b> Goals & Objectives	7
<b>Chapter 3:</b> Function of the Plan	9
<b>Chapter 4:</b> Context Statment	17
<b>Chapter 5:</b> Historic Resources Survey	31
<b>Chapter 6:</b> Architectural Styles	33
<b>Chapter 7</b> Residential Rehabilitation	63
<b>Chapter 8:</b> Residential Additions	79
<b>Chapter 9:</b> Residential In-fill	83
<b>Chapter 10:</b> Public Realm	93
<b>Chapter 11:</b> Definitions	97
<b>Appendices</b>	



# Chapter 1 Mission Statement

The principal purpose of the Preservation Plan is to maintain, enhance and preserve the historic integrity, sense of place and aesthetic appearance of the three HPOZs and to preserve for future generations their historic architectural character and integrity. The HPOZs and Preservation Plan shall accomplish these by:

- Providing clear preservation guidelines for restoration and rehabilitation of structures;
- Preventing commercial encroachment and preserving the residential character of the neighborhoods;
- Preventing teardowns and demolition of contributing structures;
- Ensuring that the height, bulk, massing, lot coverage and architectural designs of both additions and infill development are compatible with the historic fabric of the neighborhoods;
- Providing residents pertinent information about historic preservation philosophy, resources and opportunities;
- Encouraging residents to participate in the preservation process;
- Fostering neighborhood pride among residents and property owners;
- Promoting interest in the cultural, social and architectural history of the HPOZs.



## 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

**Objective 1.5** Encourage new construction and design that is differentiated from the historic elements, that is responsive and sympathetic to its historic context and is compatible with historic materials, design features, size, scale, proportion and massing

### 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

**Objective 3.2** Ensure that maintenance, repair and restoration are historically and stylistically appropriate

### 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** Increase public knowledge about how preservation programs and practices may be used to preserve historic properties and enhance the quality of life and 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, impartial and appropriate decisions regarding proposed projects with this Plan

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

**Objective 5.3** Create an information resource to educate the public about the architectural styles found within the HPOZs and provide information that will assist in the maintenance, restoration and repair of these structures

**Objective 5.4** Promote citizen involvement and participation in the HPOZs project review process

**Objective 5.5** Work with the City of Los Angeles Planning Department, the Department of Building and Safety, Los Angeles Department of Transportation, and the City of Los Angeles Housing Department to improve enforcement of the HPOZ ordinance

**Objective 5.6** Enhance understanding of the HPOZ ordinance among city agencies, including the local Council Office and neighborhood groups





## 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 Country Club Park, Wilshire Park, and Windsor Village Historic Preservation Overlay Zones (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 these HPOZs to clarify and elaborate upon the review criteria established under the HPOZ Ordinance.

The Country Club Park, Wilshire Park, and Windsor Village 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 and their Preservation Plans are one of many types of overlay districts, policies, and programs that serve to advance the goals and objectives of the Community Plan.

The Country Club Park, Wilshire Park, and Windsor Village 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 HPOZs. 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 HPOZs. The Preservation Plan is to be made available to property owners and residents within the Country Club Park, Wilshire Park, and Windsor Village HPOZs, and should be reviewed by the Board every two years.

The Country Club Park, Wilshire Park, and Windsor Village 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 at least five members appointed by the Mayor, the Councilmember, the Cultural Heritage Commission and the Board at large. These members are appointed because they have expertise in historic preservation, architecture, real estate and construction. The HPOZ Ordinance requires that the HPOZ Board make all decisions related to maintenance, repair, restoration and minor alterations to a property (work defined as "Conforming Work") and that the HPOZ Board serve

as an advisory body to the Department of City Planning related to new construction, large additions and major alterations or rehabilitation projects. In addition to their role as a decision making body, the HPOZ Board is an educational resource with unique experience and expertise both in historic preservation practices and in the rich history of this culturally and architecturally significant neighborhood.

In an effort to encourage property owners to comply with the Preservation Plan guidelines, and facilitate a streamlined review of simple 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. Most types of work on a property that involve a discernable change to the structure or site. However, they will require HPOZ Board review. The list of projects that are delegated to the Director of Planning for decision are listed in Section 3.6 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. This Plan is constructed as follows:

**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 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 structure. Some CWC projects may be simply reviewed by Planning staff while others will still 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 review in the 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. Planting and maintenance of existing plantings in front and side yards, not including: new hardscape; installation of artificial turf; fences; hedges; planting of new trees; or removal/trimming of any tree or feature identified in the historic resources survey;
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. Installation and expansion of rear patios or decks that are not visible from the street, that are no higher than 5 feet above finish grade (including railings), not including balconies, roof structures, trellises, gazebos or other similar structures;
11. Installation, replacement or repair of HVAC equipment that is not visible from the street;
12. Installation of lighting devices on facades that are not visible from the street;
13. Exterior painting with no change from existing paint colors;
14. Maintenance and repair of existing foundations with no physical change to the exterior;
15. Removal of security grilles and/or gates that were installed outside of the Period of Significance;
16. Removal of fences that were installed outside of the Period of Significance.

### **3.6 Delegated Authority to the Director of Planning**

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. Minor front and side yard landscaping projects including: installation of artificial turf; trimming of trees identified in the historic resources survey; installation of new trees. Minor front and side yard landscaping does not include new fences, walls or hedges;
2. In-kind hardscape replacement within the front yard (driveway, walkways, etc) that does not expand the hardscape footprint;
3. Exterior painting involving new paint colors and not including paint applied to previously unpainted surfaces such as stone, masonry or stained wood;

4. Ordinary maintenance and repair to correct deterioration or decay that does not involve a change in the existing design, materials or exterior paint color;
5. Removal of non-historic stucco, asbestos shingles, vinyl siding or other similar materials, when underlying historic materials can be repaired or replaced in-kind. Where evidence of original materials is unclear, work shall be deferred to the HPOZ Board for review;
6. Installation of screen doors or windows that do not obscure the actual door or window;
7. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure;
8. Construction or installation of ramps, railings, lifts, etc., on any non-visible elevation of a building intended to allow for accessibility;
9. Any alterations to a structure that is identified as Non-Contributing in the Historic Resources Survey, not including additions, new construction, relocation or demolition;
10. Additions of less than 250 square feet to any Contributing building or structure, where the addition does not break the side-planes or roofline of the existing structure, is contained completely within the rear yard and is not visible from the street;
11. Additions to Non-Contributing structures that increase the square footage by less than 30% of the existing square footage (as determined by LADBS) when the addition does not affect the front façade of the structure and is not visible from the public street;
12. In-kind replacement of roof materials that does not result in the removal of any historical material such as wood eaves, fascia, etc;
13. Alterations to façade openings, such as new doors or windows, to facades that are not visible from the street;
14. 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;
15. Installation or repair of solar collectors, skylights, antennas, satellite dishes and broadband internet systems on rear-facing facades/roof surfaces or garage roofs that are not visible from the street;
16. Installation of window security bars or grills, located on facades that are not visible from the street;
17. Repair or replacement of gutters and downspouts.

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 Streamlining HPOZs in the 2010 Context**

In response to severe budget cuts within the City of Los Angeles in fiscal 2010 and the resulting shortage of staff within Los Angeles Department of City Planning, Country Club Park, Wilshire Park, and Windsor Village have entered into a cooperative alliance with each other and Los Angeles Department of City Planning to develop a new approach to the administration of these three HPOZs. The objective is to share resources as effectively as possible while allowing the three distinct areas to retain their unique identities. This is determined to be an appropriate approach for the three HPOZs in question because the three areas are contiguous and share salient attributes in common, including:

- Architectural styles,
- Massing and density,
- Significant architects, developers and contractors,
- Patterns of development,
- Historic events,
- General socio-economic history and
- Council District 10 representation.

Each of the three HPOZs will retain:

- The name which identifies the neighborhood
- The Historic Resources Survey which each area has completed and submitted

- The Period of Significance established by each area's Historic Resources Survey
- The Historic Context Statement which each area has completed and submitted

The three HPOZs will share in common:

- This Preservation Plan, including all guidelines, exemptions and delegations
- A single HPOZ Board consisting of between five and seven members
- HPOZ Board Meeting time, location and agenda
- Planning Staff as assigned by Los Angeles Department of City Planning

Rather than establishing Country Club Park and Windsor Village as expansions of the existing Wilshire Park HPOZ, each of the three HPOZs will be established by separate ordinance. This feature will allow maximum flexibility in the future administration of the three HPOZs, which may divide and establish individual boards in response to changing fiscal conditions, increased number of cases, or other changes which make such adjustments beneficial to the Los Angeles Department of City Planning and/or the individual or collective HPOZs. This Preservation Plan will be reviewed every two years and revised as necessary.



# Chapter 4 Context Statement

## 4.1 HPOZ Context

### *Early Settlement: Natives, Ranchos, and Development*

The large expanse of land that is now occupied by the City of Los Angeles was once inhabited by Native Americans of the Tongva (or Gabrielino) tribe. The Tongva people regularly navigated the Pacific Ocean and inhabited the islands of Santa Catalina, San Nicholas, San Clemente, and Santa Barbara as well as much of the Los Angeles basin and parts of what is now Orange County. A relatively peaceful culture, the Tongva subsisted on what the land had to offer for thousands of years before the arrival of European visitors. It is estimated that approximately five thousand Tongva resided in the region when the Spanish began the mass colonization of native peoples under the mission system in the eighteenth century. The Mission San Gabriel, which is located near the present-day city of Montebello, was the fourth of the California missions, a system established by Spanish friars with the intention of converting the Indians to Christianity and stripping them of their cultural traditions. The Tongva were largely subject to the Mission San Gabriel, which was in the proximity of their native territory, and their subsequent mistreatment and exposure to European diseases quickly decimated the population. Those that survived were used as laborers in the construction of the Spanish missions and pueblos. It has been noted that “nearly everything grown or manufactured at the pueblos resulted from the labor of Indians.”

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

The land on which Country Club Park is located was part of the Rancho Las Cienegas. Comparably small at approximately 4,500 acres, the Las Cienegas was patented to Juan Avila in 1871 and appears to have extended roughly from today’s Wilshire Boulevard south to Baldwin Hills. Reports from this time indicate that the rancho was almost entirely a swamp and that it took subsequent draining and grading to



Celebrators opening Pico Heights Electric Railway, 1887

become valuable land for residential development purposes, which it did after the turn of the twentieth century.

In the late 1860s, after almost twenty years under the rule of the United States of America, California's rancho system began to collapse. The vast acreage was bought up by a handful of wealthy land barons, who in the following decades subdivided the land for development. Immigrants arrived from the east in droves, many drawn to the area for its agricultural and, later, oil opportunities. The Central Pacific Railroad was completed from the Midwest to northern California in 1869, and many arrived by rail and made their way south by carriage. By 1876 the Southern Pacific had laid tracks to Los Angeles and immigration ensued on a massive scale. A second transcontinental rail link—the Santa Fe Railroad—arrived in 1885, sparking a fare rate war between the two railroads. The price of a trip to Los Angeles from the Midwest plummeted; that, coupled with a voracious advertising campaign touting the “good life” in California, enticed many to make the trip. A reported 120,000 people made the journey in 1887 alone.

#### *Streetcar Suburbs*

In addition to the transcontinental railroad, several local streetcar lines cropped up at the end of the nineteenth century. Centered on the downtown Los Angeles business district, a few lines stretched out to city limits enabling residential development outside of the urban core. Sensing opportunity in the vast, undeveloped acreage in the growing Los Angeles area, Henry Huntington purchased and consolidated the existing streetcar lines and began to lay miles of new track. In 1901, Huntington's Pacific Electric Railway was incorporated and a major rail expansion followed.

The quickly expanding network of streetcar lines began to enable the development of commuter suburbs in what was previously undeveloped land. Among the first of these were located south and west of the city in neighborhoods like College Heights (near USC, which was founded in 1880) and Pico Heights, which stretched westward along Pico Street toward Los Angeles's western boundary, which at the turn of the twentieth century was located at today's Arlington Avenue. The land from Arlington to the Pacific Ocean was at this time considered to be “the country,” mainly comprising alfalfa and barley fields, grazing pastures, oil derricks and swampland.

#### *Post World War I Boom*

Although the boom of the 1880s was, proportionately, the greatest period of growth in the history of Los Angeles, the boom of the 1920s arguably did more to shape the modern city as it appears today. It was during the twenties that the greater Los Angeles area reached a million inhabitants, making it the fifth largest city in the United States. Fuelling the booming economy of this era was, in part, the oil industry. Although oil derricks had been mainstay in Los Angeles since

the 1890s, the industry peaked with the automobilization of the city that occurred in the interwar period. In addition to the oil industry, the city's economy was based largely on maritime trade and shipping, agriculture, industrial manufacture, and the motion picture industry, which helped fuel a lucrative tourism industry. With a booming economy and a massive population increase, the development of residential tracts once again became a very profitable business.

According to historian Kevin Starr, by 1930 "Los Angeles had a population of 1,470,516, which represented a tripling of its population over [a period of] ten years." New construction met the needs of the growing population; in 1918, 6,000 building permits were issued. In 1919, that figure more than doubled to 13,000, increasing to 37,000 in 1921, and 47,000 in 1922. The boom peaked in 1923 with an astonishing 62,500 new building permits for an estimated \$200 million in construction. The 1920s saw the widening and paving of Wilshire Boulevard from Westlake Park to the Pacific Ocean at Santa Monica, and commercial development began on the Miracle Mile portion of Wilshire Boulevard.

#### *Wilshire Boulevard Development*

Wilshire Boulevard began in 1895 as a 12,000-foot long street running west from Westlake Park. Gaylord Wilshire, who sensed the potential of an east-west corridor stretching west from downtown into the barley fields and swampland that, at that time, made up the land between city limits and the ocean, envisioned a boulevard lined with stately mansions. To ensure an upscale identity, he convinced City Council to pass an ordinance guaranteeing that Wilshire Boulevard would remain open to automobile and pedestrian traffic only, with no railroads, streetcars or heavy trucking permitted. Almost immediately some of Los Angeles's most influential citizens began building their palatial residences on Wilshire, most of which were described in detail in the pages of the Los Angeles Times (whose editor, Harrison Gray Otis, had a mansion at the corner of Wilshire and Park View). The imminent westward growth of the City provoked this commentary in the Times in 1914: "Among the many phases of the tremendous development and growth of Los Angeles and surrounding territory in the past decade, none has been more remarkable than the transaction from low-priced barley fields to residence property valued at \$10,000 per acre in eight or ten years in the district west of Westlake Park."

The residential nature of the eastern stretch of Wilshire was fleeting; by 1920, most residents had relocated to points west and the section near Westlake Park became a fashionable hotel district. Also by this time, Wilshire Boulevard had been widened and paved from Westlake Park to the Pacific Ocean at Santa Monica, and commercial development began in Miracle Mile. The stretch of Wilshire between Westlake and Western was rezoned from B-class residential to C-class commercial. Large resorts such as the Ambassador Hotel began to appear in the early



View of Wilshire Boulevard from east of Crenshaw Boulevard, looking west, 1928.



Wilshire Boulevard and Rimpau Boulevard, 1919.

1920s, and the prestige of the boulevard as a residential address gave way to the glitz of its imminent large-scale commercial development. Also by this time, nearly every person of means in Los Angeles had an automobile, which enabled development even further from the city center. As homes on the boulevard itself were transplanted with hotels, restaurants and department stores, residential development adjacent to Wilshire Boulevard proliferated on an enormous scale.

By 1945, Wilshire Boulevard was Los Angeles's defining thoroughfare, lined with theaters, churches, department stores, theaters, hotels, and social institutions—all with plenty of surface parking for the mobile Angeleno. The boulevard defined the linear arrangement of Los Angeles and seemed to appropriately usher the City into the modern era; buildings were often designed to look like the products sold within them, signage loomed on both sides of the boulevard on nearly every block, and traffic jams were commonplace.

#### *Deed Restrictions and Segregation*

Like most residential tracts developed in the early half of the twentieth century, homeownership in these communities was not available to all Los Angeles citizens. In addition to placing restrictions on the physical appearance of lots and home design, many developers and homeowners' associations worked to place restrictions on who could purchase residences in certain neighborhoods. In *City of Quartz*, Mike Davis notes that, "Private restrictions, for example, normally included such provisions as minimum required costs for home construction, and exclusion of all non-Caucasians [and sometimes non-Christians as well] from occupancy, except as domestic servants."

Although originating in the nineteenth century, racially restrictive covenants proliferated years during and after World War I when large numbers of African Americans began to migrate to California in search of employment. White homeowners attempted at first to pass restrictive zoning ordinances that would keep their neighborhoods racially homogenous; this practice was deemed unconstitutional, and restrictive covenants offered a more discreet method of segregation. The covenants were essentially private contracts where buyers pledged not to sell their house to non-whites as a condition of purchasing their home. Covenants differed from neighborhood to neighborhood; many also included exclusionary language in reference to Jews, Italians, Russians, Muslims, Latinos and Asians. Although restrictive covenants were not unique to Los Angeles (in fact, they occurred throughout the country), they were particularly rampant in the area due to the massive amount of development that occurred during the 1920s boom years—the heyday of restrictive covenants. According to Davis, "In this fashion, 95 per cent of the city's housing stock in the 1920s was effectively put off limits to Blacks and Asians."

#### *Development of Olympic Boulevard*

A major change occurred in the area in the early 1930s with the widening of Tenth Street and its subsequent name change to Olympic Boulevard. By this time the popularity of the automobile had already made its imprint on the development of the city, and several arterial roads were widened and converted to parkways. Tenth Street found this fate circa 1930 and was renamed for the 1932 Summer Olympic Games, which were held in Los Angeles.

## 4.2 History of the Country Club Park

With a large number of buildings dating to the earliest phases of Los Angeles' development, Country Club Park is an intact residential district with distinct visual character. Constructed adjacent to the streetcar line that stretched along Pico Street (now Boulevard), the area was originally located at the western edge of the City and housed some of Los Angeles' most prominent citizens. As the area matured in the 1920s boom years, vacant lots were filled by homes constructed in the latest architectural styles: Craftsman, Tudor Revival, Spanish Colonial Revival, Colonial Revival and Mediterranean Revival. Despite some infill that occurred in the years following World War II, the area remains mostly intact. In addition to a large number of buildings dating to the first three decades of the twentieth century, the area retains other visual features that tie it to that era of residential development in Los Angeles. Mature street trees line the avenues, and broad lawns and landscaped parking strips front the residences in parts of the neighborhood.

Concrete sidewalks are present throughout, and concrete vehicular and pedestrian pathways lead to houses and detached garages. Surrounded by bustling thoroughfares on all sides, Country Club Park remains an elegant residential enclave spanning a century of Los Angeles' history. Constructed adjacent to the streetcar line that stretched along Pico Street (now Boulevard), the area was originally located at the western edge of the City and housed some of Los Angeles' most prominent citizens. As the area matured in the 1920s boom years, vacant lots were filled by homes constructed in the latest architectural styles: Craftsman, Tudor Revival, Spanish Colonial Revival, Colonial Revival and Mediterranean Revival. Despite some infill that occurred in the years following World War II, the area remains mostly intact. In addition to a large number of buildings dating to the first three decades of the twentieth century, the area retains other visual features that tie it to that era of residential development in Los Angeles. Mature street trees line the avenues, and broad lawns and landscaped parking strips front the residences in parts of the neighborhood. Concrete sidewalks are present throughout, and concrete vehicular and pedestrian pathways lead to houses and detached garages. Surrounded by bustling thoroughfares on all sides, Country Club Park remains an elegant residential enclave spanning a century of Los Angeles' history.



Map of Los Angeles and suburbs, 1906

#### 4.2.1 Context: Early Residential Development, 1850-1912

*Theme: Transportation: Streetcar Suburbs*

The Pico Heights streetcar line was among the first to be established in the city, with an opening ceremony in 1887. Historic photos show an open-air car transporting passengers amidst an undeveloped landscape. The line stretched west along Pico Street from downtown terminating near Arlington Avenue, which in the late 1890s was the western boundary of the City of Los Angeles. The land beyond Arlington to the Pacific Ocean was at this time considered to be “the country,” mainly comprising alfalfa and barley fields, grazing pastures, oil derricks and swampland. The establishment of the Pico Heights line was the direct impetus for the subdivision of what is today known as Country Club Park.

Made attractive by its location off the streetcar lines, the Pico Heights area became home to a number of developments at the turn of the twentieth century that helped transform it into one of the City’s most prestigious locales. The Los Angeles Golf Club, founded in 1897, relocated to the area in 1899 after outgrowing its original location near Vermont Avenue at Pico Street. An influx of wealthy residents in the city as well as the burgeoning popularity of the sport enabled the incorporation of the Country Club and its subsequent move to a 106-acre property between Pico and Washington, with a clubhouse at 16th Street (now Venice Boulevard). At this time, the area was almost entirely undeveloped, and the terrain provided a gully which served well as a natural hazard for the 18-hole course.

The popularity of the Los Angeles Country Club seems to have surprised even its founders, as within six months of its move another expansion was underway. The acquisition added 160 acres to the former Country Club, composing a property of more than 200 acres. The existing clubhouse was moved to the corner of Pico and Western and a construction campaign ensued to expand the building, construct stables for patrons, and improve the grounds with new “comforts and conveniences.” By this time the Country Club was one of largest west of Chicago and was patronized by Los Angeles’s most prestigious citizens. Although primarily a gentleman’s sport, the Country Club was open to both male and female members. A Los Angeles Times article from 1899 cites that many a female patron, however, would grow “pale with despair” at the difficulty of one of the more difficult courses.

*Theme: The Subdivider and the Subdivision*

The Los Angeles Country Club was located on land owned by the Country Club Land Association, a conglomerate of stockholders who, consequently, were all Club members. After the turn of the century, with major construction occurring in adjacent neighborhoods, it was likely very clear to investors that the vast Country Club acreage would be immensely valuable for residential development. In 1905, in what

was at the time one of the biggest real estate deals in Los Angeles history, 286 acres (220 of which were former Country Club grounds) were purchased for subdivision by a syndicate known as the Country Club Park Corporation, which was headed by Isaac Milbank, Robert Marsh & Co. and Strong & Dickenson, among others. The price for the land was nearly \$550,000, which today would amount to approximately \$12.5 million. Golfers continued to use the property while it was being graded and parceled; an article from 1910 illustrates the scene as follows:

The present location of the club at Pico Street and Western Avenue is now really not a golf club. Years ago it was a fine course, but broad streets have been cut in from both sides and an unsteady golfer is liable to cut or slice his ball through the dining-room window of some leader in society or commercial circles. These encroachments had driven the club westward 'ho, and it is more than likely that the members will not be annoyed after this year.

The club's lease expired in October of 1910, at which point it was moved to a new location near Beverly Hills. Despite its relocation, the association of the Country Club with this area was firmly rooted in the social conscience and the name endured. Today the neighborhood is known as Country Club Park, though no visual clues to its origins remain.

Robert Marsh & Co. and Strong & Dickenson began to parcel the land and advertise lots for sale as early as 1904. The first tracts to appear were located west of Wilton Place and included Country Club Terrace (1904), Boulevard Heights (1905), and the exclusive Westchester Place (1905). The eastern part of today's Country Club Park, roughly between Western and Arlington, was subdivided in 1912. These early subdivisions fronted south onto Pico Street, as potential buyers would approach from this direction as they exited the streetcars. The choicest lots were in the southern part of the neighborhood, which featured somewhat larger parcels than those located north of Country Club Drive.

Westchester Place was advertised as "the very cream of it" and occupied the bluff south of Country Club Drive, which provided dramatic views of the mountains. Despite the major advertising campaign that ensued, construction got off to a slow start as many felt that Country Club Park was too far from the city center (it was not until 1909 that the land west of Arlington would be annexed to the City). However, both Robert Marsh and Isaac Milbank constructed their elaborate mansions in the Westchester Place subdivision, and with the Los Angeles Times documenting their lavish designs to the last detail many others began to follow suit. Many of the homes in Westchester Place were constructed on palatial double lots, distinguishing this tract somewhat from others in Country Club Park, which generally have uniform lot sizes. A 1905 advertisement gives a description of the tract:



Women golfers at Los Angeles Country Club circa 1900



Exterior view of Country Club clubhouse.



Western Avenue looking north  
from Pico Boulevard, 1926

[Westchester Place meets] every demand of the exacting homebuyer. The wealth of improvements, the ornamental gateways, broad boulevards, exclusive surroundings, sweeping mountain views, the pure air and the car service at once appeal to the fastidious and the critical. These beautiful subdivisions face Pico and adjoin the picturesque Country Club grounds. To be noted, it was at this time that the fashionable Los Angeles is pushing west and southwest.

Although many of the street improvements (such as ornamental gateways) have been removed, several of Westchester Place's grand residences remain intact. Among these are Isaac Milbank's residence (constructed in 1913 by noted architect G. Lawrence Stimson), the home of architect A. F. Rosenheim (1910), and the luxurious home of lumber merchant Judson C. Rives (1914, also by architect A. F. Rosenheim).

In addition to those listed above, the earliest Country Club Park residents were among the city's most wealthy. Census data from 1910 indicates that a large number of inhabitants were involved in the real estate industry; others were physicians, presidents of corporations, managers, and merchants. Several households included maids, cooks, servants and chauffeurs, many of whom were African American.

#### *Property Types*

Associated property types from the early era of architectural development (1895-1918) in Country Club Park are the single family residence, multifamily residence (particularly on 3rd, 4th and 5th Avenues, south of Country Club Drive), and institutional (religious) buildings.

#### *Character Defining Features*

The proposed Country Club Park HPOZ retains the following character defining features displaying its significance relating to early residential development in Los Angeles (prior to 1912):

- Uniform lot sizes, with slightly larger lots south of Country Club Drive and east of Arlington Avenue
- Broad front lawns and landscaped parking strips
- Poured concrete sidewalks and pedestrian walkways leading to residences
- Mature street trees, including large palms and other species
- Asphalt-paved streets

#### **4.2.3 Context: Suburbanization: Continued Residential Development, 1913-1952**

*Theme: Transportation: The Automobile and Suburban Development*



By 1913, all of Country Club Park had been subdivided and approximately 15% of the residences within the survey area had been constructed. The real estate market slowed dramatically during the nineteen-teens due to World War I, as Los Angeles had little stake in wartime industries and growth came to a veritable standstill. However, after the end of the war in 1918, Los Angeles entered its second major boom and construction resumed at a monumental level.

The post World War I era represents the largest period of development in Country Club Park. Of the near 670 properties that exist in the survey area today, more than half were constructed in the five-year period of 1919 to 1924. The lateral growth of Los Angeles transformed Country Club Park from a wealthy retreat near the edge of the city to an urban community located just a quick drive from a variety of commercial and institutional amenities. By 1920 there was approximately one car per every three Angelenos, and the number commuting by car was almost as great as that using public transportation. Nearly every house constructed in Country Club Park in the 1920s had a detached one-car garage at the rear of the property, most of which were architecturally congruous with the main residence.

The physical transformation of Country Club Park that occurred between 1919 and 1925 was paired with a shift in the area's demographics. Many of Los Angeles' wealthiest citizens began to move northwest to places such as Beverly Hills and Hancock Park, while neighborhoods closer to downtown became popular with residents of the middle class. The demographic makeup of Country Club Park was somewhat varied at this time; the area south of Country Club Drive and east of Westchester Place was still substantially well-to-do, with a number of doctors, managers, proprietors and others—many of which had live-in servants. The other sections of the neighborhood housed moderate-income families with jobs as teachers, appraisers, salesmen, artists, and various professions in the building trades.

By 1930, nearly all of Country Club Park had been developed and its physical appearance would change little in ensuing years. The widening of Olympic Boulevard in 1930 and the increase in vehicular traffic that followed nearly halted pedestrian traffic between the parcels on either side of the boulevard, making Olympic Boulevard the logical northern boundary of the Country Club Park neighborhood.

*Theme: Deed Restrictions and Segregation*

Because of the racially restrictive covenants, Country Club Park was a homogenous neighborhood roughly until the beginning of World War II. Census records up to 1930 indicate that all residents in the area were white with the exception of servants, most of whom were African American or Japanese. However, in the late 1940s a number of prominent African-American families began to move to Country Club Park, sparking a round of lawsuits over the legal validity of restrictive

**The Country Club Terrace**

LOT 51200 AND UP.

The Country Club Terrace is destined to become the view spot of Los Angeles when the people with eyes for scenic beauty once focus their vision on the panoramic mountain sweep extending from San Jacinto to Santa Monica which this elevated mesa affords.

**ROBERT MARSH & CO.** 302-303 H. W. Hollman Building  
S. E. Cor. Fourth and Spring Sts. Both Phones 25863.

Advertisement appearing in the Los Angeles Times, November 1904



Drawing of Rives Mansion at 1130 Westchester Place, Los Angeles Times, 1914



Philip Ahn

covenants. The defendants included Frank and Artoria Drye, Lee and Carney Steward, and Blanche Strickland, all of whom lived on the 1000 block of Arlington Avenue. According to reports in the black press (including the California Eagle and the Los Angeles Sentinel; the Los Angeles Times had sparse coverage of battles over equitable homeownership) the lawsuit was instigated by a local Presbyterian minister, whose support of segregation caused controversy among his congregation as well as throughout the city.

The lawsuit, which ultimately ruled in favor of the Dryes, Stewards and Stricklands, raised questions of equality in an era of enforced restrictive covenants. Particularly at the end of World War II, when Americans were faced with the unconscionable destruction caused by the Nazis, the issue divided Angelenos and brought to light a practice that many did not realize was still in existence. The judge in the case, Honorable Stanley Mosk, is quoted as having stated the following in his ruling:

This court feels there is no more reprehensible and un-American activity than to attempt to deprive persons of their own homes on a 'master race' theory. Our nation just fought the Nazi race superiority doctrines. One of these defendants [Frank Drye] was in that war and is a Purple Heart veteran. This court would indeed be callous to his constitutional rights if it were now to permit him to be ousted from his home using 'race' as a measure of his worth as a citizen and a neighbor.

Seven months after Judge Mosk's ruling, the United States Supreme Court ruled that restricted covenants based on race were unenforceable. Country Club Park's African-American population continued to flourish, and in ensuing decades the area became one of the most ethnically diverse neighborhoods in Los Angeles. Although Frank Drye died in 1957, his wife Artoria lived in the house on Arlington Avenue until her death in 2004 at 106 years old.

The struggles that met Country Club Park's early African-American residents did not appear to be shared by members of other ethnic groups moving into the area at roughly the same time, and earlier. There were a number of Korean-American and Chinese-American families living in the area as early as the late 1930s, and although the California Alien Land Law of 1913 prohibited them from purchasing property, they appeared to have resided in the area without significant incident. Some of Country Club Park's Asian-American residents were among the City's most prominent: You Chung Hong, who lived on Gramercy Place, was California's first Chinese-American lawyer; Philip Ahn, who was the son of prominent Korean-American activist Dosan Ahn Chung-ho, was a well-known actor from the 1930s to the 1960s.

There does not appear to have been a Japanese-American population in Country Club Park prior to World War II. After the war, several Japanese-American families moved into the area after the closure of

the internment camps. Similar to that of their Korean- and Chinese-American neighbors, their establishment in the area occurred without major incident. Why restrictive covenants were not enforced against Asian Americans in the same way they were against African Americans in Country Club Park is unclear; regardless, within twenty short years the area went from being wholly Caucasian to the home of a wide range of people of varied ethnic backgrounds.

*Theme: Institutional Development: Religion and Spirituality*

In addition to monumental residential growth in Country Club Park, the 1920s brought the construction of a number of churches which served the burgeoning community.

*St. Paul's United Methodist Church, 1200 S. Manhattan Pl., 1904; moved 1925; addition 1926*

Constructed in 1904, St. Paul's United Methodist Church is the oldest remaining church in the Country Club Park survey area and is a rare example of an Arts and Crafts church in Los Angeles. The architectural firms of Marsh & Russell were contracted by the building committee of the Pico Heights M. E. Church in 1904 to draft plans for a new edifice at the southeast corner of 12th and Fedora Streets. A Los Angeles Times article from 1904 reported that "the church will be a handsome structure, the plans calling for an expenditure of \$20,000." In 1925, a permit was issued to move the church building (without an accompanying Sunday school building) to 1202 S. Manhattan Place. In 1926, a new Sunday school building and gymnasium were constructed to the south of the original church building. The 1904 edifice still exists today, largely intact. Fronting north onto Country Club Drive, the church is an imposing wood structure originally constructed in the Arts and Crafts mode. Prominent features include a corner bell tower with a pyramidal hipped roof and prominent cross gables. Marsh and Russell designed the church with English Tudor-style elements. Stylistic features include half-timbering in gable ends, buttresses, pronounced bargeboards, arched entrance openings, and leaded glass windows.

*Arlington Avenue Christian Church (now the Ethiopian Christian Fellowship Church), 3405 W. Pico Blvd., 1926*

The Arlington Avenue Christian Church, Coulter Memorial, was constructed in 1927 by architect Harold Cross. The impressive concrete edifice employs elements of the Spanish Renaissance with simplified Churrigueresque details. The church was constructed to replace the former home of the congregation, which was located on Broadway in downtown Los Angeles. Named Coulter Memorial for the church's founding pastor, the Reverend B. F. Coulter, it served the Country Club Park community for a number of decades. In 1968, it was the first church in Los Angeles to host a bilingual service in Korean and English. Today, the building is home to the Ethiopian Christian Fellowship Church.



Interior of Ahn's house at 3250 Country Club Drive, circa 1950



Wilshire Ward Chapel, 1209 Manhattan Place., 1929

### *Wilshire Ward Chapel, 1209 South Manhattan Place, 1928*

The Wilshire Ward Chapel was constructed in 1928 by architects Pope & Burton. Originally known as the Hollywood Stake Tabernacle, the church was intended to be the central meeting place for the local Mormon community, which at that time comprised more than 4,000 members. The impressive edifice, which is constructed of reinforced concrete, was said to be “one of the finest tabernacles of the Mormon church.” Although recalling Byzantine and Gothic architecture, the building’s design is a thoroughly modern interpretation of these historic styles. The Wilshire Ward Chapel was designated Los Angeles Historic-Cultural Monument #531 in 1991.

### *Property Types and Zoning*

Associated property types from the era of development which spans 1915 - 1940 include single-family residences, multi-family residences, and institutional (religious) buildings. Although continuing to be primarily a low-density residential neighborhood, zoning in the western part of the neighborhood (west of 3rd Avenue) allowed for multi-family development, which began in the late 1920s and eventually gained momentum in the post-World War II era. Multi-family housing prior to 1940 consisted mainly of duplexes, fourplexes, and bungalow courts.

Between 1935-1952 the associated property types include single-family residences and multi-family residences. Multi-family dwellings that prevailed during this time consisted mainly of apartment buildings with five or more units.

### *Character Defining Features*

- The proposed Country Club Park HPOZ retains the following character defining features displaying its significance relating to continued residential development in Los Angeles (from 1913-1952):
- Uniform lot sizes
- Poured concrete sidewalks and pedestrian walkways leading to residences
- Mature street trees, including large palms and other species
- Asphalt-paved streets

## 4.3 Periods of Significance

Country Club Park: 1903-1952

### 19<sup>TH</sup> CENTURY STYLES (1860's – 1900's)

American Foursquare

Classical Revival (*Also, Neo-classical Revival, Beaux Arts, Greek Revival*)

Shingle

### ARTS & CRAFTS TURN OF THE CENTURY STYLES (1890's – 1920's)

Colonial Revival

Craftsman (*Also Swiss Craftsman, Japanese Craftsman, Tudor Craftsman*)

Mission Revival

Prairie

### ECLECTIC REVIVAL STYLES (1915 – 1940)

Dutch Colonial Revival

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

French Eclectic (*Also Chateauseque, French Norman, Second Empire*)

Italian Renaissance Revival

Mediterranean Revival

Spanish Colonial Revival

### EARLY MODERN STYLES (1900 – 1950's)

Moderne (*including Art Deco and Streamline*)

Minimal Traditional

### Post World War II Styles (1945 – 1965)

Mid Century Modern (*Also Shed and Post & Beam*)

Ranch (*Also Traditional Ranch, Contemporary Ranch etc.*)

Regency (*Also Hollywood Regency*)



# Chapter 5 The Historic Resources Survey

## 5.1 Introduction

The historic resources survey is a document which identifies all Contributing and Non-contributing structures and all Contributing landscaping, natural features and sites, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the cultural heritage commission.

## 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.

### Non-contributing - From Period Of Significance

Non-contributing structures that date from the period of significance are structures that were built in the same time period as Contributing structures, but they have not retained their historic character through subsequent alterations or additions.

## Non-contributing – Not From Period Of Significance Or Vacant Lots

Non-contributing structures not dating from the period of significance are those buildings that were constructed too recently to contribute to the historic nature of the district. An example might be a more recent apartment block or an infill house constructed much later than its neighbors and in a different style.

The Historic Resources Surveys for Country Club Park, Wilshire Park and Windsor Village may be reviewed at:

City Hall

Los Angeles City Planning Department

Office of Historic Resources

200 N. Spring Street, Room 620

Los Angeles, CA 90012



## 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, which draw upon romanticized notions of European, Mediterranean and other ethnic architectural styles, include Colonial Revival; Dutch Colonial Revival; English and English Tudor Revival styles; French Eclectic styles; Italian Renaissance Revival; Mediterranean Revival; Monterey Revival; Spanish Colonial Revival; and to a lesser extent, highly stylized ethnic revival styles such as Egyptian Revival, and Hispano-Moresque styles. Use of the Craftsman Style continued through this period as well. Many of these styles were widely adapted to residential, commercial and institutional use. Styles such as Egyptian Revival, Chateausque

(a French Eclectic style) Mediterranean Revival and Spanish Colonial Revival being particularly popular for use in small and large scale apartment buildings.

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

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

### The Early Modern Styles (1900s–1950s)

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

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

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

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



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.

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

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



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

## 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

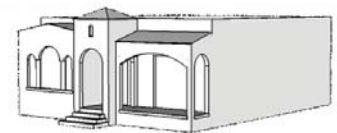
Though most single family homes may be similar by virtue of their use, there is a significant range of single family building types within Los Angeles. Some neighborhoods may be characterized by standard two-to-three story single family homes, and others may be characterized by cottages or bungalows—simple 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

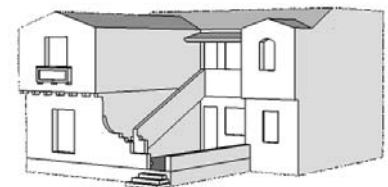
A wide range of multi-family building types were adapted in historic Los Angeles. Some, such as simple duplexes or garden style apartments were designed to blend with the surrounding single family context, and others, such as traditional four-plexes, one-over-one duplexes or large scale apartment buildings 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



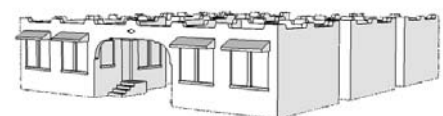
BUNGALOW



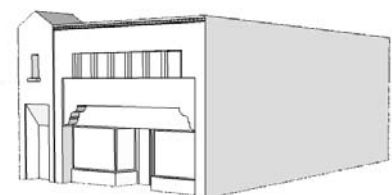
DUPLEX



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 Architectural Styles

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





## 19th Century Styles: **American Foursquare**

### Background

The American Foursquare style is a residential style frequently used in Los Angeles from the turn of the last century through the 1910s. Popular in American suburban development, the style lent itself to low-cost design that maximized square footage on small lots while presenting a dignified appearance. A precursor to the Craftsman and Prairie styles, Foursquare houses tended to avoid the ornate detail associated with styles such as Queen Anne and Eastlake.

### Common Components of the Foursquare Style

A Foursquare house is generally two stories, with a simple square or rectangular footprint, a low-pitched, usually hipped, roof, a front hipped-dormer, and a substantial, though often asymmetrical front porch. Columns suggestive of the classical orders, dentils, and traditional moldings are also commonly found on Foursquare houses. Windows are always rectangular and may be arranged singularly or in groups—often the first floor will have grouped windows and the upper-floor will have singular windows. Doorways are also rectangular and tend to be wide, often with large panes of glass in the door or as side lights. Cladding may be masonry, clapboard or to a lesser extent stucco.

Elements of the Foursquare are often found mixed with the early Colonial Revival and Prairie styles, though the simplicity of the basic Foursquare house lent itself to being decorated with the features of many other styles popular at the time. Many of the houses identified as Foursquare in the HPOZs (built with similar plans and features) could alternately be considered Neo-classical.

### General Characteristics:

- Simple floor plan
- Boxy, cubic shape
- Full width or off-set front porch with columnar supports and wide stairs
- Offset front entry in an otherwise symmetrical facade
- Two to two and a half stories
- Pyramidal, hipped roof, often with wide eaves
- Large central dormer
- Large single light windows in front, otherwise double hung
- Incorporated design elements from other contemporaneous styles, but usually in simple applications
- Simple and restrained two-color and three-color paint schemes highlighting body, trim and accents





## 19th Century Styles: **Classical Revival**

(Includes Neo-Classical Revival, Beaux Arts, Greek Revival)

### Background

The various Classical Revival styles, including were popularly used in Los Angeles from the mid 1800s through the 1930s, though the style remained en vogue with institutional and commercial structures through the Second World War. Many attribute the popularity of the Classical Revival styles to the City Beautiful Movement, born out of the World Columbian Exposition held in Chicago in 1893, though the style was in use prior to that event.

### Common Components of the Neoclassical Revival Style

The Neoclassical Revival style is closely related to both the Greek Revival and Colonial Revival styles. A double height front portico with Ionic or Corinthian columns tends to be a hallmark of the style, and Neoclassical Revival style is primarily distinguished from the Greek Revival or Colonial Revival styles by its ornate detail.



### Common Components of the Beaux Arts Style

The Beaux Arts style is a combination of the Classical styles with Neo-Baroque and Renaissance elements. Residences in this style tend to be grandiose and ornately decorated, and exhibit several classical elements such as lateral symmetry and classical columns. Elements of the Beaux Arts style can be mixed with the Italianate, Neo-Classical and Renaissance Revival styles.

### Common Components of the Greek Revival Style

Greek Revival structures will specifically recall the proportions and styles of the ancient Greek temples and structures and will use Doric, Ionic or Corinthian Columns as opposed to composite motifs. Greek Revival style features can often be found mixed with Italianate and Federal styles.



### General Characteristics

- Massive symmetrical and rectilinear form
- Low pitched roof
- Decorative dentils along eaves
- Triangular pediments supported by classic columns
- Large rectangular windows, usually arranged singularly
- Decorative plaster elements
- Masonry walls
- Color schemes indicative of stone and masonry construction

## 19th Century Styles: **Shingle**

### Background

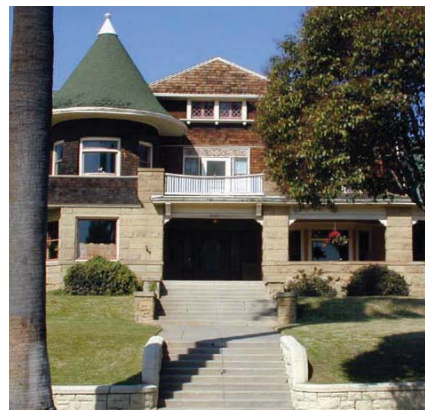
The Shingle style was popular in Los Angeles during the 1880s through the 1900s and appealed to homebuilders who desired homes less decorative and opulent than the Queen Anne and Eastlake styles. The Shingle style is often thought of as an eclectic American adaptation of the Queen Anne, Colonial Revival and Richardsonian Romanesque styles and the style has been successfully adapted to homes large and small. By covering most or all of a building with shingles stained a single color, architects created a uniform, unembellished surface and a clean, pure aesthetic.

### Common Components of the Shingle Style

The Shingle style features walls and roofs clad in shingles, with asymmetrical facades. Structures are typically two stories, with steeply pitched roofs, gables, narrow eaves, and large wrapping porches. The extensive use of shingles de-emphasizes other elements of the façade, such as cornices and windows. The Shingle style features are found mixed in with Queen Anne, Classical Revival, Stick, and Arts and Crafts styles. The simplicity and East-Coast sensibility of the Shingle style has resulted in few pure examples of the style in Los Angeles. A single home in Country Club Park has been identified as representative of the style.

### General Characteristics

- Asymmetrical facades and roof forms
- Complex cross-gables and front-facing gables
- Occasional use of gambrel roof
- Clad with naturally stained shingle
- Simple eaves
- Rough-hewn stone foundations and porch supports
- Rectangular, grouped, double-hung windows
- Stained shingles in natural tones with one or two trim/accent colors





## Arts & Crafts/Turn of the Century Styles: **Colonial Revival**

### Background

Early use of the Colonial Revival style dates from 1890 and it remained popular through the 1950s (consequently, it may also be considered part of 19th Century Styles Period or the Eclectic Revival Period—earlier derivations may simply be considered “Colonial”). Popularity of the style resulted from a rejection of the ornate European inspired styles such as Queen Anne, and a desire to return to a more “traditional” American building type. This popularity was reinforced by the City Beautiful movement which gave attention to Neo-classical building forms. Colonial Revival 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 are typically one or two stories, with hipped or gabled roofs (gables nearly always oriented to the sides of the structure) and symmetrical facades. Porches tend to be diminutive if present at all, and entryways are often adorned with decorative crowns or pediments and square or round columns. Doorways are generally single and are rectangular. Windows on older Arts and Crafts period structures, may be arranged in pairs or threes, though later Eclectic Revival Colonial houses often have windows arranged singularly with shutters. More decorative versions of Colonial Revival, such as Adam Revival, Federal Revival or Georgian Revival may integrate Neo-classical design motifs such as quoins and dental brackets. The entryway or porch is the primary focus, often highlighted with a decorative crown or pediment. Commercial structures are usually low in scale.

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



### General Characteristics

- Symmetrical Facades, and occasional use of side-porch
- 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 (single story) or no front porch (two-story)
- 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 painted as bright accents.

## Arts & Crafts/Turn of the Century Styles: **Craftsman**

*(Also Tudor Craftsman, Transitional Arts & Crafts, etc)*

### Background

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

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

### Common Characteristics of the Craftsman Style

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

### General Characteristics

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





## Arts & Crafts/Turn of the Century Styles: **Mission Revival**

### Background

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

### Common Characteristics of the Mission Revival Style

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

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



### General Characteristics

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



## Arts & Crafts/Turn of the Century Styles: **Prairie**

### Background

The first Prairie style houses were built in the United States in the late 1890s. The first Prairie style buildings in Los Angeles were built in the early 1900s, and the movement was most popular between 1900 and 1920. The Prairie style originated in Chicagoland area, growing from the work of Louis Sullivan and Frank Lloyd Wright, and was an intentional break from traditional Victorian Era styles. The style was an attempt at developing indigenous North American architecture that did not share design elements and esthetic vocabulary with earlier styles of European classical architecture. The style reflects the Midwestern prairie with an emphasis on horizontal lines, natural materials, and a subdued color palette.

### Common Characteristics of the Prairie Style

The Prairie style structure is often box-shaped with an emphasis on horizontal lines and symmetry, wide over-hanging eaves, flat or hipped roofs, and windows with multi-paned leaded art glass. Features of the Prairie style can be found mixed into other turn-of-the-century styles such as Foursquare, Craftsman and Missions Revival, and later as the style evolved, Early Modern period styles such as Art Deco and Moderne. The Weber House, located within Wilshire Park is one of Frank Lloyd Wright's few residential projects within Los Angeles, and exemplifies the style with strong horizontal lines, bands of windows and an earthy color and material scheme.

### General Characteristics

- One or two-story
- One-story projections
- Low-pitched roof with broad, overhanging eaves
- Strong horizontal lines
- Ribbons of windows, often casements emphasize horizontality of overall design
- Prominent, central chimney
- Wide use of natural materials especially stone and wood
- Use of earth tone colors





## Eclectic Revival Styles: **Dutch Colonial Revival**

### Background

Dutch Colonial Revival emerged as an architectural style in the United States in the early 1900s and structures in this style in Los Angeles generally date from the 1910s to the 1930s. The Dutch Colonial Revival style is imitative of early Dutch Colonial buildings in the Northeastern United States during the American Colonial period. One of the tenants of the style is a gambrel roof that houses a full second story (this originally emerged as a building type where second-story restrictions prevented a full second floor). The Dutch Colonial Revival style is part of the Revival or Romantic architectural movements that were popular in the United States during the early 20th Century.

### Common Characteristics of the Dutch Colonial Style

Dutch Colonial Revival structures are typically two-story, with a gambrel roof, shallow eaves, and sometimes sport Dutch doors or half-timbering. Windows are quite often arranged singularly, as are doors. Porches tend to be diminutive in size and use simple square or round columns. Some variants will incorporate Georgian entry features such as pilasters and crowns surrounding the front door. Roofs are nearly always gambrel, and side gables tend to be most widely used. Dutch Colonial Revival features are often mixed with Colonial Revival or Shingle styles.



### General Characteristics

- 1½ to 2 stories
- Clapboard, shingle, stone or stucco siding
- Typically symmetrical façades, but also found with side entries
- Gable-end chimneys
- Round windows in gable end
- Porch under overhanging eaves with simple classical columns
- Multi-pane, double-hung windows
- Shed, hipped, or gable dormers





## Eclectic Revival Styles: **English Tudor Revival, English Cottage, English Revival and Storybook**

### Background

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

### Common Characteristics of the English Tudor Revival Styles

English Tudor Revival structures are typically two or three stories, with steeply pitched roofs, cross gables, and often have shingle or slate roofs that attempt to replicate the look of medieval thatching. English cottage structures will replicate this pattern, though they are often found in single-story versions. English Tudor Revival structures nearly always use half-timbering, stucco and masonry (often arranged in a herring bone pattern, or using clinker bricks) while English Cottage structures may simply be stucco. Windows tend to be arranged singularly, may be casement or use hung sashes, and often utilize artful leaded glass patterns. Chimneys are massive and integral to the overall look of the house. Porches are minimal, and include 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 Chateausque, 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, Chateausque and Second Empire Revival mimic various French building types, from country houses, to urban mansions. The styles found popularity in the United States and in Los Angeles during the Eclectic Revival period where designers and homebuilders embraced romanticized notions of early European architecture. The French styles, Norman and Eclectic in particular, also found popularity as many US Servicemen encountered the architectural styles in their native setting and were inspired to recreate their appearance at home.



### Common Characteristics of the Chateausque Style

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

### Common Characteristics of the French Eclectic Style

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



### General Characteristics

- Tall, steeply pitched, hipped 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: **Hispano-Moorish Revival**

### Background

The Moorish Revival style is a secular reinterpretation of the traditional Moorish style inspired by the ornate architecture, often mosques, of the Moorish regions of Spain and northern Africa. Though the first Moorish buildings in the United States were built in the 1770s, in Los Angeles they style is most commonly associated with the Eclectic Revival movement as buildings built in the style date from the mid-1920s to the 30s. The Spanish Missions were the first structures in North America to utilize elements of the Moorish style, though these structures also integrated locally indigenous building materials and methods, hence the close resemblance of Moorish Revival buildings to both Mission Revival, Spanish Colonial Revival and the rarer Pueblo Revival style.

### Characteristics of the Hispano-Moorish Revival Style

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

### General Characteristics

- Adobe or stucco facades, usually shades of white
- Flat parapet roofs with occasional sheds
- Arcades and low round or ogee arches
- Deeply recessed doors and windows, arranged singularly
- Use of clay tile coping and vents
- Decorative iron and tile features
- Tower and dome features





## Eclectic Revival Styles: **Italian Renaissance Revival**

### Background

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



### Common Characteristics of the Italian Renaissance Revival Style

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

Italian Renaissance Revival structures bear a close resemblance to their Mediterranean Revival counterparts but can usually be distinguished by a higher level of decorative detail, a stronger adherence to order and symmetry and a full second floor. One must understand that while Italian Renaissance Revival homes are inspired by Italian palazzos, Mediterranean Revival homes are inspired by more rustic seaside villas found throughout Mediterranean region.



### General Characteristics

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

## Eclectic Revival Styles: **Mediterranean Revival**

### Background

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

### Common Characteristics of the Mediterranean Revival Style

Structures may be either symmetrical or asymmetrical, often incorporate courtyards and garden walls, archways, arcades and mosaic tile work. Roofs may be gabled or hipped, but are nearly always adorned with clay tile or pantile. Windows are often deeply recessed and may be grouped or singular and often use casements. Elements of the Mediterranean Revival style can often be found mixed with Italian Renaissance Revival, Beaux Arts and Spanish Colonial Revival styles.

### General Characteristics

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

### Common Characteristics of the Monterey Revival Style

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



### General Characteristics

- Cantilevered second-floor balcony at front elevation with simple 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**

### 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: 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 public and institutional structures. Given the monumental statement of the style, it is rarely adapted to single family homes, though there are Art Deco apartment buildings in Los Angeles.



### Common Characteristics of the Streamline Moderne Style

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



### General Characteristics

- Can be symmetrical or asymmetrical. 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



## Early Modern Styles: **Minimal Traditional**

### Background

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

### Common Characteristics of the Minimal Traditional Style

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

### General Characteristics

- Shallow to medium pitched, gabled or hipped roof usually with no eaves
- Small entry porch with simple pillars or columns
- Simple floor plan, rectangular shape, often with small "L"s
- Garages often attached
- Minimal ornamentation, often inspired by Colonial styles





## Post World War II Styles: **Mid-Century Modern**

*(Also Shed and Post & Beam)*

### Background

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



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

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

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



### General Characteristics

- Basic Geometric shapes
- Low pitch, flat or shed roofs with extensive overhangs
- Exposed post and beam structural system
- Floor-to-ceiling glass, clerestory windows
- Integration of interior and exterior space

## Post World War II Styles: **Ranch**

### Background

The Ranch house, defined by its sprawling single story or split-level plan and its simple mass-produced construction exists primarily as a type, rather than a style. Any number of design styles or motifs have been successfully applied to the Ranch type. However, some style innovations of the Ranch house are worthy of consideration as a style unto itself. The style is most closely associated with the Post World War II building periods of the 1950s through today.

### Common Characteristics of the Ranch Style

Ranch style structures are usually one story or split-level, asymmetrical in plan with broad side gabled roofs and exposed rafters. Varying fenestration with picture windows are common. The Ranch house will often utilize an attached garage. Noteworthy variations of the Ranch Style are as follows:

#### **Traditional Ranch**

Uses elements of historical hacienda architecture in California including a shingled roof and a low brick foundation wall with integral planters. Material combinations include board and batten; stucco; stone and brick. Architectural details such as dovescotes; shutters; diamond- or square-shaped window mullions; Dutch doors; French doors; Sliding glass doors; garage doors with barn door cross bracing; exposed post and beam construction are all common.

#### **Contemporary Ranch**

Identifying features include a low-pitched gabled roofline; plain fascia board trim; wall materials include: stucco, vertical or horizontal wood boards, or board and batten. Windows and doors are treated as void elements composed to balance the solid walls. Porches or carports may be screened with concrete block or wood screens in an abstract design; garage doors may be adorned with geometric designs; gable ends are filled with clerestory windows.

#### **Oriental Ranch**

Oriental Ranch homes may feature circular moon gates as doors or windows, Oriental ornamental paneling; and their gabled roofs may feature tapered, extended ends that sweep gently upward.

#### **Cinderella Ranch**

Cinderella Ranch, also known as Chalet Ranch, is an evolution of the Traditional Ranch style and is known for highlighted, often exaggerated ornamental features; scalloped barge board fascias, shutters and fascias reflecting Swiss Chalet details; and may include over-scaled turned columns or supports.





## Post World War II Styles: **Regency Revival** (Also *Hollywood Regency*)

### Background

The Regency architectural style is most commonly associated with urban redevelopment in 19th Century Great Britain pioneered by the likes of John Nash and George the IV, Prince Regent. At the time, Classical and Georgian architectural styles, which relied heavily upon order, formality and symmetry, were re-invented for the 19th Century Context. The Regency Revival style, or Hollywood Regency as it came to be known in Southern California, drew upon the clean, simplified formality of the original English Regency style, and to some extent French Second Empire style, and offered an alternative to the more experimental and unconventional Mid-century Modern styles. In a sense, the style may be thought of as a merger of classical forms with Hollywood modernity and glamour.



### Common Characteristics of the Regency Revival Style

Regency Revival, or Hollywood Regency homes are generally one or two stories with basic rectilinear forms. Roofs may be flat, mansard, or have a low-pitch hipped or side-gable. Roof materials may be simple asphalt shingle, metal or white gravel. In many cases mansard roofs may be low-slung, and windows may intersect with roofs using decorative shallow arched brows. Windows are usually casement and tend to be large, multi-paned and deeply recessed. Entrances are often whimsically denoted under small towers; are often adorned with square pilasters and crowns; and may offer idiosyncratic touches such as central door knobs or custom details. Walls are most often lightly colored and smooth-finished stucco.



### General Characteristics

- Rectangular or irregular mass
- Flat, mansard or low-pitch roof
- Multi-pane windows
- Use of classically inspired pilasters, pediments, crowns
- Soft color pallet with two-color and three-color schemes and light walls

## Post WWII Styles: **Stucco Box—Dingbat**

### Background

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

### Common Characteristics of a Dingbat

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

### General Characteristics

- Two or three stores over parking on pilotes
- Basic boxy shape with a flat, shed, or low-pitch gable roof
- Aluminum slider or jalousie windows
- Stucco cladding
- Whimsical decorative features such as dingbat appliquéés, stylized address or apartment name signs, decorative fiezes, etc.





# Chapter 7 Design Guidelines

## 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 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” 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 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 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.

**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 functioning resource around which a neighborhood interacts.

### Guidelines

#### *Hardscape*

1. Historic sidewalks, walkways and other hardscape features should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area. Special attention should be paid to replicating score patterns, pavement texture, swirl patterns and coloration. In cases where the original hardscape was concrete, use of tile, stone, slate, or other material as a decorative veneer is discouraged. If reinforcement material is necessary, finish materials should match the original in materials and design.
2. 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. Often pathways led directly from the sidewalk to the front entrance; redirecting this path is discouraged.



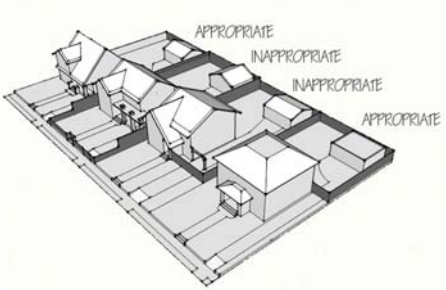
Historic and mature trees provide shade and establish an indelible part of the neighborhood's character.



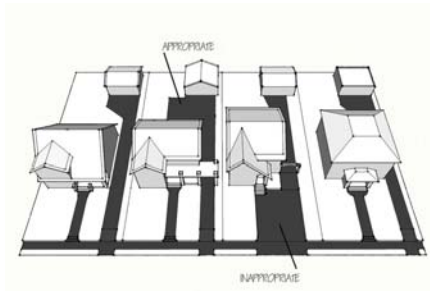
Historic subdivisions often included street tree plantings and patterns that should be preserved.



A typical front walkway and steps are shown. Concrete colors and score patterns should be carefully preserved.



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 landscaping can obscure views of both the house and the greater streetscape.

3. Painting unfinished concrete, stone, or masonry historic retaining walls or garden walls is inappropriate. Retaining walls which have originally been painted that require maintenance should use neutral colors, matching as closely as possible the color of the original material. Sandblasting can cause permanent damage; therefore the careful use of pressure washers is suggested for removal of loose paint or graffiti.
4. Parking areas and driveways should be located to the side or rear of a structure. Paving front yard areas is generally inappropriate unless these areas were historically paved. (Note: Parking in the front yard requires a variance from the Planning Department.)

### *Fencing*

5. Fencing and walls, where appropriate, should be comprised of simple materials that are consistent with the Period of Significance. In most cases, front yard fencing is inappropriate, but low garden walls that do not obstruct views of the home or the streetscape may be appropriate in some locations. In some cases, low picket fencing may be appropriate, provided it is minimal in style. However, in matters of public safety, a simple semi-transparent wrought iron fence painted in dark green, dark brown or black may be appropriate. Placement of landscaping around the fence is encouraged in order to reduce the impact of the fence. Rear and side yard fencing should be visually unobtrusive to the general public. Materials such as unfinished concrete block, overly ornate wrought iron, or chain link are inappropriate for front and street-visible side yard areas. (Note: Fences and hedges over 42" in the front yard require a variance from the Planning Department)
6. Gates and fences that enclose a rear yard should not completely block views of building architectural details nor should they completely enclose a porte-cochere or similar driveway feature. Rear yard fencing for privacy, such as opaque wood fencing, may be appropriate. Use of solid wood board fencing is most appropriate in back yards and side yards not visible from the street. Fences enclosing rear yards should be located as far back from the front façade as possible. Rear yard fences forward of the structure's original setback are generally inappropriate.

### *Setting*

7. Swimming pools should be confined to an enclosed rear yard. Above-ground pools are generally inappropriate, as are excessively massive pool accoutrements that would be visible to the general public such as fountains, slides and waterfalls.
8. 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. New carports should not be visible from the street.

9. When original site features have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence and evidence of similar elements found at similar properties in the HPOZ.
10. 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 for residential structures in an HPOZ.

### 7.3 Windows

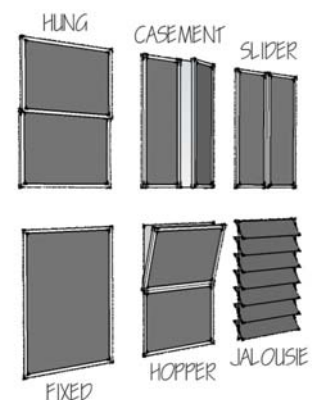
Windows are an integral part of a historic structure’s design. The placement of window openings on a façade, also known as fenestration, the size of openings, and how openings are grouped, are all of great importance. Of equal importance are the construction, material and profile of individual windows. 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. In many Post-WWII Historic Districts windows may use simpler materials such as metal frames, however the placement of unique window features, such as floor-to-ceiling windows, or unique glazing surfaces can require substantial consideration.

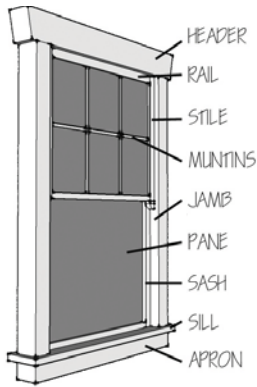
Inappropriate replacement of windows can compromise the integrity of a building and have a serious negative effect on the character of a structure. Generally, historic windows should not be replaced unless they cannot be repaired or rebuilt. If windows must be replaced,



Native and drought-tolerant landscaping need not be arid and inappropriate. Low-water landscape plans can be appropriate, verdant and beautiful.



Window types typical to historic homes are shown.



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

the replacement windows should match the originals in dimension, material, configuration and detail. Because it is often difficult to find off-the-shelf windows that will match historic windows in these details, replacing historic windows appropriately often requires having windows custom built.

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

## Guidelines

1. Repair windows and window hardware whenever possible instead of replacing them. Special attention should be paid to materials, hardware, method of construction, and profile.
2. When the replacement of windows is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. New windows on additions should match the rhythm and scale of the existing windows in the historic façade.
3. The historic pattern of windows on a façade, and the placement of individual windows should be maintained. Fenestration patterns on historic houses are generally most evident on front-facing façades; secondary and non-visible façades may have less defined fenestration patterns.
4. Adding new windows, filling-in historic windows, or altering the size of historic windows on a street-visible façade is inappropriate.
5. Conjectural elements such as new decorative windows or window ornamentation should be avoided if such features were not originally part of the structure.
6. When altering window sizes or when placement on non-street-visible façades is of a minimal scope and can be found appropriate, care should be taken so that new windows on historic façades should match the rhythm and scale of the existing windows on the façade.
7. If a window is missing entirely, replace it with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, and the style of the building.
8. Replacement windows on a non-street-visible façade may vary in materials and method of construction from the historic windows,



The modern windows that have been added to this home are poorly scaled and dramatically alter the home's original appearance.



The decorative muntins in these arched windows would be difficult to replace. Repair of existing materials is always preferred.

although the arrangement of panes, size, and shape should be similar.

9. The installation of 'greenhouse' type kitchen windows extending beyond the plane of the street-visible façade is generally inappropriate.
10. Window screens should match the existing window trim in finish color.
11. Awnings and shutters should be similar in materials, design, and operation to those used historically, and should not be used on architectural styles that do not normally use such features. When they can be appropriately used, awnings should always conform to the shape of the window on which they are installed.
12. Burglar or safety bars that are not original to the structure are discouraged. In cases where bars may be found appropriate, such as installation on a non-street-visible façade or with respect to security concerns, bars should use minimal ornamentation and should match the muntin and mullion patterns of the window on which they are mounted as closely as possible, and should be painted to match the predominant window trim.
13. Bars or grillwork that is original to the structure should be retained.
14. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of original windows. Methods such as wall, attic, and roof insulation or weather-stripping existing windows, storm windows, or the restoration of existing windows may provide desired energy savings without the removal of important historic features.
15. Storm windows should match the existing wood trim in finish and color. Storm windows should either be comprised of one large pane of glass covering the entire window or, if operable, the sash size and placement should match that of the window on which it is mounted.

## 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



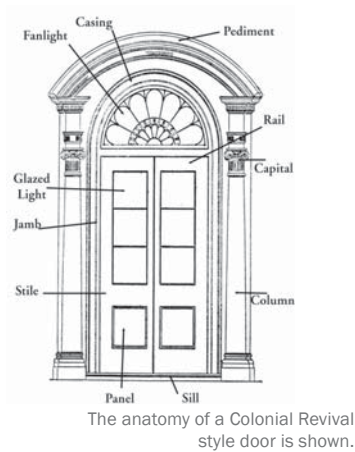
Art glass is a common feature on many HPOZ homes.



An inappropriately sized aluminum window diminishes the historic value of a house.



Despite their utility, garden-box windows such as this did not exist during this home's Period of Significance.



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

1. Existing doors should be repaired when possible, rather than replaced. Special attention should be paid to the materials and design of historic doors and their surrounds.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in or altering the size of historic doors, especially on street-visible façades, is inappropriate.
4. Adding, eliminating, enlarging, or relocating doors to street-visible historic façades is inappropriate.
5. Single front doors with sidelights should not be replaced with double doors unless consistent with the architectural style of the building.
6. The materials and design of historic doors and their surrounds should be preserved. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
7. Replacement doors on the non-visible façades may vary in materials and methods of construction from the historic doors, although the arrangement of window panes, and 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.



This Craftsman style door shows off a rustic wood finish, original hardware and a rectilinear design.



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

9. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.
10. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, finish, and scale should be used.
11. Screen doors that are consistent with the architectural style and compatible with the door size may be appropriate. Metal security doors, especially on front doors are inappropriate.
12. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of an original door. Methods such as wall, attic, and roof insulation or weather-stripping existing doors or lights within doors may provide desired energy savings without the removal of important historic features.

## 7.5 Porches

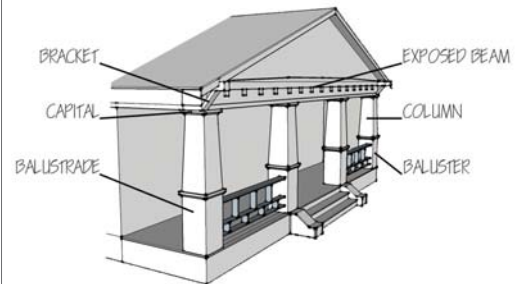
Historically, residential porches in their many forms—stoops, porticos, terraces, entrance courtyards, porte-cocheres, patios, or verandas—served a variety of functions. They provided a sheltered outdoor living space in the days before reliable climate controls, they defined a semi-public area to help 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. 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.



The door, sidelights, decorative glass and hardware make this entrance special.



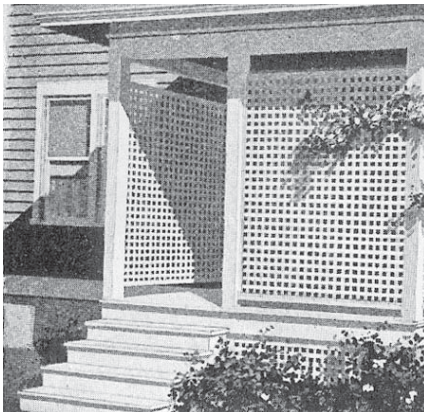
The components of a typical Craftsman style porch are shown.



Non-permanent devices such as this bamboo screen may effectively screen a porch without altering the home and disrupting the streetscape.



A simple recessed entrance, in lieu of a full porch, is typical to many historic homes.



Back porches and services porches may be enclosed in sensitive and appropriate ways.



A defining feature of the house, this porch creates an outdoor room that connects the house to its street and neighborhood.

## Guidelines

1. Preserve historic porches in place, especially on street-visible façades, and maintain their use as an outdoor living space.
2. Preserve decorative details that help to define an historic porch. These may include balusters, balustrades, columns, and brackets. The State Historic Building Code allows balustrades and railings that do not meet current building code.
3. If porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and/or replaced.
4. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should exactly match the originals in design and materials.
5. When original details have been lost and must be replaced, designs should be based on 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 Craftsman-style porch or tiling porch floors which were not originally tiled is inappropriate.
7. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.
8. The addition of a porch that 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.
9. Enclosure of part or all of an historic porch or balcony is inappropriate on a street visible façade. Enclosing a porch or balcony with security bars is inappropriate.
10. Enclosure of a porch at the side or rear of the house, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows using reversible construction techniques.
11. Alterations for 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 using reversible construction techniques.
12. Addition of a handrail on the front steps of a house for safety or handicapped access reasons may be appropriate, if the handrail is very simple in design.



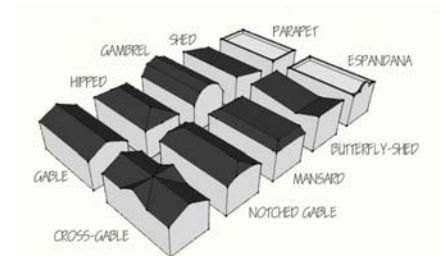
## 7.6 Roofs

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. Preserve the historic roof form. For instance, a complex roof plan with many gables should not be simplified.
2. Preserve the historic eave depth and configuration.
3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be preserved. If these elements have deteriorated, they should be repaired in place if possible. If these elements cannot be repaired in place, match the originals in design, materials, and details.
4. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
5. Historic specialty roofing materials, such as tile, slate, gravel or built-up shingles, should be preserved in place or replaced in kind. Wood roof shingles are no longer permissible in Los Angeles, and where possible, special care should be taken to make minimal repairs to wood shingle roofs rather than replace the roof outright. Original tile roofs in need of repair should be carefully removed and the original tiles reinstalled. If original tiles are broken and cannot be reused, closely matched tiles should be used on the portion of the roof which is least visible from the street.
6. Replacement roof materials, where in-kind replacement is not possible, should convey a scale, texture, and color similar to those used originally.



Basic roof forms are shown.



Altering the basic form of a visible roof is inappropriate.



The pitch, rolled-eaves, brackets, and unique materials are all components of this roof that should be preserved.



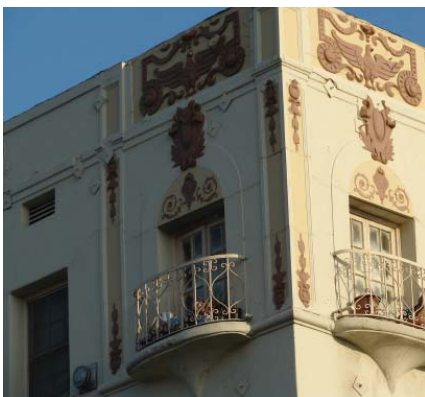
Clay tile is an inappropriate material for this Craftsman style home.



Finials and a textured wood shingle roof make this roof unique.



Stone column should remain unpainted, but if painted the color should match as close as possible the original stone color..



Renaissance-inspired plaster reliefs make this apartment house beautiful.

7. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, and browns, are generally appropriate for asphalt shingle roofs.
8. Skylights or solar panels should be designed and placed in such a way as to minimize their visual impact. Locations on the side and rear façades are preferred for skylights. Where skylights are found appropriate, they should be flat and relatively flush to the roof surface.
9. Existing chimney massing, details, and finishes should be retained. Modern spark-arrestors or other similar devices should be hidden within the chimney to the best extent feasible.
10. If replacement is necessary (e.g. due to earthquake damage), the new chimney should look similar to the original in location, material, massing, and form.
11. Chimney braces, if found appropriate to stabilize a failing chimney, should blend with the architectural style of the home and color of the roof.
12. Existing original decorative gutters, scuppers, and downspouts should be preserved.
13. Existing roof dormers should not be removed on visible façades. New roof dormers should not be added to visible façades.

## 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. Preserve original architectural features. Deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
2. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials, texture and design.
3. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
4. 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 inappropriate materials such as stucco, vinyl siding, or other materials.
6. Architectural detail that did not originally appear on a structure should not be added to a structure. For example, decorative spindle work should not be added to a Craftsman-style balcony.
7. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.

## 7.8 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.



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



Stone and masonry should always be left to exhibit their natural finish qualities. Painting over the Arroyo stone on this house has muted the stone's texture.



This house has recently been emancipated from a layer of stucco, exposing ornate and beautiful materials.



Wood siding comes in a variety of textures and types. One sized does not fit all.



Smooth, hand-trowled stucco is an appropriate finish for this Italian Renaissance Revival home.



The brick masonry porch columns are left to display their natural finish quality.

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

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. Painting unfinished concrete, stone, masonry, or other features is inappropriate. Features which have originally been painted that require maintenance should use neutral colors, matching as closely as possible the original color of the hardscape material. Sandblasting can cause permanent damage; therefore the careful use of pressure washers is suggested for removal of loose paint or graffiti.
6. Original building materials should not be covered with vinyl, stucco, or other finishes.
7. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish.
8. In choosing paint or stain colors, one should reference the Architectural Styles Chapter to learn more about appropriate paint colors and application. Stain or paint color choices should be selected appropriate to the architectural period or style and care

should be take to address how various elements of the structure, for instance the body, trim and accents will be painted. In choosing paint and stain colors, homeowners may wish to consult manufacturer catalogues that include historic paint palettes. Any manufacturer can use these catalogues to mix paints that are compatible with these palettes.

9. In most cases, exterior paint should have a matte finish, not glossy or semi-gloss.

## 7.9 Mechanicals

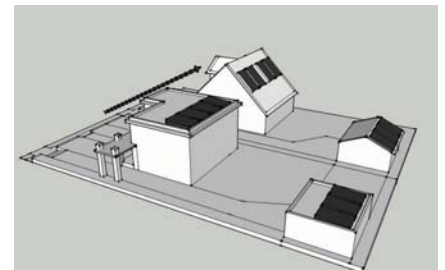
The usefulness of historic structures in the modern world is often increased by updating these structures with modern heating and cooling systems, electrical systems, satellite television or broadband internet systems, solar panels, and other mechanical appurtenances that require the location of equipment 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, whenever possible. Small dishes or other appurtenances (under 2' in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear facades, or in the rear yard.
2. Mechanical appurtenances that are physically mounted on an historic structure must be attached using the least invasive method, without damaging significant architectural features.



Solar panels are best located outside of the line of sight-



Television antennae and satellite dishes create an unnecessary visual obstruction and should be placed out of sight-

3. Mechanical apparatus not mounted on the structure should be located in rear or side yard areas not visible from the public way whenever possible. In addition, consider placing such apparatus out of sight and sound of neighboring homes, if at all possible.
4. Mechanical apparatus not mounted on the structure may be installed in areas visible from the public way if there is no other technically and economically feasible location for installation and if appropriate landscape screening is proposed and installed as a part of the project.
5. Mechanical apparatus that must be placed in a location potentially visible from the public way should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.
6. Utilities should be placed underground where feasible.
7. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
8. Solar panels should not be placed upon rooftops that are visible to the general public. Location upon detached garages in many instances will be appropriate, or upon rear-facing roofs that are minimally visible from a public street. Solar panels should be low in profile, and should not overhang or alter existing rooflines.

# Chapter 8 Residential Additions

## 8.1 Introduction

Nothing can alter the appearance of a historic structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also result in the destruction of much of the significant historic material in the original structure. New additions within 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.

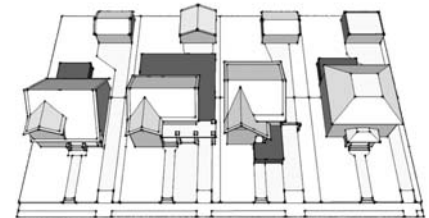
The purpose of this is to ensure that the scale, height, bulk and massing of attached additions on main and secondary structures is compatible with the existing context of the historic structure and compatible with the other “contributing structures in the neighborhood”, as viewed from the street.

## 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. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
2. Additions that break the plane established by the existing roofline or side facades of the house are discouraged.
3. Additions that comprise a new floor (for instance a new second floor on a single-story house) are discouraged. Where additions that comprise a new floor can be found appropriate, such additions should be located to the rear of the structure.



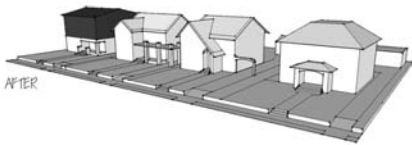
Appropriate locations for additions will generally not disrupt the front visible facades, or the overall mass and character of the original structure.



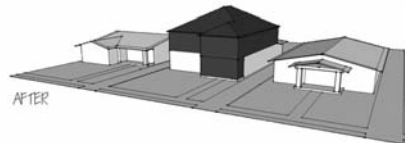
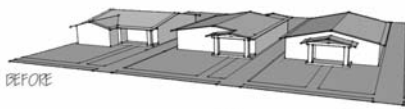
This second-story addition is set-back and preserving the look and scale of the original bungalow.



This second-story addition, with its noticeable dormers, calls attention to itself, overwhelming the original cottage.



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 use similar finish materials and fenestration patterns as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
5. Additions should utilize roof forms that are consistent with the existing house to the greatest extent possible, but should be differentiated by virtue of scale and volume. Attention should be paid to eave depth and roof pitch replicating these to the greatest extent possible.
6. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
7. Additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or subtle variations of exterior finishes to communicate that the addition is new construction.
8. The enclosure of rear porches, when found to be appropriate, should preserve the overall look of the porch to the greatest extent possible with respect to railings, balusters, openings and roofs.
9. Additions should utilize fenestration patterns that are consistent with the existing house to the greatest extent possible, though simplified window types may be an appropriate means to differentiate the addition from the original structure. For instance, if windows on the original structure are multi-pane 8-over-1 light windows, simple 1-over-1 light windows may be appropriate.
10. Additions should be subordinate in scale and volume to the existing house. Additions that involve more than a 50% increase in the ground floor plate are generally inappropriate.
11. Additions that extend the existing side facades rearward are discouraged. Additions should be stepped-in from the side facade.
12. Decorative architectural features established on the existing house should be repeated with less detail on the addition. Exact replicas of features such as corbels, pilasters, decorative windows etc. are inappropriate.
13. Additions that would necessitate the elimination of significant architectural features such as chimneys, decorative windows, architectural symmetry or other impacts to the existing house are not appropriate.
14. Additions that would involve the removal or diminishment of open areas on Multi-family properties, such as the infill of a courtyard to be used for floor area, are inappropriate.
15. Additions that would require the location of designated parking areas within the front yard area are inappropriate.



### 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 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 to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings.

#### Guidelines

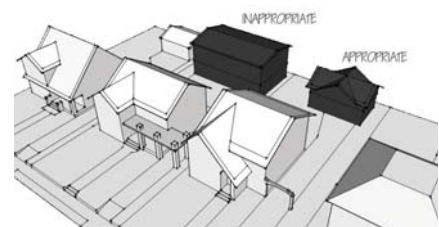
1. New accessory structures and garages should be similar in character to those which historically existed in the area.
2. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
3. New garages or accessory structures should be designed not to compete visually with the historic residence.
4. Detached garages are preferred. Attached garages, when found to be appropriate should be located to the rear of the house unless the HPOZ consists of homes that have a preponderance of street-facing garages.
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. New accessory structures, such as greenhouses, porches or gazebos should not take up more than 50% of the available back yard area.
8. Single-bay garage doors are more appropriate than double-bay garage doors on most historic properties.



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 stores.”

9. 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 three-car garage.
10. Accessory structures should always be diminutive in height width and area in comparison to the existing primary structure.
11. 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.
12. 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.

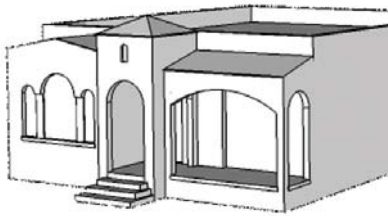
Most HPOZs have stood the test of time because they contain structures that are designed and constructed with a high level of design integrity and quality of workmanship. Consequentially, new structures within

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 composed primarily of two-story single-family structures, this architectural style may be a useful model for low-density multi-family development.

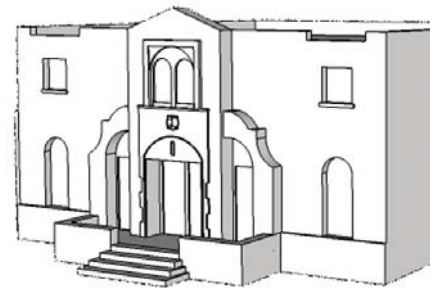
### Guidelines for building in the Duplex/Triplex/Fourplex form:

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 composed 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 composed 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.

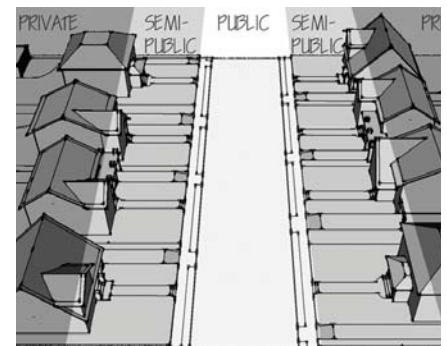
### Guidelines for building in the Courtyard Apartment form:

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.

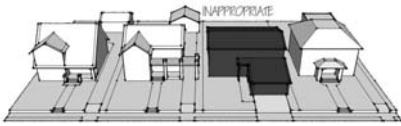
### 9.3 Setting, Location and Site Design

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.



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

## 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 is to ensure that the scale, height, bulk, and massing of new construction visible from the street is compatible with the existing context of historic structures and the neighborhood as a whole.

## Guidelines

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



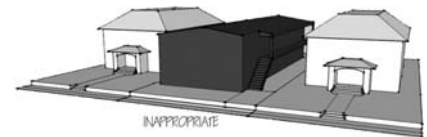
3. New residential structures should present their front door and major architectural facades to the primary street and not to the side or rear yard.
4. In some cases on corner lots, a corner entryway between two defining architectural facades may be appropriate.
5. A progression of public to private 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

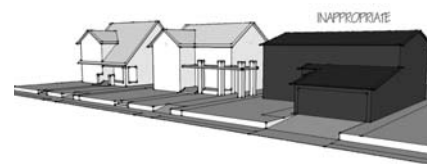
It is often true that the structures on one block of an historic neighborhood share a common architectural style. This common style frequently is articulated by a common roof form, which helps establish a common character for the block. The purpose of this is to encourage traditional roof forms on infill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



The in-fill example shown here ignores massing, entrance orientation and setbacks of its neighbors.



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



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



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.

## 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, 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

### Purpose And Intent

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

### Guidelines

1. If feasible, relocation of a structure within its original neighborhood is strongly preferred.
2. Relocation of the structure to a lot similar in size and topography to the original is strongly preferred.
3. 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.



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.



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



Many homes within the HPOZ were relocated from neighborhoods closer to Downtown Los Angeles. This house moved to Windsor Village prior to WWII.

5. A relocation plan should be prepared prior to relocation that ensures that the least destructive method of relocation will be used.
6. Alterations to the historic structure proposed to further the relocation process should be evaluated in accordance with the Rehabilitation Guidelines.
7. The appearance, including materials and height of the new foundations for the relocated historic structure should match those original to the structure as closely as possible, taking into account applicable codes.

# 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.



Parkways should be landscaped and original tree plantings should be preserved.



Landscape and greenery are significant parts of the HPOZ setting.



Original street lights were ornate and should be preserved or replicated when possible.



Small retaining walls are not uncommon in the HPOZ. Attention should be paid to the wall materials and decoration.



Original concrete texture and score patterns are an important part of the neighborhood.

- 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.

## Public Realm

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.



Park space, such as the Harold A Henry Park in Windsor Village, should be preserved as green, verdant and open.





## 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 composed of overlapping wood shingles.