Highland Park-Garvanza HPOZ

Including Garvanza, Highland Park, Montecito Heights and Mount Angelus Neighborhoods

Preservation Plan

City of Los Angeles
Adopted December 9, 2010

Table of Contents

Chapter 1 Mission Statement

To maintain and enhance the historic integrity, sense of place, and quality of life in the Highland Park-Garvanza HPOZ area, using preservation principles as a tool and stabilizing the community for future generations, the HPOZ shall:

- Promote education by encouraging interest in the cultural, social, and architectural phases of its history;
- Preserve and enhance the buildings, Natural Features, sites and areas which are reminders of Highland Park and Garvanza's history and unique and irreplaceable assets to the City;
- Provide clear guidelines for rehabilitation, new construction, and relocation of structures;
- Ensure historic preservation is inclusive of all residents, and is something in which the entire community can participate; and
- Foster neighborhood pride among residents and property owners, of both residential and commercial buildings, of the area's unique history and architecture.

Chapter 2 Goals & Objectives

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

Objective 1.1 Safeguard the character of historic buildings and sites.

Objective 1.2 Recognize and protect the historic streetscape and development patterns.

Objective 1.3 Ensure that rehabilitation and new construction within the districts complements the historic fabric.

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

Objective 1.5 Encourage new design and construction that is differentiated from the old, responds to its surrounding context, and is compatible with the historic materials, features, size, scale, proportion, and massing to protect the integrity of the property and its environment.

Goal 2 **Preserve the integrity of historic buildings and structures.**

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

Objective 2.2 Ensure that maintenance, repair, and rehabilitation are historically appropriate.

Goal 3 **Achieve widespread public awareness and involvement in historic preservation throughout the HPOZ.**

Objective 3.1 Keep local residents, the preservation community, the general public and decision makers informed about historic preservation issues and initiatives, and facilitate public access to this information.

Objective 3.2 Increase public knowledge about preservation programs and practices and how they may be used to preserve historic properties and enhance the quality of life.

Objective 3.3 Inform the public and preservation community about effective preservation techniques and resources.

Objective 3.4 Encourage participation in the HighlandPark-Garvanza HPOZ review process.

Goal 4 **Assist in the effective implementation of the HPOZ ordinance.**

Objective 4.1 Facilitate fair and impartial decisions regarding proposed projects.

Objective 4.2 Educate and inform the HPOZ community about the benefits of historic preservation.

Objective 4.3 Create an easy to understand resource of information that will educate the public about the architectural styles found within the HPOZ and provide information which will assist in the maintenance, repair, and rehabilitation of these buildings.

Objective 4.4 Encourage citizen involvement and participation in the HPOZ review process.

Objective 4.5 Create an easy to understand resource of information, including architectural styles found within the neighborhood that can be used to assist in maintenance, repair, and rehabilitation to historic buildings and structures.

Objective 4.6 Work with the City of Los Angeles Department of Building and Safety and the City of Los Angeles Housing Department to improve enforcement of the HPOZ ordinance.

Objective 4.7 Promote better understanding of the HPOZ ordinance among city agencies, the Historic Highland Park-Garvanza and Arroyo Seco Neighborhood Councils, and the local Council Offices.

Goal 5 **Preserve the Historic Streetscape.**

Objective 5.1 Preserve and revitalize the development patterns and the walkable neighborhood.

Objective 5.2 Retain historic trees and landscape features.

Objective 5.3 Maintain and encourage the use of front yards as open semi-private space with landscaping and shade trees..

Chapter 3 Function of the Plan

3.1 Role of the Preservation Plan

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

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

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

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

3.2 Role of the HPOZ Board

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

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

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

3.3 Organization of the Preservation Plan

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

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

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

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

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

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

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

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

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

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

Chapter 10: Commercial Rehabilitation: Provides guidelines related to the maintenance, repair and minor rehabilitation of existing sites and structures.

Chapter 11: Commercial In-fill: Provides guidelines for building new commercial and institutional buildings in an HPOZ.

Chapter 12: Public Realm: Provides guidelines related to public spaces, parks and streets.

Chapter 13: Definitions: Provides definitions for the various technical and architectural terms used throughout this document.

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

3.4 HPOZ Process Overview

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

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

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

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

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

3.5 **Exemptions**

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

1. Interior alterations that do not result in a change to an exterior feature;

2. The correction of Emergency or Hazardous conditions where a City enforcement agency has determined that such conditions currently exist and they must be corrected in the interest of public health, safety and welfare. When feasible, the City agencies should consult with the Planning Department on how to correct the hazardous conditions consistent with the Preservation Plan;

3. Department of Public Works improvements where the Director finds that a) The certified Historic Resources Survey for the Preservation Zone does not identify any Contributing Elements located within the Right-of-Way and/or where the Right-of-Way is not specifically addressed in the Preservation Plan; and b) Where the Department of Public Works has completed a CEQA review of the proposed improvement and the review has determined that the work is exempt from CEQA, or will have no potentially significant environmental impacts (the HPOZ Board shall be notified of such Projects, given a Project description and an opportunity to comment); ;

4. Alterations to City Historic-Cultural Monuments and properties under an approved Historical Property (Mills Act) Contract;

5. Work specifically authorized by a Historical Property Contract approved by the City Council;

6. Rear yard (non-corner lots only) landscape/hardscape work that is not visible from the street and that does not involve the removal of a mature tree or a feature identified in the historic resources survey;

7. Landscape work in front and side yards, not including: hardscape work; installation of artificial turf; installation of fences or hedges; planting of new trees; removal/pruning of any mature tree or work on any feature identified in the historic resources survey. Additionally, landscapes where more than 40% of the front yard area is bereft of planting are not exempt;

8. Installation or repair of in-ground swimming pools located in the rear yard on non-corner lots;

9. Rear yard grading and earth work on Non-Hillside lots as determined by the LAMC;
10. Installation and expansion of rear patios or decks that are no higher than 5 feet above finish grade (including railings), not including balconies, roof structures, trellises, gazebos or other similar structures;
11. Installation, replacement or repair of mechanical equipment that is located within the rear yard area;
12. Installation of lighting devices on facades that are not visible from the street;
13. Exterior painting with no change from existing paint colors;
14. Maintenance and repair of existing foundations with no physical change to the exterior;
15. Removal of security grilles and/or gates that were installed outside of the Period of Significance;
16. Removal of fences that were installed outside of the Period of Significance.

3.6 **Delegated to the Director of Planning**

In the Highland Park-Garvanza HPOZ, the review of the following types of work is delegated to the Director of Planning and therefore shall not require review by the HPOZ Board, but the HPOZ Board shall receive a notice of the Director of Planning's action or decision. The Director of Planning shall utilize the Design Guidelines contained within this Preservation Plan to determine whether the proposed project may be found to be Conforming Work. Projects that do not comply with the Design Guidelines, or that involve an existing enforcement case with the Department of Building and Safety or the Housing Department, or otherwise involve a request for approval of work that was performed without appropriate approval, shall be brought before the HPOZ Board for review and consideration, either as Conforming Work or as requiring a Certificate of Appropriateness or Certificate of Compatibility.

1. Pruning of mature trees and the installation of new trees.
2. In-kind hardscape replacement within the front yard (driveway, walkways, etc) that does not expand the hardscape footprint;
3. Exterior painting involving new paint colors and not including paint applied to previously unpainted surfaces such as stone, masonry or stained wood;
4. Ordinary maintenance and repair (including in-kind replacement) to correct deterioration or decay, that does not involve a change in the existing design, materials or exterior paint color;

5. In-kind replacement of asphalt roof shingles, or repairs to tile, slate or other similar roofs where existing roof materials are re-used and repairs are made to underlying roof structure, and where roof details such as fascia, eaves and brackets will not be affected.

6. Removal of non-historic stucco, asbestos shingles, vinyl siding or other similar materials, when underlying historic materials can be repaired or replaced in-kind. Where evidence of original materials is unclear, work shall be deferred to the HPOZ Board for review;

7. Installation of screen doors or windows that do not obscure the actual door or window;

8. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure;

9. Construction or installation of ramps, railings, lifts, etc., on any non-visible elevation of a building intended to allow for accessibility;

10. Any alterations to a structure that is identified as Non-Contributing in the Historic Resources Survey, not including additions, new construction, relocation or demolition;

11. Additions of less than 250 square feet to any Contributing building or structure, where the addition does not break the side-planes or roofline of the existing structure, is contained completely within the rear yard and is not visible from the street;

12. Additions to Non-Contributing structures that increase the square footage by less than 30% of the existing square footage (as determined by LADBS) when the addition does not affect the front façade of the structure or break the side and top planes of the structure;

13. Alterations to façade openings, such as new doors or windows, to portions of a structure that are not visible from the street;

14. Installation or repair of fences, walls, and hedges in the rear and side yards that are not visible from the street (non corner-lots only) and that do not require a Zoning Administrator's approval for height or location;

15. Installation or repair of solar collectors, skylights, antennas, satellite dishes and broadband internet systems on rear-facing facades/roof surfaces or garage roofs that are not visible from the street;

16. Installation of window security bars or grills, located on secondary facades;

17. Repair or replacement of gutters and downspouts.

All questions of visibility are to be determined by Department of City Planning staff. For the purposes of this Plan, visibility includes

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

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

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

The Department of City Planning retains the authority to refer any delegated project to the Historic Preservation Overlay Zone (HPOZ) Board for a recommendation when compliance with the adopted design guidelines is unclear.

3.7 **Accessory Structures**

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

1. That the alteration, addition to, or demolition of the accessory structure will not degrade the primary structure's status as a Contributor in the HPOZ because the accessory structure is not visible to the general public; or is minimally visible to the general public; and

2. That the alteration, addition to, or demolition of the accessory structure will not degrade the primary structure's status as a Contributor in the HPOZ because the accessory structure does not possess physical or architectural qualities that are otherwise found on the primary structure or that constitute cultural or architectural significance in their own right; and

3. That the accessory structure's primary historical use has been for the storage of automobiles (i.e. a garage), or household items (i.e. a tool shed, garden shed, etc.).

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

4.1 History of Highland Park & Garvanza

Nestled between Pasadena and downtown Los Angeles, Highland Park, and its various smaller neighborhoods, represents a direct link to the developmental and cultural history of Southern California. A result of the 1880's land boom, it was one of the earliest L.A. subdivisions. Bolstered through the years following its founding by easy access to nearby rail transportation, the community would continue to grow up to the period after the Second World War. By the 1980s, new housing developments were threatening to overrun the historic character of the neighborhood, generating a strong community interest in preserving and celebrating the history of the area. This would prompt the City of Los Angeles to designate the area a Historic Preservation Overlay Zone in 1994.

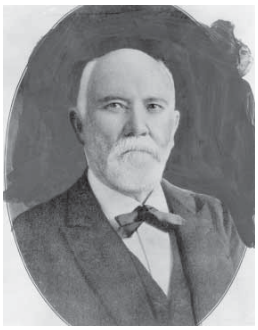
History of the Highland Park-Garvanza HPOZ Area

Originally discovered thousands of years ago by the ancestors of the modern Chumash Tribe, the area was later settled by the Tongwa Band of the Shoshone who would be renamed the Gabrieleños with the establishment of the San Gabriel Mission. In 1781, El Pueblo de Nuestra Señora la Reina de los Angeles de la Porciuncula was founded near what is now Downtown Los Angeles and in 1784 the 36,403 acre Rancho San Rafael was granted to Jose Maria Verdugo, the Corporal of the Guard at the Mission. Owned by Verdugo and his heirs until 1869, the San Rafael was among many parcels of land that would be sold to the new settlers coming from the East and Midwest United States.

Times were tough for the families holding the property divided up during the Spanish and Mexican periods in the last years of the 19th Century, as a drought had decimated the cattle populations and led to many falling into debt. A defaulted $3,500 loan led to the San Rafael tract being put up for auction. This was purchased in an 1869 sheriff's auction in Los Angeles by Andrew Glassell Jr. and Albert B. Chapman, who leased out the land to sheep herders. This was sold in 1885 to George Morgan and Albert Judson, who combined this with land previously bought from the Verdugo family to create the Highland Park tract in 1886.

After the creation of the tract, the town would begin to grow as a residential community, which would be accelerated with the 1886 arrival of the two major rail lines. Although the housing market had slowed, the town was established on firmer footing than many other burgeoning tracts born out of the housing boom. The community formed groups to improve living conditions in the area, but found that they were limited in being able to address problems of removing illicit businesses in the Sycamore Grove and gaining access to utilities. Los Angeles had the water and police protection a growing town would need to survive and develop in the Southern California climate, so in 1895 Highland Park was annexed into the City of Los Angeles.

Panoramic view of Garvanza, 1895. Garvanza is the northern section of Highland Park.



A. B. Chapman, co-founder of Orange, who helped lay out the townsite in about 1870.

Home of Charles F. Lummis also known as "El Alisal", or "Place of Sycamores", which Lummis spent 17 years building virtually with his own hands.

Exterior view of the Highland Park (the second location) campus of Occidental College, located on Pasadena Avenue (later North Figueroa) between Avenue 51 and 52. It was built in 1898.

First motorists to travel over a new portion of the Arroyo Secco Parkway are pictured at the Avenue 52 bridge on July 20, 1940.

Masonic Temple on North Figueroa Street and Avenue 58, which has a sign announcing Hall's Dry Goods and Men's Furnishing Goods Store will soon occupy the first floor.

Pasadena Avenue (later North Figueroa Street) in Highland Park. The Sunbeam Theater is on the left, and Highland Park Herald newspaper office on the right. The theater, located at 5722 N. Figueroa Street, was designed by A. Lawrence Valk.

Los Angeles electric car W enroute to Highland Park via Avenue 50 and York Boulevard.

Two newcomers to the area would change the direction and culture of Highland Park dramatically as the 19th Century drew to a close, in the form of Charles Lummis and Occidental College.

Highland Park Notables

Charles Fletcher Lummis was a pioneering journalist, who would be known as a poet, photographer, librarian, editor of the Los Angeles Times and Native American rights advocate. He was born on March 1st 1859, and hired for a position in the newspaper business by Los Angeles times founder Harrison G. Otis, Lummis traveled on foot from St. Louis to California on a journey that would take 143 days. During this trip, he developed a fondness and interest in Native American Culture, which was in danger of disappearing in the rush to modernize the Southwest, a term he coined. He would be instrumental in founding the Landmarks Club in 1896 to preserve and restore the California Missions and took part in establishing groups that worked to protect the local indigenous culture, culminating in the Southwest Museum- a first for Los Angeles. At its current location since 1914, the museum has continued to protect and showcase the cultural traditions of Native Americans.

Occidental college was founded on April 20, 1887 by a group of Presbyterians, one of the earliest liberal arts universities on the West Coast. When its original Boyle Heights location was damaged in an 1896 fire, it was decided to relocate to Highland Park. The school would see new buildings and many new students during the years before its move to a larger site in Eagle Rock in 1914.

20th Century Growth

The early 20th century would see the town grow as a residential and commercial arm of the Greater Los Angeles Area, linked closely by the Pacific Electric streetcar lines. Although the development continued at fever pitch, this was checked by the danger posed by the vulnerability of the Arroyo River to flooding. Several deadly floods would result in concrete channelization by the Army Corp. of Engineers during the 1930s. The new channel would soon be joined by the Arroyo Seco Parkway, constructed in 1940- becoming California's first freeway. Designed to provide a scenic and relaxing way to travel between Los Angeles and Pasadena, it has become notorious as automobiles increased in speed and size.

Like many urban and near-urban areas, the 1950s and 1960s saw the migration of returning soldiers and the middle class to outlying suburbs, and though several attempts to build a new commercial mall-based core to the city much of the development would focus on bordering areas of the town. As the buildings aged, many fell into disrepair or were demolished to make way for high density apartment blocks. Like Bunker Hill in Los Angeles, the historic Victorian and Craftsman style homes were disappearing at an alarming rate. To protect the

character of the neighborhood, the Highland Park Heritage Trust was established, working to register local buildings as official landmarks. As the Gold Line returns light rail to the area, Highland Park has returned to its roots-it now hosts a yearly Lummis Festival and several arroyo and parkway focused events.

Identification of Historical Themes and associative project types

Transportation

The San Gabriel Valley and Los Angeles railroads came through and stopped here on their way to stations in Los Angeles. By the early 20th century, Huntington's Pacific Electric car system ran down Pasadena Avenue. This extensive system of light rail connected urban central Los Angeles with many outlying communities, fueling development as far away as Riverside and the San Fernando Valley. Electrically powered inter-urban trains would run down Figueroa Street for many years. The PEC and Los Angeles Railway Red and Yellow Cars would reach the height of ridership during the Second World War in the greater Los Angeles area, but would be rapidly eclipsed by individual automobile ownership in the postwar years. The Red line would cease operation in Highland Park in 1936 and the W streetcar line would be replaced by busses in 1955. Highland Park would be linked again to an inter-urban rail network with the new Gold Line, which runs from Pasadena to Union Station.

Single Family/Low Density Housing

Throughout much of its history, Highland Park has been a place to build a home without sacrificing access to Los Angeles. As much of the development took place during the late 19th century and early 20th, many of the single family homes are representative of the time. The older homes are constructed in the Victorian style, although the majority of homes built in the area reflect the Craftsman style of architecture.

The late 19th Century and early 20th century say the construction of several homes reflecting Victorian era designs, primarily in the form of simple cottages. These reflected the unpretentious quality of life sought in the quiet Highland Park neighborhoods, with only a few of the giant Victorian mansions that were found in neighborhoods like Bunker Hill.

The majority of historically significant homes within the HPOZ are of a style with roots in many cultures but refined in Los Angeles: the Craftsman Bungalow. Bungalow is an anglicized term from India, indicating a single-family house in the Bengali style. Notably, the hip roof would be oversized so as to overhang the footprint of the home, creating porches and shade underneath. This simple type of home would use few or no corridors to separate the rooms and would be exported by the British to all corners of the empire. It would come to

Exterior view of Judson Studios (Est. in 1897), at 200 South Avenue 66, in Highland Park. Studio is still in operation.

The streetscape around Avenue 66 circa 1915.

Exterior view of the Ebell Club's clubhouse on South Avenue 54 in Highland Park.

North Figueroa Street in Highland Park in 1925 near the intersection of Avenue 57.

View of a streetcar, no. 1557, on Piedmont Ave., Highland Park, site of an accident involving two cars, one motorcycle and the Los Angeles Transit Lines' car 1523 on March 10, 1946, in front of the Arroyo Seco Branch Library. Photo date: March 21, 1946.

View looking south on Monte Vista Street in Highland Park.

Siblings Wellington, Anna and Angela Hom on the sidewalk of Avenue 59 in Highland Park. A glimpse of the Highland Park neighborhood is visible throughout the background of the image.

represent a return to a less cluttered existence, and would be adopted by the Arts and Crafts Movement.

The bungalow style came to the United States as vacation homes for the wealthy but would find fame in providing working class families with high design at much lower cost than older types of homes. Popularized through mail order catalogs and publications of the time, plans could be purchased inexpensively, and would eventually be made available as pre-designed and cut kits. This more democratic approach to home buildings also allowed for more experimentation and variety, with many homes integrating elements inspired by Asian, European and vernacular styles. The temperate Southern California climate proved to be an ideal setting for the Craftsman Bungalow, allowing for good use of the porches and cross ventilation while the lack of snow resulted in distinctive low pitched roofs.

Commercial

Highland Park is not all residential, and hosts several notable examples of 20th Century commercial buildings as well. The 5700 block of North Figueroa (formerly Pasadena Avenue) hosts several buildings dating from before 1936 and a block of buildings that hosted the Highland Park Herald and local Bank.

Another historic building is the Highland Park Masonic Temple, built on Pasadena Avenue and completed in 1923. This was designed by Elmore Jeffrey and Frank Schaffer and hosted a department store. Another historic building on Pasadena Avenue is the Highland Theater designed by L.A. Smith and built in 1924. This building continues to function as a cinema for the community and is one of the few remaining theaters by Smith.

Institutional

The Old Northeast police station located on York Boulevard is a notable historic building, with brick construction and over 60 years of service to the community. Although replaced in 1983, the building found new life as the museum for the Los Angeles Police Department.

4.2 **Highland Park-Garvanza Period of Significance**

The Highland Park-Garvanza HPOZ contains residential, educational, and commercial spaces built during the late 19th century and early to mid 20th century. It retains the character of these periods, and is host to many examples of styles including Craftsman, Colonial Revival, American Foursquare, Victorian, and Spanish Mission revival. Due to the broad definitions, the period of significance is considered to be between 1886 and 1961.

Like in many other historic Los Angeles neighborhoods, the pre-turn of the century homes were often based on East-Coast homes, built

from pattern books or plans based on European models. The practice of building many styles of homes within the same neighborhood would lead to a salt-and-pepper effect, with old styles standing next to newer ones, establishing an eclectic flavor to Highland Park. There are however some concentrated areas of buildings in the same style, which are described by the field study as being prime examples of their respective types.

Due to the housing boom taking place in the time leading up to the Great Depression, there are a great many homes built in the Eclectic Revival style. As Los Angeles had few historical architectural traditions (excluding the Adobe homes constructed in the Spanish and Mexican periods) to draw from, newcomers to the burgeoning residential areas were freer to build in the style of their choosing. These revival styles drew inspiration from European/Mediterranean homes and buildings, which would be built alongside the still popular craftsman bungalow. Post-Depression styles influenced by modernism and art deco as well as those built after the second World War would be less common, but still found within the Highland Park-Garvanza HPOZ.

19TH Century Styles (1860's – 1900's)

American Foursquare
Classical Revival *(Also, Neo-classical Revival, Beaux Arts, Greek Revival*)
Eastlake
Folk Victorian
Italianate
Queen Anne
Shingle
Victorian Vernacular *(Also, Hipped-roof Cottage and Gable Roof Cottage)*

Arts & Crafts Turn of the Century Styles (1890's – 1920's)

Colonial Revival
Craftsman
(Also, Swiss Craftsman, Japanese Craftsman, Tudor Craftsman)
Mission Revival
Prairie

Eclectic Revival Styles (1915 – 1940)

Dutch Colonial Revival
English Tudor Revival *(Also, English Cottage, English, Storybook)*
French Eclectic *(Also, Chateauesque, French Norman, Second Empire)*
Hispano–Moorish Revival
Italian Renaissance Revival
Mediterranean Revival
Monterey Revival
Spanish Colonial Revival

Front view of the Highland Park Christian Church on Monte Vista St. at Avenue 58 in Highland Park.

Exterior view of newly-opened Robert Louis Stevenson Branch, Los Angeles Public Library, on June 8, 1927. It opened to the public on February 1. Designed in Renaissance Revival style by George M. Lindsey, architect, it is located at Percy and Spence streets. It is a brick building with concrete foundation, arched stone trim, and tile roof.

The Los Angeles and Mount Washington Railway Incline Station is a confection stand and waiting room for pasengers of the Railway. The Railway was located on the southwest corner of Avenue 43 and Marmion Way and was in operation from early 1909 until January 9, 1919.

Early Modern Styles (1900 – 1950's)

International Style
Moderne *(including Art Deco and Streamline)*
Minimal Traditional

Post World War II Styles (1945 – 1965)

Contemporary
Mid Century Modern *(Also Shed and Post & Beam)*
Minimal Traditional
Ranch *(Also, Traditional Ranch, Cinderella Ranch, Contemporary Ranch etc.)*
Dingbat *(Also, Stucco Box)*

Chapter 5 The Historic Resources Survey

5.1 Introduction

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

5.2 Contributing or Non-Contributing?

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

Contributing Structures

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

Contributing Altered

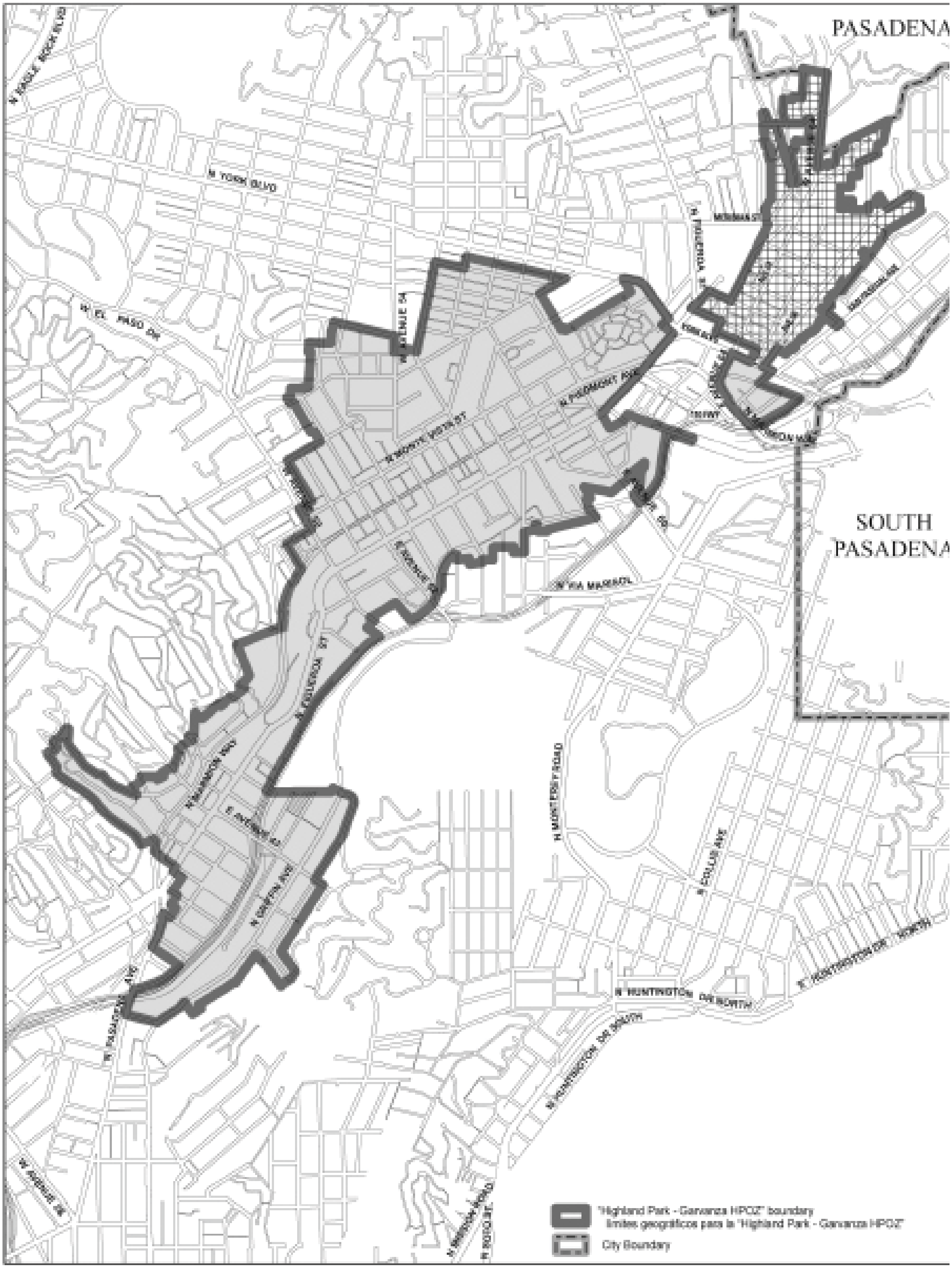
Contributing Altered structures are structures that date from the period of significance, built in the same time period as Contributing structures that have retained their historic character in spite of subsequent alterations or additions and are deemed reversible.

Non-contributing Structures

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

The Highland Park-Garvanza Historic Resources Survey can be reviewed at:

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


PASADENA
SOUTH PASADENA
N YORK BLVD
N MONTE VISTA ST
N FIGUEROA ST
N PIEDMONT AVE
N MONTEREY ROAD
N COLLIS AVE
N HUNTINGTON DR NORTH
"Highland Park - Garvanza HPOZ" boundary
límites geográficos para la "Highland Park - Garvanza HPOZ"
City Boundary

6.1 Overview of Architectural Styles in Los Angeles

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

Nineteenth Century Styles (1880s–1900s)

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

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

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

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

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

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

A collection of early Craftsman and Foursquare homes is shown in the Harvard Heights neighborhood (Western Ave. north of Venice Blvd.)

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

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

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

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

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

The Eclectic Revival Styles (1915–1940s)

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

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

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

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

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

The Early Modern Styles (1900s–1950s)

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

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

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

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

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

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

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

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

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

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

6.2 **Building Types**

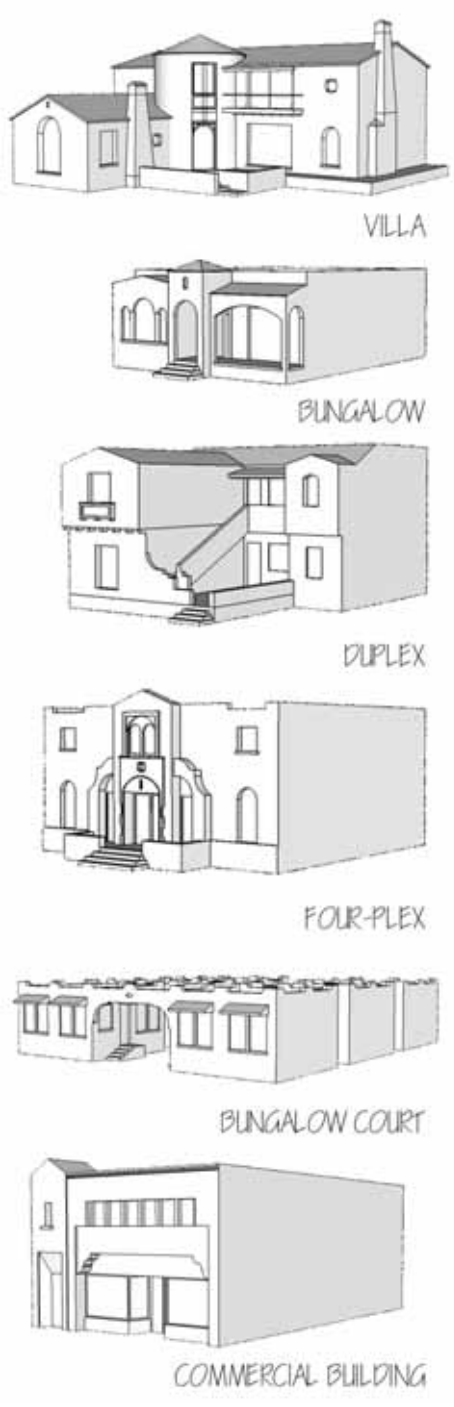
The diversity of building periods and architectural styles in Los Angeles is matched only by the diversity of building types. The cityscape is marked by single family homes, big and small; multi-family structures of varying sizes and densities and a breadth of commercial and institutional buildings varying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

Single Family Homes

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

Multi-Family Homes

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



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

Commercial and Institutional Uses

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

6.3 **Introduction to Highland Park-Garvanza Architectural Styles**

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

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

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

19th Century Styles: **American Foursquare**

Background

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

Common Components of the Foursquare Style

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

Elements of the Foursquare are often found mixed with the early Colonial Revival and Prairie styles, though the simplicity of the basic Foursquare house lent itself to being decorated with the features of many other styles popular at the time.

General Characteristics:

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

19th Century Styles: **Classical Revival**

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

Background

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

Common Components of the Neoclassical Revival Style

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

Common Components of the Beaux Arts Style

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

Common Components of the Greek Revival Style

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

General Characteristics

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

19th Century Styles: **Eastlake / Stick**

Background

The Stick and Eastlake styles grew out of the Queen Anne design movement and represent a slightly more restrained alternative to the highly fanciful Queen Anne house. Named for Charles Lock Eastlake, an English architect and writer, the Eastlake style, and its complement, Stick, date from 1860 to around 1890 with most examples of the style in Los Angeles dating from the mid-1880s and beyond.

Common Components of the Eastlake & Stick Styles

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 archways. Both styles can be found mixed with Queen Anne Revival, Italianate, Classical Revival, and Folk Victorian styles.

General Characteristics

- Complex massing with strong vertical emphasis
- Steeply pitched roofs, often hipped or with cross gables, and front-facing gables
- Roofs accented by finials and decorative brackets
- Rectangular double-hung windows with long vertical orientation
- Windows arranged in pairs or singularly
- Decorative clapboard and shingles
- Prominent front porches with square turned columns, often wrapping the house
- Complex and contrasting color schemes that highlight ornate wood-work

19th Century Styles: **Folk Victorian**

Background

The Folk 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 make inexpensive by the development of the assembly line and the steam engine. Therefore, even relatively modest homes could sport elaborate decoration. The Folk Victorian style was prevalent in the United States from 1879 to 1910. The first Folk Victorian structures appeared in Los Angeles around the mid-1880s and the style was often adapted to accessory buildings such as carriage houses.

Common Characteristics of the Folk Victorian Style

The Folk Victorian style is characterized by porches with spindlework detailing, a 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.

General Characteristics

- Symmetrical roofs, either hipped or front-facing gable
- Large, decorative eave brackets
- Rectangular double-hung windows arranged in pairs or threes
- Prominent porches with intricate spindled posts and brackets
- Rectangular and singular doors with transom lights and decorative crowns
- Clapboard or shingle siding
- Simpler color shemes as compared to Queen Anne and Eastlake, often using high-contrast body and trim colors

19th Century Styles: **Italianate**

Background

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 Dowling. The architectural features of this style are intended to give the impression of Italian villas (though the Italian Renaissance Revival homes that would come during the Period Revival movement would offer a more literal interpretation of the villa). 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 and surviving examples are rare.

Common Characteristics of the Italianate Style

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.

General Characteristics

- Irregular plan
- Rectilinear forms with strong vertical emphasis
- Symmetrical hipped roof or gabled roof with offset front-facing gable
- Cupula or tower
- Large decorative eave brackets
- Arched or curved windows, usually in pairs
- Decorative crowns and pediments
- Restrained porches (compared to other Victorian era styles)
- Square beveled posts
- Single doors, often using large pane glazing
- Color schemes that emphasize decorative woodwork, body of house usually lighter than trim

19th Century Styles: **Queen Anne**

Background

The Queen Anne, popularized in England in the mid 1800s and later in the US, was modeled loosely on Medieval Elizabethan and Jacobean architecture and in many ways is a statement of the excesses of the Victorian era. Many of the largest and most impressive homes of this period where built in the Queen Anne style. Innovations in balloon frame construction allowed builders of Queen Anne homes to create complex floor plans, which resulted in equally complex elevations and the style was thus a reaction to the classical symmetry of earlier styles. Industrial innovations such as mass production facilitated the use of complex house components like doors, windows, roofing, and decorative details. In the United States, craftsman added their own touches with intricate spindles and other stylized wooden details.

Common Characteristics of the Queen Anne Style

The Queen Anne Revival style is exemplified by an asymmetrical floor plan, gabled roofs with exposed decorative trusses, towers, patterned wooden wall cladding, wrap-around porches, bay windows and patterned masonry. Queen Anne Revival buildings are typically one to two stories, with wide eaves and decorative brackets, and rectangular windows. Fish scale shingle siding and decorative clapboard is often employed in various patterns and cuts, as well as spindle work, bay windows and bump outs. Towers are often used with imaginatively shaped roofs ranging from cones and bell shapes to octagons and domes with decorative finials. Interestingly, towers placed at the corner of the front facade are most often a characteristic of the Queen Anne style, whereas placement is often elsewhere on other styles like the Victorian Stick style. Wrap around porches are very common.

General Characteristics

- Complex and steeply pitched roof forms with cross gables and front-facing gables. Towers and turrets are common.
- Long, narrow double hung windows, ornate stained glass
- Highly ornamented with spindle work, finials, roof cresting, corner brackets on porches and cutouts.
- Fanciful shingle and clapboard
- Parapets and brickwork are often variably colored and patterned and highly decorative.
- Covered porches often wrap from the front and around a side and are decorated with spindle work and friezes.
- Chimneys may be patterned masonry and are sometimes seen with chimney pots.
- Complex and contrasting color schemes that highlight ornate wood-work

19th Century Styles: **Shingle**

Background

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

Common Components of the Shingle Style

The Shingle style features walls and roofs clad in shingles, with asymmetrical facades. Structures are typically two stories, with steeply pitched roofs, gables, narrow eaves, and large wrapping porches. The extensive use of shingles de-emphasizes other elements of the façade, such as cornices and windows. The Shingle style features are found mixed in with Queen Anne, Classical Revival, Stick, and Arts and Crafts styles.

General Characteristics

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

19th Century Styles: **Victorian Vernacular**

(Also Hipped-Roof Cottage and Gabled-Roof Cottage)

Background

Similar to the American Foursquare and Shingle styles, the Victorian Vernacular styles act as a transition between the ornate Victorian styles of the 1800s and the simplified and organic Craftsman style of the early 1900s. Victorian Vernacular structures, most widely represented by the Hipped-Roof Cottage and the Gabled-Roof Cottage were built in the Los Angeles area during the late 1800s to the early 1900s.

Common Characteristics of the Victorian Vernacular Style

The Hipped-Roof Cottage is a simple one-story, box-shaped structure with a low-pitched hipped roof, usually having a center gable. It is related to the Foursquare style, and has many of the same details in a one to one and half story structure. The cottages typically have a full front porch or a porch off-set to one side, frequently set under the main body of the roof. Occasionally, the cottages will have a wrap-around porch. The Gabled-roof cottage would use similar design themes, though the roof would be comprised of a front-facing gable that is usually decorated with restraint in comparison to styles such as Queen Anne. The features of the Hipped-Roof Cottage can often be found mixed with the late Victorian, Prairie and Colonial Revival styles.

General Characteristics

- One and one-and-a-half stories
- Simple hipped or gabled roof, occasionally adorned with gable
- Boxed eaves
- Clapboard siding, with occasional shingle accents
- Porch contained under primary roof
- Rectangular windows, often paired
- Simple two and three-color paint schemes

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

Background

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

Common Characteristics of the Colonial Revival Style

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

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

General Characteristics

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

Arts & Crafts/Turn of theCentury Styles: **Craftsman**

(Also Japanese Craftsman, Swiss Craftsman, Tudor Craftsman)

Background

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

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

Common Characteristics of the Craftsman Style

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

General Characteristics

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

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

Background

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

Common Characteristics of the Mission Rvevival Style

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

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

General Characteristics

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

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

Background

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

Common Characteristics of the Prairie Style

The Prairie style structure is often box-shaped with an emphasis on horizontal lines and symmetry, wide over-hanging eaves, flat or hipped roofs, and windows with multi-paned leaded art glass. Features of the Prairie style can be found mixed into other turn-of-the-century styles such as Foursquare, Craftsman and Missiosn Revival, and later as the style evolved, Early Modern period styles such as Art Deco and Moderne.

General Characteristics

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

Eclectic Revival Styles: **Dutch Colonial Revival**

Background

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

Common Characteristics of the Dutch Colonial Style

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

General Characteristics

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

Eclectic Revival Styles: **English Tudor Revival**

(Also English Cottage, English Revival and Storybook)

Background

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

Common Characteristics of the English Tudor Revival Styles

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

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

General Characteristics

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

Eclectic Revival Styles: **French Eclectic**

(Also Chateaueseque, French Norman)

Background

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

Common Characteristics of the Chateauesque Style

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

Common Characteristics of the French Eclectic Style

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

General Characteristics

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

Eclectic Revival Styles: **Hispano-Moorish Revival**

Background

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

Characteristics of the Hispano-Moorish Revival Style

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

General Characteristics

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

Eclectic Revival Styles: **Italian Renaissance Revival**

Background

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

Common Characteristics of the Italian Renaissance Revival Style

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

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

General Characteristics

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

Eclectic Revival Styles: **Mediterranean Revival**

Background

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

Common Characteristics of the Mediterranean Revival Style

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

General Characteristics

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

Eclectic Revival Styles: **Monterey Revival**

Background

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

Common Characteristics of the Monterey Revival Style

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

General Characteristics

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

Eclectic Revival Styles: **Spanish Colonial Revival**

Background

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

Common Characteristics of the Spanish Colonial Revival Style

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

General Characteristics

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

Early Modern Styles: **International Style**

Background

The International Style in the United States is derived from the post-WWI modernist European Architectural style and is a significant contrast to the Period Revival styles that tended to have popularity though out the United States from the 1900s to the 1930s. Whereas Period Revival buildings tend to draw upon past architectural styles and embody a romanticized aesthetic, the International style does not draw upon a historic precedent and introduces new ideas about building materials, arrangement and form as an expression of function. The International Style is closely tied to the Bauhaus design school and the style was cultivated by prominent architects of the early 1900s, including Walter Gropius, Le Corbusier, Ludwig Mies van der Rohe, Richard Nuetra and Rudolph Schindler.

Common Characteristics of the International Style

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

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

General Characteristics

- Utilitarian materials such as concrete, steel, and glass
- Flat roof
- Flat, smooth, untextured surfaces; flat unornamented planes
- Rounded corners
- Ribbon windows often meeting at corners
- Metal casement windows

Early Modern Styles: **Moderne**

Background

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

Common Characteristics of the Art Deco Style

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

Common Characteristics of the Streamline Moderne Style

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

General Characteristics

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

Early Modern Styles: **Minimal Traditional**

Background

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

Common Characteristics of the Minimal Traditional Style

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

General Characteristics

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

Post World War II Styles: **Contemporary**

Background

The Contemporary Style evolved from European Modernism and the International Style of the 1920s and 30s. In the post WWII years new architects re-invented Modern architecture creating a contemporary style that integrated the ideas and advancements of the International Style with American domestic influences such as the organic architecture of Frank Lloyd Wright. They also utilized off-the-shelf industrial parts and experimented with new materials recently made available from the war effort, such as plate glass, concrete, stainless steel, plastic laminates, alloys, plywood and composites which aided in the mass production of most Contemporary homes. The Contemporary style first emerged in the United States and Los Angeles after WW II and was popular in Los Angeles into the mid-1970s.

Common Characteristics of the Contemporary Style

Contemporary structures generally have broad and extended overhanging flat or low pitched roofs with generous amounts of plate glass on exterior walls sometimes with steel or aluminum framing and mullions, solid wall panels, weathered or stained flush mounted or tongue in groove wood siding, clean building profiles, and exposed wood or steel support posts. High style versions of the style may utlize materials popular in the 1950s and 1960s such as Palos Verdes stone, white gravel roofs and geometric flourishes inspired by the “Space Age.”

The Contemporary home was most often constructed as a Ranch house, though other types exist throughout the City. Contemporary style homes may also borrow features from the Minimal Traditional style, the International Style and the Mid-Century Modern styles such as Post & Beam and Googie.

General Characteristics

- Simple Plan with basic rectilinear forms
- Low-pitched, flat or shed roof with simple eaves
- Metal casement or sliding windows
- Fixed pane picture windows
- Porch as extension of roof or no porch
- Double or single rectangular doors
- Basic geometric design flourishes
- Stucco, clapboard and glass exterior walls

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

(Also Shed and Post & Beam)

Background

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

Common Characteristics of the Mid-Century Modern Styles

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

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

General Characteristics

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

Post World War II Styles: **Ranch**

Background

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

Common Characteristics of the Ranch Style

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

Traditional Ranch

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

Contemporary Ranch

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

Oriental Ranch

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

Cinderella Ranch

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

Post World War II Styles: **Regency Revival**

(Also Hollywood Regency)

Background

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

Common Characteristics of the Regency Revival Style

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

General Characteristics

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

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

Background

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

Common Characteristics of a Dingbat

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

General Characteristics

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

Chapter 7 Residential Rehabilitation

7.1 Introduction

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

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

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

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

While the Design Guidelines throughout this Preservation Plan are a helpful tool for most projects, some types of work may not specifically be discussed here. With this in mind, it is always appropriate to remember that the Design Guidelines of this Preservation Plan have been developed in concert with the Secretary of Interior’s Standards for Rehabilitation, a set of standards used nationally for the review of projects at historic sites and districts. All projects should comply with the Secretary of Interior’s Standards, and where more specific

guidelines have been set for by this Preservation Plan, the guidelines herein. The following principles are from the portions of the Secretary of the Interior's Standards that are applicable to HPOZ review, and are the basic principles on which these guidelines are based:

Principle 1:

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

Principle 2:

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

Principle 3:

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

Principle 4:

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

Principle 5:

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

Principle 6:

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

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

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

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

Guidelines

1. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible. If replacement is necessary, in-kind plant materials are recommended.

2. Historic topographic features should be preserved whenever possible. Leveling or terracing a lot that was traditionally characterized by a steep hillside or raised lawn is not appropriate.

3. Historic walkways and other hardscape features in the front yard should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area.

4. If historic retaining walls, pathways, stairs or fences exist, they should be rehabilitated or preserved in place. If they must be removed, they should be replaced in kind. If reinforcement is necessary, finish materials should match the original in materials and design.

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

Historic retaining walls, often comprised of Arroyo Stone, are an important part of the neighborhood setting.

Landscape features such as this corner marker should be retained and preserved.

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

Appropriate front yard fences are generally low in height, darkly colored, highly transparent and utilize modest, architecturally appropriate details (above). Massive fences drastically impact the neighborhood streetscape (below).

A consistent setback and greenspace within the front yard are an important part of the historic neighborhood.

5. New or replacement retaining 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. Arroyo stone retaining walls are especially prominent in the HPOZ and are encouraged in most areas. Brick or concrete walls may be more appropriate in some instances. If a veneer material is being proposed, it should closely match the the texture, materials and design of historic walls in the neighborhood.

6. If historic fencing did not exist in the front yard areas, new fencing is strongly discouraged. However, in matters of public safety, a simple semi-transparent wrought iron fence painted in dark green, dark brown, or black may be appropriate. In some cases, arroyo stone or low wood picket fencing may be appropriate.

7. New fencing should harmonize and be integrated with the landscape design.

8. Painting historic retaining walls (particularly arroyo stone) is inappropriate. Mineral spirits or other solvents can be used to remove paint without damaging the wall.

9. In some cases arbors or pergolas may be appropriate if constructed with traditional building materials.

10. In general, concrete block, hollow steel or vinyl fencing is inappropriate in a front yard.

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

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

13. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.

14. If recurring historic plantings exist in the neighborhood, efforts should be made to reintroduce similar landscape elements.

15. Parking areas and driveways should be located to the side or rear of a structure and new carports should be located out of view to the general public (rear yards are preferred).

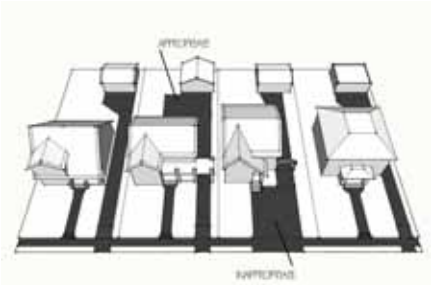
16. Widening a driveway is inappropriate. "Hollywood driveways," in which the tracks for the car are separated by a planted strip, are appropriate.

17. New physical features within a front yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc. are generally discouraged. When appropriate, such features should be diminutive in scale and style and visually deferential both to the

residential structure onsite and to similar physical features that were constructed during the Period of Significance.

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

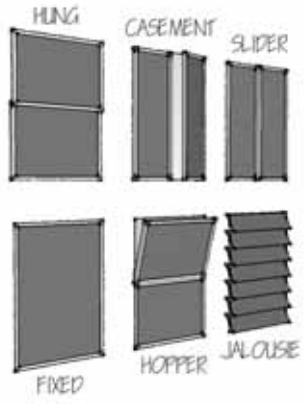
19. In addition to compliance with the City's sign regulations (LAMC 12.21 A 7), any signs used for a home-based business or church structure in a residential area should be designed with sensitivity for the historic context. Such signs should be minimal in size, should not conceal any significant architectural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



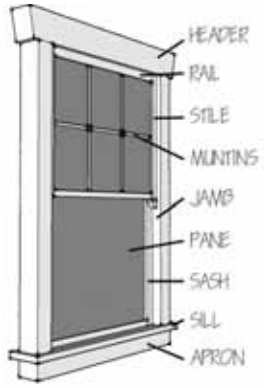
Parking pads should always be located to the rear. Excessive front yard pavement is inappropriate.

Driveways should lead directly to rear-yard parking areas and should consume minimal land area (above). Front yard parking pads are generally illegal and have a negative impact on the historic quality of the neighborhood.

Low-water and native landscapes can be lush and attractive and are well suited to the Arts and Crafts period.



Window types typical to historic homes are shown.



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

A window bay with decorative multi-light windows is shown at top. A wood casement window with decorative muntins and true divided lights is shown below..

7.3 **Windows**

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

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

Traditionally, the more elaborately detailed windows in Highland Park-Garvanza were located on the facades that were visible from the public right of way. Private windows tended to be reserved for the rear and the back of the side facades and were of a simpler wood double-hung construction. Subsequently, many of the non-visible windows on "Contributing" properties have been replaced with vinyl or aluminum windows over time. Ideally, these windows should match the existing windows in the front and be replaced with wood framed windows. Unfortunately, this is not always economically feasible for many of the low-income and moderate property owners in Highland Park-Garvanza. Thus, alternative guidelines for windows on the non-visible façades have been developed. Although these guidelines have been created to ease the economic burden of installing new wood framed windows, replacement of existing wood framed windows with aluminum or vinyl on the non-visible façades is strongly discouraged.

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

Guidelines

1. Repair windows wherever possible instead of replacing them, Preserving the materials, design, hardwar and surrounds.

2. If windows are determined to be non-repairable, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should usually be replaced with true divided-light windows, and wood windows with wood windows.

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

4. The size and proportions of historic windows on a façade should be maintained. as should the pattern and location of windows on a facade.

5. Filling in or altering the size of historic windows is inappropriate, especially on visible historic facades.

6. Adding new window openings to visible historic facades is inappropriate, especially on primary facades.

7. Adding new window on non-visible facades may be considered but should match the rhythm and scale of the existing windows on that facade.

8. If a historic window is missing entirely, replace it with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, and the style of the building.

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

10. If energy conservation is the goal, interior or exterior storm windows, not replacement windows, should be installed. Historic windows were not dual glazed. The California Historic Building Code allows new or replacement windows that do not meet today's code requirements to be used, if desired by the homeowner. Weatherstripping is another option to increase energy efficiency.

11. Awnings and shutters should be similar in materials, design, and operation to those used historically and should conform to the shape of the window on which they are installed.

12. Security bars are discouraged and should only be installed on secondary facades. Bars should be simple in appearance, and should be painted in a dark color or to match the predominant window trim. If safety bars are desired on street-facng facade, they should only be installed on the interior of a window or opening.

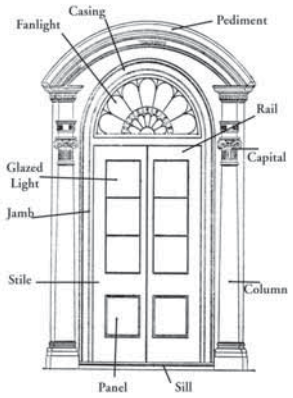
13. Decorative bars or grillwork that is original to the structure should be retained.

A curved bay of double-hung windows is shown.

The original windows on this house contribute to its historic integrity.

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

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



The anatomy of a Colonial Revival style door is shown.


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


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

7.4 **Doors**

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

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

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

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

Guidelines

1. The materials and design of historic doors and their surrounds should be preserved.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in or altering the size of historic doors, especially on primary facades, is inappropriate.
4. Adding new door openings to primary historic façades is generally inappropriate.
5. When replacement of doors on the primary and secondary visible façades is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.

6. Replacement doors on the non-visible secondary façades may vary in materials and method of construction from the historic doors, although the arrangement of panes, size, and shape should be similar.

7. When original doors have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar doors on houses of the same architectural style in the District.

8. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.

9. 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.

10. Security doors on the primary facade that block the view of the main door are generally discouraged.

11. Screen doors on the visible facades are allowed, provided they are historically appropriate in material and design.

This door exhibits a natural wood finish, decorative panels, original hardware and side-lights.

Side-lights are the windows that flank one or both sides of a door and are found on many historic doors.

The components of a Craftsman style porch are shown

Many porch columns and balustrades are comprised of Arroyo Stone in the Highland Park area.

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

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

7.5 **Porches**

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

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

In addition to preservation benefits, retaining porches makes economic sense, because the shade provided by a porch may greatly reduce energy bills. Porch elements which have deteriorated due to moisture or insect damage should be carefully examined to determine if the entire element is unsalvageable. If only a part of the element is damaged, then piecing in or patching may be a better solution than removal and replacement. If replacement is necessary, the element to be removed should be carefully documented through photos and careful measurements before the element is discarded. Having these photos and measurements will assist you in finding or making a replica of the element you are replacing. When porch foundations fail, the underlying cause is often ground subsidence or a build-up of moisture around the foundation. In these cases, a careful analysis should be made to locate the causes of the failure, and eliminate them as a part of the project.

Guidelines

1. Historic porches should be preserved in place.

2. Decorative details that help to define a historic porch should be preserved. These include balusters, balustrades, columns, and brackets. The State Historic Building Code allows balustrades and railings that do not meet current building code heights to remain if they do not pose a safety hazard.

3. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should exactly match the originals in design and materials.

4. If porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.

5. When original details have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of

the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.

6. Additional porch elements should not be added if they did not exist historically. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.

7. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.

8. Enclosure of part or all of a street visible historic porch is inappropriate.

9. Enclosure of a porch on facades that are not street visible, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows using reversible construction techniques.

10. Alterations for handicapped access should be done at a side or rear entrance whenever feasible, and should be designed and built in the least intrusive manner possible.

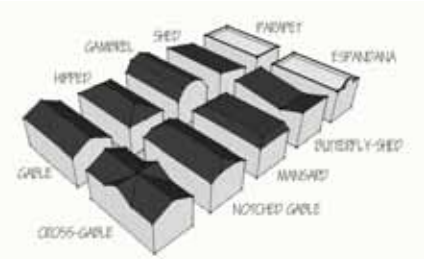
11. Addition of a handrail on the front steps of a house for safety or handicapped access reasons may be appropriate, if the handrail is very simple in design.

12. Original steps should be preserved. If the steps are so deteriorated they need replacement, they should be replaced utilizing historic material.

A detail showing where balustur, balustrade and column converge on a Craftsman porch is shown..

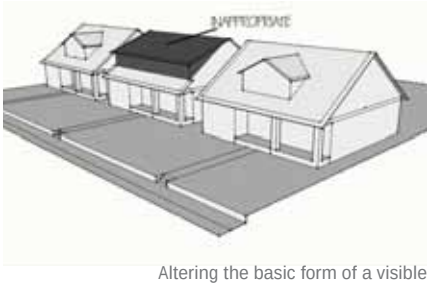
The porch, porte-cochere and balcony are a prominant feature on this Tudor-Craftsman house.

Not all homes will have porches. The garden wall and raised patio are appropriate for this English Revival Cottage. Garden walls may also be found on Spanish Colonial houses.



Basic roof forms are shown.

Details such as these decorative brackets are an important part of the roof.



Altering the basic form of a visible roof is inappropriate.

Roof details may vary greatly depending upon the architectural style.

7.6 **Roofs**

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

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

Guidelines

1. Historic roof forms should be preserved. For instance, a complex roof plan with many gables should not be simplified.

2. Historic eave depth and configuration should be preserved.

3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be preserved. If these elements are deteriorated, they should be repaired if possible. If these elements cannot be repaired, the design, materials, and details should match the original to the extent possible.

4. When original details have been lost and must be replaced, designs should be based on available historic documentation. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.

5. Where still existing, historic specialty roofing materials, such as tile, slate or built-up shingles should be preserved in place or replaced in kind whenever possible.

6. Replacement roof materials should be substantially similar in appearance to those used originally, particularly when viewed from at a distance from the public sidewalk, and should convey a scale, texture, and color similar to those used originally.

7. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, and browns, are generally appropriate in replacement roofs.

8. Skylights or solar panels should be designed and placed in such as way as to minimize their impact. Locating them so they are visible from the public-right-of way is generally inappropriate.

9. Existing chimney massing, details, and finishes should be retained. If replacement is necessary, the new chimney should look similar to the original in location, massing, and form.

10. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.

11. Rooftop additions should be located to the rear of the house and designed so as to minimize their impact on visible roof form.

12. Masonry chimneys that were not originally painted or sealed should remain unpainted.

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

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

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

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

7.7 **Architectural Details**

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

Decorative details should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible of their original character. A regular inspection and maintenance program involving cleaning, and painting will help to keep problems to a minimum. Repair of deteriorated architectural detail may involve selective replacement of portions in kind, or it may involve the application of an epoxy consolidant to stabilize the deteriorated portion in place. These options should be carefully considered before architectural detail is replaced, since matching architectural details often requires paying a finish carpenter or metalworker to replicate a particular element, which can be a major expense.

Guidelines

1. Original architectural details or features should be preserved and maintained, particularly on the primary and visible secondary facades. The removal of non-historic features is encouraged.

2. Deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.

3. When it is necessary to replace materials or features due to deterioration, replacement should be in-kind, matching materials, texture and design.

4. When original details have been lost and must be replaced, designs should be based on available historic documentation. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the District.

5. Materials, such as masonry, which were not originally painted or sealed, should remain unpainted.

6. Original building materials and details should not be covered with stucco, vinyl siding, or other materials.

7. Architectural details and features that are not appropriate to the architectural style of a building or structure should not be added. For example, decorative spindle work should not be added to a Craftsman-style balcony.

8. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.

9. Architectural detail on new building additions and other non-original construction should echo that of the historic style, without directly copying the style of ornamentation. The architectural detail of an addition should be of a simpler design than that of the original.

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

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

Victorian-era houses will often incorporate highly ornate woodwork. This decorative frieze should be preserved in-place.

Wood clapboard, concrete and stone are all historically appropriate materials. When replaced, care should be taken to replicate texture, arrangement and dimension.

7.8 **Building Materials and Finishes**

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

Before you replace exterior building materials, make sure that replacement is necessary. In many cases, patching in with repair materials is all that is needed. For instance, warped wooden clapboards or shingles can be removed, and new materials can be pieced in. Sometimes, epoxy or similar filler can be used to repair small areas of damage. Replacement of deteriorated building materials requires careful attention to the scale, texture, pattern, and detail of the original material. The three-dimensionality of wood moldings and trim, the distinctive texture of weatherboards, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. When repairing or refreshing stucco finishes, it is important to understand the role the texture of the stucco finish plays in the design of the structure. Different architectural styles were characterized by different finishes, and care should be taken to replicate the original finish when stucco work is needed. Replacing or concealing exterior wall materials with substitute materials is not appropriate. For example, placing synthetic siding or stucco over original materials results in a loss of original fabric, texture, and detail. In addition, such surfaces may conceal moisture or termite damage or other causes of structural deterioration from view.

Basic Tips on Painting: When painting a home, buy good quality paint, because it covers better and lasts longer. Many paint companies have catalogs with historic paint colors, and most paint and hardware stores can mix paint to match the colors in the catalog. You may not need to re-paint - if the paint is dirty, try cleaning it first. If you clean and maintain the paint regularly it is less likely to peel or crack. Remember that buildings built before 1978 have lead paint, the removal of which can be dangerous and can damage woodwork. Consider hiring a professional painter.

Basic Tips on Stucco: Stucco is plaster applied in two or three coats to brick, metal, or wood lath. Stucco was common around 1890 to 1940, especially in Period Revival architecture like Spanish Colonial and Mission. Original stucco was never sprayed on. Usually, the last coat of stucco was applied by hand with a smooth finish. Because stucco was applied by hand, it is difficult and expensive to copy.

The best way to preserve historic stucco is to maintain it: clean stucco once a year and check for water leaks around the roof, chimney, windows, doors, and foundation. Repair water leaks and direct water runoff away from the building. Small hairline cracks can be fixed easily but if the stucco has a large crack, it may be best to hire a professional. You only need to replace stucco when 40 - 50% of the historic stucco has lost its bond.

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.

Basic Tips on Wood Siding: Wood siding in Los Angeles is usually made of Douglas Fir or old growth Redwood. These woods are more resistant to termites, decay and rot, shrinkage, and warping than new wood siding.

Common problems with wood siding include drywood and subterranean termites, dry rot, and mildew. You may not need to replace your wood siding if it has these problems. Try cleaning first. Mildew and many stains can be removed with 25% bleach in water and a small amount of detergent. A fresh coat of paint can protect the house and improve its look. Minor damage can often be repaired with epoxy or similar filler. Fix leaks around gutters, chimneys, roofs, and windows because water leaks lead to wood damage and can attract pests like termites.

Drywood and subterranean termites can be reduced with a few simple steps. Dry rot is a fungus, and is found where water doesn't drain well, such as window sills, so be sure to repair water leaks right away.

Guidelines

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or "patching in" are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
4. Building materials not originally painted should not be painted.
5. Original building materials should not be covered with vinyl, stucco, or other finishes.
6. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish.
7. In choosing paint or stain colors, homeowners should select paint colors appropriate to the period of the structure to be painted.

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

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

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

Monochromatic paint schemes, such as painting a house all white, can obscure architectural details. This Craftsman bungalow has been painted an earthy yellow with brown trim and green accents; a palet much more appropriate for the style.

Applying a slightly darker green to the body, brown to the trim and a rusty orange to the window sashes and attic vents allows this house's modest details to stand out. Earthtones are always appropriate for a Craftsman style home.

The Architectural Styles Section 6.3 provides information on paint colors and application that are appropriate for particular architectural styles.

8. In choosing paint or stain colors, homeowners should consult manufacturer catalogues that include historic paint palettes. Any manufacturer can use these catalogues to mix paint that are compatible with these palettes.

9. Exterior paint should have a matte finish, not glossy or semi-gloss.

7.9 **Mechanicals**

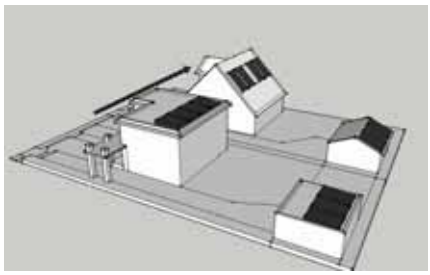
The usefulness of historic structures in the modern world is often increased by updating these structures with modern heating and cooling systems, electrical systems, satellite television or broadband internet systems, solar panels, and other mechanical appurtenances that require the location of equipment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

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

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

Guidelines

1. Satellite television dishes and other mechanical appurtenances should be placed in a location that is not visible from the public way, whenever possible.
2. Small dishes or other appurtenances (under 2' in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear facades, or in the rear yard. Small satellite dishes may be located in publicly visible areas only if they cannot be operated elsewhere.
3. Satellite dishes and other appurtenances that are mounted on the fabric of an historic structure must be attached using the least invasive method, without damaging significant architectural features.
4. Mechanical apparatus not mounted on the structure should not be located on street visible facades, where possible. In addition, consider placing such apparatus out of sight and sound of neighboring homes.
5. Mechanical apparatus not mounted on the structure may be installed in areas visible from the public way if there is no other technically and economically feasible location for installation and



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

Devices such as satellite dishes are best kept out of sight.

if appropriate landscape screening is proposed and installed as a part of the project.

6. Mechanical apparatus that must be placed in street visible location should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.
7. Utilities should be placed underground where feasible.
8. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
9. Solar panels should not be placed upon rooftops that are visible to the general public. Location upon detached garages in many instances will be appropriate, or upon rear-facing roofs that are minimally visible from a public street. Solar panels should be low in profile, and should not overhang or alter existing rooflines.
10. if appropriate landscape screening is proposed and installed as a part of the project.
11. Mechanical apparatus that must be placed in street visible location should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.
12. Utilities should be placed underground where feasible.
13. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
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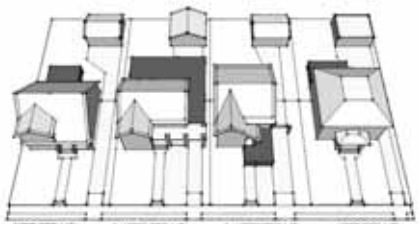
Chapter 8 Residential Additions

8.1 Introduction

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

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

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



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

8.2 Additions to Primary Structures

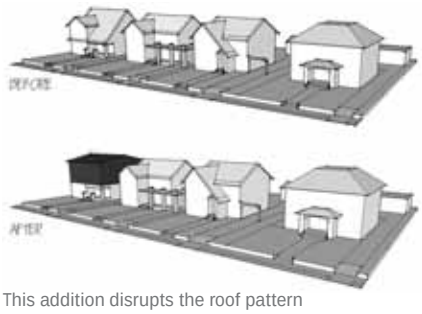
While additions to primary structures may be appropriate, special care should be taken to ensure that the addition does not disrupt the prevailing architectural character of the district or of the structure itself. Additions that are small in size, located to the rear of existing structures, and that replicate existing building patterns such as roof forms and fenestration, tend to be more successful than those that do not. Great care should be taken with additions so as not to communicate a false sense of history within the district with respect to the size and arrangement of structures. For example, a massive second-story addition that maximizes buildable floor area on a single story Craftsman bungalow in a district comprised of similarly sized single-story Craftsman bungalows would be inappropriate regardless of whether or not the addition is adorned with historic appearing architectural features.

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

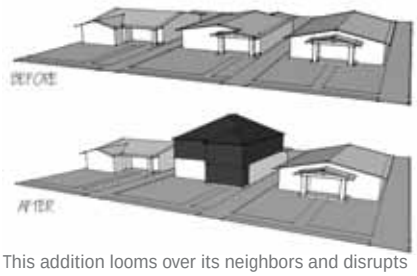
This second-story addition, with its noticable dormers, calls attention to itself, overwhelming the original cottage.

Guidelines

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



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



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

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

4. Additions should use similar finish materials and fenestration patterns as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.

5. Additions should utilize roof forms that are consistent with the existing house to the greatest extent possible, but should be differentiated by virtue of scale and volume. Attention should be paid to eave depth and roof pitch replicating these to the greatest extent possible.

6. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.

7. Additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or subtle variations of exterior finishes to communicate that the addition is new construction.

8. The enclosure of rear porches, when found to be appropriate, should preserve the overall look of the porch to the greatest extent possible with respect to railings, balusters, openings and roofs.

9. Additions should utilize fenestration patterns that are consistent with the existing house to the greatest extent possible, though simplified window types may be an appropriate means to differentiate the addition from the original structure. For instance, if windows on the original structure are multi-pane 8-over-1 light windows, simple 1-over-1 light windows may be appropriate.

10. Additions should be subordinate in scale and volume to the existing house. Additions that involve more than a 50% increase in the ground floor plate are generally inappropriate.

11. Additions that extend the existing side facades rearward are discouraged. Additions should be stepped-in from the side facade.

12. Decorative architectural features established on the existing house should be repeated with less detail on the addition. Exact replicas of features such as corbels, pilasters, decorative windows etc. are inappropriate.

13. Additions that would necessitate the elimination of significant architectural features such as chimneys, decorative windows, architectural symmetry or other impacts to the existing house are not appropriate

14. Additions that would involve the removal or diminishment of open areas on Multi-family properties, such as the infill of a courtyard to be used for floor area, are in appropriate.

15. Additions that would require the location of designated parking areas within the front yard area are inappropriate.

8.3 New Accessory Structures and Additions to Existing Secondary Structures

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

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

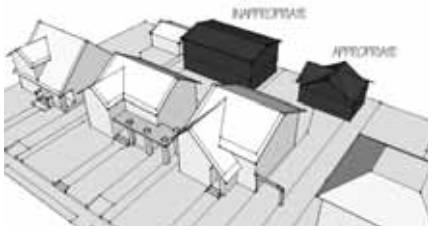
For the rehabilitation of existing garages and accessory structures, follow the same guidelines throughout this as you would for the rehabilitation of a residential structure. The guidelines in this section are specifically targeted towards the addition or reconstruction of accessory structures on historic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

Guidelines

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

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

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



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

Restoring existing accessory structures, especially when they are in visible locations, is always the historically appropriate option. Many historic garages are located in legally non-conforming locations making their restoration in-place a much simpler alternative to replacement.

8. Second floor additions to garages or carriage houses, when found to be appropriate, should not be larger than the length and width of a standard three-car garage.

9. Accessory structures should always be diminutive in height width and area in comparison to the existing primary structure.

10. Accessory structures should replicate the architectural style of the existing house with respect to materials, fenestration, roof patterns etc., though architectural details such as corbels, pilasters or molding should be replicated with less detail on accessory structures.

11. Modifications to existing garages, carriage houses or accessory structures that would involve a loss of significant architectural details pursuant to the Rehabilitation Guidelines should be avoided. Special attention should be paid to preserving existing historic garage doors where they exist.

Chapter 9 Residential Infill

9.1 Introduction

"Infill" is the process of building a new structure on a vacant site within an existing neighborhood. These Infill guidelines are also applicable to the review of alterations to structures or sites within the HPOZ that are "Non-Contributing" as identified in the Historic Resource Survey.

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

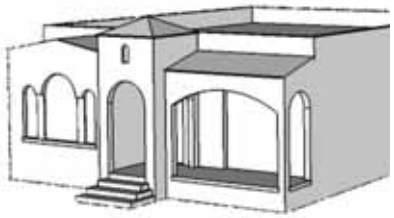
Non-Contributing structures are those structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for this HPOZ. Generally, Non-Contributing structures are those that have been built outside of the historic period of significance of the HPOZ, or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

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

9.2 The Design Approach

In addition to following these guidelines, successful new construction shall take cues from its context and surroundings. One of the first steps in designing a new building within an historic district is to look at other buildings on the block, and other similar buildings in the neighborhood. In general, new construction should not try to exactly replicate the style of the surrounding historic structures. However, it is important that the design of new construction in an historic district be consistent with the design of surrounding historic structures and sites. Design elements that are usually important in establishing this consistency include orientation on a site; massing and scale; roof form; materials and the patterns of doors and windows.

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



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

Single Family Housing

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves new construction on a vacant lot, the first step in designing a new building is to determine what style elements are present in other building on the block. If the existing buildings are all of the same or similar styles, common design themes should emerge. Do the majority of structures on your street have large front porches? Parapet roofs? Wood cladding? The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

Contemporary designs for new in-fill construction are not necessarily discouraged within the HPOZ. Most importantly, each project should respond to its surrounding context and help to create a seamless transition from architectural style to architectural style and from building type to building type.

Multi-family Housing

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

The Residential Duplex/Triplex/Fourplex

In the period when many of Los Angeles' HPOZs developed, low density multi-family structures in residential neighborhoods often

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

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

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

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

The Bungalow Court

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

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

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

Guidelines for building in the Bungalow Court form:

1. All buildings within the court should be designed in a cohesive architectural style that reflects an architectural style common in the surrounding neighborhood.

2. Entryways within the court should be marked by porches that face onto a central courtyard.

3. The central courtyard should be arranged perpendicular to the street, with a central axial path leading through the development. The central courtyard should not be sectioned off into private open space.

4. The scale of the bungalows should reflect the scale of the surrounding historic residential structures.

The Courtyard Apartment Building

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

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

In the U shaped variant of this style, the central courtyard typically led to a central entryway, and each unit was accessed from an interior

hallway. These U shaped structures sometimes rose to three stories or higher.

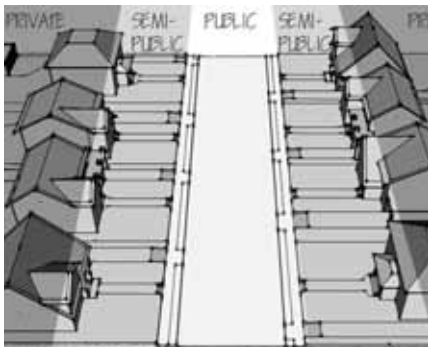
Guidelines for building in the Courtyard Apartment form:

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

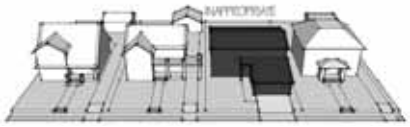
9.3 **Setting, Location and Site Design**

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

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces: public streets, planting strips (or parkways), sidewalks, front yard and front walks, porches and, finally, the private space of an individual home. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. This paradigm dictated that spaces such as living rooms, dining rooms and parlors were generally



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



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

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

found at the front of houses whereas spaces such as kitchens, service areas and detached garages were found at the rear. Common setbacks in the front and side yards and appropriate floor-planning helped ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods.

Guidelines

1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located. The depth of the front and side yards should be preserved, consistent with other structures on the same block face.

2. A progression of public to private spaces from the street to the residence should be maintained. One method of achieving this goal is to maintain the use of a porch to create a transitional space from public to private.

3. Historic topography and continuity of grade between properties should be maintained.

4. Attached garages are generally inappropriate; detached garages are preferred. Garages should be located to the rear of the property.

5. Parking areas should be located to rear of a structure. Designation of parking spaces within a front yard area is generally inappropriate.

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

7. The lot coverage proposed for an in-fill project should be substantially consistent with the lot coverage of nearby Contributor properties.

8. Paving and parking areas should be located to the rear of new residential structures whenever possible.

9. Xeriscape landscaping, which is a water efficient way of landscaping, may be appropriate, provided that efforts are made to replicate the feel of historic landscaping.

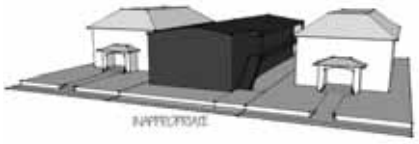
10. If recurring historic plantings exist in the neighborhood, efforts should be made to reintroduce similar landscape elements.

11. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.

12. Outdoor period details, such as address tiles and mailboxes are encouraged.

13. Moderate landscape illumination and decorative lighting is appropriate.

14. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible. If replacement is necessary, in-kind plant materials are recommended.



The in-fill example shown ignores the setback and entrance orientation of its neighbors.

9.4 **Massing and Orientation**

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

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

Guidelines

1. New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. For instance, a 2.5 story structure should not be built in a block largely occupied by single-story bungalows.

2. When found to be appropriate, new structures that will be larger than their neighbors should be designed in modules, with the greater part of the mass located away from the main facade to minimize the perceived bulk of the structure.

3. New residential structures should present their front door and major architectural facades to the primary street and not to the side or rear yard.

4. In some cases on corner lots, a corner entryway between two defining architectural facades may be appropriate.

5. A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.

9.5 **Roof Forms**

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

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

Guidelines

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

1. New residential structures should echo the roof forms of the surrounding historic structures. For instance, if the majority of structures along a particular street utilize front-facing gable-ends, the in-fill structure should likewise utilize a gable-end. Where a diversity of roof forms exist on a street, a predominant form should be used. It would be inappropriate to introduce a new roof form that is not present on the street.

2. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures. If modern materials are to be used, such materials should be simple and innocuous.

3. Dormers, and other roof features on new construction should echo the size and placement of such features on historic structures within the HPOZ.

4. In HPOZs where roof edge details, such as corbels, rafter tails, or decorative vergeboards are common, new construction should incorporate roof edge details which echo these traditional details in a simplified form.

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

9.6 **Openings**

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

Guidelines

1. New construction should have a similar façade solid-to-void ratio to those found in surrounding historic structures.

2. New construction should use similar window groupings and alignments to those on surrounding historic structures.

3. Windows should be similar in shape and scale to those found in surrounding historic structures.

4. Windows should appear similar in materials and construction to those found in surrounding historic structures.

5. Dormers should be similar in scale to those found on existing historic structures in the area.

6. Main entryways should be configured and emphasized similarly to those on surrounding structures. Attention should be paid to design

similarities such as symmetry, depth, and the use of architectural features such as pediments, crowns, porches, etc.

7. Entrance enclosures, such as porches, porte-cocheres and overhangs should be used when similar features are widely used within the neighborhood.

9.7 Materials and Details

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

Guidelines

1. New construction should incorporate materials similar to those used traditionally in historic structures in the area. If most houses within a neighborhood are wood clapboard, an in-fill house that is entirely stucco is generally inappropriate.

2. Materials used in new construction should be in units similar in scale to those used historically. For instance, bricks or masonry units should be of the same size as those used historically.

3. Architectural details such a newel posts, porch columns, rafter tails, etc., should echo, but not exactly imitate, architectural details on surrounding historic structures. Special attention should be paid to scale and arrangement, and, to a lesser extent, detail.

4. Use of simplified versions of traditional architectural details is encouraged.

5. If the integration of modern building materials, not present during the Period of Significance, is found to be appropriate, such

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

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

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

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

materials should be subtly used and appear visually innocuous in comparison to surrounding historic structures.

9.8 Relocating Historic Structures

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

Guidelines

1. If feasible, relocation of a structure within its original neighborhood is strongly preferred.

2. Relocation of the structure to a lot similar in size and topography to the original is strongly preferred.

3. Generally, the structure to be relocated should be similar in age, style, massing, and size to existing historic structures on the block front on which it will be placed.

4. The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as its placement on its original lot.

5. A relocation plan should be prepared prior to relocation that ensures that the least destructive method of relocation will be used.

6. Alterations to the historic structure proposed to further the relocation process should be evaluated in accordance with the Rehabilitation Guidelines.

7. The appearance, including materials and height of the new foundations for the relocated historic structure should match those original to the structure as closely as possible, taking into account applicable codes.

Chapter 10 Commercial Rehabilitation

10.1 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 Rehabilitation Guidelines are intended for the use of commercial 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 Rehabilitation section of the guidelines should be used in planning and reviewing projects involving structures in commercial areas. In addition to commercial and institutional buildings, the Guidelines will also address structures that were originally built as commercial structures which have since been converted to residential use as well as structures that were originally built as residential structures that have been converted to commercial use. For instance, the Commercial Rehabilitation Guidelines would be used to plan work to a historic structure built as for shops and offices that is now used as residential lofts.

The Commercial Rehabilitation Guidelines are divided up into eight 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, 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 to determine the style of the building, and then at the "Roofs" section of these guidelines. The Table of Contents details other sections that might pertain to your project.

Preservation Principles

The following principles are distilled from the portions of the Secretary of the Interior's Standards1 that are applicable to HPOZ review, and are the principles on which these guidelines are based:

Principle 1:

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

Principle 2:

The historic appearance of contributing structures within the HPOZ should be preserved.

Principle 3:

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

Principle 4:

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

Principle 5:

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

Principle 6:

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

10.2 **Site Design**

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; any features such along the street such as street furniture or planting strips; 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. 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.

Guidelines

1. Mature trees and hedges, particularly street trees in the public planting strip, should be preserved whenever possible. When removal of street trees is necessary, trees should be replaced with other mature, shade producing trees that are consistent with historic planting patterns.

2. Historic sidewalk features should be preserved wherever possible. Special attention should be paid to pavement score patterns and texture, as well as to street furniture such as trash receptacles and light posts.

3. Parking areas and driveways should be located to the rear of commercial structures.

4. Tree planting should be dispersed throughout surface parking areas so as to minimize glare and to provide shade.

5. If new parking areas are to be created. these areas should be screened from public view by appropriate fencing or planting strips. Where fencing is to be used, materials should be consistent with wall materials found on historic buildings in the area. Where planting strips are to be used, such strips should be wide enough to allow for the planting of a variety of plant species ranging from ground cover, to medium height shrubs and to shade trees. In most cases, 3.5 feet is preferred as a minimum depth.

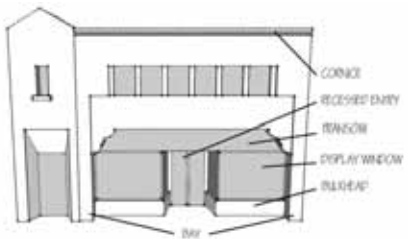
Decorative or unique paving surfaces should always be retained.

The pedestrian nature of a historic district can be protected by screening parking lots from view with decorative walls and landscaping.

Doors and windows have been removed from this building (in favor of a rear-facing parking lot), to the detriment of the street.

Adaptive re-use of residential buildings need not necessitate excessive pavement.

This fourplex has been converted into offices with appropriately scaled signs.



Common components of an historic commercial building are shown.

6. Entrances for commercial parking areas should be taken from alleys and side-streets to the greatest extent possible. When driveways along major streets are necessary such driveways should be minimal in depth. In most cases 20 feet should be the maximum for a two-way driveway.

7. Building entrances should be kept at a human scale and should be oriented toward the street. The relocation of entrances to alleys or parking lots is generally inappropriate.

8. When commercial uses occupy formerly residential structures, it is preferred that use of the front yard be retained for landscaping and that parking areas be confined to the rear yard so as to preserve a physical record of the property's original time, place, and use. When conversion of the front yard to another use such as parking or outdoor dining can be found to be appropriate special care should be taken to minimize non-porous surfaces and minimize the construction of bulky physical features such as walls.

10.3 **Storefronts, Signs and Awnings**

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, often recessed from the main facade. 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.

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.

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. 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. There are usually design queues that can be drawn for other nearby historic buildings that may assist with the reconstruction of a storefront.
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. Filing in historic storefronts, or altering them with smaller openings is inappropriate, regardless of the internal use.
6. Fixed bars or prominent roll-down gates are inappropriate on historic storefronts. Security grilles and their housing, when used, should be on the interior of a structure, or if mounted to the exterior should be completely concealed from view during open hours. Window film that protects the window from vandalism while maintaining transparency is encouraged.
7. Signs should be designed and placed in such a way that is consistent with the size and style of a building and that does not conceal or diminish the architectural features of that building. If a storefront includes a raceway for signs, then any new wall signs should be confined to this area. If signs were historically mounted to a structural canopy, or included on awnings, then new signs should replicate this pattern.
8. Externally illuminated signs are generally preferred when illumination is to be used at all. If internal illumination can be found to be appropriate, reverse-cut channel letters or neon are preferred. Internally illuminated channel letters and cabinet or box style signs are generally inappropriate
9. External signage should not be installed over storefront windows, doors, or transom areas.

Individually cut channel letters, mounted to a canopy, allow for the transom window to remain open.

Bulkheads allow for storefront displays as well as the placement of durable and decorative materials along the storefront.

Awnings, when appropriately configured to a building, provide shade and promote pedestrian activity.

Storefront improvements should be consistent with the overall building facade. This building has been chopped into irreconcilable pieces.

These storefront improvements are not appropriately sized to their bays.

Hand-painted signs, when professionally executed, are charming and historically appropriate.

10. Internal signage that substantially blocks the transparency of storefront windows is inappropriate.

11. Awnings should be similar in materials, design, and operation to those used historically. Most often awnings would provide breaks where the building provides structural bays. Internally illuminated awnings and vinyl awnings are generally inappropriate.

12. Most historic storefronts provided a bulkhead between the ground and the storefront window. The bulkhead usually consisted of a durable and decorative material such as masonry or tile. Care should be taken when reconstructing a storefront to include a bulkhead when appropriate and to finish the bulkhead in materials that are appropriate to the style of the building and the Period of Significance.

13. If a formerly residential structure is being used for commercial purposes, care should be taken that the outward appearance of the structure remains residential. A reconfiguration of the ground-floor of the house to provide an expansive storefront, for example, would be inappropriate.

14. Signs used for commercial uses in formerly residential structures should not obstruct architectural features and should be diminutive in scale and appearance if they are to be located directly on the structure. In many cases, signs that are freestanding monument signs will be preferred. Signs that break the roofline are not permitted by the City.

10.4 **Windows and Doors**

Windows and doors strongly define the character of a structure's design through their shape, size, construction, façade arrangement, materials, and profile. Important defining features of a window include the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of the casing and the head. While the materials used and the level of detain may vary, traditional historic storefront windows usually provided expansive windows that attracted pedestrian traffic and allowed for views into and out of a store.

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, which 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.
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

Attention should be paid to the materials and decorative features of a building entrance.

Windows and window surrounds are a major part of a building facade.

These windows should be repaired rather than replaced.

The upper-floor windows have not been filled-in and maintain a cohesive fenestration pattern.

Filling-in windows creates an obvious impact to historic buildings.

Many commercial boulevards provide varied rooflines.

should be compatible with the size of the opening, and the style of the building.

10. Fixed bars or prominent roll-down gates are inappropriate on historic storefronts. Security grilles and their housing, when used, should be on the interior of a structure, or if mounted to the exterior should be completely concealed from view during open hours. Window film that protects the window from vandalism while maintaining transparency is encouraged.

11. 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.

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

13. Doors and windows on a formerly residential structure that is currently used for commercial purposes should be preserved consistent with the Residential Rehabilitation Design Guidelines in Chapter 7.

10.5 **Roofs**

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.

The majority of commercial and institutional buildings in historic neighborhoods are built with flat roofs surrounded by a parapet, though in some cases buildings may provide pitched roofs. These roofs were necessary to the form of the historic commercial building, and should be maintained. While the materials used on a flat roof surrounded by a parapet may not be of the greatest consequence, the maintenance and preservation of other roof details such as vents, cornices and decorative architectural features is significant. 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.

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.

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 whenever 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.
6. Replacement roof materials on visible roofs should convey a scale, texture, and color similar to those used originally when original materials are not available.
7. Dormers should not be added or removed from historic rooflines.
8. Rooftop additions should be located to the rear of the structure and designed so as to minimize their impact on visible roof form.

Historic buildings often include decorative cornices that help define the roofline.

10.6 **Architectural Details**

Architectural details showcase superior craftsmanship and architectural design, add visual interest, and distinguish certain building styles and types. Features such as lintels, 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.

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.

Pilasters, quoins and lentils are used on this building facade.

Concrete block is not a material that is original to this Spanish Colonial building.

Pre-cast concrete, foam plant-ons and other similar materials are inappropriate on historic buildings.

This plaster facade provides vertical ridges.

An appropriate paint scheme can showcase a building's original architectural features.

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.

10.7 **Building Materials**

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.

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.

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 will 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.

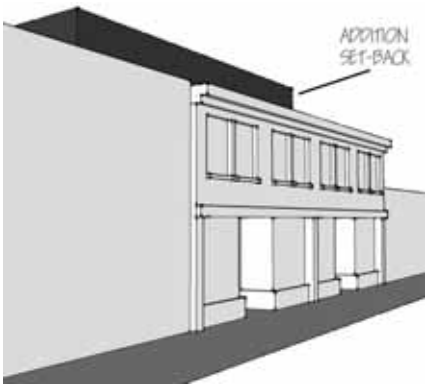
10.8 **Additions**

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 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.

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.

A rough textured stucco has been inappropriately applied to this building.



Rooftop additions should be set-back from the roofline.

Guidelines

1. Additions should be located in the rear of the structure whenever possible, away from the main architectural façade.
2. Second-story additions to single-story buildings are discouraged.
3. 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.
4. Addition roofing forms and materials should echo those of the original structure.
5. Rooftop additions should be located to the rear of the structure and should never be flush with the front-façade.
6. Additions should be differentiated from the original structure through their details or massing, communicating clearly that the addition is new construction.

Chapter 11 Commercial Infill

11.1 Introduction

Infill is the process of building a new structure on a vacant site within an existing neighborhood. These Infill guidelines are also applicable to the review of alterations to structures or sites within the HPOZ that are "Non-Contributing" as identified in the Historic Resource Survey.

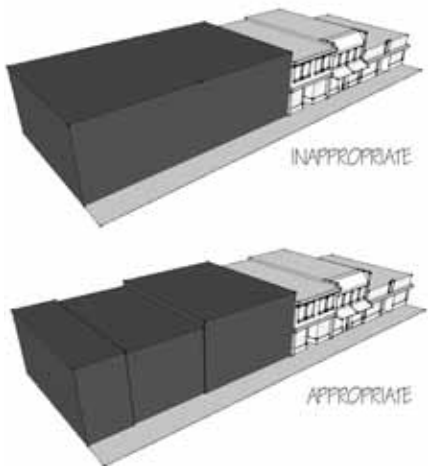
These Commercial Infill Guidelines are intended for the use of commercial property owners planning new structures on vacant sites or alterations to Non-Contributing structures or sites within the HPOZ. These guidelines help ensure that such new construction and alterations recognize and are sensitive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

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

The Commercial Infill Guidelines are divided into 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 Commercial Infill section of the guidelines should be used in planning and reviewing projects involving most new structures in commercial areas. They are also intended for use in the planning and review of projects for structures in areas that were originally built as commercial areas which have since been converted to residential use.

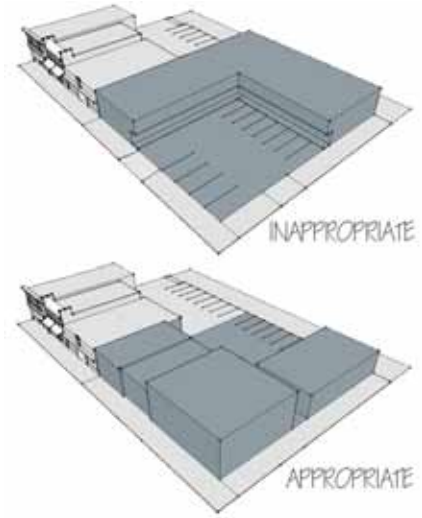
11.2 Location and Site Design

Historically, structures in commercial 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 buildings were typically constructed with their side walls 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.

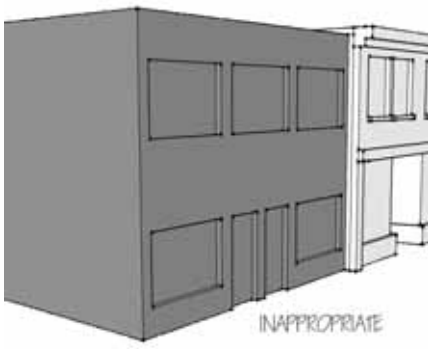


Guidelines

1. The facades of new structures in commercial areas should maintain the setback of existing historic structures along the street front. Where varying setbacks exist, new construction should attempt to function as a buffer by providing a variable setback.



The commercial strip-mall is a modern convention and is inappropriate in historic neighborhoods like Highland Park & Garvanza.



Buildings should provide a bottom, middle and top and should not be simple boxes.

2. New structures should reflect the traditional widths of historic structures in the area. If a structure is proposed that is wider than most individual historic structures along a street, the new structure should be broken into appropriately-sized modules.
3. New structures should be built to maintain the street wall, without side setbacks.
4. Building entrances should always be oriented toward the street.
5. Parking areas and driveways should be located to the rear of commercial structures.
6. Tree planting should be dispersed throughout surface parking areas so as to minimize glare and to provide shade.
7. If new parking areas are to be created, these areas should be screened from public view by appropriate fencing or planting strips. Where fencing is to be used, materials should be consistent with wall materials found on historic buildings in the area. Where planting strips are to be used, such strips should be wide enough to allow for the planting of a variety of plant species ranging from ground cover, to medium height shrubs and to shade trees. In most cases, 3.5 feet is preferred as a minimum depth.
8. Entrances for commercial parking areas should be taken from alleys and side-streets to the greatest extent possible. When driveways along major streets are necessary such driveways should be minimal in depth. In most cases 20 feet should be the maximum for a two-way driveway.
9. Constructing modern commercial building types, such as multi-tenant strip-malls behind parking lots, is inappropriate regardless of what architectural motif is applied to the exterior of the structure.

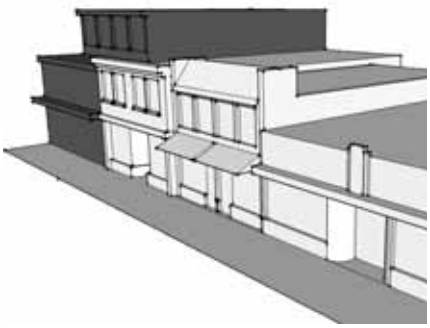
11.3 Building Mass, Scale, and Form

Historic commercial areas in the Los Angeles were generally comprised of two- to three-story flat roofed structures comprised as rectangular solids. Building forms most often consisted of a base that housed the storefronts, a middle that may have consisted of apartments or office space and a top accentuated by a cornice or parapet.

Guidelines

1. New structures should maintain the average scale of historic structures within the area.
2. New structures should draw from surrounding historic structures in establishing an identifiable base, middle and top. Simple box forms with no vertical delineation are inappropriate.

3. New structures that are taller than existing historic commercial structures in the area should be designed to emphasize the existing cornice heights in the area.
4. The basic building form for new commercial structures should be a simple rectangular solid.
5. New commercial structures should attempt to reflect the traditional commercial storefront widths in a historic commercial area.
6. A flat roof is the preferred roof form.



In-fill buildings should set back upper floors that defy existing rooflines.

11.4 Materials and Details

Materials commonly used on facades of historic commercial 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 areas.

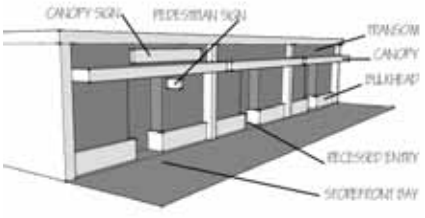
Guidelines

1. Building materials should be similar to those used historically. A stucco commercial structure on a street comprised mainly of masonry commercial structures would be inappropriate.
2. Generally, architectural details should be arranged to emphasize the horizontal features of facades.
3. Architectural details should echo, but should not exactly mimic, details found on historic facades.
4. The colors and dimensions 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.
6. Materials such as foam plant-ons, rough textured stucco, faux lentils, cornices or quoins, etc. are inappropriate.
7. Signage on commercial infill structures should follow the signage guidelines laid out in the Commercial Rehabilitation Chapter.

In-fill construction that is simple, open and deferental to historic structures, need not recreate historic architectural features.

In-fill projects should avoide the use of inappropriate materials such as foam plant-ons.

The structural bay pattern and simple profile make this building appropriate to an historic streetscape.



Important storefront components are shown.

11.5 Openings, Storefronts, and Entries

The character of historic commercial block fronts 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 block front might be comprised of a variety of architectural styles 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 at the ground floor. Upper floor windows are most often fenestrated with punch-style windows that provide depth and establish a clear pattern of openings. Maintaining this common vocabulary is an important part of maintaining the character of historic commercial districts.

Guidelines

1. On the ground floor of new commercial structures, a majority of the primary architectural façade should echo traditional retail storefronts. The use of a bulkhead, expansive storefront windows, recessed entries and transoms are encouraged.

2. The ground floor of the primary architectural façade should be comprised primarily of transparent elements and pedestrian entrances.

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. Multi-story structures should provide a clear delineation, by way of differentiated materials and features, between the ground floor, the upper floors and the roof of the building.

6. Upper story windows should be regularly spaced and horizontally massed on the primary architectural façade. Recessed “punch-style” windows are generally preferred.

7. Upper story windows that are flush-mounted to a façade are in appropriate.

8. On structures occupying corner lots, corner entryways with strong architectural emphasis are encouraged.

Chapter 12 Public Realm: Streetscapes, Alleyscapes, Parks, & Public Buildings

12.1 Introduction

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

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

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

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

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

Guidelines

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

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

    a. Preserve and maintain mature street trees.
    b. Trim mature trees so that the existing canopies are preserved.
    c. Preserve and maintain historically significant landscaping in the public planting strips.

Sidewalk widths, parkway landscaping and sidewalk score patterns should all be preserved.

Retaining walls are an important part of the neighborhood streetscape.

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

Paving and Curbs

2. Maintain and preserve historic curb configuration, material and paving.

3. For repair or construction work in the Preservation Zone right-of-way, replace in-kind historic features such as granite curbs, etc.

4. Avoid conflicts between pedestrian and vehicular traffic by minimizing curb cuts that cross sidewalks.

Signage

5. Preserve and maintain historic street signs.

6. New street signage shall be placed so that historic features are least obstructed.

Street Furniture

7. New street furniture, such as benches, bike racks, drinking fountains, and trash containers, should be compatible in design, color and material with the historic character of the Preservation Zone. Use of traditional designs constructed of wood or cast iron is encouraged.

Utilities

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

Street Lights

9. Preserve and maintain existing historic street lights.

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

Sidewalks

11. Preserve historic sidewalks.

12. Replace only those portions of sidewalks that have deteriorated. When portions of a sidewalk are replaced special attention should be paid to replicating score lines, texture, coloration and swirl-patterns.

13. New sidewalks should be compatible with the historic character of the streetscape.
14. Maintain public walkway connections between streets and between buildings.

Alley scapes

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

Public Buildings

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

Parks

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

Chapter 13: Definitions

Arch: A curved structure for spanning an opening.

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

Asymmetrical: Having no balance or symmetry.

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

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

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

Balustrade: A railing with supporting balusters.

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

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

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

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

Belfry: A bell tower.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dentil: Simple, projecting, tooth-like molding.

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

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

Eave: The overhanging lower edge of a roof.

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

Façade: The front or any side of a building.

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

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

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

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

Glazed: Filled with a pane of glass.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Pier: Vertical structural members.

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

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

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

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

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

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

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

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

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

Showcase windows: Large glazed openings designed to showcase merchandise.

Sidelights: Vertical windows along the outside of a door.

Sleeping porch:

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

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

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

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

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

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

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

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

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

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

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

Terra-Cotta: Usually red fired clay.

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

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

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

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

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

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

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

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

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

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