

UNIVERSITY PARK HPOZ PRESERVATION PLAN

JULY 14, 2005





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PART I OVERVIEW

1. Mission Statement

The University Park Historic Preservation Overlay Zone Mission Statement is:

To maintain and enhance the quality of life and sense of place and character in the University Park HPOZ (UPHPOZ) area, using preservation principles as a planning and management tool and stabilizing the community for future generations. The UPHPOZ shall: promote education by encouraging interest in the cultural, social, economic, political, and architectural phases of its' history; preserve and enhance the buildings, structures, Natural Features, sites and areas which are reminders of University Park's history and unique and irreplaceable assets to the City; insure that new development will fit into the existing neighborhood by respecting it's surrounding architectural context, appropriate setting and environment; develop and maintain the appropriate settings and environment to preserve these buildings, structures, Landscaping, Natural Features, and areas; provide Guidelines for both existing and new development; secure the economic benefits of preservation; enhance property values; gain the cooperation of other government bodies whose decisions affect the area's physical character; and ensure that all procedures comply with the California Environmental Quality Act (CEQA).

2. Goals and Objectives

GOAL 1 Identify historic places, both architectural and natural, that gives the community its special character and that can aid its future well-being.

Objective 1.1 The Historic Resource Survey be continually evolving to reflect periods in history and architectural character that are reflective of the periods of significance and can adapt new information regarding contributors, non-contributors, and contributors that have been altered.

Objective 1.2 Understand the significance of the major landscape specimens that are largely un-surveyed be inventoried and preserved.

GOAL 2 Adopt the preservation of historic places as a goal of planning for land use, economic development, housing, and transportation.

Objective 2.1 Encourage and create organizational, regulatory, and incentive mechanisms to facilitate preservation, and provide the leadership to make them work.

GOAL 3 Capitalize on the existing value of historic residential and commercial neighborhoods and properties

Objective 3.1 Utilize the Preservation Plan Guidelines and develop revitalization strategies that encourage appropriately designed and compatible development.

2. Goals and Objectives

GOAL 4 Ensure that policies and decisions on community growth and development respect the University Park HPOZ heritage and enhance overall livability.

Objective 4.1 Recognize the importance of historical development patterns and lot configuration and their relationship to the streetscape.

Objective 4.2 Retain historic landscape features by encouraging the use of Landscaping appropriate Natural Features to improve the streetscape.

Objective 4.3 Recognize the importance of accessory buildings and structures in providing historic character to the district and encourage accessory building and structure development as additional space for the primary structures.

GOAL 5 Demand excellence in design for new construction and in the stewardship of historic properties and places.

Objective 5.1 Utilize the Preservation Plan Design Guidelines and the Secretary of Interior Standards to ensure that rehabilitation of existing structures and new infill development is consistent with the historic community character.

GOAL 6 Use the community's heritage to educate citizens of all ages to build civic pride.

Objective 6.1 To build awareness and improved knowledge of historic architecture and the neighborhood.

Objective 6.1 To build pride by distinguishing University Park HPOZ's uniqueness.

Objective 6.1 To build understanding of the importance of preservation and restoration.

GOAL 7 To encourage and support a feeling of community within the neighborhood and the greater Los Angeles area.

Objective 7.1 Communicate with the residents and property owners by newsletters and others means including neighborhood tours and information and demonstration sessions.

3.0 Function of the Plan

3.1 ROLE OF THE PRESERVATION PLAN

This Preservation Plan is a City Planning Commission approved document that governs the University Park Historic Preservation Overlay Zone (HPOZ). The main function of this plan is to provide Design Review Guidelines which clarify and elaborate upon criteria established under the HPOZ Ordinance. The plan aims to create a clear and predictable set of expectations as to the design and review of proposed projects.

The Department of City Planning uses Preservation Plans as the basis for its determinations. The University Park HPOZ Board uses the University Park Preservation Plan to make recommendations on all proposed exterior work within University Park based on the applicable criteria and guidelines within this document. All Projects within the Preservation Zone is to be reviewed by the HPOZ Board, unless exempted from review, or the authority to review has been delegated to the Director of Planning.

This plan has been prepared specifically for the University Park community and articulates University Park's vision and goals in regards to Historical Preservation by establishing design guidelines for the development, rehabilitation, and restoration of single and multiple-family residential structures; commercial structures; the public realm including streets, parks and street trees; and other types of development within University Park.

The Adams Normandie 4321 Urban Design Program (AN/4321) was prepared in 1991, jointly by the Adams Normandie Project Area Committee and the Community Redevelopment Agency. The elements within the program served to reinforce the physical character of the community by promoting development that was compatible with and enhanced existing structures. *The University Park HPOZ Urban Design Guidelines* were derived from that 1991 AN/4321 program document in August of 2000 by the University Park HPOZ Board as part of the *University Park Preservation Plan (version 2000)*. The AN/4321 *Design Guidelines* are intended to provide continuity in the transition from Community Redevelopment Area to Historic Preservation Overlay Zone. These AN/4321 *Design Guidelines* are incorporated into Part II of this University Park HPOZ Preservation Plan.

The University Park Preservation Plan serves as an implementation tool of the South Los Angeles Community Plan (a part of the Land Use Element of the City's General Plan). An HPOZ is one of the many types of overlay districts, policies, and programs that serve to advance the goals and objectives of the Community Plan.

The South Los Angeles Community Plan provides an official guide to the future development of the District for use by the City Council, the Mayor, and the City

Planning Commission; other concerned governmental agencies; residents, property owners and business people of the Plan area, along with private organizations concerned with Planning and civic improvement. One of the objectives for housing in the South Los Angeles Community Plan is to conserve and improve the varied and distinctive residential character of the Plan area. Some of the policies that affect the University Park Preservation Plan listed in the South Los Angeles Community Plan are as follows:

Historic - The historic resources are a valuable asset to this Community. They offer significant opportunities for developing neighborhood identity and pride within the Community. It is important to retain the currently available inventory of such buildings.

Issues

- Preservation and rehabilitation of existing historic places.
- The need to increase understanding and appreciation of preserving historic resources.
- New development and rehabilitation projects that are sensitive to the character of established historic areas.

Neighborhood Character - Preserve and enhance the positive characteristics of existing uses which provide the foundation for community identity, such as scale, height, bulk, setbacks and appearance.

Issues

- Scale, density and character of structures housing adjacent to Historic Buildings.
- The need to preserve and rehabilitate historic areas with sensitivity to the character of the established neighborhood.

The University Park Preservation Plan serves as a resource for property owners who plan exterior repairs or alterations to their property. It can also serve as an educational tool to inform existing and potential property owners, residents, investors, and the general public how to rehabilitate existing properties and/or build new infill construction within the unique University Park HPOZ of the City of Los Angeles. The Preservation Plan is to be made available to property owners and residents within the University Park HPOZ, and shall be reviewed by the HPOZ Board every two years.

3.2 ORGANIZATION OF THE PRESERVATION PLAN

Each Preservation Plan is required by the HPOZ Ordinance 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. The University Park HPOZ Preservation Plan contains two parts.

Part I contains five chapters: The Mission Statement establishes the community's vision for their Preservation Plan. The Goals and Objectives chapter

states the Goals to accomplish and offers specific programs or actions (Objectives) as the means to accomplish these Goals. The Function of the Plan reviews the role, organization, and process of the Preservation Plan. The Context Statement briefly outlines the history and significance of the community's development. The Historic Resources Survey identifies all Contributing and Non-Contributing structures and includes Contributing landscaping, natural features and sites, and vacant lots. The Historic Resources Survey also serves as the starting point for the Architectural Style pages and the Rehabilitation and Infill Guidelines found within this Preservation Plan.

Part II is the Design Guidelines which contains five chapters: Design Guideline Overview, Architectural Styles, Residential Design Guidelines, Commercial Design Guidelines, and Public Realm. The Architectural Styles pages provide an overview of the predominant architectural styles present within University Park. The Residential and Commercial Design Guidelines for Rehabilitation/Infill identify the detailed character defining elements of the various architectural styles, and the Public Realm chapter provides preservation guidelines for public spaces within the HPOZ district. The Architectural Style pages are intended to work together with the applicable chapters of the Residential and Commercial Design Guidelines, as well as the Public Realm chapter.

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.

3.3 EXEMPTIONS

Please refer to specific Design Guidelines sections for exempted work within the University Park HPOZ district.

3.4 DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

There is no project review delegated to the Planning Department within the University Park HPOZ district.

4.0 Context Statement

SECTION 4.1 HISTORY OF UNIVERSITY PARK HPOZ

University Park within its boundaries offers a unique insight of the history of Los Angeles from its Pueblo period, through its days as agricultural land, to one of the earliest subdivisions the Hoover Tract of 1975, and subsequent subdivisions by the entrepreneurs of the boom of the eighties, the development of elite enclaves, and finally multiple dwellings to provide housing adjacent to a vibrant downtown. The University Park built form provides a unique chronicle of the development of the City of Los Angeles and the interesting mix of people and social classes that provide a glimpse into our dynamic history as Angelinos. In 1781 the pueblo that later became the City of Los Angeles was founded on the banks of the Los Angeles River by 44 Spanish settlers of mixed ancestry. The pueblo grant included the four square leagues (36 square miles) surrounding a central plaza. The approximate boundaries of the original pueblo are Hoover Street, Fountain Avenue, a line continued east from Exposition Boulevard, and a line continued north from Indiana Street. The intersection of Hoover and Union shows the contrast between the city's rectangular grid determined from a compass base line and the Spanish pueblo land grant boundaries that required NE/SW orientation. The zanja madre (irrigation ditch) remains in front of St. Vincent's Church and the Stimson residence, a vestige of the days when irrigation flowed from the pueblo. The zanja along Figueroa Street brought water from the pueblo to irrigate the lands.

University Park contains one of the best, and most intact, groupings within Los Angeles of residential architecture constructed between 1887 and 1930, significant examples of which are the scarcely known works of major turn-of-the-century architects and builders. The St. James Park Subdivision portion of the district is a much noted and rare example in Los Angeles of nineteenth-century private residential park planning. University Park was home to significant numbers of persons who assumed prominent roles in the professional, economic, and social life of Southern California between 1890 and 1925.

University Park shows the full range of late nineteenth and turn-of-the-century domestic architecture in Los Angeles, including upper middle class two-story Italianate Style homes from the late 1880's; charming middle-class Victorian cottages with unusual decorative features from the 1890's; 1 and 1 1/2-story Queen Anne cottages/two-story Queen Annes from the early 1890's. During the late 1890's and opening years of this century upper-middle and upper-class families, such as the Creightons and Stearns commissioned mansions around the edge of St. James Park in American Colonial and Classical Revival styles. University Park district contains significant numbers of architect-designed buildings; many of those identified representing the most

distinguished firms working in the Los Angeles area during the 1890's and first decade of the twentieth century. This is logical given both the prestigious tone of much of West Adams before and after the turn-of-the-century, and the elite middle to upper-middle class economic and social standing of the majority of its residents.

Phase One: Agriculture and the Hoover Tract (1875)

Agriculture and Other Industries Prior to the late 1880's, University Park was largely unsubdivided large acreage devoted to orchards, barley cultivation, and vegetable farms. A dense eucalyptus grove covered the easternmost portion of University Park. The area within University Park was owned by ranchers who controlled large parcels of land for cattle grazing and orchards, reflecting the predominant agricultural pattern in the land west of downtown Los Angeles. The earliest residents of University Park were well-to-do individuals whose fortunes had been derived primarily through real estate and mining investments locally, and from resources brought with them to California from other sections of the country.

The first residential subdivision within the boundaries of University Park was recorded in May 1875 by Vincent A. Hoover: Hoover Tract (originally it extended from Adams Boulevard on the south to 23rd Street on the north along the west side of Toberman Street). This proved to be an optimistic gesture, for serious suburban settlement within the district did not underway until 1887, and lots in the Hoover Tract went largely unsold.

Phase Two: Pioneer Settlement (1875-1886)

The subdivision of most of University Park is a direct manifestation of the famous Southern California Real Estate Boom of 1886-88 – A spiral of speculation triggered by the advent of Santa Fe Railroad service to Los Angeles in 1885. A group of notable developers transformed the land within the district from small ranch acreage to residential tracts starting in 1886.

The pioneer families in University Park, began subdividing their land for residential development in 1886, Charles Ellis forming a partnership with Dan MacFarland and Leman T. Garnsey, to develop the Ellis Tract, and the Severance family subdividing their property (south of Adams Boulevard) during this time period. In 1887, Ellis built the first commercial facility within the district: The Marlborough Hotel (Scarff and Oak Streets) (Carroll H. Brown, Architect), probably to promote tourist-based real estate investment in the neighborhood (the hotel survived one year and then became Mary Caswell's Marlborough School for Girls).

Pioneers within the district were joined by prominent Southern California developers, who did not reside in University Park but who acquired land here with the express purpose of subdividing it, including Theodore Wiesendanger, J. Downey Harvey, and Charles M. Wells, as well as builders like Henry Martz, who acquired lots to build speculative houses.

Phase Three: Initial Suburbanization: (1887-1890)

The coming of the Santa Fe Railroad in 1885 sparked a tremendous wave of real estate speculation in Southern California, and was a principal motive in the 350% increase in population of Los Angeles between 1880 and 1890.

Only scattered development occurred prior to 1891 however, most of this on Scarff Street, 23rd Street, Bonsallo and Estrella Avenues. 2119 Estrella (1888) by builder Henry Martz, the Seaman-Foshay House (2431 Scarff)(1887), and the George King House (917 West 23rd Street)(1887), by architect Abraham Edelman, are characteristic of this period, and reflect two stylistic trends of the late 1880's locally: The Italianate Revival and the modish Eastlake/Queen Anne Style (viz., Seaman-Foshay House).

Helping to establish the high social tone of this neighborhood were several noteworthy individuals and families prominent in local historical, and in some cases, national terms.

Mary S. Caswell, (-1924) whose preeminence as an educator is reflected in a profile in *Who's Who in America* (1920-21), founded the Marlborough School along the model of her previous Caswell School, Portland, Maine (1883-87) and St. Margaret's, Pasadena California (1887-88) (predecessor of the Ann Orton School for Girls). The current school originated at the north side of 23rd Street at Scarff Street in the very core of University Park. The school was housed in the Marlborough Hotel building (1887) (Carroll H. Brown, Architect) (demolished), after the hotel became insolvent and closed its doors. This prestigious school survives today as the oldest independent preparatory school for girls in Southern California (the school moved from the district in 1916).

Caroline and Theodoric Severance: (1820-1914 and 1814-1892 respectively). The Severances, who moved to Los Angeles from Boston in about 1875, were prominent figures within the nations' top literary/intellectual circles.

Mark Severance's importance in the cultural life of West Adams however was matched in the impact made by the construction in 1888-89 of his home at 758 W. Adams (Cullett, Eisen & Cuthbertson, Architects; 1888) (demolished), – known fondly within the St. James Park neighborhood as “The Big Red House,” this was probably the first time a Los Angeles home was showcased this way in a major, national architectural periodical – a point of major importance in understanding the social and architectural evolution of this neighborhood, between 1889 and 1910.

The 1894-95 Blue Book lists only eight elite private schools among its classified ads. Of these two were located in or abutting the district at that time (Marlborough School and the Froebel Institute). However, two schools listed but not then located in the district would be relocated there within the next nine years. This fact shows that a market for private preparatory schools existed in West Adams and further underscores its elite character.

As a Los Angeles society grew, so did demands for education, cultural institutions, and law enforcement. The University Addition of 1899 included Agricultural Park (now Exposition Park), the University of Southern California, and residential tracts such as the Park Villa Tract, the Brearly and Sinsabaugh Tract, and the West Park Villa Tract, among others. Primary motivation for the annexation of this area was the effort to restrict the bullfights, liquor, and gambling activities in Agricultural Park, which disturbed conservative citizens in the surrounding neighborhoods.

Phase Four: Further Suburbanization

In addition to the influence that the four previously profiled households had in shaping the genteel social tone of University Park, there were other developments by nearby residents that further reinforced its emergent character. The most salient of these was Thomas D. Stimson's (1828-1898) decision in 1891 to build an extravagant \$130,000 sandstone mansion (2421 Figueroa Street) (Carroll H. Brown, Architect; 1891) of unusual design. Local historians describe this house as being the most expensive home built in Los Angeles up to its time. The Thomas D. Stimson House is representative of the large estates built along Figueroa and Adams Boulevard between the mid-1880's and 1900.

This was followed by the building of Judge Charles Silent's estate in Chester Place (formally subdivided into a residential park in 1899). The subdivision of Judge Silent's property as Chester Place in 1899 provided tracts which featured the largest lots in University Park: 70' x 172'. The Stearns-Dockweiler Mansion (27 St. James Park; John Parkinson, architect; 1900) reflects this trend, as did the other elegant homes sited around the border of St. James Park. The most prolific of the architects designing in St. James Park and Chester Place was Sumner P. Hunt.

This second group of residents purchase homes or built them knowing that they were residing in an emerging urban neighborhood. Typically less financially established than the pioneer settlers, these middle and upper-middle class residents, included professionals, government officials, and a large number of real estate developers – the numbers of later class reflecting the explosive real estate market in Southern California at the time. In at least two instances, individuals moved between occupational categories over time. These included:

Freeman G. Teed (Architect, 1870's; and City Clerk for the City of Los Angeles, 1887-88, 1889; City Councilmember, 1890's), 2365 Scarff Street (1889).

Edwin C. Hodgman (Real Estate Developer/Builder, 1880's; Los Angeles County Tax Collector, then Recorder, 1890's), 2377 Scarff Street (1889).

W.H.H. Russell (Attorney, 1880's; Real Estate Title Abstractor, 1890's), 2341 Scarff Street (1887).

William H. Allen (Real Estate Investor), 2125 Bonsallo Avenue (Ca. 890).

George W. King (Real Estate Investor, capitalist), 917 W. 23rd Street (1887).

Richard Alexander (U.S. Army Physician), 2115 Estrella Street (1888).

Park Villa Tract (Period of Significance 1887-1910)

Park Villa Tract is noteworthy for the early construction dates of the majority of its buildings – Among the earliest extant residential buildings in the University Park area. Several of these early buildings (1887-89) are the work of builder Henry Martz, and all are readily discernable from the later buildings in the grouping on account of their two-story floor plans, and Italianate Revival detailing. Because of the number of buildings designed by him, his work is a major component defining the architectural character of this neighborhood.

The St. James Park Tract (Recorded: September 12, 1887) of J. Downey Harvey, of San Francisco. Harvey was the nephew of former-governor John Downey (one of the three donors of the land on which the University of Southern California was built, 1879), and is best known for the development of the Rancho Providencia of David Burbank – site of the present day City of Burbank. The St. James Tract was named for one of the sons of Judge Charles Silent, an eminent jurist who resided on the large estate on the eastern border of the district later subdivided (1899) into Chester Place Tract. St. James Park is a rare, possibly unique local example of nineteenth century residential parks like those found in St. Louis and Washington D.C.

St. James Park Tract is an example of a feature denatured over time that nonetheless possesses an over-riding merit as a rare local example of nineteenth century residential community planning and urban design. The original 36-lot subdivision by J. Downey Harvey, consisted of a double row of lots between Adams Boulevard and St. James Park (originally 25th Street), and a single row of lots riding a square on three sides – the entire setting beautifully landscaped. Although much of the landscaping is now gone, and most of the mansions ringing the square razed, the original layout is still discernible from the more usual street patterns in the surrounding area, and conveys some of the character of the original development.

Phase Five Streetcar Suburb (1892-1900)

From the early 1890's the development of University Park proceeded rapidly. Many middle and upper-middle families move into the neighborhood, and with the flowering of St. James Tract and Chester Place around 1900, a new stream of upper class families settled and

built large architect-designed homes there and along Adams Boulevard. In the period between 1890 and 1905, University Park and the West Adams Boulevard corridor supplanted the older south downtown and Bunker Hill neighborhoods of the 1870's and 1880's as the most prestigious neighborhood in the city in which to live. And although the lavish developments in West Adams Park and West Adams Heights began to compete with University Park starting in the early 1900's, it still retained its genteel character until the early 1920's, when the creation of many lower income rental units mark its decline as an elite neighborhood.

University Park developed in two large growth spurts, the first dating from roughly 1893 to 1895, the second dating from 1900 to 1912. By 1905, in fact, the project, area had assumed much of its present form, including its mix of higher density apartment buildings with single-family residences (viz., The Albemarle, 2343 Scarff Street; A. Dudley, Architect; 1903). The 1905 G.W. Baist Real Estate Atlas indicates that University Park was largely developed by this time, with only scattered vacant parcels, there being four vacant lots on Scarff Street, seven in Park Villa Tract, and five on Portland Street (most of these on the southern end of the block where 1920's apartment buildings and a bungalow court stand today).

Along 24th Street, 22nd and 21st Streets (west of Toberman Street) and Park Grove another type of development for the middle class was occurring during the mid-1890's—Nicely detailed attractive Victorian cottages, some in the Colonial Revival Style (generally 1895 and later); others in the Queen Anne/Eastlake Styles (generally pre-1895). Although some architects participated in their design, (viz., Fred Darn (2122 Bonsallo Avenue): James H. Bradbeer (1038: 1042 W. 24th Street), most of these homes were designed and constructed by builders. The Johnson Keeney Company (1893-1900) and Lucien L. Bowen are salient among the builders. The former building firm built virtually all the homes on the southern half of the 1900 block of Park Grove between 1894 and 1895, while Bowen built several cottages on 22nd and 21st Streets.

The Urmston Tract (1886). The coming in 1891 of streetcar service down 23rd and Hoover Streets to USC, brought about a more earnest development of this area, both in the early 1890's, and during the opening years of this century. University Park east of Hoover consists almost entirely of one subdivision: The Urmston Tract (1886). Prior to 1891, probably no more than a dozen homes were constructed, most of these near Adams Boulevard. The vast majority of these homes were built by individual owners who hired builders rather than architects to build individual homes for their own use.

Park Grove Tract, (Period of Significance: 1894-1915), consists of primarily of a delightful and fairly homogeneous collection of Victorian cottages along the 1900 block of Park Grove Street, each differentiated from one another with a diverse assortment of Colonial Revival, Renaissance Revival, and Queen Anne details. This grouping on the 1900 block is one of the finest examples of Los Angeles subdivisions created by the Johnson &

Keeney Company (1893-1900), and a turn-of-the-century building firm that specialized in residential developments. At the time of the Park Grove development in 1894-96, it was seen as a trend-setting example of smaller house design. Each step toward the completion of this subdivision was covered in the local newspapers of the period, including the Los Angeles Daily Journal, and the real estate section of the Los Angeles Times. Accordingly, Park Grove drew a discriminating and distinguished group of early residents (as reflected in the social and biographical directories of the period).

In addition to Henry Martz-designed/built homes at 1970, 1976, and 2111 Bonsallo Avenue, and 1978, 2119, and 2110 Estrella Avenue, there are other individually significant buildings by architects James H. Bradbeer (2124 Bonsallo Avenue; 1892), Fred R. Dorn (2122 Bonsallo Avenue; 1893). These beautifully detailed and intact homes are among the best examples in the West Adams area of Queen Anne cottages. There is also a stunning example of the Shingle Style by an as-yet unidentified architect at 2121 Bonsallo Avenue (Ca. 1889) that ranks as one of the best examples of its style in the West Adams area.

Of the 479 households listed in the 1894-95 Blue Book, 68 or 14% resided in the relatively small area bounded by Figueroa Street on the east; Washington Boulevard on the north; Orchard Avenue on the west; and 28th Street on the south. A further survey of social directory listings over the period from 1895 to 1935 reveals that approximately 12% of the properties within this boundary had a Social Register-listed individual or family associated with it. Similarly, 11% of the district properties had individuals associated with them who were listed in various elite professional biographical directories (viz., *Who's Who in the Pacific Southwest* (1913); the *Press Reference Library* (1912); *The History of the Bench and Bar of California* (1912); *Southern California: A Historical and Biographical Record* (1902), etc.). These individuals included a large number of distinguished attorneys (Table 1), and business people whose services mirrored the Southern California economy of the period. Allowing for some slight duplication between Social Register/Blue Book and professional directory listings more than 30%, or nearly one-third of the neighborhood properties had associations with members of the Los Angeles professional and/or social elite.

Phase Six: Final Development Luxury Apartments, Institutions, and Businesses 1905-1934

Between 1903 and the early 1920's development occurred in two forms, for the most part: Luxury Apartment and Small middle class bungalows were built on the smaller parcels, or by subdividing larger lots. The homes built on these parcels ranged in size from small to large (2211 Toberman versus 2109 Toberman). 1903 brought the first large apartment house within University Park; The Albemarle. Early apartment houses such as The Albemarle and the Power Double House (2325 Scarff Street; George Wyman, Architect;

1908) were clearly designed as luxury units with large suites of rooms.

In 1916, Marlborough School moved from the neighborhood to Hancock Park, the city's new emerging elite neighborhood. After 1920, the decline of St. James Park-Park Grove continued in a gradual way over the next several decades. The mid-1920's, however, starting in 1924, are marked by a flurry of subdividing activity. At that time many of the earlier groups of residents, or their heirs, had moved out of this neighborhood to Hancock Park, West Adams Park, Beverly Hills, etc. Carving their homes into apartments, or to develop their property for large apartment complexes (e.g., 848 West 23rd Street; 1928) geared to lower income residents.

Local commercial buildings in University Park included the retail facilities and offices, which formed the "main streets" at the nucleus of the residential area. The buildings that housed stores, offices, banks, groceries, and other commercial uses were often originally simple, low-rise structures, constructed of wood or brick; or, if two story, featured residential above and commercial on the first floor.

Phase Seven: Mortuary Row (1920-1940)

In addition to local commercial buildings, along Washington Boulevard a series of buildings were developed as funeral homes. Mortuary Row consisted of over two dozen funeral parlors clustered together on a half-mile strip that provided services to Los Angeles residents for over thirty years. That so many competing business entities operated in such close proximity was the result of several factors: a zoning philosophy of the time that called for "like" activities to be allowed in certain areas, the importance of having the socially right address on a prestigious Boulevard, accessibility to resources such as Rosedale cemetery, the Alameda Rail Corridor, and the Adams Boulevard Churches. Development of Mortuary Row occurred beginning in the 1920's and continued to the 1950's when the area was ripped apart by the construction of the Santa Monica Freeway Project. The influence and importance of "Mortuary Row" is recognized by the magnitude of its influence on the City. The 1930 Directories of the period list 19 mortuaries, eight of which or 42% of which were on the "Row", reflecting the tremendous influence. By the 1940's, with the dramatic growth in population of the City, 24 of 70 mortuaries or 33% were on the row, only a half-mile strip. The Mortuary buildings represent the work of pre-eminent Southern California architects and their facades continue to generate a serene dignity. Mortuary Row is linked to a pattern of events that define a development style of building related to the mortuary business; the developers of Mortuary Row were leading businessmen of their era, and the mortuaries create a property type with unifying architectural features, designed by preeminent architects that relate to their historic context. Further, many of the remaining mortuaries, have been adaptively reused while retaining their character defining features.

Summary

University Park is the largest remaining grouping of Victorian and Victorian transitional architecture in the City of Los Angeles. Approximately 70% of University Park's structures and sites are contributing. The pattern of its development, the front yards, massing and scale of buildings on each block, the lot coverage, tells a story of how that block was subdivided and developed. To preserve the context of this historic neighborhood, the City of Los Angeles created the University Park HPOZ by Ordinance in 2000, after over a decade of research and community encouragement of such action. Among the community's goals, is infill housing that moves on of a compatible structure from the University Park's period of significance, to vacant land. This was accomplished by the Community Redevelopment Agency (CRA) moving the last Victorian at the Staples Center Development to 1965 Bonsallo (sold by lottery to a moderate-income family), and by a private developer on 22nd Street in 2003. The Urban Design Guidelines Program, established by CRA and City Council in 1991, creates the essential guidelines to preserve the character of University Park. This preservation Plan builds on that context; key is that contributing structures be preserved pursuant to the Standards, and that infill development be compatible in terms of massing, scale, setback, lot coverage, and patterns of development in order to preserve this areas character defining features. This is further explained in the Urban Design Guidelines.

SECTION 4.2 UNIVERSITY PARK HPOZ PERIODS OF SIGNIFICANCE

The University Park HPOZ is predominantly built in styles from the first three periods of significance, which correspond with the three building booms mentioned in the history above. They are 19th Century - High Victorian, Turn of the Century, and Eclectic Revival Styles. There are also styles within the district that come from a later Period of Significance - the Early Modern Style period.

19th Century Styles (circa 1860's-1900's)

- Eastlake/Stick
- Italianate
- Queen Anne
- Shingle
- Victorian
- Victorian Transitional

Turn of the Century (circa 1890's-1920's)

- American Foursquare
- Arts & Crafts
- Colonial Revival
- Commercial Vernacular
- Craftsman
- Mission Revival

Eclectic Revival Styles (circa 1915-1940)

- Chateauesque
- Dutch Colonial Revival
- Mediterranean/Italian Renaissance Revival
- Spanish Colonial Revival

Early Modern Styles (circa 1900-1950)

- Art Deco/Moderne
- Prairie

5.0 Historic Resource Survey

SECTION 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 within a HPOZ, and has been certified as to its accuracy and completeness by the Cultural Heritage Commission.

SECTION 5.2 NATIONAL REGISTER

National Historic Landmarks are nationally significant historic places designated by the United States Secretary of the Interior because they possess exceptional value or quality in illustrating or interpreting the heritage of the United States. Today, fewer than 2,500 historic places bear this national distinction. Working with citizens throughout the nation, the National Historic Landmarks Program draws upon the expertise of National Park Service staff who work to nominate new landmarks and provide assistance to existing landmarks. The National Historic Landmark Stewards Association also works to preserve, protect, and promote National Historic Landmarks.

Listed on the National Register of Historic Places

The major source of information for this category is the U. S. Government publication of the Federal Register. This source represents sites approved for Listing on The National Register of Historic Places by the Keeper of the National Register and the Office of the Secretary of the Interior. The listing of this source is followed by the date listed on the National Register, when available. This report was obtained from the National Park Service in the form of their National Register Information System (NRIS).

Determined Eligible for listing on the National Register of Historic Places

Sources of information for this category include the Federal Register, the NRIS, and a list compiled by the California State Office of Historic Preservation (SHPO) which includes resources listed on or determined eligible for listing on the National Register of Historic Places.

If the Federal Register list or NRIS was used, the date the structure was determined eligible (if available) accompanies the entry. Inclusion in documentation from the Federal Register publication or NRIS ensures that the resource has undergone all necessary review and documentation at both

the state and national levels to be officially approved by the Keeper of the National Register as having been either listed on or determined eligible for listing on the National Register of Historic Places. This approval can only be changed by additional review and documentation undertaken to either list a site which has been determined eligible, or to decertify a site from its present level of significance.

If the California State Office of Historic Preservation list was used, the following category has been developed to distinguish the source.

California Historical Resources Inventory

The source of information for this category includes a list compiled by the California State Office of Historic Preservation which includes resources previously surveyed throughout the state. The evaluations used in this list correspond to the same evaluation levels 1-7 adopted for the Community Plan Revision Historic Resources Studies. This list was obtained from the State Office of Historic Preservation.

California Historical Landmark Number

A California Historical Landmark and its appropriate number as assigned by the State of California Department of Parks and Recreation. These sites have been assigned an evaluation of “5” until verified or reevaluated in the field.

Los Angeles County Points of Historical Interest Listing

The Los Angeles County portion of the list of California Points of Historical Interest is maintained by the Office of Historic Preservation of the California Department of Parks and Recreation. The entry includes the appropriate list number and the date approved.

City of Los Angeles Historic - Cultural Monument Number

The Historic-Cultural Monument List of the City of Los Angeles Cultural Heritage Commission and the appropriate Monument number. These sites have been assigned an evaluation of “5” until verified or reevaluated in the field.

SECTION 5.3 CONTRIBUTING OR NON-CONTRIBUTING?

To find out if a particular structure, landscape feature, natural feature, or site is contributing, consult the Historic Resource Survey or consult with your

HPOZ board. Depending on the contributing/non-contributing status of a structure, feature, or site, different elements of the Design Guidelines will be used in the planning and review of projects.

CONTRIBUTING STRUCTURES

Contributing structures are those structures, landscape features, natural features, or sites identified as contributing in the Historic Resources Survey for the University Park 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”. Work involving contributing structures should follow the Chapter 8 - Rehabilitation Guidelines.

Contributing Altered

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

In some instances, a structure that has been designated as a non-contributor, if restored to it’s original historic character, (i.e., the character defining features have been restored pursuant to the Secretary of the Interior’s Standards) can be deemed a contributor and the survey can be amended to reflect it’s updated status per the Ordinance.

Contributing – from period of significance infill on vacant lots

Contributing infill structures are those structures from the period of significance relocated to a vacant lot within the zone and rehabilitated pursuant to historic standards; further these structures may be listed as a contributor and the survey may be modified to reflect this status as provided for in the Ordinance.

NON-CONTRIBUTING STRUCTURES

Non-contributing structures are those structures, landscapes, natural features, or sites identified as non-contributing in the Historic Resource Survey for the University Park HPOZ. There are two types of Non-Contributing Structures: those that date from the period of significance and those that do not.

Non-Contributing - from period of significance

Non-contributing structures that date from the period of significance are structures that were built in the same time period as contributing structures, but they have not retained their historic character through subsequent alterations or additions. As such, elements from both the Rehabilitation Guidelines and the Infill Guidelines in Chapter 8, will apply to these structures where appropriate.

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 infill guidelines will apply to these structures, as well as to new infill construction on vacant lots.

The Historic Resources Survey also serves as the starting point for the Architectural Styles, Rehabilitation and Infill Guidelines, and the Public Realm chapters found within this Preservation Plan.

When adequate documentation of an historic building's features and qualities does not exist an assessment of the existing conditions and their relationship to the original or historic architecture is a logical starting point when planning the reuse of a structure. Assessments of such significant structures should be conducted by a preservation professional or an architectural historian.

The Historic Resources Survey also serves as the starting point for the Architectural Styles, Rehabilitation and Infill Guidelines, and the Public Realm chapters found within this Preservation Plan.

The Historic Resource Survey for the University Park Historic Preservation Overlay Zone was prepared by Myra Frank & Associates Inc. on behalf of the City of Los Angeles Department of City Planning beginning on January 10, 1999.

The University Park Historic Resource Survey is located at multiple locations for review:

City Hall
 Los Angeles City Planning Department
 Metro Division, HPOZ Unit
 200 N. Spring Street, Room 667
 Los Angeles, CA 90012

University Park HPOZ Board
 P.O. Box 15881
 Los Angeles, CA 90015

University of Southern California (USC)
 Doheny Library
 University Park Campus
 Los Angeles, CA 90089

Mount St. Mary's College Library
 Doheny Campus
 10 Chester Place
 Los Angeles, CA 90007

Los Angeles Central Library
 500 South Flower Street
 Los Angeles, CA 90071

Exposition Park - Dr. Mary McLeod Bethune Regional Branch Library
 3665 S. Vermont Avenue
 Los Angeles, CA 90007

Pico-Union Branch Library
 1030 S. Alvarado Street
 Los Angeles, CA 90006

SECTION 5.4 OTHER HISTORICAL DOCUMENTS

The following is list of other historical documents that are located in the Appendices as follows:

- Appendix A** City of LA Cultural Heritage Commission list of Historical Monuments
- Appendix B** University Park HPOZ Boundary Map
- Appendix C** University Park HPOZ Historic Monuments List
- Appendix D** Historic Preservation Overlay Zone Ordinance (Ordinance No. 175,891)
- Appendix E** HPOZ Process Overview
- Appendix F** Forms
- Appendix G** Secretary of Interior Standards for Rehabilitation
- Appendix H** University Park HPOZ Reference List
- Appendix I** Other Historical Resources

PART II DESIGN GUIDELINES

6.0 Design Guideline Overview

INTRODUCTION

Part II of this Preservation Plan contains four chapters. The Design Guidelines include Architectural Styles, Residential Rehabilitation and Infill, Commercial/Industrial Rehabilitation and Infill, and Public Realm chapters.

A brief overview of these chapters begins below, and a User's Guide follows on the next page. The Architectural Styles chapter, used with the Historical Resource Survey, is intended to work together with the applicable chapters of the Rehabilitation and Infill Guidelines, as well as the Public Realm Chapter.

ARCHITECTURAL STYLES

The Architectural Styles portion of this Preservation Plan consists of the Architectural Styles History section and the Architectural Styles section. The Architectural Styles History section is an overview of the different architectural styles within the periods of significance in Los Angeles. The Architectural Styles section describes the specific architectural styles that exist in the University Park HPOZ. These descriptions, used with the Historic Resources Survey, are intended to give property owners a starting point to identify the predominant style or styles of their homes or buildings and assist them in determining what types of work might be appropriate.

More information on specific topics can be found by using the resources in the Appendices to this document or by consulting with your HPOZ Board.

REHABILITATION AND INFILL GUIDELINES

Following the Architectural Style pages are Guidelines for Rehabilitation and Infill. Different guidelines apply to different types of projects. Each guideline section is arranged by building element (doors, windows, etc.).

The Guidelines are composed of the following sections:

- Residential Rehabilitation
- Residential Infill
- Commercial/Industrial Rehabilitation
- Commercial/Industrial Infill

The Rehabilitation and Infill Guidelines are designed to assist the HPOZ board, property owners, and contractors in the application of preservation principles to work planned for structures and sites within the HPOZ. These design guidelines are divided into Residential and Commercial/Industrial chapters, each with Rehabilitation and Infill sections. “Rehabilitation” guidelines generally apply to work on historic (“Contributing”) structures, while “Infill” guidelines apply to planned new construction and work on “Non-Contributing” structures. “Design Guideline User’s Guide” **Table 1**, outlines the applicable guideline sections to use, as well as a discussion of key terms follows in this section.

Rehabilitation or Infill?

Rehabilitation Guidelines

The Rehabilitation Guidelines of both the Residential and Commercial/Industrial chapters are designed to assist the planning and review of projects involving Contributing structures, buildings, and sites. Elements of the Rehabilitation Guidelines may also be applicable in the planning and review of work on Non-Contributing structures that date from the period of significance of the HPOZ. The Rehabilitation Guidelines also apply to properties from the period of significance infilled to vacant lots.

Infill Guidelines

The Infill Guidelines of both the Residential and Commercial/Industrial chapters are designed for use in the planning and review of new construction on vacant lots. The infill guidelines are also applicable to the review of work involving certain non-contributing structures, buildings, and sites that do not date from the period of significance of the HPOZ. The Residential Infill Guidelines are intended for use in the planning and review of new construction on vacant lots in residential areas. The Commercial/Industrial Infill Guidelines are intended for use in the planning and review of new construction on vacant lots in commercial/industrial areas. The infill guidelines also apply to the review of work involving Non-Contributing structures, buildings, and sites that do not date from the period of significance of the HPOZ.

Residential or Commercial/Industrial?

Residential Guidelines

The residential chapter of the guidelines is used for single-family structures and multi-family structures in residential areas, and is also intended for the review of new residential infill construction. It is also used in the planning and review of projects for structures that were originally built as residential structures which have since been converted to commercial/industrial use. For instance, the Residential

Rehabilitation Guidelines would be used to plan work to a historic structure built as a residence that is now used as a child-care facility.

Commercial/Industrial Guidelines

The Commercial/Industrial chapter of the guidelines is used for rehabilitating existing structures, buildings, and sites and new infill construction in areas that are historically commercial/industrial, including structures which are partially or wholly residential. For example, plans for a new commercial/industrial or multifamily development on a blockfront that currently is characterized by two story early 20th century commercial/industrial buildings should conform to the Commercial/Industrial Infill Guidelines. Industrial lots limit residential uses, but can include a mix of commercial/industrial and agriculture uses.

PUBLIC REALM

The Public Realm chapter of this Preservation Plan covers public spaces. Public spaces include the streetscape, alleys, parks, public structures, and public buildings. These pages will help in the preservation and maintenance of identified historic elements of street, sidewalk, alley, and landscape elements. This could include topography, patterns, features, or materials that contribute to the historic character of the preservation zone. The Public Realm chapter is intended for use in the planning and review of public spaces within the University Park HPOZ.

TABLE 1
DESIGN GUIDELINE USER'S GUIDE

Project Type	Historic Resource Survey classification	Applicable Guidelines	Refer to Page
Rehabilitation	Contributing	Rehabilitation	Residential, Page 46 Commercial, Page 106
Rehabilitation	Non-Contributing (within period of significance)	Rehabilitation & Infill	Residential, Page 85 Commercial, Page 126
Rehabilitation	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 85 Commercial, Page 126
Addition	Contributing	Rehabilitation	Residential, Page 46 Commercial, Page 106
Addition	Non-Contributing (within period of significance)	Infill	Residential, Page 85 Commercial, Page 126
Addition	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 85 Commercial, Page 126
New Construction	Contributing	Rehabilitation & Infill	Residential, Page 85 Commercial, Page 126
New Construction	Non-Contributing (within period of significance)	Infill	Residential, Page 85 Commercial, Page 126
New Construction	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 85 Commercial, Page 126

7.0 Architectural Styles

SECTION 7.1 ARCHITECTUAL STYLES HISTORY

19th Century Styles (1860's - 1900's)

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

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

Turn of the Century Styles (1890's - 1920's)

American Foursquare	Architectural styles popular in Los Angeles from the late 1890s through the 1910s included the Shingle style, early Colonial and Neoclassical Revival styles, the Transitional Arts and Crafts style, the early Craftsman and Craftsman/Ultimate Bungalow styles, the Foursquare and Hipped Roof Cottage styles, very early Mission Revival style, the Prairie Style, and the Beaux Arts style. In this period, Los Angeles was beginning to develop a broad base of prominent architects. Prominent architects in Los Angeles during this period included Henry and Charles Greene, the Heineman Brothers, Frank Tyler, Sumner Hunt, Frederick Roehrig, Milwaukee Building Co., Morgan & Walls, J. Martyn Haenke, Hunt & Burns, Charles Plummer, Theodore Eisen, Elmer Grey, Hudson & Munsell, Dennis & Farwell, Charles Whittlesby, and Thornton Fitzhugh.
Arts & Crafts	
Colonial Revival	
Commercial Vernacular	
Craftsman	
Mission Revival	

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

The Eclectic Revival Styles - (1915-1940)

Chateausque
 Dutch Colonial Revival
 Mediterranean/Italian Renaissance
 Revival
 Spanish Colonial Revival

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

All of these styles were based on an exuberantly free adaptation of previous historic or “foreign” architectural styles. The Los Angeles area is home to the largest and most fully developed collection of these styles in the country, probably due to the combination of the building boom that occurred in this region in the 1920s and the influence of the creative spirit of the film industry. Prominent architects working in these styles included Paul Revere Williams, Walker & Eisen, Curlett & Beelman, Reginald Johnson, Gordon Kauffman, Roland Coates, Arthur R. Kelley, Carleton M. Winslow, and Wallace Neff.

Many surviving examples of these styles exist in Los Angeles, particularly in the Hancock Park, Windsor Square, Lafayette Park, Spaulding Square, Larchmont Heights, Whitney Heights, Carthay Circle, South Carthay, Miracle Mile North, and Los Feliz areas.

The Early Modern Styles - (1900-1950)

Art Deco/Moderne
 Prairie

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

SECTION 7.2 UNIVERSITY PARK HPOZ SUBDIVISION GROUPINGS

The University Park HPOZ district was built in five major subdivision groupings that contain an exceptionally fine and intact assortment of historical architecture built by renowned architects between 1887 and 1924. These groupings exhibit a wonderful range of structures with form and detail, when considered together show the most stylistic trends of late 19th and early 20th Century architecture. This diversity in stylistic expression mirrors the imprint of a diverse group of noteworthy developers, builders, and architects.

Adams-Dockweiler Grouping (1887-1924)

The largest of the groupings, the Adams-Dockweiler Grouping contains the greatest range of building types and architectural styles. Local architects who designed these homes include Sumner P. Hunt, James H. Bradbeer, Arthur B. Benton, George Wyman, Abraham Edelman, and August Wackerbarth. Approximately 50% of the buildings in this grouping were architect-designed, a higher ratio of architect-to-builder-built buildings than within the other four groupings.

Park Grove Grouping (1894-1915)

In contrast to Adams-Dockweiler, the Park Grove Grouping consists of a primarily homogeneous collection of Victorian Cottages along the 1900 block of Park Grove Street, each differentiated from one another with a diverse assortment of Colonial Revival, Renaissance Revival, and Queen Anne details.

Park Villa Grouping (1887-1910)

Park Villa Grouping is noteworthy for the early construction dates between 1887 and 1889. These early buildings are the work of builder Henry Martz and are readily discernable from the later buildings in the grouping because of their two-story floor plans and Italianate Revival detailing. Martz's work is a major component defining the architectural character of this neighborhood.

Twentieth Street Grouping (1902-1908)

The 900 Block of Twentieth Street is the only known residential subdivision development of builder W.W. Watts. All the homes within this block from 920 West 20th Street to 932 West 20th Street were designed and built by Watts within the six-year period between 1902 and 1908. The result is an unusually unified streetscape of Craftsman homes. Each individual example has a subtly differentiated set of floor plan and decorative details. This block ranks as one of the most architecturally unified groupings of two-story within Craftsman homes in the University Park HPOZ district.

Washington Villa Grouping (1892-1915)

The Washington Villa Grouping reflects the design presence of two dominant builders who constructed the majority of its early-to-mid 1890's building stock: Lucien L. Bowen and James A. Keeney.

SECTION 7.3 INTRODUCTION TO UNIVERSITY PARK HPOZ ARCHITECTURAL STYLES

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

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 have been because cultural tastes were transitioning between two styles, with some styles falling out of favor and new styles being introduced, or simply due to the personal taste of the designer. It is important to realize that these mixed style structures are no less architecturally significant than the “purer” forms of a particular style, and that mixed style structures are not “improved” through remodeling with the goal of achieving a “pure” style. Los Angeles is particularly rich in inventive, “fantasy” structures that show a great deal of creativity on the part of the architect, owner, and builder, and this richness should be preserved.

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

The University Park HPOZ district has approximately 620 parcels, not including vacant parcels and parking lots; of these 436 lots are contributing. Therefore over 70% of the University Park HPOZ is comprised of buildings that contribute to the district.

19th Century Styles Eastlake/Stick



The Stick style dates from 1860 to around 1890. The Eastlake style dates from the 1870s and 1880s. Examples of the Stick and Eastlake styles in Los Angeles date from the late 1800s.

The Stick and Eastlake styles grew out of the Queen Anne Revival movement. The Queen Anne Revival movement is one of the late 19th century British architectural movements that originated as part of a rejection of the styles of Georgian Architecture. The Eastlake style is named for Charles Locke Eastlake, an English architect and writer.

Stick structures are two or three stories, with steeply pitched roofs, gables, large overhanging eaves with exposed trusses, and rectangular windows. Eastlake structures are one to two stories, have steeply pitched roofs with gables, rectangular windows and curved, wooden arches over entranceways and gables.

The Eastlake and Stick styles are very similar, but Eastlake buildings tend to have more elaborate cladding with curved timbering, and curved archways. Both styles can be found mixed with Queen Anne Revival, Italianate, Classical Revival, and Victorian styles.



Eastlake/Stick - *Common character defining features*

Windows (pg. 53)

- One-over-one or two-over-two
- Specialty
- Rectangular tops
- Arranged in pairs or singularly

Porches/Balconies (pg. 62)

- Decorative brackets
- Small or large
- Square turned posts

Doorways (pg. 58)

- Paired and single
- Rectangular

Roofs (pg. 66)

- Hipped
- Center gable
- Asymmetrical
- Finials
- Overhanging eaves
- Decorative brackets

Building Materials (pg. 74)

- Clapboards
- Decorative shingles

19th Century Styles Italianate



The first Italianate style buildings in the United States were built in the late 1830s, and most surviving examples date from the 1850s through the 1890s. In Los Angeles, Italianate style buildings were built around the 1860s.

The Italianate style grew out of the Picturesque or Romantic movement, which was popularized in Great Britain as a result of the industrial revolution and a reaction against the symmetry of the classical styles which had been popular in the 18th century. The style was popularized in the U.S. by the architectural pattern books of Andrew Jackson Downing. The architectural features of this style are intended to give the impression of Italian villas.

Italianate structures are generally of two or three stories, with low-pitched roofs, wide overhanging eaves with decorative brackets, tall, narrow windows, which are commonly arched or curved above, an asymmetrical plan and frequently, these structures feature a square cupola or tower.

Italianate style features can often be found mixed with the Classical Revival, Queen Anne, and Federal styles.



Italianate - *Common character defining features*

Windows (pg. 53)

- One-over-one or two-over-two
- Arched or curved tops
- Rectangular tops
- Arranged in pairs or threes
- Decorative crowns

Porches/Balconies (pg. 62)

- Relatively restrained
- Decorative brackets
- Small or large in size
- Square beveled posts

Doorways (pg. 58)

- Paired and single
- Large pane glazing
- Arched or rectangular
- Decorative crowns

Roofs (pg.66)

- Hipped
- Center gable
- Asymmetrical
- Front gabled
- Flat (commercial)
- Cupola or tower
- Large decorative eave brackets



19th Century Styles Queen Anne



The first Queen Anne Revival style buildings in the United States were built in the late 1800s. In Los Angeles, most Queen Anne buildings date from the late 1880s through 1910.

The Queen Anne, popularized in England in the late 1800s, was modeled loosely on Medieval Elizabethan and Jacobean architecture. The style was a reaction to the classical symmetry of earlier styles, and is characterized by its frank internal expression of an interior asymmetrical floorplan. In the United States, craftsman added their own touches with intricate spindles and other stylized wooden details.

The Queen Anne Revival style features can be found mixed with Italianate, Stick, Colonial Revival and Victorian.



Although derived in name if little else from an English architectural movement centered around architect Richard Norman Shaw, the local interpretation of the Queen Anne style was a purely American phenomenon. Queen Anne buildings are characterized by complex roofs of fairly steep pitch; combinations of siding materials such as lap boards and patterned shingles; rounded and three-sided slant bays of one or more stories; towers and turrets; porches and balconies, sometimes rounded in configuration; and by the incorporation of ornamental elements such as turned wood columns and spindles, sawn bargeboards and brackets, stained and leaded glass, and molded plasterwork.

Queen Anne - *Common character defining features*

Windows (pg. 53)

- One-over-one
- Multi-over-two
- Arched or curved tops
- Rectangular tops
- Arranged in pairs or threes
- Palladian Windows
- Leaded or stained glass

Porches/Balconies (pg. 62)

- Spindled posts
- Wrap-porches on first floor
- Recessed porches on upper floors

Doorways (pg. 58)

- Paired and single
- Arched or rectangular

Roofs (pg.66)

- Hip
- Gable
- Irregular shape
- Roof crest spindle balustrades
- Large decorative eave brackets

Building Materials (pg. 74)

- Decorative shingles
- Half-timbered gables
- Patterned masonry (cast concrete)
- Clapboard



19th Century Styles

Shingle



The Shingle style was popular from 1880-1910. In Los Angeles, the Shingle style was used in the 1890s and early 1900s.

The Shingle style is an eclectic American adaptation of the Queen Anne, Colonial Revival and Richardsonian Romanesque styles.

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 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.



Shingle - *Common character defining features*

Windows (pg. 53)	Porches/Balconies (pg. 62)	Doorways (pg. 58)
<ul style="list-style-type: none"> ▪ Six-over-one ▪ Arched or curved tops ▪ Rectangular tops ▪ Arranged in groups or singularly 	<ul style="list-style-type: none"> ▪ Large ▪ Turned posts ▪ Square stone piers ▪ Massive arches 	<ul style="list-style-type: none"> ▪ Single ▪ Rectangular
Roofs (pg. 66)	Building Materials (pg. 74)	
<ul style="list-style-type: none"> ▪ Hipped ▪ Gables ▪ Asymmetrical ▪ Tower 	<ul style="list-style-type: none"> ▪ Shingles ▪ Stone 	

19th Century Styles

Victorian



The Victorian style was prevalent in the United States from 1879 to 1910. The first Victorian structures appeared in Los Angeles around the mid-1880s.

The Victorian style is largely the product of the railroads and the industrial revolution. The elaborate turned and carved wooden decorative elements emblematic of this style were made inexpensive by the development of the assembly line and the steam engine. Therefore, even relatively modest homes could sport elaborate decoration.

The Victorian style is characterized by porches with spindlework detailing, intricately cut perforated gables (Gingerbread trim), and an asymmetrical façade. The buildings are one or two stories, generally with gabled roofs, wide over-hanging eaves with decorative brackets, and tall narrow windows.



Victorian - *Common character defining features*

Windows (pg. 53)

- One-over-one and two-over-two
- Rectangular tops
- Arranged in pairs or threes
- Decorative crowns

Porches/Balconies (pg. 62)

- Relatively restrained
- Decorative brackets
- Small or large in size
- Intricately carved spindle posts
- Intricate perforated brackets

Doorways (pg. 58)

- Paired and single
- Rectangular
- Transom lights
- Decorative crowns

Roofs (pg.66)

- Gable
- Pyramidal
- Symmetrical
- Front gabled
- Large decorative eave brackets

Building Materials (pg. 74)

- Clapboard
- Shingle

Turn of the Century Styles American Foursquare



The American Foursquare style dates from 1900-1920. It was common in Los Angeles from the turn of the last century through the nineteen-teens.

The American Foursquare is a residential style related to the Craftsman and Prairie styles. It became a very popular style in American suburban development because it lent itself to low-cost design that maximized square footage while presenting a sober and dignified appearance.

Found throughout the region with minor variations, American Foursquare homes were two story versions of the previously mentioned turn of the century cottages. They are recognized by their square proportions, often given a horizontal emphasis by roof or siding treatments; by the nearly always present hipped roof and dormer; and by a front porch either recessed or attached, spanning all or part of the facade. Columns suggestive of the classical orders, dentils, and traditional moldings, endboards treated as pilasters, and boxed cornices tied these homes to the tradition of the American Colonial Revival; they can also be referred to as a "Classic Box."



American Foursquare - *Common character defining features*

Windows (pg. 53)

- One-over-One
- Multi-over-One
- Rectangular tops

Porches/Balconies (pg. 62)

- Rectangular
- Width of front façade or recessed at corner

Doorways (pg. 58)

- Single
- Large pane glazing
- Leaded art glass
- Rectangular

Roofs (pg. 66)

- Hipped
- Wide, overhanging eaves
- Front single dormer

Building Materials (pg. 74)

- Brick
- Stucco
- Wood clapboard

Massing (pg. 95)

- Two story rectangular solid

Turn of the Century Styles Arts and Crafts



The Arts and Crafts Bungalow style dates from the early 1900s. Some of the earliest examples of the type are found in Los Angeles.

The Craftsman style is the style that gave birth to the Arts and Crafts Bungalow, but is not confined to the small scale that defines the typical bungalow. The Arts and Crafts Bungalow style is a high-style variation of the Craftsman Bungalow aesthetic incorporating many design elements pioneered by California architects Charles and Henry Greene, usually exhibiting strong horizontal lines.

Arts and Crafts Bungalow style structures are usually two stories, with a low-pitched, gabled roof, oversized eaves with massive exposed rafter tails, and windows placed in groups or bands.

These structures can often exhibit elements of Far East.



Arts and Crafts Bungalow- **Common character defining features**

Windows (pg. 53)

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

Porches/Balconies (pg. 62)

- Large in size
- Square or battered columns

Doorways (pg. 58)

- Single
- Decorative glazing
- Rectangular
- Sidelights



Roofs (pg. 66)

- Hipped
- Low-pitch
- Gables
- Dormers
- Oversized eaves
- Decorative rafters

Building Materials (pg. 74)

- Clapboard
- Shingle
- Stone
- Brick
- Clinker Brick

Turn of the Century Styles

Colonial Revival



The Colonial Revival style dates from 1890 to 1955. The style became popular in Los Angeles around the turn of the last century.

The Colonial Revival style resulted from a rejection of the Queen Anne Revival style, and a desire to return to a more “traditional” American building type. The style took on added popularity with the restoration of Colonial Williamsburg in the 1920s. This style draws from the simple building forms typical of early American colonial structures, and elements of classical or Georgian architecture. It is closely related to the Neoclassical Revival and Georgian Revival styles.

Colonial Revival residential structures are typically one or two stories, with hipped or gabled roofs and symmetrical facades. 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.



Colonial Revival - *Common character defining features*

Windows (pg. 53)

- Four-over-four, Six-over-six
- Rectangular tops
- Arranged in pairs or threes
- Shutters

Porches/Balconies (pg. 62)

- Relatively restrained
- Small in size
- Square or round columns

Doorways (pg. 58)

- Single
- Rectangular



Roofs (pg. 66)

- Side gabled

Building Materials (pg.74)

- Shingles
- Clapboard

Turn of the Century Styles Commercial Vernacular



Most “Main Street” commercial buildings from the first quarter of the twentieth century can be categorized as “commercial vernacular.” Typically of brick construction with finished red, buff, or brown brick used in the facade, these buildings were one to three stories and could be free - standing or contiguous with buildings on either side. They consist of three parts: a ground level of storefronts, a middle level of windows illuminating the commercial or residential uses of the upper story(s), and a top, either a parapet or a cornice.

Often detailing was derived from many Revival styles and was executed either in differently colored brick or in brick patterns, terra cotta, or cast stone. Storefronts were usually composed of a bulkhead (wood in the earliest examples, tile or bakelite in later eras), display windows, a glazed entry, and a transom which banded the entire composition. Upper story windows could be flat headed or have segmented arches.



Commercial Vernacular - *Common character defining features*

Windows (pg. 53)

- Four-over-four, Six-over-six
- Rectangular tops
- Arranged in pairs or threes
- Shutters

Porches/Balconies (pg. 62)

- Relatively restrained
- Small in size
- Square or round columns

Doorways (pg. 58)

- Single
- Rectangular

Roofs (pg. 66)

- Side gabled

Building Materials (pg. 74)

- Shingles
- Clapboard

Turn of the Century Styles

Craftsman



The Craftsman movement, named after a magazine published by Gustav Stickley, was the American counterpart of the English Arts and Crafts Movement. In part a reaction against the excesses, both aesthetic and otherwise, of the Victorian era, Craftsman architecture stressed the importance of simplicity, of adapting form to function, and of relating the building to both its designer through the incorporation of craftsmanship, and to the surrounding landscape through its ground-hugging, massing and siting.

In Southern California the Craftsman bungalow reached its greatest potential, both in terms of the quality of individual homes and the number of bungalows built. It was 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; extensive use of natural wood for the front doors and throughout the interior; and exposed structural elements such as beams, rafters, braces, and joints. Cobblestone or brick was favored for chimneys, porch supports, and foundations.



The height of Craftsman design was the decade between 1906 and 1916; after that the Craftsman style was simplified, often reduced to signature elements such as an offset front gable roof, tapered porch piers, and extended lintels over door and window openings. The Craftsman style incorporated distinctive elements from other architectural styles, resulting in numerous variations.

Craftsman - *Common character defining features*

Windows (pg. 53)

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

Porches/Balconies (pg. 62)

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

Doorways (pg. 58)

- Single
- Large pane glazing
- Rectangular



Roofs (pg. 66)

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

Building Materials (pg. 74)

- Clapboard
- Shingle
- Stone
- Brick
- Clinker Brick

Turn of the Century Styles

Mission Revival



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

The Mission Revival style owes its popularity in large part to the international example of the CA Exhibit of the 1893 Colombia Exposition, designed by architect of AG Page and the writing of Charles Lummis. It also gained in popularity due to the popular fiction publication of "Ramona" in the late 19th century and the release of the Mary Pickford film of the same title in 1910, as well as the consequent romanticization of the Mission era in California.

Mission Revival style residential structures are typically one to two-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 Eclectic, Craftsman and Prairie styles.



Mission Revival - *Common character defining features*

Windows (pg. 53)

- Arched or curved tops
- Rectangular tops
- Single
- Islamic ornament
- Quatrefoils
- Decorative crowns

Porches/Balconies (pg. 62)

- Large in size
- Arcaded entry
- Large, square piers

Doorways (pg. 58)

- Single
- Wooden
- Arched or rectangular
- Decorative crowns

Roofs (pg.66)

- Hipped
- Flat
- Red tile
- Tower
- Mission-shaped roof
parapet or dormer

Building Materials (Pg. 74)

- Stucco



Eclectic Revival Styles Chateausque



The Chateausque style in the United States dates from 1880 to 1910. This style is predominantly seen in apartment architecture in Los Angeles through the 1930s.

The Chateausque style is one of the Revival or Romantic styles that were in vogue at the end of the 19th century. These styles were a reaction to the more classical styles of Georgian architecture, and the increasing influence of the industrial revolution. The Chateausque style is based on the hunting lodges and castles of sixteenth century France.

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.

Chateausque features can be mixed with Second Empire, Queen Anne and English Tudor.



Chateausque - *Common character defining features*

Windows (pg. 53)	Porches/Balconies (pg. 62)	Doorways (pg. 58)
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- | | | |
|---|---|---|
| <ul style="list-style-type: none"> ▪ Tall and Narrow ▪ Diamond-paned windows ▪ Multiple groups ▪ Rectangular tops ▪ Curved top three-bay | <ul style="list-style-type: none"> ▪ Relatively restrained ▪ Arched | <ul style="list-style-type: none"> ▪ Paired or single ▪ Rectangular ▪ Arched |
|---|---|---|

Roofs (pg.66)	Building Materials (pg. 74)	Architectural Detail (pg. 70)
---------------	-----------------------------	-------------------------------

- | | | |
|--|--|---|
| <ul style="list-style-type: none"> ▪ Hipped ▪ Steeply pitched ▪ Turrets ▪ Asymmetrical | <ul style="list-style-type: none"> ▪ Brick ▪ Stone ▪ Stucco | <ul style="list-style-type: none"> ▪ French Gothic |
|--|--|---|

Eclectic Revival Styles Dutch Colonial Revival



Dutch Colonial Revival buildings began to be built in the United States in the early 1900s. The Dutch Colonial Revival style is imitative of early Dutch Colonial buildings in the Northeastern United States. Dutch immigrants brought the style to the United States and the basic shape of the building is the same as it was in Holland in the 1600s. The Dutch Colonial Revival style is part of the Revival or Romantic architectural movements that were popular in the United States at the end of the 19th and the early 20th centuries.

Dutch Colonial Revival structures are typically two-story, with a gambrel roof, shallow eaves, and sometimes sport Dutch doors or half-timbering. Dutch Colonial Revival features are often mixed with Colonial Revival styles.



Dutch Colonial Revival - *Common character defining features*

Windows (pg. 53)

- Four-over-four, Six-over-six
- Rectangular tops
- Arranged in pairs or threes
- Shutters

Porches/Balconies (pg. 62)

- Relatively restrained
- Small in size
- Square or round columns

Doorways (pg. 58)

- Single
- Rectangular

Roofs (pg. 66)

- Side gabled
- Gambrel

Building Materials (pg. 74)

- Shingles
- Clapboard

Eclectic Revival Styles

Mediterranean/Italian Renaissance Revival



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.

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.

The Renaissance Revival style is loosely based on Italian palazzos of the sixteenth century. It was usually used in particularly grand homes where an imposing style was required. Part of the popularity of the Renaissance Revival style grew out of the vogue at the turn of the last century for the distinction and “polish” of familiarity with European architectural and artistic styles. These styles were usually mixed together, creating a hybrid style.

Mediterranean/Italian Renaissance Revival structures tend to be relatively massive, with symmetrical primary facades, a rectangular floorplan, Classical, Spanish or Beaux Arts details, and gardens.

Elements of the Mediterranean/Italian Renaissance Revival style can be found mixed with the Beaux Arts and Spanish Colonial Revival styles.



Mediterranean/Italian Renaissance Revival - **Common character defining features**

Windows (pg. 53)

- One-over-one, or two-over-two
- Rectangular tops

Porches/Balconies (pg. 62)

- Relatively restrained porticos
- Piazzas
- Arcades

Doorways (pg. 58)

- Paired or single
- Large pane glazing
- Arched or rectangular



Roofs (pg. 66)

- Tile
- Flat
- Very low-pitched
- Hipped
- Carved brackets

Building Materials (pg. 74)

- Stucco
- Iron details

Eclectic Revival Styles Spanish Colonial Revival



Spanish Colonial Revival style dominated building in Los Angeles during most of the 1920s, was the most responsive to California's history and climate, and was the most popular. Given impetus by the design of Bertram Goodhue and Carleton Winslow of the Pan Pacific Exposition in Balboa Park, San Diego, in 1915, the Spanish style caught hold of the public imagination. In its simplest form, Spanish styling is characterized by white (usually) stucco exteriors and red tile roofs, with an occasional arched opening.

More elaborate examples incorporate rejas and grilles of wood, wrought-iron, or plaster; extensive use of terra cotta and tile; and balconies and patios integrated into plans. Asymmetric massing utilizes features such as stair towers, projecting planes set off by corbeling, and a variety of window shapes and types.



An earlier trend, the Mission Revival (circa 1895-1915), had also been largely defined by stucco walls and red tile roofs; however, it tended to be less delicate and more heavily proportioned with characteristic elements such as espadanas (curvilinear parapets) and bell-towers. During the revival era, other regions of the Mediterranean were also used for inspiration, including Italy, France, North Africa, and the Middle East, resulting in endless variations on the stucco and tile theme.



Spanish Colonial Revival- *Common character defining features*

Windows (pg. 53)

- Rectangular
- Casement
- Fixed
- Stained or leaded glass
- Arranged singularly
- Arched or rectangular tops
- Decorative bars

Porches/Balconies (pg. 62)

- Small in size
- Square posts

Doorways (pg. 58)

- Single
- Arched or rectangular
- Decorative ironwork

Roofs (pg. 66)

- Low pitched
- Tiled

Building Materials (pg. 74)

- Stucco
- Decorative ironwork

Early Modern Styles

Art Deco/Moderne



The Art Deco/Moderne style enjoyed popularity in Los Angeles in the late 1920s to the early 1940s. The Art Deco style was introduced at the Paris Exposition in 1925. The term “Art Deco” comes from the French phrase “Arts Decoratifs”. The style reflects the modernity of science and industry from this time period and was influenced by the Bauhaus in Europe.

Several impulses were merged in Art Deco architecture, most notably the urge to be modern without completely abandoning traditional forms or the integration of decorative elements into design. In its earlier phase, sometimes referred to locally as “Zig Zag Moderne,” a pronounced verticality, articulated by uninterrupted stepped piers and cornices, endless variations on triangular and chevron motifs, and the frequent use of tall marquees to catch the eye of the motorized passerby, can be observed. In the thirties, the skyward reach of buildings was tempered by a horizontal thrust suggestive of the streamlined, aerodynamic forms of the ocean liner, the locomotive, and the airplane.

Raised bands of horizontal moldings often doubled or tripled, canopies, and pipe railings appeared, along with rounded corners, port-hole windows, and openings glazed with glass brick. Public buildings during this era superimposed Art Deco piers and decorative elements on traditional Classical, Egyptian and Renaissance Revival building forms.

Art Deco/Moderne - **Common character defining features**

Windows (pg. 53)	Porches/Balconies (pg. 62)	Doorways (pg. 58)
<ul style="list-style-type: none"> ▪ One-over-one or single pane ▪ Glass block ▪ Rectangular or round ▪ Arranged in vertical or horizontal bands ▪ Decorative crowns and spandrel panels 	<ul style="list-style-type: none"> ▪ Relatively restrained ▪ Cantilevered awnings 	<ul style="list-style-type: none"> ▪ Paired or single ▪ Large pane glazing ▪ Rectangular ▪ Decorative crowns
Roofs (pg. 66)	Wall surfaces (pg. 74)	
<ul style="list-style-type: none"> ▪ Flat ▪ Symmetrical ▪ Central tower with receding stepped lower floors (wedding cake set backs) ▪ Parapets (most often curved) 	<ul style="list-style-type: none"> ▪ Stucco ▪ Concrete ▪ Glass Block ▪ Stainless Steel ▪ Aluminum 	

Early Modern Styles Prairie



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 Chicago, growing from the work of Louis Sullivan and Frank Lloyd Wright, and was designed as an intentional break from traditional styles. The style reflects the Midwestern prairie with an emphasis on horizontal lines, natural materials, and a subdued color palette.

The Prairie style structure is often box-shaped with an emphasis on horizontal lines and symmetry, wide over-hanging eaves, and windows with multi-paned leaded art glass.



Prairie - *Common character defining features*

Windows (pg. 57)

- Leaded art glass
- Casement windows
- Arranged in horizontal bands
- Rectangular tops

Porches (pg. 59)

- Deeply recessed
- Small or large in size
- Entranceway

Doorways (pg. 61)

- Paired or single
- Large pane glazing
- Leaded art glass
- Rectangular

Roofs (pg. 66)

- Hipped
- Flat
- Wide, overhanging eaves
- Cantilevered eaves

Building Materials (pg. 74)

- Brick
- Stucco
- Wood

8.0 Residential Design Guidelines

Residential Rehabilitation

INTRODUCTION

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

These Residential Rehabilitation Guidelines are intended for the use of residential property owners planning work on contributing structures or sites within the HPOZ. Contributing structures and buildings are identified as contributing in the University Park HPOZ Historic Resources Survey. 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”. 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.

The Residential Rehabilitation section of the guidelines should be used in planning and reviewing 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 child-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. Planning a project that involves the area around a house, such as repaving your driveway or building a fence, the “Setting” section (pg. 48), might be a good place to start. If work is planned work on the roof, refer to the “Roofs” section (pg. 66). Refer to both the “Architectural Styles” section (pg. 25) to determine the style of the building, and then at the “Roofs” section (pg. 66) of these guidelines.

Preservation Principles

The following are the United States Secretary of Interior Standards for Rehabilitation:

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of distinctive features, the new features shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion and massing that protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

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



PURPOSE AND INTENT

The site design of an historic structure is an essential part of the neighborhood 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. Landscaping includes new and existing plantings that occur in the open areas of a site.

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. Common setbacks in the front, side, and rear yards helped ensure these orderly progressions. A pedestrian path through the front yard from the public sidewalk defines the entrance to a building. The front yard path connects the building to the public area.



In a few areas, transparent fencing was used at the edge of the yard to further define these spaces. These progressions are essential to the preservation of the historic residential character of structures and neighborhoods. It is also often essential to the maintenance of historic neighborhood streets as a functioning resource around which a neighborhood interacts.

GUIDELINES

1. Natural Features such as historic topographic features such as mature trees should be preserved.
2. Historic walkways and other hardscape features on the site should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area.
3. If character defining Natural Features such as mature trees and hedges, including street trees in the public planting strip exist, they should be preserved in their original locations. If these features cannot be preserved, they should be replaced in kind.



RESIDENTIAL DESIGN GUIDELINES - REHABILITATION

UNIVERSITY PARK HPOZ PRESERVATION PLAN - JULY 14, 2005



4. If Natural Features, such as recurring character defining plantings exist in the neighborhood, efforts should be made to re-introduce similar landscape elements on new plantings. Landscaping that does not impair the view of the house from the street is encouraged. New plantings should be consistent with the other Natural Features in the neighborhood.

5. 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.

6. If historic fencing or an historic retaining wall did not exist in the front yard areas of an historic site, new fencing or walls in these locations should be in character with those seen historically. For example, front and side yard fencing should be low and transparent. Also, wood fencing in these areas might be appropriate to Craftsman or Victorian structures, and traditionally detailed wrought iron fencing to Victorian and Revival structures.



7. 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.

8. The traditional character of residential front, side and rear yards should be preserved. These areas should be reserved for planting materials and lawn, and non-porous ground coverings should be minimized.

9. Painting historic walls of natural masonry materials is inappropriate.

10. Rear yard fencing for privacy, such as opaque wood fencing, may be appropriate.

11. New or replacement masonry walls should be constructed in a style and with materials that harmonize with the house and with other existing historic retaining walls in the area.

12. Chain link or cinder block-type material are inappropriate for fencing.



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13. Pedestrian paths should lead directly from the public sidewalk to a front porch and an entrance. The width of the path should be no greater than 6'-0".

14. The front yard pedestrian path that connects the building to the public area should be preserved.

15. Parking areas and driveways should be located to the side or rear of a structure.

16. Entry gates to rear parking areas should not completely block views of building architectural details or the rear yard, nor should they completely enclose a porte-cochere or similar driveway feature.

17. Paving front yard areas is inappropriate.

18. Swimming pools, above ground pools and Jacuzzis should be located in the rear yard and should be located so they are not visible from the public way. Above ground pools are usually inappropriate.



19. Historic walkways and other Landscape hardscape features on the site should be preserved. If these Landscape elements are replaced, they should be replaced with materials similar to those historically present in the area.

20. Permanent and automatically controlled irrigation is encouraged for developments that exceed two (2) units.

21. All garden areas should be maintained and irrigated.

22. Important Natural Features, such as healthy large specimen trees, should be retained.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. The planting of flowers, shrubs, and lawns, is exempt from review.

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT



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



Introduction of new landscaping elements into areas where they would be visible from the public way should be carefully considered. New major site elements that require re-grading or excavation, such as terraces or retaining walls, may not fit in with the sloping front yards which characterize some districts. Front yard fencing, while appropriate in some neighborhoods, may not be appropriate in others, where front yards were often open. If new or replacement fencing is required, careful consideration of what fencing styles are appropriate to the style of the house is required. In general, appropriate fencing will be low in scale, and made of wood or metal. Vinyl, unpainted wood, or chain link fencing is generally inappropriate in areas next to the street.

Please refer to the Appendix for additional assistance and resources.



ILLUSTRATIVE STYLES



8.2 Windows



PURPOSE AND INTENT

Windows strongly define the character of a structure's design. These openings define character through their shape, size, construction, arrangement on the façade, materials, and profile. Important defining features of a window include the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of casing and the head. In some cases, the color and texture of the glazing are also important. In addition to relating the window components of each building within the windows on the building itself, it is necessary to relate the window components to the windows on the surrounding fabric. The windows on buildings should support local historic traditions and character and a project should contribute to the consistency and quality of neighborhoods.



Most windows found in Los Angeles 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.

GUIDELINES

1. Preserve the materials and design of historic windows and their surrounds, including hardware.
2. The historic pattern, size, proportion and location of windows on all elevations should be maintained. Filling in or altering the size of historic windows if inappropriate.
3. Windows should be consistent in materials and details throughout. The detailing, type, and quality of materials should be similar on all sides of a building.
4. Adding new windows on the side and rear of a building should, if deemed necessary by the UP HPOZ Board, match the rhythm and scale of existing windows on the structure. Adding new windows on primary façades is inappropriate.



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5. Any window and door openings should align with such openings of the existing structure. Alignment of the top of door/window openings is of particular interest in evaluating the proposed design. Detailing and material of windows and doors should be specified to match existing, such as wood windows with genuine divided lites.

6. Repair windows or doors wherever possible instead of replacing them. Replacement of existing windows should be allowed only when the photographic evidence is provided to the Board by the homeowner that the windows are too deteriorated and cannot be rehabilitated.

7. When replacement of these windows is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should be replaced with true divided-light windows, and wood windows with wood windows.



8. 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.

9. The shapes, proportion, orientation, subdivision, and proportion to the exterior surface area should be related and compared to the building and secondly to other buildings on the block.

10. All windows should be in character and consistent with the particular window type appropriate for the architectural style of the building.

11. The installation of 'greenhouse' type windows extending beyond the plane of the facade is inappropriate.



12. If energy conservation is the goal, interior or exterior storm windows, not replacement windows, should be installed. Installation of insulated glass is not appropriate. CA State historic Building Code exempts historic buildings from compliance Title 24 Energy Code standards.

13. Wood framed screens should match the existing window trim in finish color. Aluminum screens are inappropriate.

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14. Awnings and shutters should only be utilized on openings on structures where their use was likely. Awnings and shutters should be similar in materials, design, and operation to those used historically. Awnings should conform to the shape of the window on which they are installed. Aluminum awnings are inappropriate.

15. Burglar or safety bars should only be installed on secondary facades. Bars should match the muntin and mullion patterns of the window on which they are mounted as closely as possible, and should be painted to match the predominant window trim. If burglar or safety bars are requested, they should only be installed on the interior of a window or opening.

16. Bars or grillwork that is original to the structure should be retained.

17. Window modifications may be acceptable to side and rear yards facades on non-historic additions provided that they match and are complimentary to the original building.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None



GENERAL BACKGROUND AND ADVICE TO THE APPLICANT



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



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

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

Please refer to the Appendix for additional assistance and resources.



ILLUSTRATIVE STYLES



8.3 Doors



PURPOSE AND INTENT

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

In many cases doors were further distinguished by the placement of surrounding sidelights, fanlights, or other architectural detailing. Preservation of these features is also important to the preservation of a house's architectural character.



GUIDELINES

1. Preserve 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. Filling in or altering the size of historic doors, especially on primary facades, is inappropriate.
3. Adding doors to visible historic facades is inappropriate.
4. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
5. 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.
6. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.



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7. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.
8. Screen doors should be wood framed and appropriate in design to the historic design.
9. The installation of metal security doors is inappropriate.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None





GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Replacing or obscuring doors can have a serious negative effect on the character of a structure. Generally, historic doors and their surrounds should not be replaced unless the applicant provides evidence that all efforts to evaluate the possibility of rehabilitation have been completed and shows that the door 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, reputtying 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.

Please refer to the Appendix for additional assistance and resources.



ILLUSTRATIVE STYLES



8.4 Porches and Balconies



PURPOSE AND INTENT

Porches and balconies were typically the most important feature of historic residential buildings in University Park. Historically, residential porches/balconies in their many forms—stoops, porticos, terraces, entrance courtyards, porte cocheres, patios, or verandas—served a variety of functions. Typically they were open air-spaced not enclosed with windows or screens. 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/balcony design, scale, and detail vary widely between architectural styles. The front porch/balcony provides embellishments to the front of a building, animates the street, and gives expression to the residential scale of building. The front entrance is generally associated with a front porch. The front porch and the entrance are important features of the area. A project should also reflect other historic entrance characteristics in the area. To help determine what elements are particularly important, the architectural styles section of these guidelines should be consulted, or the HPOZ board should be consulted.

GUIDELINES

1. Historic porches/balconies should be preserved and maintained as open living spaces. Returning porches that have previously been enclosed to the original open design is encouraged.
2. Preserve decorative details that help to define an historic porch/balcony. These include balusters, balustrades, columns, and brackets.
3. If elements of the porch/balcony, such as decorative brackets or columns, are to be replaced, replacement materials should exactly match the originals in design and materials.
4. If porch/balcony elements are damaged, they should be repaired in place instead of being removed and replaced.



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5. When original details have been lost and are to be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications on the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
6. Adding non-historical porch/balcony elements is not appropriate if they did not exist historically. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
7. In many instances, historic porches/balcony did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch/balcony historically.
8. The addition of a porch/balcony which would not have existed on a house historically, such as an elaborate, highly detailed porch/balcony to the rear of an historic structure, is inappropriate.
9. Enclosure of part or all of an historic porch/balcony is inappropriate.
10. Alterations for handicapped access designed at a side or rear entrance is encouraged whenever feasible, and should be built in the least intrusive design possible.
11. Addition of a handrail on the front steps of a house for safety or disabled access reasons may be appropriate as long as the handrail is very simple in design. If it is necessary to remove existing historic elements to provide for accessibility, they should be stored on site and reinstalled when removed.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT



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



Porch/balcony 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 in finding or making a replica of the element to be replaced. Generally, historic porches/balconies should not be replaced unless the applicant provides evidence that all efforts to evaluate the possibility of rehabilitation have been completed and shows that the porch/balcony cannot be repaired or rebuilt.

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

Please refer to the Appendix for additional assistance and resources.



ILLUSTRATIVE STYLES



8.5 Roofs



PURPOSE AND INTENT

The roof is a major character defining feature for historic structures. It is the main factor in the expression of the shape volume and character of the building. Similar roof forms repeated on a street help create a sense of visual continuity for the neighborhood. Roof pitch, materials, size, orientation, eave depth and configuration, and roof decoration are all distinct features that contribute to the character of a roof. The location and design of chimneys are also often character defining roof features. Many historic houses originally had wood shingle roofing, which has usually been replaced with composition shingle.

Certain roof forms and materials are strongly associated with particular architectural styles; for instance, a Queen Anne Style features multiple roof gables and conical roof shapes. Consult the architectural styles guide of these guidelines for more specific information about the roof of a house.



In the University Park HPOZ area roofs play a significant role in the description of the shape of a building. In general three roof shapes can be found: the gable, oriented perpendicular to the street, the gable, orientated parallel to the street, and the hip roof. The main roof often has secondary roofs or articulated elements on or protruding from the surface. The roof is a primary distinguishing element in the University Park HPOZ area. It is important that projects be sensitive to the role of the roof as it defines the visual character of the area. The sheltering characteristics of an overhang roof structure provide distinguishing identity for buildings in the area.

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. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be preserved. If architectural elements have deteriorated, they should be repaired in-kind if possible.
3. If architectural elements cannot be repaired in-kind, the replacement elements should match the originals in design, materials, and details.



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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 on 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 or built-up shingles, should be preserved or replaced in kind.
6. Replacement roof materials should convey a scale, texture, and color similar to those used originally.
7. Replacement of roof sheathing with plywood should stop at the wall and existing tongue and groove of eaves should be retained or replaced.
8. Skylights or solar panels should be designed and placed in such a way as to minimize their impact. Locate on the side and rear facades. Flat skylights, flush with the roof, are encouraged. Bubble skylights are inappropriate.
9. Existing chimney massing, details, and finishes should be retained. Existing masonry chimneys that are in good repair should be retained and braced if required due to unsupported height. Unreinforced masonry chimneys that are known seismic risks can be appropriately retrofitted. If the chimney cannot be repaired or braced, the appropriate seismic retrofit of a historic masonry chimney is to salvage the existing brick and reinstall it over as a veneer on an engineered wood frame that conforms to the shape and profile of the historic chimney. The homeowner should thoroughly document the existing chimney prior to demolition. If a chimney is deteriorated, the owner should be permitted to demo it however, the owner should provide the physical evidence in the existing mass scale and height of the original chimney such that it could be rebuilt at a later date.
10. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades and should be designed to minimize impact on visible rooflines.
11. Metal mechanical roof vents and eave vents are inappropriate.

12. Rain gutters should be replaced in-kind and match original profile. Plastic gutters are inappropriate. Some gutters and downspouts are character-defining features and should be preserved.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVISE TO THE APPLICANT

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



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



Finally, careful consideration should be given to the color and texture of the roofing materials to be used. If a house originally had a terra-cotta tile roof, replacing that roof with composition shingle will dramatically alter the character of the roof. While most houses which originally were roofed with wood shingle no longer retain that roofing, utilizing composition shingles in natural earth tones will preserve or restore some of the character of the original wood shakes.

Please refer to the Appendix for additional assistance and resources.

ILLUSTRATIVE STYLES



8.6 Architectural Details



PURPOSE AND INTENT

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

Ornamentation is essential to the character of a building. The embellishment of doors, windows, roof edges, handrails, etc. animates the surface and visual appeal of a building. Ornamentation usually is associated with particular styles attributed to different eras of development. Traditionally the vocabulary of ornament is used to distinguish the various stylistic categories of building. The embellishment of a building creates interest, animates the street, and gives expression to the components of a project. Ornamentation provides means for new projects to relate to the existing conditions.



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

GUIDELINES

1. Preserve original architectural features.
2. Deteriorated materials or features should be repaired in-kind. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
3. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials, texture and design.



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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 on the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
5. Materials, such as masonry, which were not originally painted or sealed should remain unpainted.
6. Original building materials and details should not be covered with stucco, vinyl siding, or other materials.
7. Architectural detail that did not originally appear on a structure should not be added to a structure. For example, decorative spindlework should not be added to a Craftsman-style balcony.
8. Decorative detail which is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in kind. Covering or painting these details in a manner which obscures these patterns is inappropriate.
9. Architectural detail on modern building additions and other non-original construction should echo that of the historic style, without directly copying the style of ornamentation. The architectural detail of an addition should be of a simpler design than that of the original.
10. Ornamentation of a building should be consistent in material and detailing throughout. New projects should reflect the prevailing ornamental character on the side of the block on which it is located.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT



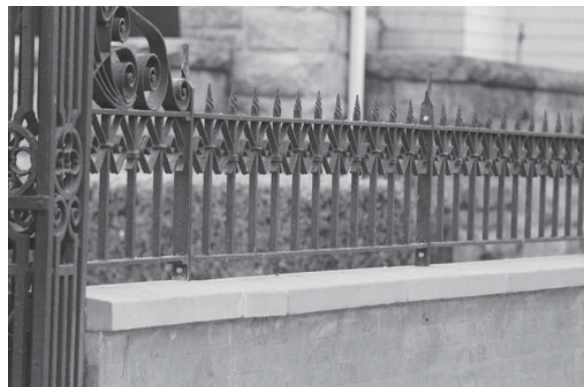
Decorative details should be maintained and repaired to maintain as much as possible of their original character. A regular inspection and maintenance program involving cleaning, and painting will help to keep problems to a minimum.

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

Please refer to the Appendix for additional assistance and resources.



ILLUSTRATIVE STYLES



8.7 Building Materials and Finishes



PURPOSE AND INTENT

The characteristics of the primary building materials, including the scale of the materials used, as well as 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.



Materials are the main components from which a building is made. They are the main elements that provide for the variety, complexity, and generally determine the visual character of the surface and shape of a project. Development and rehabilitation should contribute to the consistency and quality of the area. The materials form one of the most direct relationships between the building as an object and the person seeing the building. In order to insure that Projects appear to integrate with the existing structure or building it is important that the selection of kind, quality, detailing, and type of materials be consistent with the local tradition.

Ornamentation is essential to the character of a building. The embellishment of doors, windows, roof edges, handrails, etc. animates the surface and visual appeal of a building. Ornamentation usually is associated with particular styles attributed to different eras of development. Traditionally the vocabulary of ornament is used to distinguish the various stylistic categories of building. The embellishment of a building creates interest, animates the street, and gives expression to the components of a project. Ornamentation provides means for new projects to relate to the existing conditions.



GUIDELINES

BUILDING MATERIALS

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or "patching in" are preferred to replacement.

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3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
4. Building materials not originally painted should not be painted.
5. Original building materials should not be covered with vinyl, stucco, or other finishes.
6. If resurfacing of a stucco surface is necessary, the surface applied should match the historic in texture and finish.

COLOR

Each of the building styles in University Park has a range of color treatments that help to characterize the period and style of the particular building. These guidelines are not intended to dictate color choices for homeowners however, the colors chosen should be appropriate and should be within the color range of a particular style. Please refer to the architectural styles section for your style of house.



7. In choosing paint or stain colors, 19th and most early 20th century homes should be painted or stained in a minimum of three harmonious colors; one color for the main body of the structure, another for trim and architectural detail, and yet another color to pick out window sashes, and perhaps distinguish other detail.
8. In choosing paint or stain colors for twentieth century colonial revival type structures, homeowners should pick a palette of at least two contrasting harmonious colors, one to be used on the main body of the house and another for the trim, detail and window sashes.



9. In choosing paint or stain colors, homeowners should select paint colors appropriate to the period of the structure to be painted. The HPOZ board maintains a library of pattern books which illustrate colors popular at the time the HPOZ was developed. Consult the historic paint color chips resource maintained by the board and choose harmonious color schemes from these ranges.

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FINISH

The finish treatment of architectural materials can be a character defining feature on a historic building. Examples of this in University Park are as follows; stucco usually has a smooth finish and is not heavily textured. Brick generally has a clay finish and is not glazed. Wood siding is generally smooth sawn and not textured. Stone used in University Park would have generally had a rusticated split faced finish instead of a honed or polished finish.

10. In rehabilitation projects, the original finish should not be altered on existing historic materials and new materials should replicate the original finish on replacement materials.
11. Unique finish treatments specific to a particular house, if original, should be retained and preserved.
12. Abrasive cleaning systems, such as sandblasting and high pressure cleaning, can alter or destroy a finish treatment of a material and should be avoided.
13. The introduction of faux finish not characteristic of a particular style period should be avoided.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None



GENERAL BACKGROUND AND ADVICE TO THE APPLICANT



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

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



Please refer to the Appendix for additional assistance and resources.



ILLUSTRATIVE STYLES



8.8 Mechanicals



PURPOSE AND INTENT

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

GUIDELINES

1. Satellite television dishes and other mechanical appurtenances should be located in the rear yard, in a location not visible from the public way. 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. Satellite dishes and other appurtenances that are mounted on the fabric of a historic structure should be attached using the least invasive method, without damaging significant architectural features.
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 or economically feasible location for installation and if an appropriate landscape screening is installed as a part of the project.
5. Utilities should be placed underground where feasible.
6. Electrical masts, headers, and fuse boxes should be located at the rear of a structure.
7. Air conditioners in windows visible from the public right-of-way way are inappropriate. Air conditioners through walls are not allowed.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None



GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

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

Please refer to the Appendix for additional assistance and resources.



8.9 Additions



PURPOSE AND INTENT

Nothing can alter the appearance of an historic structure more quickly than an ill-planned addition. Additions cannot 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.



It is important that buildings appear to belong together. One of the primary characteristics of any building is its shape. A new shape added to an existing area shall reflect and be consistent with the conditions found in the area. The shape of a building is the three dimensional configuration of the building components. From the street, sidewalk and public areas the shape of a building shall be similar to the prevailing shapes on the block.

GUIDELINES

1. New additions should not be built on the primary façade or facades or the front half of the side facades. Additions should be located at the rear of the structure whenever possible, away from the main architectural façade.
2. Additions should be compatible in size, massing, roof line, window treatments, and scale with the original structure, although visually subordinate in massing.
3. Additions should respect the prevailing ie. most commonly occurring height and mass of the historic properties on the block face on which the block face will be sited. For example: two-story additions to one-story buildings are strongly discouraged.
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.



RESIDENTIAL DESIGN GUIDELINES - REHABILITATION

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5. Addition roofing forms and materials should replicate those of the original structure. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition. Roofline(s) should match the existing structure in Height, Pitch (angle), and Fascia/Soffit detailing. The finished roofing materials (shingles, etc.) should match the existing structure.

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 variations of exterior finishes to communicate that the addition is new construction.

8. Additions should strive to preserve any remaining significant character-defining features of the original structure. Avoid the removal of historic material or significant features where possible. Construct the addition so that if the addition is removed in the future, the integrity of the original building would be unimpaired.



a) A new roof can be offset slightly or otherwise distinct, from the original.

b) Window trim and sash details can be similar, yet not identical, to the original.

c) Siding can be similar, yet not identical, to the original.

d) Trim details can change slightly from the original.

9. Addition and modifications to existing houses should be sympathetic by generally matching the architectural style of the existing structure. Additions should be compatible with, yet distinguishable from, the original part of the structure.

10. Character-defining features such as roof pitches, proportion, window shapes, etc. are defined within the "Architectural Styles" portion of this plan: Chapter 7.0. Applicants should determine the original style of their structure and refer to this section for particulars.



11. All buildings should be recognized as products of their own time.

12. Additions that seek to imply an inaccurate variation on the historic style are also inappropriate. (For example: the addition of elaborate Victorian details to a simple cottage.)



13. From the street, sidewalk and public areas the shape of a building should be similar to the prevailing shapes on the block and/or the house itself.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT



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

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

Please refer to the Appendix for additional assistance and resources.



Residential Infill

INTRODUCTION

University Park experienced three significant building booms at the end of the 19th and beginning of the 20th century. These resulted in the great wealth of historic houses we see today in the district. These booms correspond to the “periods of significance” that define the district. Not all structures in University Park date from these periods of significance and not all lots were built out. These more recent buildings, as well as the construction of new structures on vacant lots, are considered as infill construction.

These infill buildings have a considerable impact on the appearance and continuity of the historic district, and their design and alteration must be carefully considered in the context of the entire district.

“Infill Construction” often results in a “non-contributing” structure, unless the infill structure is from the period of significance of the HPOZ and is being rehabilitated using historic standards. These are also defined in the Historic Resources 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. Please refer to Chapter 5 - Historic Resource Survey for detailed information of Non-contributing structures.

FORMAT

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

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

THE DESIGN APPROACH

In addition to following these guidelines, successful new construction should take cues from its context and surroundings. One of the first steps in designing a new building within a historic district is to look at other contributing buildings on the blockface on which the lot is located, and other similar buildings in the neighborhood. In gen-

eral, new construction should not try to exactly replicate the style of the surrounding contributing historic structures. However, it is important that the design of new construction in a historic district be consistent with the design of surrounding contributing historic structures and sites. Design elements that are important in establishing this consistency include massing, materials, scale, siding, roof form, lot coverage, and the patterns of doors and windows.

Single Family Housing

As shown in the section of Architectural Styles, the University Park HPOZ district exhibits a number of different residential architectural styles. Although the various styles appear throughout the district, there are concentration of certain styles that follow the patterns and dates of various building booms. If considering a project that involves new construction on a vacant lot, the first step would be to understand the characteristics of the various styles present on that block. If the existing buildings are all of the same or similar styles, common design themes should emerge. The Architectural Styles section of these Guidelines (pg. 25) contains sections detailing common design elements of each style. The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

It is important to note that all the historical residential buildings in the University Park HPOZ district follow certain developmental patterns: they take the form of a single, larger structure located on one or two residential lots, with a smaller “accessory type” building to the rear of the lots. There are no historic examples or porte cocheres, attached garages, or side-entry conditions. All the styles, with exception to the Mission Revival and Spanish Colonial styles feature textured surfaces. All the styles feature covered entries and porches, vertical proportioned windows detailed front doors, and patterned sloped roof surfaces.

Contemporary compatible designs for new infill construction are not necessarily inappropriate in an HPOZ and can contribute to the understanding of historical development of the district by distinguishing what was built in the historic period of significance and changes that have been that are not historic to the structure. This distinction between historic and non-historic elements provides a basis for the reversibility of non-historic elements at a future date. A compatible design must respond to siting with respect to prevailing lot use patterns, orientation of building to the lot, height, massing, pattern of window and door fenestration, and detail. Most importantly, each project should respond to it's surrounding context and help to create a seamless transition from building type to building type.

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.

Guidelines For Building New Construction - GENERAL:

1. Historic structures have roof spans that equate to room width i.e. 20-30' which give the building a distinctly massed form.
2. Historic roofs are composed of several volumes reflecting the plan and scale of the house components.
3. Roof overhangs serve as both a design feature that separates the roof massing from the base of the house and to promote better drainage away from the structure.
4. Match pattern of front porches or entry porches in the neighborhood.
5. Respect the pattern of roofs of the adjoining properties.

MULTI-FAMILY STRUCTURES

Often owners of vacant lots in residential areas find it financially desirable to building multi-family housing if it is allowed by the zoning code. Typically, multifamily housing should follow the Residential Infill Guidelines contained in this section. The University Park HPOZ district contains examples of several multifamily architectural styles that are compatible with surrounding architectural styles or style groups that might be successfully duplicated in new multifamily construction.

Historically, multi-family development in University Park took the form of the Residential duplex or the Bungalow court, all developed on a single residential lot. More recently, some of the original larger single family residences and accessory buildings have been successfully converted to multi-family units. Some of these style groups, most notably the duplex/triplex/fourplex and the model of the large "front house" with smaller accessory structure might be successfully duplicated in new multi-family construction. In order to maintain the appropriate setting for the historic structure in the district, and to prevent new structures from dominating the streetscape, it is important that multi-family development preserve the appearance of the traditional lot use patterns of the district.

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-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, traditionally-styled porch.
4. Parking areas should be located to the rear of the structure.
5. Front yard areas should be composed primarily of grass or planting areas. 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 which 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.
4. The scale of the bungalows should reflect the scale of the surrounding historic residential structures.
5. The location of entryways on bungalow facades that face the street is preferred.

Guidelines for building in the Victorian Style form:

1. The main building should have a vertical emphasis enhanced by the proportion of height to width of the elevations. Floor to ceiling heights should be 9'-0" or greater. The plan may be box-like or asymmetrical with towers and wings. The secondary building should maintain the vertical character, may be 1 ½ to 2 stories high, but may only cover ¾ of the allowable building width of the lot.
2. Wood shingles, wood siding and asphalt/composition shingles are appropriate finishes.
3. The roof may follow either a flat pitch with wide-overhanging eaves, or a steep pitch (7 in 12 or greater) with a simple yet irregular shape.
4. An applied one-story front porch covering no more than ¾ of the front façade is required. The porch may wrap around one side of the building. The porch should have wood post supports, decorative details and wood railings.

5. Chimneys are generally clad in brick or stone.

Guidelines for building in the Craftsman Style form:

1. The main building should have a horizontal emphasis enhanced by the proportion of height to width of the elevations. The secondary building should maintain the horizontal character, may be 1 ½ to 2 stories high, but may only cover ¾ of the allowable building width of the lot.
2. Wood shingles, wood siding and asphalt/composition shingles are appropriate finishes.
3. The roof should be a gently pitched hipped. Roof rafters and supports may be expressed.
4. An applied one-story front porch covering no more than ¾ of the front façade is encouraged. The porch may wrap around one side of the building. The porch should have wood post supports, decorative details and wood railings.
5. Chimneys are generally clad in brick or stone.

Guidelines for building in the Spanish Style form:

1. The roof should be a gently parapet-flat, tile-hipped. Gables may end with a curvilinear wall. Clay tiles are appropriate finishes.
2. Stucco wall materials with historic textures should be generally less textured than modern finishes.
3. Roof may be pitched gable or perpendicular series of gables. Roof rafters and supports may be expressed. One or two dormers per side are allowed.
4. An applied one-story front porch covering no more than ¾ of the front façade is encouraged.
5. Stucco chimneys with trim details are typical. decorative brick and stone on better homes is also appropriate.

8.10 Location and Site Design



PURPOSE AND INTENT

The historical developmental pattern of structures is a significant character-defining feature of a historic district. Developmental pattern refers to the configuration of residential lots, the location and orientation of structures on the lots, and the relationship of lots and buildings to the street. The height and massing of structures in a historic neighborhood will generally be consistent along a blockface. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard.



The height of a building or structure is defined by the Los Angeles Planning and Zoning Code, height of Building Structures. Height is measured from grade to the highest point on the main roof. The prevailing height is the most commonly occurring height on a block face on which a project is proposed. A new project should not dominate existing buildings and structures. In general the new project should look as though it belonged to an area. Height is generally used to create an accent and make an object "stand out". Because the existing conditions tend toward low profile buildings, new projects should replicate this character and look of the area.

The shape and form of the building is important. The main building types which add to the character of the area will tend to follow particular arrangements of parts.

GUIDELINES

1. New residential structures should be placed on their lots consistent with the existing historic setbacks of the block on which they are located.
2. Front and side yard areas should be dedicated to planting areas. Concrete and parking areas in the front and side yards are inappropriate.
3. Paving and parking areas should be located to the rear of new residential structures whenever possible.



4. Attached garages that face the street are inappropriate in new construction.
5. For larger lots and contiguous lots, the side yard and overall lot coverage of the proposed new development should be compatible with the historic development pattern of the block. There is an exception for relocating historic structures onto sites.
6. If the historic development pattern for a vacant lot is known, new construction on the lot shall be encouraged to follow this pattern.
7. Large multi-parceled projects should be subdivided to show a size, scale and rhythm similar to existing conditions.
8. Mature trees on a lot should be preserved when feasible.
9. Development of an appropriate landscape plan is encouraged for all projects.
10. Request that the Department of Transportation, Bureau of Engineering, and the Department of Building and Safety maximize street parking when feasible by providing a minimum distance of 26 feet between curb cuts.
11. The original open front lawns become a "common" amenity against which the houses repose in a "park-like" setting. The uniformity of the houses in scale, form and appearance compliments that image.
12. Discourage installation of landscaping or monumental hedges, which interrupt the continuous open area between the facade and street and/or obscure the view of the house from the street.
13. Large expanses of concrete or asphalt are generally undesirable because they attract and hold heat in summer and are not visually attractive or historically appropriate.
14. Outdoor lighting should be located in a manner that reduces direct lighting of neighborhood properties.

15. Identify and respect the pattern of front and rear setbacks for the block.
While side and rear setbacks may vary, the traditional siting relationships should be maintained.
16. Five foot overhangs over the driveways are to be avoided.
17. Paving materials historically used are still appropriate today.
For Paths: Sod, brick, stone, slabs, slate, cobblestone.
For Courtyards or patios: Cobblestones, slate, brick.
For Driveways: Brick, stone, cobblestones.
18. Minimize the width of the driveway to avoid extensive paved surfaces.
The use of Hollywood drives is recommended (A middle planting strip between two adjacent driveways.)

8.11 Massing and Orientation



PURPOSE AND INTENT

The historical developmental pattern of structures is a significant character-defining feature of a historic district. Developmental pattern refers to the configuration of residential lots, the location and orientation of structures on the lots, and the relationship of lots and buildings to the street. The height and massing of structures in a historic neighborhood will generally be fairly uniform along a blockface. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard.



The height and lot coverage of a building or structure should be defined by the Los Angeles Planning and Zoning Code, height of Building Structure. Height should be measured from grade to the highest point on the main roof. The prevailing height is the most commonly occurring height on a block face on which a project is proposed. A new project should not dominate existing buildings and structures. Prevailing lot coverage is defined by the most commonly occurring lot coverage on the block and across the street. In general the new project should look as though it belonged to an area. Height is generally used to create an accent and make an object "stand out".



The height and massing of structures in a historic neighborhood will generally be fairly uniform along a blockface. The zoning in University Park contains a variety of multi-family zones, although the predominant historic developmental pattern is that of single family homes. Height for multi-family zoned lots in University Park that are amongst single family structures should be built to the height of other single family homes along the same block to preserve this predominant historic developmental pattern. Currently the LAMC requires a 33 foot height limit for single family homes in the R1 zone except when 40% of the residences on both sides of the block of a street as the frontage of a subject lot exceed the 33 foot height. New structures may be built to a height of the average of the building heights that exceed 33 feet.

GUIDELINES

1. New residential structures should be consistent in scale and massing with the existing historic structures with the prevailing block. For instance, a narrow 2.5 story structure should not be built in a block largely occupied by one-story bungalows.



2. New structures which will be larger than their neighbor's 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.
6. New structures should be massed such that their floor plan should be consistent with the pattern of development of historic structures of the neighborhood.
7. If the prevailing height is less than prescribed by code, then a new project should adopt a height similar to the prevailing.
8. If the prevailing coverage on a block side on which the project is to be built is less than the zoning allows, then the new coverage should be similar to the prevailing.
9. The arrangement of the parts and the ornamentation of the components should reflect the character of the immediate surroundings and should be limited to adjacent blocks.
10. Many owners will wish to enlarge their houses by extending to the rear. In general the HPOZ board would like to see the relationship of building to lot area not exceed 35%. It is important to retain rear area for backyard use.



11. New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. The property owner should provide an analysis of the building lot coverage using the City of Los Angeles' Zoning Information Map Access System (ZIMAS) and Sanborn Maps for the Contributing existing residential buildings with frontage on both sides of the block of the same street as the frontage of the subject lot, except for vacant lots, to demonstrate that their proposal does not exceed the prevailing lot coverage on the block for the proposed development.

12. Respect the prevailing setback, i.e. the most commonly occurring setback and lot coverage of the historic properties on the block face on which the building will be sited.

13. If the historic development pattern for a vacant lot is known, new construction on the lot should be encouraged to follow this historic pattern.

14. The property owner should provide an analysis of the building heights as defined by Los Angeles Municipal Code (LAMC) Section 12.21.1 of the Contributing existing residential buildings with frontage on both sides of the block of the same street as the frontage of the subject lot, except for vacant lots, to demonstrate that their proposal does not exceed the prevailing height of these buildings.



8.12 Roof Forms



PURPOSE AND INTENT

Roofs should be massed so that they are consistent with the historic development pattern of roofs on structures in the neighborhood.

The roof structure is a main factor in the expression of the shape volume and character of the building. The roof is the structure extending above the uppermost floor which covers a building. The terms gable and hip refer to the shape of the roof. A review of buildings in the area indicates that the roof is one of two primary elements in the shape of buildings. It is expressive of the character of this locale. In addition to being an important building component, secondary design features are used to reinforce and articulate other components of the exterior surface. Entrances, in particular, are usually related to the secondary elements of the roof. These components and relationships combine to provide a domestic character.



A roof shape should be chosen that characterizes the roof shapes in the area (gable, hip). The secondary roof shape or the rooftop elements such as dormers should be chosen. In general if the roof is one with a symmetrical character then on the first floor place the components such that they are not symmetrical. Or if the roof is one with an unsymmetrical character, then the components on the first floor should be placed in a symmetrical manner.

Modern roofing materials such as composite and asphalt shingles offer a variety of textures, patterns, and colors that are compatible with the historic character of our homes. Things to consider when planning a new roof include:

- 1) Is the color and texture compatible with house and chimney?
- 2) Will the color clash with neighboring homes?
- 3) Will the color cause a glare because it is too reflective?

GUIDELINES

1. Roofs on new residential structures should be consistent with the roof forms of the surrounding historic structures. The roof of a building should be similar in character to the roof structures on the blockface. It is important that new roofs are similar to the prevailing roof form found with the HPOZ district.
2. Flat roofs were uncommon in most single-family residences in this area historically and should be avoided for new residential construction.
3. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures.





4. Dormers and other roof features on new construction should echo be consistent with the size and placement of such features on historic structures within the HPOZ. Additional roof features should form a unified composition.
5. 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.
6. Roofs shall should be either gable, perpendicular or parallel to the street, or hip.
7. The roof should be articulated with secondary roofs or rooftops elements such as dormers, room projections, and balconies projecting into or from the surface.
8. Secondary roof elements should be used to indicate the location of entrances, porches and other major components of the exterior surface of the building.
9. Many gutter profiles are available to provide a compatible or matching design for external alterations. Selection of materials can be critical since plastic gutters may be shiny and seem quite different in appearance after installation. Locate down spouts at appropriate spacing for good drainage but avoiding conspicuous locations.
10. Although they do not have to copy the existing it is important that roofs reflect the prevailing roof form found in the area.
11. Additional roof features should form a unified composition.
12. Where the roof meets the vertical walls of a building, the roof should project from the vertical surfaces and create an overhang.
13. Roof mounted equipment such as air conditioning and solar collectors are not allowed unless concealed from public view.
14. Plastic gutters and downspouts are inappropriate.

8.13 Openings



PURPOSE AND INTENT

The pattern of windows, doors, and other openings on the facades of a historic structure strongly define the character of the structure's design. These openings define character through their shape, size, construction, arrangement on the façade, materials, and profile. Repetition of these patterns in the many historic structures of a 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.

The building entrance is part of a project which is used as the primary place of access from the sidewalk and street. The character of this area is of the single-family dwelling. The entrance provides opportunity to relate the character of individual units and sidewalk. The detailing of the building entrance gives expression and identity to the building and the individual units.



Trim boards around windows, doors, and projections such as porches, gables, and dormers may contribute significantly to the proportions of architectural features and character of a home. Examples of historically significant features are porches, turned columns, brackets, and wood trim or ornaments. Other significant elements may be the overall roof line, roof vents, and gable windows.

GUIDELINES

1. New construction should have a similar façade solid-to-void ratio to those found in surrounding historic structures. Generally, large expanses of glass are inappropriate.
2. Windows should be similar in shape and scale to those found on adjacent and/or abutting historic structures.
3. All windows should be in character with the particular style of the building. Windows should be consistent in materials and details throughout.





4. The shapes, proportion, orientation, subdivision, and proportion of windows to the exterior surface area should be related to the building and secondly to other buildings on the block.
5. The size, scale and ornamentation of a building entrance should maintain the domestic image of the area.
6. A main entrance should be from the main public street. Stairs, stoops. Overhangs, and porches should be part of this entrance.
7. New buildings should provide an entrance element for each unit or groups of units that reflect the prevailing number of entrances on the side of the block on which the property is located.
8. The introduction of new rhythms or patterns to the arrangement of windows or other openings, such as the relationship between the width of window openings and the wall space between windows or walls without any openings, should remain consistent with the existing window arrangement.
9. Window articulation like decorative windows, a patterned sash, or predominantly double hung or casement windows on new infill Projects should remain consistent with the existing window details and style.
10. New windows should be wood-framed (with true-divided lights if desired) and proportional to the original window openings in the building. Aluminum windows should not be allowed within the district.
11. Secondary features such as shutters, railings, or exterior wall panels also contribute to the decoration and patterning of the exterior form, but the appropriate use of such elements should be carefully determined. Any window and door openings should align with these openings of the existing structure. Alignment of the top of door/window openings is important in evaluating the proposed design. Detailing and material of windows and doors should be specified to match existing, such as wood windows with genuine divided lights.
12. Burglar bars over windows and doors, that are visible from the street are discouraged, unless the decorative design is compatible with the original design/style of house.
13. Place windows to promote privacy between properties.

14. Maintain privacy between houses when locating a new balcony that may overlook an existing patio or balcony.

15. A metal or wooden storm door and its frame should be painted in the same color as the main entry door and screen doors.



8.14 Materials and Details



PURPOSE AND INTENT

The materials and details should reflect the traditional character of the neighborhood in which it is located. Part of the character of a locale is the manner in which the main building planes are expressed. The expression of style is found on the main body of the structure that establishes the primary use. The building mass articulation, materials, and details should follow the historic patterns found on the block in which the project is located.



The base of the building is the portion between the first floor level and the exterior ground surface. The base extends around the perimeter of the building. Wooden buildings were generally raised above the ground surface. The protection of wood materials required a space between the floor and the ground. The raising of the floor above the ground required stairs, handrails, vent areas, etc. Those smaller elements articulate the perimeter of the building as the building relates to the ground surface. In general the base rests on the ground. At least three to five steps above the ground define the base height. The number of stairs above the ground should match the prevailing number of stairs and/or that of adjacent properties.

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.



Materials are the main components from which a building is made. They are the main elements which provide for the variety, complexity, and generally determine the visual character of the surface and shape of a project. The intent of these guidelines is to produce development and rehabilitation which contributes to the consistency and quality of the area. The materials form one of the most direct relationships between the building as an object and the person seeing the building. In order to insure the projects appear to integrate with the existing it is important that the selection of kind, quality, detailing, and type of materials be consistent with the local tradition.

Trim boards around windows, doors, and projections such as porches,



gables, and dormers may contribute significantly to the proportions of architectural features and character of your home. Secondary features such as shutters, railings, or exterior wall panels also contribute to the decoration and patterning of the exterior form, but the appropriate use of such elements should be carefully determined.

Examples of historically significant features are porches, turned columns, brackets, and wood trim or ornaments. Other significant elements may be the overall roof line, roof vents, and gable windows.

GUIDELINES

1. New construction should incorporate materials similar to those used traditionally in historic structures in the area. It is important to maintain a sense of authenticity of materials in the district. Accordingly, materials such as pressed hardboard or vinyl that replicate the appearance of historical materials should not be allowed. New construction should incorporate materials similar to those used traditionally in historic structures in the district.
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 be consistent with echo, but not exactly imitate, architectural details on adjacent and/or abutting surrounding historic structures.
4. The traditional architectural details found on historical structures add a sense of scale and texture to the construction. It is not necessary to replicate historic details, but new construction should include a similar level of and approach to detail.
5. Avoid long blank walls.
6. Each floor to floor division should be articulated on the building surface of the building. Horizontal bands, small curvatures of the wall surface at the floor line, roofs, bay windows, etc. should be used to detail the exterior of the building.
7. Ornamentation of a building should be consistent in material and detailing throughout. New projects should reflect the prevailing ornamental character on the side of the block on which it is located.
8. Buildings should have consistent materials throughout. The detailing, type and quality of materials should be similar on all sides of the project. The surface qualities of the materials should be similar in color, texture, scale, reflectance, and visual appearance as those found in the HPOZ district.





Color & Texture of Materials

9. Keep the materials palette simple and appropriate to the house style.
10. A minimum of three paint colors should be required. Body, trim and windows.
11. Staining of natural wood siding/shingle materials is recommended.
12. The color of the walls should dominate the house's appearance more than trim and door color. A muted tone for the base color is the wisest choice and will be the best complement to any bright colors you may choose to emphasize the trim of your home and this will determine how the house harmonizes with its neighbors.
13. When you are painting, remember that the roof is a part of your color scheme and must relate to the rest of the house. Similarly, when you are roofing, choose a dark or neutral material that does not "compete" with the other house colors.
14. Color has its greatest clarity when seen alone, or against a background of white, black, grey, or a muted tone. Two strong colors may not be effective on a building style. If you use more than two colors you can take away the effect of each color alone and create a garish look.
15. Very bright colors, especially if a high gloss paint is used, are best avoided altogether. However, a semi-gloss bright colored door, when other colors on the house enhance it, can be very effective.

8.15 Constructing Detached Secondary Structures

(New Garages, Accessory Structures, & Detached Units)

PURPOSE AND INTENT



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 section as you would for the rehabilitation of a residential structure. The guidelines in this section are specifically targeted towards the addition or reconstruction of accessory structures on historic properties. It will also be useful to consult the Setting guidelines of this section 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 to compliment the historic residence.
4. Detached garages are preferred. Attached garages should be located to the rear of the house. Carports are inappropriate and should not be permitted.
5. New secondary structures should be located behind the line of the rear wall of the house.
6. New accessory structures, such as greenhouses or gazebos, should not take up more than 50% of the back yard area.





7. Use two single doors instead of one larger double-door for the garage entry

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None



GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

If an historic garage or accessory structure exists, it should be treated in the same way as any other historic structure for the purposes of rehabilitation. If, however, an historic accessory structure is missing and must be replaced, or a new structure is desired, the first consideration is where the new structure will be placed.

Typically, garages were historically placed to the rear of the house, with access from the street or an alley. Please consult the Site Design section of these guidelines for more information on garage placement. Other accessory structures, such as gazebos, potting sheds, and greenhouses, were historically placed in the rear or rear side yards, and new accessory structures should follow this pattern.

The style of new accessory structures should be designed as a simplified version of the architectural style of the main house, in the same or compatible materials, but with more restrained level of detail.

Please refer to the Appendix for additional assistance and resources.



8.16 Relocating Historic Structures



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

GUIDELINES

1. Relocation of a structure within its original neighborhood is strongly preferred.
2. Relocation of the structure to a lot similar in size and topography to the original is strongly preferred.
3. The structure to be relocated should be similar in age, style, massing, and size to existing historic structures on the blockfront on which it will be placed.
4. The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as its placement on its original lot, if feasible.
5. A relocation plan should be prepared and presented to Board 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 Chapter 8 - the Rehabilitation Guidelines.
7. The appearance, including materials and height, of the new foundations for the relocated historic structure should match those original to the structure as closely as possible, taking into account applicable codes.
8. Relocating structures outside the district is not encouraged.
9. The relocation of historic structures to existing vacant lots in the district is encouraged.



9.0 Commercial/Industrial Design Guidelines

Commercial/Industrial Rehabilitation

INTRODUCTION

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

These Commercial/Industrial Rehabilitation Guidelines are intended for the use of commercial/industrial property owners planning work on contributing structures or sites within the HPOZ. Contributing structures are those structures, landscapes, natural features, or sites identified as contributing in the Historic Resources Survey for this HPOZ. Generally, “Contributing” structures will have been built within the historic period of significance of the HPOZ, and will retain features 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 Commercial/Industrial Rehabilitation section of the guidelines should be used in planning and reviewing projects involving most structures in commercial/industrial areas. They are also intended for use in the planning and review of projects for structures that were originally built as commercial/industrial structures which have since been converted to residential use. They are not intended for use on structures that were built as residential structures but have been converted to commercial/industrial use. For instance, the Commercial/Industrial Rehabilitation Guidelines would be used to plan work to a historic structure built as for shops and offices which is now used as residential lofts.

The Commercial/Industrial Rehabilitation Guidelines are divided up into eight (8) sections, each of which discusses an element of the design of historic structures and sites. If you are thinking about planning a project that involves the area around your building, such as parking areas, the “Site Design” section (pg. 109), might be a good place to start. If you are planning work on your roof, you might want to look both at the “Architectural Styles” section (pg. 25) to determine the style of the building, and then at the “Roofs” (pg. 66) section of these guidelines. The Table of Contents details other sections that might pertain to your project.

The Commercial/Industrial Design Guidelines are intended for use in the planning and review of Industrial zoned lots with an HPOZ. Land that is designated in the General Plan for industrial uses should use the Commercial/Industrial Design Guidelines of the Preservation Plan. Industrial lots limit residential uses, but can include a mix of commercial/industrial and agriculture uses. The Rehabilitation Guidelines help with the preservation and rehabilitation of existing historic elements and the Infill Design Guidelines help with new construction.

Preservation Principles

The following are the Secretary of Interior Standards:

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of distinctive features, the new features shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction should not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion and massing the protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

9.1 Site Design



PURPOSE AND INTENT

The design of the site 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, the way a structure sits on its lot in relation to other structures and the street, and 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.

Historically, commercial areas in Los Angeles were characterized by a consistent setback usually aligned against the sidewalk. This alignment provides for a comfortable and inviting pedestrian thoroughfare. Parking was located either to the rear of buildings or was provided on the side of the street. Preservation of this regular street wall is essential to maintaining the historic, pedestrian-friendly character of our historic commercial areas.



GUIDELINES

1. Mature trees and hedges, particularly street trees in the public planting strip, should be preserved.
2. Historic sidewalk features should be preserved wherever possible.
3. Parking areas and driveways should be located to the rear of commercial structures.
4. If new parking areas are to be located on a site to accommodate multiple vehicles, these areas should be screened from public view by appropriate walls or planting strips. All concrete block walls required by the City of Los Angeles shall be covered in stucco, brick, or masonry.
5. Entrances for commercial parking areas should be located from streets other than those faced by the primary architectural facade of the building wherever possible.
6. The historic street wall should be preserved in any storefront renovations.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

The pattern and rhythm of buildings in historic commercial areas should be preserved. While introduction of compatible elements is often of benefit to the neighborhood, each change to the design of a site should be considered carefully. Historic elements, such as mature street trees, sidewalk features, and common setbacks should be preserved and maintained.

Preservation of the historic placement of a structure against the sidewalk, with parking provided on the street or to the rear provides an inviting pedestrian experience for residents and other customers, and helps to preserve or enhance the character of a neighborhood. Any plans for alteration of the footprint of an historic commercial structure should be carefully considered to preserve this relationship between the buildings and the street.

Please refer to the Appendix for additional assistance and resources.



9.2 Storefronts



PURPOSE AND INTENT

The most common feature defining historic commercial buildings is the storefront. While some more monumental historic commercial structures, such as banks, may not have classic storefronts as a ground floor feature, the majority of structures within the commercial areas of Los Angeles' HPOZs are defined by their storefronts. Although storefront character varies from area to area, there are features common to almost all storefronts. The most typical historic storefront configuration consists of a low base, known as a bulkhead, upon which large panes of glass are set, with a main store entrance located in the center or to one side of the storefront. Above the largest panes of glass, or the storefront glazing, there is often a band of narrow, horizontal panes known as transoms or clerestory glazing. The store's signage was historically located on awnings over these windows, was painted on the glass itself, or was located in a sign area just above the clerestory or transom glazing. Often, storefronts will include a second, less prominent door leading to second story offices or apartments.



GUIDELINES

1. Historic commercial entryways should be preserved, both in their form and their individual components.
2. If windows or doors on an historic storefront must be replaced, they should be replaced in kind, matching the materials, dimensions, and glazing of the originals.
3. If an original storefront or its details are missing, replace them with new details in the same design as the originals if the original design is known. If the design is not known, the design of the storefront or storefront details should be compatible with the size of the opening, and the style of the building.
4. The transparency of first floor storefront and transom windows should be maintained. Painting or mirroring storefront or transom windows or entry door glazing is inappropriate.
5. Fixed bars or prominent roll-down gates are inappropriate on historic storefronts.



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6. External signage should not be installed to cover storefront windows, doors, or transom areas.
7. Internal signage that substantially blocks the transparency of storefront windows is inappropriate.
8. Awnings should be similar in materials, design, and operation to those used historically.
9. Awnings shall set into individual storefront openings and should be set preferably below clerestory windows.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Preserving the character of historic storefronts is essential to maintaining the character of historic commercial areas. Sometimes storefronts have been radically changed over the years through infill of windows, the exchange of doors, and often through an accumulation of signage obscuring storefront features. It is therefore important to carefully analyze the ground floor of an historic commercial structure to ascertain the original configuration of the storefront area before beginning work.

Please refer to the Appendix for additional assistance and resources.



9.3 Windows and Doors

PURPOSE AND INTENT



Windows and doors strongly define the character of a structure's design. Windows and doors define character through their shape, size, construction, arrangement on the façade, materials, and profile. Important defining features of a window include the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of the casing and the head. Most windows found in Los Angeles historic districts are wood-frame true divided light windows. These windows are usually double-hung, fixed, or casement style windows. In some areas, metal frame casement or fixed divided light windows are common.

Doors in historic commercial areas vary from glazed storefront doors to opaque, simple secondary entrances. In addition to the door itself, historic commercial entryways were often framed by a surround that might have included a portico, sidelights, transoms, recessed entryway details, and other features whose preservation is important to its character. In some cases, the color and texture of the glazing are also important.



GUIDELINES

1. Preserve the materials and design of historic openings and their surrounds, including hardware.
2. The historic pattern of openings on a façade should be maintained.
3. The size and proportions of historic openings on a façade should be maintained.
4. Filling in or altering the size of historic openings, especially on primary facades, is inappropriate.
5. Adding new openings to historic facades, especially on primary facades, is also inappropriate.
6. Repair windows or doors wherever possible instead of replacing them.



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7. When replacement of windows or doors is necessary, replacement windows or doors should match the historic windows or doors in size, shape, arrangement of panes, materials, hardware, method of construction, and profile.

8. Replacement windows or doors on the rear of side facades and the rear facade may vary in materials and method of construction from the historic windows or doors, although the arrangement of panes, size, and shape should be similar.

9. If a window or door 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.

10. If energy conservation is the goal, interior or exterior storm windows or doors, not replacement windows or doors, should be installed.



11. Storm windows or doors should be darker or match the existing trim in finish color. Storm windows or doors should either be composed of one large pane of glass covering the entire window or door, or, in the case of operable storm windows, the sash size and placement should match that of the window on which it is mounted.

12. Awnings should be similar in materials, design, and operation to those used historically.

13. Awnings should conform to the shape of the opening on which they are installed.



14. Awnings should only be utilized on openings in structures where their use was likely in historic periods.

15. Burglar or safety bars should only be installed on secondary facades. Bars should match the muntin and mullion patterns of the window on which they are mounted as closely as possible, and should be painted to match the predominant window trim.

16. Burglar or safety bars that are not original to an historic structure should not be installed on facades that can be seen by the public.

17. Bars or grillwork that is original to the structure should be retained.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVICE FOR THE APPLICANT

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

Typically, older commercial structures in Los Angeles may have had operable shutters or fabric awnings. When thinking about installing awnings on a commercial structure, it is important to consider first if an awning would be appropriate on a structure of its style and period, and next if the awning is appropriate to the building.

Please refer to the Appendix for additional assistance and resources.



9.4 Roofs



PURPOSE AND INTENT

The character of the roof is a major feature for most historic structures. Similar roof forms repeated on a street help create a sense of visual continuity along a street front. Roof pitch, materials, size, orientation, eave depth and configuration, and roof decoration are all distinct features that contribute to the character of a roof.

Traditionally, historic commercial structures commonly had flat roofs. These roofs were necessary to the form of the historic commercial building, and should be maintained. Roofing materials for flat roofed building on which the roofing material is not visible are generally not a character-defining feature of a structure. The roof-level cornice detail of the structure, however, is an important character-defining feature of the structure, and should be maintained.



Commercial structures built in the Spanish Colonial Revival and Mission Revival styles often sported terra-cotta tile roofs that are a distinctive element of these commercial structure. Parapet details were also often used in historic commercial structures to add architectural interest.

Some historic commercial styles did sport pitched roofs and/or dormer windows, and these roof forms should be maintained.

GUIDELINES

1. Preserve the historic roof form.
2. Preserve the historic eave depth or cornice design.
3. Historic cornice detail should be preserved in place wherever possible.
4. If historic cornice detail must be removed, it should be replaced with details that match the originals in design, dimensions, and texture.
5. Historic specialty roofing materials, such as tile, slate or built-up shingle should be preserved in place or replaced in kind.



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6. Replacement roof materials on visible roofs should convey a scale, texture, and color similar to those used originally.
7. Dormers should not be added or removed from historic rooflines.
8. Rooftop additions and new skylights should be located to the rear of the structure and designed so as to minimize their impact on visible roof-form.
9. Flat skylights, flush with the roof are encouraged. Bubble skylights are inappropriate.
10. Roof decks and balconies are not allowed adjacent to balconies. Care should be exercised on placement of side yard balconies and roof decks to preserve privacy of neighbors.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

Please refer to the Appendix for additional assistance and resources.



9.5 Architectural Details



PURPOSE AND INTENT

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

Determining the architectural style of a commercial building can help you to understand the importance of its architectural details. The architectural styles section of these guidelines, or your HPOZ board, can help you determine what architectural details existed historically on a particular historic structure.



Historically, as today, signage was a detail that played an important role in defining the character of historic commercial areas. The placement and design of signage is therefore an important consideration in preserving the historic character of a commercial district.

GUIDELINES

1. Preserve original architectural details.
2. Deteriorated materials or features should be repaired in place, if possible.
3. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials and design.
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 itself) and evidence of similar elements on commercial structures of the same architectural style in the neighborhood.
5. Materials, such as masonry, that were not originally painted should remain unpainted.





6. Original building materials and details should not be covered with stucco or other materials. If stucco is resurfaced, care should be taken that details are not lost.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

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

Plans for new signage should be made after careful consideration of the historic style of the building. New signage should be carefully planned to assure that its design and placement does not conceal important architectural features.

Please refer to the Appendix for additional assistance and resources.



9.6 Building Materials



PURPOSE AND INTENT

The characteristics of the primary building materials, including the scale of units in which the materials are used and the texture and finish of the material, contribute to the historic character of a building. For example, the color and finish of historic stucco is an important feature of Spanish Colonial Revival commercial structures.

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. Replacement materials that match the original in appearance should be considered when original materials are unavailable or too costly.
5. Building materials that were not originally painted should not be painted.
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. Sandblasting of historic masonry is prohibited. Low pressure wash and cleaning with appropriate chemicals is appropriate. Stripping of painted masonry surfaces is appropriate.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Before you replace exterior building materials, make sure that replacement is necessary. In many cases, patching in with repair materials is all that is needed. For instance, epoxy or another filler can sometimes 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 texture of historic stucco, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. Replacing or concealing exterior wall materials with substitute materials is not appropriate. For example, placing synthetic siding or stucco over original materials results in a loss of original fabric, texture, and detail. In addition, such surfaces may conceal moisture or termite damage or other causes of structural deterioration from view.

Please refer to the Appendix for additional assistance and resources.



9.7 Additions



PURPOSE AND INTENT

Nothing can alter the appearance of an historic structure more quickly than an ill-planned addition. Additions cannot 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 historic commercial area may be 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.



GUIDELINES

1. Additions should be located in the rear of the structure whenever possible, away from the main architectural façade.
2. Additions should be compatible in size, and scale with the original structure, although subordinate in massing.
3. 2 story additions to 1-story buildings are strongly discouraged.
4. Additions should use similar finish materials and fenestration patterns as the original structure. A stucco addition to a brick structure, for example, would be inappropriate.
5. Addition roofing forms and materials should echo those of the original structure.
6. Rooftop additions should be located to the rear of the structure and set back from front edge of parapet below projected 45-degree line from top of parapet on two lane street and 30 degrees on wider streets.
7. Additions should be sympathetically differentiated from the original structure through their details or massing, communicating clearly that the addition is new construction.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None



GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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



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

Please refer to the Appendix for additional assistance and resources.



9.8 Signage



PURPOSE AND INTENT

Signage can significantly impact the character of an historic commercial building. Appropriate signage can accent the design of the commercial building, punctuating its architectural features and overall design. Inappropriate signage can obscure architectural features and mask historic character. Some key elements of the design of signage for historic commercial structures include dimensions, the materials used in construction, the placement of the signage on the facade, the method of attachment of the signage, how the signage is illuminated, and the overall amount of signage to be placed on the facade.



GUIDELINES

1. Signage on historic structures should conform to all city signage regulations.
2. Signage along the front surfaces of awnings is generally appropriate.
3. Internally illuminated signage that is visible from the street is generally inappropriate.
4. Signage painted on windows is generally appropriate, if it does not significantly reduce (by more than 20%) the amount of transparent window surface in a storefront window.
5. Plastic banner signs are inappropriate.
6. Signage should be attached in a manner that does not damage historic building materials or features.
7. Signage should not obscure significant architectural features. And should fit within bay structure of building. Historically, signage located on flat sign panel above clerestory windows or suspended or projected from building.
8. Significant historic signage should be maintained in place whenever possible.



9. Traditional signage materials such as cast metal letters, hand painting, hollow sheet metal letters, neon, and etched or carved letters on metal or wood panels are encouraged.



ADMINISTRATIVE PROCEDURES

EXEMPTIONS

None

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

None

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Most historic commercial structures incorporate locations of signage into their architectural design. For instance, buildings with storefronts were traditionally designed with a blank band above the storefront windows that was intended for signage. In other styles of architecture, signage may have been intended to go above the main entry, be painted on the windows, attached via a hanging projecting sign, or located on window awnings. Look for places on the building facade that do not have architectural ornament, or ask your HPOZ board for a consultation to determine where signage should be located.

In determining signage size, it is important to design the signage in such a way that the important architectural features of the structure are not obscured. Signs that are too large, or many signs that, when taken together, cover a large portion of the facade or storefront glazing are inappropriate. Signage materials and illumination should also be taken into account. Internally illuminated "can lights" or other similar signs are almost universally inappropriate to historic commercial structures. Sensitive designed neon signage may be appropriate to some architectural styles.

Please refer to the Appendix for additional assistance and resources.



9.0 Commercial/Industrial Design Guidelines

Commercial Infill

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 Commercial/Industrial Infill Guidelines are intended for the use of commercial/industrial 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.

FORMAT

The Commercial/Industrial Infill Guidelines are divided into four (4) 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.

9.9 Location and Site Design



PURPOSE AND INTENT

Historically, structures in commercial/industrial areas were characterized by a consistent setback usually aligned against the sidewalk. This street wall should be preserved in the design of new infill construction. Commercial/Industrial buildings were typically constructed with their sidewalls abutting one another, establishing a common, consistent street facade. In most cases, a rhythm of building widths was established along a street front that still exists, and this rhythm should be reflected in new construction.

GUIDELINES

1. The facades of new structures in commercial/industrial areas should maintain the setback of existing historic structures along the street front.
2. New structures should reflect the prevailing widths on the street frontages of Contributing Commercial historic structures in HPOZ district.
3. New structures should be built to maintain the street wall, without side setbacks.
4. Parking areas should be located to the rear or side of new structures.
5. New parking areas should be screened from public view by means of fences or plantings along the street wall.
6. At corner sites, the new façade should be aligned along sidewalk edges on both streets. Special design treatments of corners historically included rounded or develed features and corner tower elements.
7. Entrances for main and secondary uses should face onto street fronts. Common lobbies opening to parking are preferred.



9.10 Building Mass, Scale, and Form



PURPOSE AND INTENT

Historic commercial/industrial areas in the Los Angeles were generally composed of two to three-story flat roofed structures composed as rectangular solids. The volume height and mass of the proposed project should preserve the relationship between buildings and streets. Planning should be done to respect the historic character of the neighboring buildings and care should be exercised to not overpower the neighbors through height size or bulk. The design of the project should create a new contribution to the district.

GUIDELINES

1. New structures should maintain the average scale of height and width of Contributing historic structures within the HPOZ district.
2. New structures taller than existing historic commercial/industrial structures in the HPOZ district should be designed to be compatible with the existing cornice heights on Contributing structures in the HPOZ district. All portions of buildings above the prevailing height, for Contributing buildings with frontage on both sides of the block of the same street as the frontage of the subject lot, should be setback from the façade to be more compatible.
3. Commercial/Industrial properties sharing a property line with residential uses should maintain code regulated setbacks to reduce the scale and massing along shared lot lines.
4. The basic building form for new commercial/industrial structures should be a simple rectangular solid.
5. New commercial/industrial structures should attempt to reflect the traditional commercial/industrial storefront widths in the historic commercial/industrial HPOZ districts.
6. A flat roof is the preferred roof form.



GENERAL BACKGROUND AND ADVICE FOR THE APPLICANT

The mass of traditional commercial/industrial buildings was divided into a base (storefronts) shafts (upper story tenants) and a cornice top detail. Frequently a further design element of bays reflected the structural design of repetitive elements with an emphasis placed on the main entrance and nay secondary upper floor entrance.



9.11 Materials and Details



PURPOSE AND INTENT

Materials commonly used on facades of historic commercial/industrial structures included brick, stucco, and masonry. Architectural details were usually embellishments added to the solid plane of the facade or parapet details rising from it. Echoing these traditions in the design of new construction will help to preserve the distinctive character of our historic commercial/industrial areas.

GUIDELINES

1. Building materials should be similar to those used historically, such as brick, stone, metal, stucco, and wood. Concrete block is inappropriate.
2. New construction should incorporate and articulate horizontal and vertical subdivisions with plane changes, material changes, window groupings, floor-to-floor divisions and cornice treatments to establish scale and interest.
3. Architectural details should replicate, but should not exactly mimic, details found on historic facades.
4. The colors and finish of permanent finish materials, such as brick, tile, and stucco, should be similar to these used historically.
5. The use of architectural detail to break up the visual mass of outsized buildings is encouraged.



GENERAL BACKGROUND AND ADVICE FOR THE APPLICANT

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



9.12 Openings, Storefronts, and Entries



PURPOSE AND INTENT

Windows and doors strongly define the character of a structure's design. Windows and doors define character through their shape, size, construction, materials, profile, and arrangement on the façade. 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 the casing and the head.

In addition to the door itself, historic commercial/industrial entryways were often framed by a surround that might have included a portico, sidelights, transoms, recessed entryway details, and other features whose preservation is important to its character. In some cases, the color and texture of the glazing are also important.



The historic character of commercial/industrial blockfronts is largely defined by the storefronts, entryways, windows and doors that were designed to create street level interest for pedestrians and passersby. While a historic commercial/industrial blockfronts might be composed of a Mission Revival structure, a Moderne structure, and several Italianate structures, all of these structures would have presented a similar face to the sidewalk, with large expanses of glass storefront windows, welcoming well-marked entryways, and largely regular, horizontally massed windows. Maintaining this common vocabulary is an important part of maintaining the character of historic commercial/industrial districts.

GUIDELINES

1. On the ground floor of new commercial/industrial structures, a majority of the primary architectural façade should replicate traditional retail storefronts.
2. The ground floor of the primary architectural façade should be composed primarily of transparent elements. The historic pattern of the structural bay design for storefronts is encouraged.
3. Recessed entryways are strongly encouraged for primary entrances on the ground floor level.





4. Primary entryways should be clearly marked through the use of important defining architectural elements, such as transoms, awnings, lintels, or surrounds.
5. Upper story windows should be regularly spaced and horizontally massed have appropriate size, style, and proportions on the primary architectural façade.
6. On structures occupying corner lots, corner entryways with strong design elements should be encouraged. Entrances for main and secondary (upper) uses should face onto street fronts. Common lobbies opening to parking are preferred.
7. Roll down shutters should be concealed behind the façade. Open grille-type shutters are recommended.
8. Awnings and marquees at entries were traditional to protect pedestrians and define entrance on façade. Awnings should follow guidelines set out in 9.2 Storefronts.
9. New skylights should be low profile metal and glass style.
10. Signage on commercial/industrial infill structures should follow the signage guidelines laid out in the commercial/industrial rehabilitation section.



GENERAL BACKGROUND AND ADVICE FOR THE APPLICANT

The most typical historic storefront configuration consists of a low base, known as a bulkhead, upon which large panes of glass are set, with a main store entrance located in the center or to one side of the storefront. Above the largest panes of glass, or the storefront glazing, there is often a band of narrow, horizontal panes known as transoms or clerestory glazing. The store's signage was historically located on awnings over these windows, was painted on the glass itself, or was located in a sign area just above the clerestory or transom glazing. Often, storefronts will include a second, less prominent door leading to second story offices or apartments.



10.0 Public Realm: Streetscapes, Alleyscapes, Parks, & Public Buildings

PURPOSE AND INTENT



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.

Guiding Principle

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

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

Street Trees

1. Mature street trees should be preserved and maintained .
2. Mature trees should be trimmed so that the existing canopies are preserved.
3. Historically significant landscaping in public planting strips should be preserved and maintained.
4. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone.



Paving and Curbs

5. Historic curb material and paving should be maintained and preserved.
6. For repair or construction work in the Preservation Zone right-of-way, in-kind historic features such as granite curbs, etc should be replaced.
7. Avoid conflicts between pedestrian and vehicular traffic by minimizing curb cuts that cross sidewalks.

Signage

8. Historic street signs should be preserved and maintained.
9. New street signage should be placed so that historic features are least obstructed.
10. New street signage should be compatible with the historic character of University Park.





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

Street Furniture

11. New street furniture should be compatible in design, materials and scale with the character of the Preservation Zone.
12. 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

13. New utility poles, etc. should be placed in the least obtrusive location. New utility lines should be placed underground to reduce impacts to historic character of preservation zone.



Street Lights

14. Existing historic street lights should be preserved and maintained.
15. 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

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



Alley scapes

20. Existing alleys should be preserved and maintained as public right-of-ways.
21. Traditional relationships between alleys and garages should be preserved and maintained.



22. Traditional fencing along alley right-of-ways should be preserved and maintained.
23. The introduction of new fencing should be compatible with existing historic fencing.

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

Public Buildings

24. Accessible ramps and entry features should be introduced so that character defining elements of the building's entryways are impacted to the least extent possible.
25. New access ramps and entry features should be constructed so that they are reversible.
26. New public buildings should be compatible with the character of the Preservation Zone.
27. New parking lots and parking structures should be located to the rear of public buildings to reduce impacts on neighborhood character.
28. Construction of parking areas for public buildings should be screened from view of adjacent residential structures.



Parks

29. Existing historic elements such as walkway materials, mature trees, plantings, park benches and lighting should be preserved and maintained.
30. In-kind elements that cannot be repaired should be replaced.
31. New elements such as public benches, walkways, drinking fountains, and fencing should be compatible with the existing historic character of the Preservation Zone.
32. The character of parks should be preserved and maintained. For example, a small strolling park or passive park is not an appropriate candidate for the addition of recreation park elements such as bar-b-que's, soccer fields or tennis courts.
33. Landscaping to screen public parking lots from view of public streets should be used.



GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Historic elements of the streetscape and alleyways on an ongoing basis should be preserved and maintained. For example, street trees should be inspected regularly for disease and damage. Street trees should be trimmed appropriately to preserve the foliage canopy.

If historic elements must be replaced, they should be replaced in-kind. Any work in the public right-of-way should also be reviewed by the Public Works Department staff.

Construction of new public buildings should be designed to be compatible with existing historic buildings.

Introduction of accessible ramps at the entrances to public buildings should be minimally intrusive on character defining features. Consult specialists in this area or refer to the Department of Interior's website for more information on locating ramps and other entry elements.



Parking lots with wide expanses of asphalt detract from the historic character of a neighborhood. When possible, new parking lots should be located to the rear of public buildings. If located adjacent to a public sidewalk, parking lots should be screened with plant materials. Multiple overhead utility lines also detract from historic character. An attempt should be made to locate new utility wires underground.

Preserving the pedestrian quality of an area is also important to maintaining historic character. Curb cuts should be kept to a minimum to avoid conflicts between pedestrian and vehicular traffic.

Please refer to the Appendix for additional assistance and resources.



11.0 Definitions

Arch: A curved structure for spanning an opening.

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

Asymmetrical: Having no balance or symmetry.

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

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

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

Balustrade: A railing with supporting balusters.

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

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

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

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

Belfry: A bell tower.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dentil: Simple, projecting, tooth-like molding.

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

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

Eave: The overhanging lower edge of a roof.

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

Façade: The front or any side of a building.

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

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

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

Front Porch: An open area beneath a roof or contained within a portion of second level overhang, adjoining the front yard and possibly a portion of the side yard.

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

Glazed: Filled with a pane of glass.

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

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

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

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

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

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

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

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

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

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

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

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

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

Pedestrian Path: A hard surface in front of the yard for use by a person to pass from the public area, through the front yard to a building entrance.

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

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

Pier: Vertical structural members.

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

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

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

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

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

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

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

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

Roof: The roof is the structure extending above the uppermost floor which covers a building. The terms gable and hip refer to the shape of the roof.

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

Showcase windows: Large glazed openings designed to showcase merchandise.

Sidelights: Vertical windows along the outside of a door.

Sleeping porch:

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

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

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

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

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

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

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

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

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

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

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

Terra-Cotta: Usually red fired clay.

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

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

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

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

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

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

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

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

Yard: An open space other than in a court or on a lot, unoccupied and unobstructed from the ground upward.

Windows: A window is an opening in a wall to light and ventilate an enclosed space.

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

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