

El Sereno - Berkshire
Craftsman District HPOZ



Preservation
Plan



City of Los Angeles
September 2016



ORGANIZATION OF THE PRESERVATION PLAN

Chapter 1 – Mission, Goals, and Objectives: Establishes the community’s vision for the Preservation Plan. States the goals for this plan and offers specific programs or actions as the means to accomplish these goals. Reviews the role, organization, and process of the Preservation Plan.

Chapter 2 – History and Context: Outlines the history and significance of the community’s development. Identifies Contributing and Non-Contributing structures and includes Contributing landscaping, natural features and sites, and vacant lots.

Chapter 3 – Architectural Styles: Provides an explanation of architectural styles and building types that are relevant to the neighborhood.

Chapter 4 – Review Process: Outlines the different HPOZ review processes.

Chapter 5 – Exemptions and Delegations: Outlines specific project types that may be generally exempt or delegated to Planning staff for HPOZ review and approval.

Chapter 6 – Setting, Public Realm, and Landscape: Provides guidelines related to front yard setting and landscaping, walkways, parkways and public spaces, and streets.

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

Chapter 8 - Residential Additions and Accessory Structures for Contributing Elements: Provides guidelines related to additions and secondary structures of existing Contributing sites and structures.

Chapter 9 - Residential Alterations of Non-Contributing Elements: Provides guidelines for alterations to residential structures or sites that are Non-Contributing, as identified in the Historic Resources Survey.

Chapter 10 - Residential Infill: Provides guidelines for building new residential structures in an HPOZ.

Chapter 11 – Commercial Rehabilitation: Provides guidelines related to the maintenance, repair, and minor rehabilitation of existing commercial sites and structures.

Chapter 12 – Commercial Infill and Alteration of Non-Contributing Elements: Provides guidelines for building new commercial structures in a HPOZ and for alterations to commercial structures or sites that are Non-Contributing, as identified in the Historic Resources Survey.

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



CHAPTER 1 MISSION STATEMENT, GOALS, AND OBJECTIVES

1.1 MISSION STATEMENT

To maintain and enhance the historic integrity, sense of place, and quality of life in the El Sereno - Berkshire Craftsman District HPOZ, and to preserve and stabilize the neighborhood for future generations. The El Sereno - Berkshire Craftsman District HPOZ and Preservation Plan shall:

- Preserve and enhance the buildings, natural features, sites and areas that are reminders of El Sereno – Berkshire Craftsman District’s history and are unique and irreplaceable assets to the City;
- Provide clear guidelines for appropriate rehabilitation, new construction, and relocation of structures within the El Sereno - Berkshire Craftsman District HPOZ;
- Foster neighborhood pride among residents and property owners in the area’s unique history and architecture;
- Ensure historic preservation is inclusive of all residents and is something in which the entire community can participate; and
- Promote education by encouraging interest in the cultural, social, and architectural history of the El Sereno - Berkshire Craftsman District.

1.2 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 district complements the historic fabric.

Objective 1.4 Recognize that the preservation of the character of the district as a whole is accomplished through 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.

Goal 2 Preserve the integrity of historic buildings and structures

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

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



Goal 3 Preserve the historic streetscape

Objective 3.1 Preserve and revitalize the pedestrian oriented development patterns within the residential neighborhoods.

Objective 3.2 Retain historic trees and landscape features.

Objective 3.3 Maintain and encourage the use of front yards as open semi-private space with landscaping and shade trees.

Goal 4 Achieve widespread public awareness and involvement in historic preservation throughout the HPOZ

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

Objective 4.2 Promote public participation in the HPOZ review process.

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

Goal 5 Assist in the effective implementation of the HPOZ ordinance

Objective 5.1 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 5.2 Educate and inform the El Sereno - Berkshire Craftsman District community about the benefits of historic preservation.

Objective 5.3 Encourage citizen involvement and participation in the HPOZ review process.

Objective 5.4 Facilitate fair decisions regarding proposed projects.

Objective 5.5 Work with the City of Los Angeles Department of Building and Safety and the City of Los Angeles Community Investment and Housing Department in enforcing of the HPOZ ordinance.

Objective 5.6 Promote better understanding of the HPOZ ordinance among city agencies, the LA-32 Neighborhood Council, El Sereno Historical Society, and the local Council Offices.

1.3 ROLE OF THE PRESERVATION PLAN

This Preservation Plan is a City Planning Commission approved document which governs the El Sereno - Berkshire Craftsman District 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 El Sereno - Berkshire Craftsman District 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



HPOZ PRESERVATION PLAN

overlay districts, policies, and programs that serve to advance the goals and objectives of the Community Plan.

The El Sereno - Berkshire Craftsman District 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 five years or as needed.

The El Sereno - Berkshire Craftsman District 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, will serve 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.

1.4 ROLE OF THE HPOZ BOARD

Each HPOZ in the City is administered by a local board comprised of at least five members appointed by the Mayor, the Councilmember, the Cultural Heritage Commission, and the Board at-large. These members are appointed because they have expertise in historic preservation, architecture, real estate, and construction. The HPOZ Ordinance requires that the HPOZ Board make all decisions related to maintenance, repair, restoration and minor alterations to a property (work defined as "Conforming Work") and that the HPOZ Board serve as an advisory body to the Department of City Planning related to new construction, large additions, and major alterations or rehabilitation projects. In addition to its 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 minor work, applicants can contact Department of City Planning staff to have their projects reviewed once the appropriate application materials have been received instead of going before HPOZ Board. 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 5.4 below.



CHAPTER 2 HISTORY AND CONTEXT

2.1 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. The Berkshire Historic Resources Survey (Herein referred to as “The El Sereno – Berkshire Craftsman District Survey” or “Survey”), certified by the Cultural Heritage Commission on August 4, 2016, is incorporated herein by reference.

In January 2015, the City of Los Angeles Office of Historic Resources contracted with Architectural Resources Group, Inc. (ARG) to complete a historic resources survey of the proposed El Sereno - Berkshire Craftsman District Historic Preservation Overlay Zone (HPOZ). The Survey was completed between March 2015 and June 2015 by a team of qualified architectural historians from ARG. The El Sereno - Berkshire Craftsman District area is located in the El Sereno community, near the northeast corner of Los Angeles and about ten miles northeast of downtown. It is primarily composed of single-family residences with a few multi-family apartment buildings and small-scale commercial properties. The proposed HPOZ, which contains 114 properties, is roughly bounded by Kendall Avenue to the north, a Los Angeles Unified School District (LAUSD) campus to the south (Sierra Vista Elementary), Huntington Drive to the south and east, and Maycrest Avenue to the west.

The Survey concluded that the El Sereno – Berkshire Craftsman District meets the criteria for HPOZ designation due to its association with early patterns of residential development as a streetcar suburb in Los Angeles as well as for its architectural distinction, representing a wide range of architectural styles popular during the first half of the 20th century. The majority of individual properties reflect the historic contexts and themes under which the area was found to be significant, retain integrity, and meet the threshold of “Contributing” building, per the City’s HPOZ Ordinance. Of the 114 buildings within the proposed El Sereno - Berkshire Craftsman District HPOZ, 79 were found to be Contributing (69%) and 35 were found to be Non-Contributing (31%).

2.2 CONTEXT STATEMENT

El Sereno - Berkshire Craftsman District Background and Boundaries

The El Sereno — Berkshire Craftsman District is located in the El Sereno community, near the northeast corner of Los Angeles and about ten miles northeast of downtown. It is primarily composed of single-family residences with a few multi-family apartment buildings and small-scale commercial properties, primarily on Huntington Drive. The proposed HPOZ, which contains 114



properties, is roughly bounded by Kendall Avenue to the north, a Los Angeles Unified School District (LAUSD) campus to the south (Sierra Vista Elementary), Huntington Drive to the south and east, and Maycrest Avenue to the west. More specifically, the western boundary of the District is comprised of the rear lot lines of the properties located on the west side of Alpha Avenue. The survey area is abutted by the City of South Pasadena to the north and the City of Alhambra to the south and east. With the exception of the parcels that comprise the Sierra Vista Elementary School campus, the survey area follows the original boundaries of the Short Line Villa Tract.

2.1 Background

The proposed El Sereno - Berkshire Craftsman District HPOZ is composed mainly of single-family residences with a few multi-family and commercial properties along its edges, all constructed between 1905 and 1964. The period of significance is 1905 to 1941, corresponding with the period of development which has been identified as significant in the historic context statement.

Most buildings in the proposed HPOZ reflect styles associated with the Arts and Crafts and Period Revival modes of architecture, including Craftsman, American Foursquare, Spanish Colonial Revival, Tudor Revival, American Colonial Revival, and Dutch Colonial Revival. There are a few Minimal Traditional-style houses, Mid-Century Modern apartment buildings and vernacular commercial properties as well. The district is characterized by the consistency of building styles and massing, as well as its spatial and landscape features such as concrete sidewalks, ornamental cast stone streetlights, concrete and arroyo stone retaining walls, mature trees, relatively consistent lot sizes, gently sloping topography, and combination curvilinear and gridded street pattern.

Early History of El Sereno - Berkshire Craftsman District Craftsman District

Prior to the Portola Expedition of 1769, present-day El Sereno was the location of the Tongva village of Otsunga, located on the banks of the Arroyo Rosa de Castilla (named for the abundance of roses that grew along its banks). In 1771, the Spanish established Mission San Gabriel Archangel, which used the outlying Otsunga land for grazing cattle. Its native inhabitants were converted to Christianity and became known as Gabrielinos.

After Mexico gained its independence from Spain in 1821, El Rancho Rosa de Castilla, named for the stream that ran through it, was granted to Juan Ballesteros, a prominent Californio and former Register of El Pueblo de Los Angeles, in 1831. The land grant of El Rancho Rosa included present-day Lincoln Heights, El Sereno, City Terrace and parts of what are now South Pasadena, Alhambra and Monterey Park. In 1833, after the secularization of the missions, the rancho was passed on to Francisco (Chico) Lopez, who grazed cattle on the land and expanded an adobe house that had been constructed by the Mission in



1776. The adobe was located in what is now the City of Alhambra, near the intersection of Westmont Drive and Jurich Place.

Following the Mexican-American War (1846-1848), El Rancho Rosa de Castilla was acquired by Anacleto Lestrade, priest of Our Lady of Angels Church on the Plaza. Jean-Baptiste (Juan Bautista) Batz and his wife Catalina Hegui Batz, who arrived to California from Argentina in 1850, obtained the rancho from Lestrade in 1852. The Batzs and their children lived on the rancho, raising sheep and farming. After Jean-Baptiste's death in 1859, Catalina Batz received official title to 160 acres of the rancho per the Homestead Act. With the wealth obtained from the family's lucrative sheep ranching and farming operations, largely attributed to their constant supply of water from Arroyo Rosa, Catalina acquired neighboring ranchos, eventually obtaining a total of 3,382 acres by the time of her death in 1882.

The land on which the proposed El Sereno - Berkshire Craftsman District HPOZ is located was part of Rancho Rosa de Castilla. By 1882, the rancho's limits were roughly as follows: Atlantic Boulevard in Monterey Park to the east, just short of Monterey Pass Road to the south, slightly past Eastern Avenue in El Sereno to the west, and slightly south of the South Pasadena city limits to the north. Upon Catalina's death, the rancho was divided between her six children. By the first decades of the 20th century, much of the land had been subdivided for residential development.

Context: Residential Development and Suburbanization

Theme: Streetcar Suburbanization

The El Sereno - Berkshire Craftsman District HPOZ was developed as a result of its proximity to the Pacific Electric Short Line that ran along Huntington Drive. In 1888, Los Angeles' first electric streetcar line was installed on Pico Boulevard, west of downtown. Compared to earlier horse car and cable car systems, the electric streetcar was fast and cheap, making it a more favorable option for daily commuting throughout the city. In 1895, the region's first interurban electric streetcar line was opened by Moses Sherman and Eli P. Clark, and connected Pasadena to downtown Los Angeles. In 1901, real estate tycoon Henry E. Huntington, along with prominent banker I.W. Hellman, incorporated the Pacific Electric Railway company for the purpose of "constructing and operating 452 miles of railway in Los Angeles, San Bernardino, Riverside, Orange, Ventura and Santa Barbara counties." By 1911, the Pacific Electric Railway, which had become known as the "Red Cars," developed into the most expansive system of interurban electric lines in the United States. El Sereno, along with Pasadena, South Pasadena and other parts of the San Gabriel Valley, was part of Pacific Electric's Northern District.

In 1902, the Pasadena and Alhambra Short Lines were constructed. From 1903 to 1910, the Monrovia Short Line, Sierra Madre Line, Oak Knoll Line, Sierra Vista local lines, and several others were built across the San Gabriel Valley. Pacific Electric's



Northern District sent out 807 trains and 1,098 cars daily by 1914. The vast expanse of the Northern District's streetcar lines spurred the growth of new communities as land speculators purchased large tracts adjacent to streetcar routes for residential development. After the construction of the Pasadena Short Line, several residential tracts were subdivided around the survey area. The area known as "Bairdstown" (now El Sereno) was loosely composed of four residential communities – Rose Hill, Bairdstown, Farmdale and Sierra Vista – each of which had its own school as the focal point of its neighborhood. Prior to being annexed by Los Angeles between 1912 and 1915, the neighborhoods comprising Bairdstown largely relied on downtown Los Angeles, Lincoln Heights, Alhambra and South Pasadena for many of their daily needs.

The proposed El Sereno - Berkshire Craftsman District HPOZ was subdivided as the Short Line Villa Tract in 1906 and became part of the Sierra Vista community (named for its adjacent streetcar stop). The eastern boundary of the tract is Huntington Drive, the former location of a four track streetcar route to downtown Los Angeles. The neighborhood was served by La Cresta Station (a local train stop), located at Huntington Drive and Kendall Avenue, and Sierra Vista Station (an express train stop), located at the intersection of Huntington Drive and Main Street. The tract was subdivided by the Short Line Villa Company, a local real estate development firm that was active between 1906 and the mid-1920s. The firm was composed of five private investors – William R. Hervey (president), Paul H. Blades (principal managing partner), Charles G. Emery, Edwin H. Bagby and James W. Long. Three of the five investors were involved in the printing or publishing business, which may have played a role in the early residential makeup of the neighborhood. By some accounts, one-third of the original residents were also in the printing, publishing or engraving businesses. The plan of the tract incorporated curving streets with a modified grid pattern west of Berkshire Avenue. Although wide curving streets had been incorporated into the design of wealthy residential railroad suburbs since the early 1800s, it was a relatively unique phenomenon for the planning of middle class streetcar suburbs. The tract included large view lots along the east side of Branner Avenue (now Berkshire Drive) and the west side of Huntington Drive, as well as modest-sized lots along Alpha and Atlas Streets. Advertisements for the Short Line Villa Tract marketed its proximity to express car lines, its large view lots and the fact that residents were allowed to use their own build plans.

During its initial period of development, upper-middle class citizens largely comprised the residents of the study area. Early residents in the proposed HPOZ included attorneys, business owners (many of whom owned construction companies), realtors, salesmen, and a few members of various printing and publishing companies. Most residents commuted to downtown jobs via the Short Line. Amongst the early residents of the proposed El Sereno - Berkshire Craftsman District HPOZ were Ezra Scattergood, chief electrical engineer and general manager of the Bureau of Los Angeles Aqueduct Power; Helmuth Gardett, assistant electrical engineer of the Bureau of Los Angeles Aqueduct Power; Leslie E. Collins,



secretary of Kinsley, Mason & Collins publishing company; and Frank Simonds, secretary of the Los Angeles Olive Growers' Association.

Construction in the tract began slowly at first (only 27 houses were built by 1910), presumably because of its lack of a stable supply of water and electricity due to its unincorporated status. However, after the community was annexed by Los Angeles in 1912, the pace of development increased. By 1916, 50 houses had been constructed in the neighborhood. Following a brief standstill in construction during World War I, development of the tract resumed in 1919. In the 1920s, numerous single-family houses were built, along with a few apartment houses and small retail and mixed use commercial buildings along Huntington Drive, the district's busiest corridor and former streetcar route. By 1941, development of the neighborhood was largely complete.

By 1920, the demographics had shifted slightly in the study area as it evolved into a working middle class neighborhood. Teachers, home builders, and members of the electric streetcar and steam railway took up residence in the proposed HPOZ. From 1930 to 1940, there was considerable growth in the number of residents who worked for Pacific Electric, as well as teachers who presumably worked for the local Sierra Vista Elementary (which was rebuilt and enlarged in 1924). By 1940, the number of salesmen, employees of the automobile industry, and Los Angeles City and County employees grew substantially in the study area. From its initial period of development up until to the 1940s, the proposed El Sereno - Berkshire Craftsman District HPOZ was largely composed of white residents, with a few maids and servants of African American and Asian descent. One exception was a Korean family who owned a grocery store and lived at 1224 Berkshire Avenue (now 4320 Berkshire Avenue) in 1930.

Although home construction in the proposed El Sereno - Berkshire Craftsman District HPOZ continued into the period during which automobiles had become mainstream in Los Angeles, the district nonetheless retains its original features associated with its development as a streetcar suburb. Its rare combination curvilinear and grid street plan is still intact, as are its original streetlamps, sidewalks, arroyo stone and concrete retaining walls, and a substantial number of its original street trees.

Context: Architecture (1905-1940)

Theme: The Arts & Crafts Movement (1895-1918)

The El Sereno - Berkshire Craftsman District HPOZ's initial development period occurred at the height of the Arts and Crafts movement. The Arts and Crafts movement emerged in England as a reaction against the materialism brought about by the Industrial Revolution. Led by English designer William Morris, the movement focused on simplicity of form, direct response to site, informal character and extensive use of natural materials.



At the turn of the 20th century, the Arts and Crafts movement had made its way to North America and gained popularity through the efforts of Elbert Hubbard and Gustav Stickley, as well as other designers, architects, and builders who advocated the ideals set forth by Morris. The Arroyo Seco, a valley stretching from the San Gabriel Mountains above Pasadena through northeast Los Angeles, became a major center of the Arts and Crafts movement in the United States. Charles Fletcher Lummis and George Wharton James, along with artists and architects such as William Lees Judson, Frederick Roehrig, and Sumner Hunt, contributed to the development of the Arroyo Culture, the regional manifestation of the Arts and Crafts movement in Southern California.

The Arts and Crafts movement was popularized throughout Los Angeles by Pasadena-based brothers Charles and Henry Greene, whose interest in Japanese wooden architecture, training in the manual arts, and knowledge of the English Arts and Crafts movement helped to develop regional Arts and Crafts styles. The styles were then applied to a range of residential property types, from modest one-story “bungalows” to grand two-and-a-half story houses.

Theme: Period Revival Styles (1915-1940)

By the mid-1910s, Period Revival styles prevailed in residential developments across Los Angeles. Unlike Arts and Crafts styles, Period Revival styles are derived from a previous building vocabulary. A range of European and Colonial American residential styles inspired Period Revival architecture in the 20th century. Period Revival styles, including Spanish Colonial Revival, Mission Revival, Tudor Revival, American Colonial Revival, and Dutch Colonial Revival dominated the residential designs of the El Sereno - Berkshire Craftsman District HPOZ after World War I.

(For more information on the characteristics of each subtheme, reference: “3.3 Introduction to the El Sereno - Berkshire Craftsman District Architectural Styles”, section of the plan).

Overall Physical Character

In addition to its buildings, the El Sereno - Berkshire Craftsman District’s overall appearance is influenced by physical features dating to the Period of Significance. Lot sizes and setbacks are relatively small, which provides for a dense built environment. Buildings are fronted by shallow lawns; all streets have concrete walks, curbs, and grassy parkways. Most buildings have driveways leading to rear, detached garages. Regularly-spaced street trees provide a shady canopy over the streets of the District, although no one species appears to be dominant.



2.3 El Sereno - Berkshire Craftsman District HPOZ Period of Significance

According to National Register Bulletin 16a, period of significance is defined as follows:

Period of significance is the length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for National Register listing. Period of significance usually begins with the date when significant activities or events began giving the property its historic significance; this is often a date of construction.¹

The period of significance for the proposed El Sereno - Berkshire Craftsman District HPOZ is 1905 to 1941. It begins with the construction date of the first residence in the district. Since the district was largely built out by 1941, and the little construction that occurred after the war is not reflective of its historical development, the proposed El Sereno - Berkshire Craftsman District HPOZ's period of significance ends in 1941.

¹ U.S. Department of the Interior, National Park Service, *National Register Bulletin #16a: How to Complete the National Register Registration Form* (Washington, D.C.: U.S. Department of the Interior, 1977, rev. 1986, 1991, and 1997), 42.



CHAPTER 3 ARCHITECTURAL STYLES HISTORY

3.1 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 historic 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.

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 Harvard Heights HPOZ.

The Eclectic Revival Styles (1915–1940s)

The period between the World Wars was one of intense building activity in Los Angeles, and a wide range of revival styles emerged in popularity. The Eclectic Revival styles, which draw upon romanticized notions of European, Mediterranean and other ethnic architectural styles, include Colonial Revival; Dutch Colonial Revival; English and English Tudor Revival styles; French Eclectic styles; Italian Renaissance Revival; Mediterranean Revival; Monterey Revival; Spanish Colonial Revival; and to a lesser extent, highly stylized ethnic revival styles such as Egyptian Revival, and Hispano-Moorish styles. Use of the Craftsman Style continued through this period as well. Many of these styles were widely adapted to residential, commercial and institutional use. Styles such as Egyptian Revival, Chateausque (a French Eclectic style) Mediterranean Revival and Spanish Colonial Revival were 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, Curllett & Beelman, Reginald Johnson, Gordon Kauffman, Roland Coates, Arthur R. Kelley, Carleton M. Winslow, and Wallace Neff. Many surviving examples of these styles exist in Los Angeles, particularly in the Mid-Wilshire, Mid City and Hollywood environments.



The Early Modern Styles (1900s–1950s)

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

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

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

The period dating from 1945-1965 saw an enormous explosion in the development of single-family housing in the Los Angeles area. Much of this development took the architectural vocabulary of the pre-war years and combined it into simplified styles suitable for mass developments and small-scale apartments. Residential architectural styles popular in Los Angeles in this period included the Minimal Traditional, the various Ranch styles, Mid-Century Modern styles such as Post and Beam and Contemporary, and the Stucco Box (most popularly expressed in the Dingbat type). Though these styles may be found as infill 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, Raphael Soriano, and H. Hamilton Harris, although many of these styles were builder-developed.

3.2 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 infill 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 infill 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 four-plexes. The Multi-Family In-fill design guidelines in Chapter 10 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. The El Sereno – Berkshire Craftsman District HPOZ has a relatively limited number of commercial buildings, located on Huntington Drive. 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 infill projects will adhere both to prevailing architectural styles and building types.



3.3 INTRODUCTION TO THE EL SERENO - BERKSHIRE CRAFTSMAN DISTRICT ARCHITECTURAL STYLES

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that may exist in the El Sereno - Berkshire Craftsman District 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.



Arts & Crafts/Turn of the Century Styles: 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, fourplexes 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). It was the dominant style of architecture in the proposed El Sereno - Berkshire HPOZ prior to World War I.



Example of the Craftsman style. 5506 E Atlas St.



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
- One or two stories in height
- Building forms that respond to the site
- Shingled exteriors (occasionally clapboard or stucco)
- Extensive use of natural materials for columns, chimneys, retaining walls, and landscape features
- If Airplane, then has a “pop-up” second story
- If Japanese-influenced, then may have multi-gabled roofs or gables that peak at the apex and flare at the ends
- If Chalet-influenced, then may have single, rectangular building forms, front-facing gabled roofs, second-story balconies, flat balusters with decorative cutouts or decorative brackets and bargeboards



Arts & Crafts/Turn of the 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. One example of the style is found in the proposed HPOZ, built prior to World War I.



Example of the American Foursquare style. 5704 E Kendall Ave.

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 façade
- 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
- Clapboard exteriors (occasionally shingle or stucco)



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.



Example of the Spanish Colonial Revival style. 5619 E Berkshire Dr.

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
- One or two stories in height
- Single and multi-paned windows, predominantly casement in type
- Incorporation of patios, courtyards, loggias or covered porches, and/or balconies
- Complex massing, resulting from turrets, towers, corbelled overhangs, multiple and often asymmetrically organized wings, exterior staircases
- Distinctively shaped and capped chimneys
- Coved, molded, or wood-bracketed eaves
- Occasional use of embellished door and window surrounds
- Wooden plank or carved doors with prominent hinges and hardware
- Window grilles, rejas, and pierced stucco screens
- Windows with hoods
- Leaded or colored glass window embellishments
- Attic vents of clay tiles or pipe
- Corbeled overhangs
- Buttressed corners and wing walls
- Porte cochères, detached garages of complementary design
- Mediterranean or tropical gardens, fountains
- Borrowings from Churrigueresque, Italian Villa Revival, Gothic Revival, Moorish, or Art Deco styles



Eclectic Revival 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. The most well-known example of this style is the Mission Inn in Riverside. One example of Mission Revival architecture exists in the HPOZ.



Example of the Mission Revival style. 5618 E Berkshire Dr.

General Characteristics:

- Simple, smooth stucco or plaster siding
- Broad, overhanging eaves with exposed rafters
- 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
- One or more stories in height
- Hipped or gabled tile-covered roofs, with roof parapets
- Espadañas, bell towers, and domes
- Impost moldings and continuous stringcourses around openings
- Verandas, patios, and courtyards
- Buttresses, especially at building corners
- General lack of ornamentation or use of Moorish-inspired decoration



Eclectic Revival Styles: English Tudor Revival

(Also English Cottage, English Revival)

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. Often considered an Arts & Crafts Period style, the majority of El Sereno-Berkshire homes in this style were built during the Eclectic Revival Period.



Example of the English Tudor Revival style. 4511 N Berkshire Ave.

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: American 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. A number of American Colonial Revival-style residences are found in the HPOZ, several of which maintain influences of Craftsman architecture.



Example of the American Colonial Revival style. 4501 N Berkshire Ave.

General Characteristics:

- Symmetrical façades, 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

HPOZ PRESERVATION PLAN



- May display multiple roof dormers
- Clapboard or brick exteriors
- Paneled front door, sometimes with sidelights and transoms
- Details may include pediments, columns or pilasters, and fixed shutters



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. Two Dutch Colonial Revival-style residences were identified in the HPOZ.



Example of the Dutch Colonial Revival style. 5616 E Kendall Ave.

General Characteristics:

- One and one-half to two stories
- Clapboard, shingle, stone, or stucco siding
- Typically symmetrical facades, 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
- Simple building forms
- Gambrel roof
- May have a full-width porch, whether recessed or projecting



CHAPTER 4 REVIEW PROCESS

4.1 HPOZ PROCESS OVERVIEW

In an HPOZ, any work that involves the exterior of a property, including both the building and the site, is required to be reviewed—even though the work may not require other approvals such as a building permit. The Historic Preservation Overlay Zone has different review processes for different types of projects within the HPOZ. For more information on which review type is appropriate for a certain project, consult the chart at the end of this chapter and contact staff at the Department of City Planning’s Office of Historic Resources. Contact information can be found at <http://preservation.lacity.org/about/staff>.

A consultation with the HPOZ Board prior to the development of complete plans may be a valuable step in planning an appropriate and cost-effective project. The HPOZ Board can offer up-front guidance that may streamline the review process for work on both Contributing and Non-Contributing properties. The HPOZ Board can also provide valuable input on resources and design that may help a project achieve the goals of the Preservation Plan.

While the specific thresholds for different types of project review are found in the HPOZ Ordinance (Section 12.20.3 of the Los Angeles Municipal Code), the following is intended as a helpful guide:

Conforming Work (CWC or CWNC) is work that generally consists of maintenance, repair, obvious restoration, and other similar activity.

Conforming Work is given a prompt review process, taking from 1-21 days. Some Conforming Work projects can be reviewed administratively by Department of City Planning Staff (delegated), while other projects require review by the HPOZ Board.

A Certificate of Appropriateness (COA) is required when significant work is proposed for a Contributing element in the HPOZ. COA projects often involve additions, removal of architecturally significant features, or substantial work to visible portions of a building or site. Large additions, second-story additions, or construction of new structures require a COA.

A COA requires that a formal application be filed with the Department of City Planning and requires the payment of application fees. 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 when making his/her decision.

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 or replacement. A CCMP also requires that a formal application be filed with the Department of City Planning and requires the payment of fees. The HPOZ Board will conduct a public hearing and submit a recommendation to the Director of Planning.



4.2 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, and have retained their historic character in spite of subsequent alterations or additions, where the alterations 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 irreversible alterations; having been built outside of the HPOZ Period of Significance; being a vacant lot; or being an unpermitted structure or addition.

The El Sereno – Berkshire Craftsman District Historic Resources Survey can be reviewed at:

City Hall
City Planning Department, Office of Historic Resources
200 N Spring Street, Room 601
Los Angeles, CA 90021

Information about properties within the HPOZ is also available online through the City’s Zoning Information and Map Access System (ZIMAS) at <http://zimas.lacity.org>.



CHAPTER 5 EXEMPTIONS AND DELEGATIONS

5.1 INTRODUCTION

The level of review for a project is determined by the property's status as a Contributing Element or Non-Contributing Element and the project's visibility. As discussed in the previous chapter, structures designated as "Contributing" are subject to a higher level of review. All projects are reviewed to determine compliance with the Guidelines listed in the following chapters.

Certain work is not subject to compliance with the guidelines, and is thus "Exempt" from review. Work that qualifies for an Exemption must be brought to Planning Department Staff to verify the Exemption is being met.

Some projects may be reviewed and approved by Planning Department Staff, thus the project is "Delegated" to Staff. Delegated projects shall be brought to Planning Department Staff to determine consistency with Preservation Plan Guidelines.

Note: Projects that are not listed below; do not comply with the Design Guidelines; 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, must be brought before the HPOZ Board for review and consideration, as Conforming Work, or as a Certificate of Appropriateness or Certificate of Compatibility.

5.2 GENERAL EXEMPTIONS

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

1. The correction of Emergency of 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.
2. 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).
3. Alteration to Historic Cultural Monument and Mills Act properties under an approved Historical Property (Mills Act) Contract.
4. Maintenance and repair of existing foundations with no physical change to the exterior.



- 5. Installation of underground utilities in the public right of way, where the work does not affect a historic element and does not involve a new above ground structure.
- 6. Interior alterations that do not result in a change to the exterior of a Structure.

5.3 VISIBILITY

Projects are subject to different levels of review, determined by how visible the project will be from the public right of way. All questions of visibility are to be determined by Department of City Planning Staff. For the purpose of this plan, visibility includes all portions of the front and side elevations that can be seen from any adjacent street, alley, or sidewalk, or that would be visible but are currently obstructed by landscaping, fencing, and walls. It also includes undeveloped portions of the lot where new construction would be visible from the adjacent street or sidewalk. A street visible façade may also include side and rear facades that are generally visible from non-adjacent streets due to steep topography, or second stories visible over adjacent one story structures.

The following classifications of visibility determine the level of review required for your project:

A: Visible sections of all structures and overall façade/material/roof surfaces

Projects located on façades visible from the adjacent street or sidewalk and/or projects located on the overall structure that may be visible from the street.

B: Setting: front yard and visible side yard

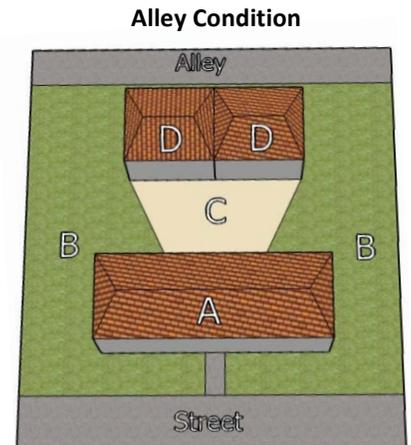
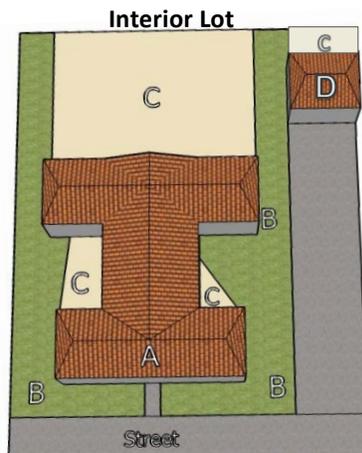
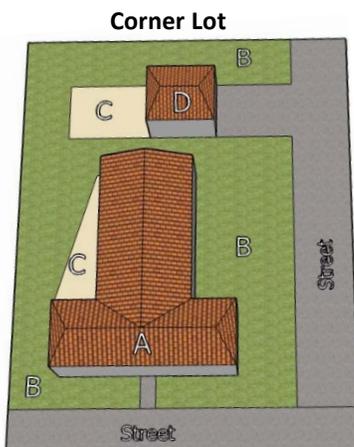
Projects located in portions of the front yard, side yard, public realm, and parkway on Contributing and Non-Contributing Features.

C: Non Street Visible Portions of Structures and Lot

Projects located in portions of the rear yard, side yards, and/or on façades that are not visible from the street or are of minimal visual impact.

D: Accessory Structures

Projects involving accessory structures.





5.4 CONTRIBUTING ELEMENTS

A: Visible Sections of all Structures and Overall Façade/Material/Roof Surfaces

Exempt

1. Installation of solar modules.
2. Exterior painting with no change in existing paint colors.
3. Removal of fences, garden walls and security grills/grates installed outside of the period of significance.
4. Re-roofing of flat roofs within parapets (where coping will not be affected).

Delegated to Staff

1. 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.
2. In-kind replacement of windows or doors, excluding non-original windows or doors.
3. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure. Where evidence of original form is unclear, work shall be deferred to the HPOZ Board for review.
4. Installation of screen doors or windows that do not obscure the actual door or window.
5. Exterior painting involving new paint colors, not including paint applied to previously unpainted surfaces such as stone, masonry or stained wood.
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. Roof repairs including repairs to roof decking where existing tile or shingles will be re-used, or in-kind replacement of roofing materials such as asphalt shingles or clay tiles. Work must not result in the removal or destruction of roof details such as fascia, eaves, brackets, rafter tails, etc.
8. Installation, repair, or removal of: awnings, shutters, lighting features, rain gutters and downspouts, or window boxes.

B: Setting: Front Yard and Visible Side Yard

Exempt

1. In-kind hardscape replacement (driveway, walkways, etc.) that does not expand or change: material, pattern, and/or scoring; or restoration of existing hardscape to historic patterns.
2. Pruning, normal maintenance, and new landscaping where at least 60% of the yard is planted landscape. Exempt work does not include: installation of decomposed granite or hardscape; installation of artificial turf; installation of fences or hedges; planting of new trees; or the removal of any mature tree or feature identified in the historic resources survey.



Delegated to Staff

1. The installation of new trees and bushes in the front yard or parkway.
2. Removal of mature trees when a report from an arborist or landscape architect can demonstrate that the tree:
 - a. Was installed outside of the period of significance, or
 - b. May potentially harm the foundation or home.
3. Installation of fences or hedges in the side yard, when the fence or hedge is located behind the primary façade.

C: Non Visible Portions of the Structure(s) and Lot

Exempt

1. Landscape/hardscape work that does not involve the removal of a mature tree or a feature identified in the Historic Resources Survey.
2. Grading and earth work on Non-Hillside lots as determined by the LAMC.
3. Construction or installation of ramps, railings, lifts, etc., intended to allow for accessibility.
4. Installation or repair of fences, walls, and hedges that do not require a Zoning Administrator's approval for height or location.
5. Installation, repair, or removal of: window boxes; window security bars or grills; awnings; shutters; lighting features; rain gutters and downspouts; skylights; antennas; satellite dishes and broadband internet systems; ground level mechanical equipment; or in-ground swimming pools.

Delegated to Staff

1. Addition(s) and new construction that satisfy all of the following:
 - a. The Addition(s) and new construction result(s) in an increase of less than twenty (20) percent of the of the Building Coverage legally existing on the effective date of the Historic Preservation Overlay Zone ,
 - b. The Addition(s) and new construction is/are not visible from the front yard or street-side yard,
 - c. No increase in height is proposed, and
 - d. The Addition(s) does/do not involve two or more structures.
2. New openings and/ or alterations to façade openings, such as door and window repair, replacement, and installation.
3. Installation and expansion of balconies, roof structures, trellises, gazebos, decks, or other similar structures that do not increase the residential floor area of the lot.

D: Accessory Structures

Exempt

1. All work on street visible facades of accessory or non-habitable structures is subject to the Exemptions in Section 5.4.A: Street Visible Facades.



Delegated to Staff

1. All work on street visible facades of accessory or non-habitable structures is subject to the Delegations in Section 5.4. A: Street Visible Facades.
2. All work on sections of an accessory structure that are located outside of the Street Visible Area.

5.5 NON-CONTRIBUTING ELEMENTS

Exempt

1. All work considered to be Exempt for Contributing Features is also Exempt for Non-Contributing Features, except for hardscape replacement in the Street Visible Area.

Delegated to Staff

1. All work in the parkway, front yard, and public realm is subject to the Delegations in **Section 5.4.B. Setting: front yard and visible side yard.**
2. Conforming Work on Non-Contributing Features.

5.6 PROJECT REVIEW GUIDES

| Project Review Definition Guide | | |
|---|--------------|---|
| Term | Abbreviation | Definition |
| Conforming Work on a Contributor | CWC | Maintenance, repair, obvious restoration, small additions, construction of small structures, and other similar activity to a Contributing property. |
| Conforming Work on a Non-Contributor | CWNC | Maintenance, repair, additions, construction of small structures, and other similar activity to a Non-Contributing property. |
| Certificate of Appropriateness | COA | Significant work on a Contributing property including large additions (over 20% of Building Coverage), second-story additions, removal of historic features, construction of new structures, or substantial work to visible portions of a building or site. Applications are processed/reviewed within 75 days. |
| Certificate of Appropriateness for Demolition | COA-Dem | Demolition, removal, or relocation of a Contributing structure or element. Considered by the Area Planning Commission based on evidence of economic hardship. |
| Certificate of Compatibility | CCMP | Significant work on Non-Contributing properties limited to new construction on vacant lots or demolition and replacement of a Non-Contributing structure. Also used for relocation of historic structures from outside the HPOZ, into the HPOZ. Applications are processed/reviewed within 75 days. |
| Board Review | Board | Department of City Planning staff will refer the project to the HPOZ Board. For Conforming Work Cases, the Board will vote on the project at a public board meeting within 21 days. For Certificate Cases, the Board will make a recommendation to Staff at a scheduled public hearing. |
| Staff/Delegated Review | Staff | Department of City Planning staff will review the project without an HPOZ board meeting, recommendation, or review. |
| Exempt from HPOZ Review | Exempt | Department of City Planning staff will confirm project is exempt from HPOZ review. |
| Building Coverage | BC | The area of a lot covered by roofed buildings and structures measured from the outside of the exterior wall at the ground floor, including covered porches and patios and detached and attached accessory structures over 6 feet in height. Building coverage does not include uncovered paved parking area, driveways, walkways, roof overhangs, uncovered steps, terraces, decks, porches, and architectural projections not intended for shelter or occupancy. |
| Period of Significance | POS | This is the period during which the majority of resources relating to the contexts and themes identified as significant in the historic Context statement were constructed. |

HPOZ PRESERVATION PLAN



| Project Review Process Reference Guide | | | | |
|--|---|----------------|-----------------|-------------|
| Project Type | | Contributor | Non-Contributor | Reviewed By |
| New Construction and Additions | | | | |
| | Construction of a structure in the visible area (excluding garages) | COA | CCMP | Staff/Board |
| | Non-Visible New Construction less than 20% of BC at adoption (excluding garages) | CWC | CWNC | Staff |
| | Non-Visible New Construction more than 20% of BC at adoption (excluding garages) | COA | CWNC | Staff/Board |
| | Non- Visible Additions less than 20% of BC at adoption | CWC | CWNC | Staff |
| | Visible or Non Visible additions more than 20% of BC at adoption | COA | CWNC | Staff/Board |
| Exterior | | | | |
| | Facade alteration (street visible) | CWC/COA | CWNC | Staff/Board |
| | Door/window alteration (not street visible) | CWC | CWNC | Staff |
| | Window replace (non-original windows with historically appropriate windows) | CWC | CWNC | Staff |
| | Foundation repair/maintenance (if no change) | Exempt | Exempt | |
| | Paint (change in color) | CWC | CWNC | Staff |
| | Paint (no color change) | Exempt | Exempt | |
| | Porch or Deck alterations (in rear) | CWC | CWNC | Staff |
| | Removal of non-historic materials or features | CWC | CWNC | Staff |
| | Removal of security bars installed outside of POS | Exempt | Exempt | |
| | Repair/maintenance to fix decay (no change in materials, design, or paint) | CWC | CWNC | Staff |
| | Roof line alterations (street visible) | COA | CWNC | Board |
| | Roof repair /maintenance | CWC | CWNC | Staff |
| | Re-roofing a flat roof with no change to parapet | Exempt | Exempt | |
| | Code enforcement cases | CWC/COA | CWNC/CCMP | Board |
| | Work that does not require a building permit | CWC | CWNC | Staff |
| Interior | | | | |
| | Interior alteration (with no change to exterior) | Exempt | Exempt | |
| Hardscape | | | | |
| | Hardscape added or expanded in front yard | CWC | CWNC | Board |
| | Hardscape or landscape work in rear yard (non corner lots) | Exempt | Exempt | |
| | Hardscape replacement (in-kind) in front yard | Exempt | CWNC | Staff |
| Landscape | | | | |
| | Grading/ earthwork in rear yard | Exempt | Exempt | |
| | Landscape work in front or side yard where at least 60% of the yard is planted landscape. (Not including paving, installation of artificial turf, installation of fences or hedges, planting of new trees.) | Exempt | Exempt | |
| | Tree installation in front yard | CWC | CWNC | Staff |
| | Tree pruning | Exempt | Exempt | |
| | Tree removal in front yard | CWC | CWNC | Board |
| Mechanical | | | | |
| | Mechanical equipment replacement, installation, or repair (non visible) | Exempt | Exempt | |
| | Solar/skylights/antennas/satellite dishes/internet (non visible) | Exempt | Exempt | |
| Yard | | | | |
| | Deck installation in rear (not street visible) | CWC | CWNC | Staff |
| | Fence addition in front or side yard | CWC | CWNC | Staff/Board |
| | Removal of fences built outside of POS | Exempt | Exempt | |
| | Swimming pool install/repair in rear (non corner lots) | Exempt | Exempt | |
| Accessory Structures | | | | |
| | Demolition of an Accessory built within the POS | COA or COA-DEM | CWNC | Staff/Board |
| | Demolition of an Accessory or Non-visible Structure built outside of the POS | CWC | CWNC | Staff/Board |
| | Construction of an Accessory Structure less than 10% of the lot area | CWC | CWNC | Staff/Board |
| | Construction of an Accessory Structure more than 10% of the lot area | COA | CCMP | Staff/Board |
| | Remodel/Exterior Alteration | CWC | CWNC | Staff |



Chapter 6: Setting, Public Realm, and Landscape

6.1 INTRODUCTION

The setting of a historic neighborhood is an essential part of its character. 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. For the purpose of this plan “setting” includes everything in the front yard, visible side yard, and the public right of way. The following guidelines apply to both Contributing and Non-Contributing Elements.

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, and garages were most often oriented toward the rear yard. Rear yards were most commonly used as a utility space, for 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.

6.2 FRONT YARD: LANDSCAPE

Guidelines:

1. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn. Non-porous ground coverings should be limited to walkways and driveways. Yards in which less than 60% of the total area is vegetated are inappropriate.
2. A traditional yard for most homes should be defined by plant groupings of different heights and massing. Low lying plants should occupy the most area, stretching from the curb to five-feet from the base of the structure. Taller plants should be located at the base of the structure and range between two to four feet in height. The tallest plants should be planted at the corners of the house or should frame the front façade entry way.
3. Landscaping should not be so lush or massive that public views of the house or architectural features are obstructed.
4. Mature trees and hedges in the public parkway planting strip should be retained whenever possible. Removal of a mature tree requires a report from a certified arborist to indicate that removal is necessary. If the removal of a mature tree is found to be appropriate the HPOZ Board will determine which replacement most closely matches the prevailing and historic character of the block.



5. If a mature tree is to be removed from a private lot, documentation should be provided by a certified arborist or landscape architect as to the tree's vitality and/or the extent of hazards that may be caused by the tree's continued growth. Mature trees should be replaced with a minimum 24-inch box tree. New trees should match the historic palate of the neighborhood and region.
6. Historic topographic features should be preserved. Leveling or terracing is not appropriate.
7. The use of rocks, decomposed granite or gravel as ground cover is inappropriate. Natural wood mulch is a good coverage alternative. Mulch should be secured with plantings to increase water absorption and prevent migration.
8. Drought-tolerant alternatives to traditional front yard lawns may be found appropriate 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 should be green and open. A thoughtfully prepared landscape plan using alternative low-water plant species may replicate the desired greenness and openness.
9. Artificial turf in front yards is inappropriate.
10. A desert landscape, such as a yard composed only of cactus, agaves, and succulents, is not appropriate within an HPOZ context.

6.3 FRONT YARD: HARDSCAPE

Guidelines:

1. Historic walkways, stairs, and other hardscape features should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area and within the same footprint. Special attention should be paid to replicating score patterns, pavement texture, swirl patterns and coloration.
2. Driveways should not be widened to a width that is greater than surrounding contributing properties. If a widening beyond the width of surrounding properties is found to be appropriate, the additional paving should be composed of semi-permeable surfaces such as decomposed granite, grass-crete, interlocking pavers, stone pavers, etc. in lieu of impermeable surfaces such as concrete or brick and mortar. If appropriate, driveways should not be widened more than 18-inches within the front yard area.
3. Paving in front yard areas for parking or new pathways that did not historically exist is generally inappropriate. Parking within the front yard is prohibited by the City's municipal code; parking should be located to the side or rear of a structure. Front yard parking pads are not permitted.
4. Required parking for existing projects should be designed in a manner appropriate with the historic context of the neighborhood.



5. “Hollywood driveways,” in which the tracks for the car are separated by a planted strip, may be appropriate.
6. Carport structures are generally not a characteristic of the buildings from the Period of Significance of the El Sereno – Berkshire Craftsman District HPOZ, and are therefore generally inappropriate. If construction of a new carport is determined to be acceptable on a particular site, the carport should be located out of the view of the general public, within the rear yard, and obscured behind the front house if possible. “Porte cochere” driveway structures are attached to the side façades of several residences in the HPOZ, are original character-defining features, and should be retained and maintained.

6.4 FENCES, HEDGES, GATES, WALLS, AND PHYSICAL FEATURES

Guidelines:

1. 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 an important feature of the HPOZ and should be maintained. If a veneer material is being proposed, it should closely match the texture, materials and design of historic walls in the neighborhood.
2. If historic fencing or walls did not exist in the front yard areas, their construction is inappropriate and strongly discouraged. However, for corner lots, a fence may be appropriate along the secondary lot frontage.
3. In matters of safety, historically appropriate fence style, such as a simple transparent dark-colored wrought iron fence or wood picket fence, may be appropriate. Per the City’s fence regulations (LAMC 12.22.C.20) front yard fences should be no more than 42 inches tall in residential areas.
4. Visible side and rear yard fencing should have a historically appropriate design, but can be less transparent than front yard fencing.
5. Exposed concrete block, horizontal wood, hollow steel, vinyl, chain link, and heavy masonry pilasters are inappropriate for publicly visible walls and fencing.
6. Street facing gates should not completely block views of building architectural details nor should they completely enclose a porte-cochere or similar driveway feature.
7. On corner lots it may be appropriate to have a side yard gate with less transparency.
8. When possible, fences should be set back from the property line.
9. New fencing and gates should be located behind the front façade of a structure.
10. New fencing should harmonize and be integrated with the landscape design.



11. New physical features within a front yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc. that were not historically present in the area are discouraged. However, when deemed 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.
12. 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 require HPOZ review, and 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 a HPOZ.

6.5 STREET-SCAPE, PARKWAY AND PUBLIC RIGHT OF WAY

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

Streetscapes make up the visual elements of the street and 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 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.

Guidelines:

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. When original site features have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence and evidence of similar elements found at similar properties in the HPOZ.
2. Preserve and maintain mature street trees and historically significant landscaping in public planting strips. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone.
3. Parkways are traditionally defined by a single planted material; replacement materials should replicate this historic planting pattern.
4. 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 arroyo stone, wood or cast iron is encouraged.

5. New utility infrastructure shall be placed in the least obtrusive location. Consider introducing new utility lines underground to reduce impacts to historic character of preservation zone.
6. Preserve and maintain existing historic street lights. 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.
7. Maintain and preserve historic curb configuration, material and paving. For repair or construction work in the Preservation Zone right-of-way, replace in-kind historic features such as granite curbs, rounded aprons, etc.
8. Preserve historic sidewalks. 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.
9. New sidewalks should be compatible with the historic character of the streetscape.
10. Maintain public walkway connections between streets and between buildings.

6.6 PUBLIC FACILITIES: SITE DESIGN AND ADJACENT PUBLIC RIGHT OF WAY

Public facilities cover a broad variety of buildings such as police stations, libraries, post offices, and civic structures. Modifications to public buildings may include the installation of ramps, handrails and other entry elements that make a building entrance more accessible. These elements should be done 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.

1. New public buildings should comply with the appropriate Infill Design Guidelines.
2. Introduce accessible ramps and entry features so that character defining elements of the building's entryways are impacted to the least extent possible. Construct new access ramps and entry features so that they are reversible.
3. Locate new parking lots and parking structures to the rear of public buildings to reduce impacts on neighborhood character. Parking areas for public buildings should be screened from view of adjacent residential structures.

HPOZ PRESERVATION PLAN



4. In public parks every effort should be made to preserve and maintain any existing historic elements such as walkway materials, mature trees, plantings, park benches and lighting.
5. New elements such as public benches, walkways, drinking fountains, and fencing should be compatible with the existing historic character of the Preservation Zone.



Chapter 7 Residential Rehabilitation for Contributing Elements

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. As described in Section 3.4, 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 El Sereno – Berkshire Craftsman District HPOZ.

The Residential Rehabilitation 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.

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 the 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 the Interior's Standards, and where more specific guidelines have been set forth by this Preservation Plan, the guidelines herein should prevail.

The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.



4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

7.2 WINDOWS

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

Most windows found in Los Angeles' Pre-WWII Historic Districts are wood-frame true divided light windows. True divided light windows have multiple panes of glass. These windows are usually double-hung, fixed, or casement style windows.



Double-hung windows have operable sashes that slide vertically. Casement windows open either outwards or inwards away from the wall. In some areas, metal frame casement or fixed divided light windows are common. These windows range from simple one-over-one windows to windows with panes in specialty shapes or leaded and stained glass.

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

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.

Traditionally, the more elaborately detailed windows in El Sereno - Berkshire were located on the façades that were visible from the public right of way. More private windows, reserved for the rear and the back of the side façades, were of a simpler wood double-hung or casement 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 possible. 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.

Guidelines

1. Repair windows wherever possible instead of replacing them, preserving the materials, design, hardware 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. If a window sash needs replacement and the window frame is in good repair, it is appropriate to replace only the window sash.
4. 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, the style of the building, physical evidence on the house itself, and evidence derived from similar houses in the neighborhood.

5. The size and proportions of historic windows on a façade should be maintained, as should the pattern and location of windows on a facade.
6. Filling in or altering the size of historic windows is inappropriate, especially on visible historic façades.
7. Adding new window openings to visible historic façades is inappropriate, especially on primary façades. If in a unique circumstance the addition of a street-visible window is found to be appropriate, the new window should match the pattern and scale of the existing windows on the historic facade.
8. Replacement of windows on the rear or side façades may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should be similar. The use of original materials to match the materials on the front façade is strongly encouraged.
9. The use of windows with faux muntins on street-visible façades is inappropriate.
10. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.
11. Awnings and shutters should be similar in materials, design, and operation to those used historically, and should not be used on architectural styles that do not normally use such features. When they can be appropriately used, awnings should always conform to the shape of the window on which they are installed. Metal awnings are inappropriate for Craftsman homes.
12. Security bars are discouraged and should only be installed on secondary façades. 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-facing facade, they should only be installed on the interior of a window or opening.
13. The installation of 'greenhouse' type windows extending beyond the plane of the façade on street-visible façades is inappropriate.
14. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of original windows. Methods such as wall, attic and roof insulation or weather-stripping existing windows or the restoration of existing windows may provide desired energy savings without the removal of important historic features.



7.3 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.

Guidelines

1. The materials and design of historic doors and their surrounds should be preserved. Special attention should be paid to preserving door features that exemplify the architectural style of the building. For example, removal or filling in of flanking side windows next to a Craftsman-style door would be inappropriate.
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 façades, is inappropriate. Craftsman-style homes, for example, frequently used a wider door width than current standard front doors; altering or reducing this width would be inappropriate.
4. Adding new door openings to primary historic façades is inappropriate.
5. When replacement of doors on the primary and secondary visible façades is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
6. Replacement doors on the non-visible secondary façades may vary in materials and method of construction from the historic doors, although the size, shape, and arrangement of any glazing should be similar. The use of original material types (typically wood frames and wood paneled doors), is still strongly preferred, even on these secondary façades.
7. New door openings may be appropriate on non-visible façades, however new doors should be compatible with the historic structure.
8. 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 HPOZ.
9. Painting historic doors that were originally varnished or stained and are not currently painted is inappropriate.
10. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable.



If replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.

11. Security doors on the primary facade that block the view of the main door are inappropriate.
12. Screen doors on the visible façades are allowed, provided they are historically appropriate in material and design.
13. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of an original door. Methods such as wall, attic, and roof insulation or weather-stripping existing doors or window panes within doors may provide energy savings without the removal of important historical features.
14. Alterations for disabled access should be done at a side or rear entrance whenever feasible, and should always be designed and built in the least intrusive manner possible using reversible construction techniques.

7.4 Arcades, Patios, Porches & Balconies (Referred to generically as porches for the purpose of this section)

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.

Porches are one of the key architectural features of Craftsman-style homes, and their recognizable design, large scale, and unique detailing are a defining element in the El Sereno – Berkshire Craftsman District HPOZ.

Guidelines

1. Historic porches, especially on the front and side facades, should be preserved in place. The removal of such features is inappropriate.
2. Decorative details that help to define a historic porch should be preserved. These include balusters, balustrades, half-walls, columns, brackets, pedestals, roofs and eaves. For example, Arroyo Stone facing on some porch columns and building foundations are important features on several properties in the El Sereno – Berkshire Craftsman District and should be preserved. 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 porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.



4. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should match the originals in design and materials.
5. Additions and alterations to porch elements should be compatible with the style and architectural details of the house. Greek classical columns or balustrades on a Spanish Colonial porch, patio or balcony would be inappropriate.
6. 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.
7. 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.
8. Enclosure of part or all of an historic porch on a street-visible facade is inappropriate.
9. Enclosure of a porch at the side or rear of the house, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows using reversible construction techniques.
10. Alterations for disabled access should be done at a side or rear entrance whenever feasible, and should always be designed and built in the least intrusive manner possible using reversible construction techniques.
11. Addition of a handrail on the front steps of a house for safety or disabled-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 using historic material such as wood or concrete. The color is encouraged to be consistent with the area.
13. Arcades, gates, and other such openings should always be kept as voids.

7.5 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. In the El Sereno – Berkshire Craftsman District HPOZ, the Craftsman-style homes are characterized by broad gabled composition shingle roofs, as well as large chimneys in a variety of finishes.

Guidelines

1. Historic roof forms should be preserved. For instance, a complex roof plan with many gables should not be simplified.
2. Preserve the historic eave depth and configuration.
3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be preserved. If these elements are deteriorated, they should be repaired if possible. If these elements cannot be repaired, match the original in design, materials, and details.
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. Historic specialty roofing materials, such as tile, slate, gravel or built-up shingles, should be preserved in place or replaced in kind.
6. When replacement of roof materials is necessary, replacement should be in-kind.
7. When feasible, roof materials such as clay tiles should be removed and retained on site to allow for repairs to roof underlayment, and reinstalled placing original tiles toward the front of the building and patching in with matching new tiles toward the rear of the building.
8. Where possible, special care should be taken to make minimal repairs to wood shingle roofs rather than replace the roof outright. The California State Historic Building Code section 8-303.7 allows for the replacement and retention of original materials provided no life safety hazard is created or continued.
9. 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.
10. White asphalt shingle is generally inappropriate. Especially on Craftsman buildings, earth tones are most appropriate, mainly brown colors, but in appropriate situations could potentially include rusty reds, greys, or greens.
11. Skylights should be designed and placed to be as minimally visible from the public right-of-way. Locations on the side and rear facades are preferred for skylights. Where skylights are found appropriate, they should be flat and relatively flush to the roof surface.



12. Existing chimney massing, details, and finishes should be retained. Modern spark-arrestors or other similar devices should be hidden within the chimney to the best extent feasible.
13. Masonry chimneys – including brick and stone – that were not originally painted or sealed should remain unpainted.
14. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.

7.6 ARCHITECTURAL DETAILS & BUILDING MATERIALS AND FINISHES

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. Understanding the architectural style of your house can help you to recognize the importance of the related architectural details of your house. The Architectural Styles section of these guidelines, or your HPOZ board, can help you determine what architectural details existed historically on your house.

Guidelines

1. Preserve original architectural features and materials on street visible facades. 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. Repairs through consolidation or “patching in” are preferred to replacement.
2. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials, texture and design.
3. When original details have been lost and must be replaced, designs should be based on 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.
4. Original materials which were not originally painted, such as masonry, arroyo stone, or tile, should remain unpainted.
5. Original surface building materials and details should not be covered with inappropriate materials such as stucco, vinyl siding, or other materials.
6. Architectural detail that did not originally appear on a structure should not be added to a structure. For example, precast concrete trims should not be added to a house.
7. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry



patterns, should be preserved or replaced in-kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.

8. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish. For example: Spanish Revival homes should have a hand troweled finish.
9. In choosing paint or stain colors, one should reference the Architectural Styles Chapter to learn more about appropriate paint colors and application. Stain or paint color choices should be selected appropriate to the architectural period or style and care should be taken to address how various elements of the structure, for instance the body, trim and accents will be painted.
10. In most cases, exterior paint should have a matte finish, not glossy or semi-gloss.

7.7 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.

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. Small dishes or other appurtenances (under 2' in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear façades, or in the rear yard. Small satellite dishes may be located in publicly visible areas only if they cannot be operated elsewhere.
2. Mechanical appurtenances that are physically mounted on the fabric of a historic structure must be attached using the least invasive method, without damaging significant architectural features.
3. Mechanical apparatus not mounted on the structure may be installed in areas visible from the public way if there is no other technically and economically feasible location for installation and if appropriate landscape screening is proposed and installed as a part of the project.
4. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.

HPOZ PRESERVATION PLAN



5. Solar panels are recommended to be placed upon rooftops that are not visible to the general public to the extent feasible. Location upon detached garages or upon rear-facing roofs that are minimally visible from a public street is encouraged. Solar panels should be low in profile, and should not overhang or alter existing rooflines.



CHAPTER 8 RESIDENTIAL ADDITIONS AND ACCESSORY STRUCTURES

8.1 INTRODUCTION

Few things can alter the appearance of a historic area more quickly than an ill-planned addition or an out of scale accessory structure. Additions can not only radically change the appearance of a structure to a passersby, but can also result in the destruction of significant historic material. 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.

Accessory structures help define the development pattern within a historic neighborhood and share an architectural continuity with the primary structure. Many of the materials and architectural features that have been used historically in accessory structures are also used in the construction of primary buildings. When a project involves alterations to a historic accessory building, it is important to retain character-defining features such as the materials, roof form, historic windows, historic doors, and architectural details. Removing character-defining features is inappropriate as it can quickly alter the appearance of a structure and its relationship to the primary structure. Additions and new accessory structures should remain subordinate to the primary structure, and should seek to preserve the established building relationships in the historic neighborhood.

The purpose of this section is to ensure that the scale, height, bulk, materials, and massing of additions and accessory structures are compatible with the existing context of the historic structure and compatible with the other Contributing structures in the neighborhood as viewed from the street. In addition to following these guidelines, successful projects shall take cues from their context and surroundings.

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. Great care should also 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 on a single story bungalow in a district comprised of similarly sized single-story bungalows would be inappropriate regardless of whether or not the addition is adorned with historic-appearing architectural features.



Guidelines:

1. Additions should be subordinate in scale and volume to the existing house. Additions that involve more than a 50% increase in the Building Coverage are generally inappropriate.
2. Additions should be compatible in scale with the overall block lot coverage. Additions that involve more than a 5% increase to the block average lot coverage may be inappropriate.
3. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
4. Additions that break the plane established by the existing roofline or side facades of the house are discouraged.
5. Additions that extend the existing side facades rearward are discouraged. Additions should be stepped-in from the side facade.
6. 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.
7. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
8. Additions should use similar finish materials as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
9. 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. All buildings should be recognized as products of their own time.
10. 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.
11. 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.
12. 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.
13. Additions that include a new floor (for instance a new second floor on a single story house) are strongly discouraged. Where additions that comprise a new floor can be found appropriate, such additions should be located to the rear of the structure.



14. 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.
15. 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.
16. Additions that would require the location of designated parking areas within the front yard area are not permitted under LAMC.

8.3 ACCESSORY STRUCTURES, NEW ACCESSORY STRUCTURES, AND ADDITIONS TO EXISTING ACCESSORY STRUCTURES

Garages and other 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 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 structure.

The guidelines in this section are specifically targeted towards the rehabilitation, addition to, or reconstruction of accessory structures on historic properties. It will also be useful to consult the Setting guidelines of this Plan (Section 6) to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings; and the Residential Rehabilitation guidelines of this plan (Section 7) for guidelines pertaining to architectural details and materials.

Guidelines:

1. Existing garage doors should be repaired when possible, rather than replaced. Special attention should be paid to the materials and design of historic doors and their surrounds.
2. The size, scale, and proportions of historic garage doors on a façade should be maintained.
3. Filling in or altering the size of historic garage doors, especially on street-visible facades, is inappropriate.
4. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
5. 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.
6. New accessory structures and garages should be similar in character to those which historically existed in the area.



7. Street-visible garages and accessory structures should retain the appearance of their original intended use.
8. Basic rectangular roof forms, such as flat roof with parapet wall are appropriate for most garages, on occasion hipped or gabled roofs may be appropriate.
9. New garages or accessory structures should be designed not to compete visually with the historic residence.
10. New garages should be detached and located behind the line of the rear wall of the house whenever possible. The El Sereno – Berkshire Craftsman District is generally devoid of any attached garages. Therefore, attached garages are inappropriate.
11. New accessory structures, such as greenhouses, porches or gazebos should not take up more than 50% of the available back yard area.
12. Accessory structures should always be subordinate in height, width, and area in comparison to the existing primary structure.
13. 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.
14. Changes in garage roof heights, when found to be appropriate, should not be street-visible and should not remove historic architectural details.



CHAPTER 9: RESIDENTIAL ALTERATIONS OF NON-CONTRIBUTING PROPERTIES

9.1 INTRODUCTION

Non-Contributing Elements are structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for the HPOZ. The Historic Resources Survey additionally identifies the architectural style of the structure, alterations that affected the building contribution status, and why the structure was identified as a Non-Contributing resource. Generally, properties that are identified as Non-Contributing in the Survey for the HPOZ can be further broken down into three categories:

Non-Contributors that were built within the Period of Significance:

Such properties were identified in the Survey as Non-Contributors because they do not retain their original architectural details or have been altered to the point where such alterations are considered to be irreversible. Though altered, these structures may retain massing, building forms, and architectural styles consistent with the development pattern of the block.

Non-Contributors that were built outside of the Period of Significance:

Such properties are identified in the Survey as Non-Contributing Features because were not built within the Period of Significance and thus do not contribute to the historic nature of the HPOZ. These properties are often designed in modern styles with varied massing, fenestration, and materials. When designing alterations to Non-Contributors constructed outside the Period of Significance it is important to balance compatibility between the existing structure's architectural style and the surrounding Contributing Structures architectural styles. On structures with large openings, such as a dingbat apartment building, installing smaller openings found on adjacent structures may not be compatible for the style of the structure. The intention of the design should therefore come from the existing architectural characteristics of the structure rather than the surrounding structures.

Vacant lots:

Such properties are un-built or do not have legally permitted structures.

This chapter addresses proposed alterations involving maintenance, repair, additions, or new detached accessory structures to Non-Contributing Properties. It does not address projects that propose to change existing Properties' architectural styles, or new construction of a primary or secondary structure. For such projects, please refer to Chapter 10 "Residential Infill."

This chapter's purpose is to encourage consistency of scale, massing, material, and form of alterations to Non-Contributing Properties with historic neighborhood features such that they even enhance the El Sereno - Berkshire Craftsman District's overall historic character whenever possible.



It is divided into six sections, each of which discusses a different set of design elements. However, it does not address a Property's "Setting" or Site (broadly defined as the front yard area and public right-of-way). For such elements, please refer to Chapter 6 "Setting and Public Realm."

In addition to following these guidelines, successful projects should take cues from their context and surroundings. This section provides guidelines specific to ensuring that alterations to Non-Contributing Structures do not detract from the overall historic character of the district, through encouraging consistency of scale, massing, material, and form in the neighborhood. In general, alterations should not try to exactly replicate the style of the surrounding historic structures; rather, the design should be consistent with the surrounding historic structures and sites.

9.2 MASSING AND FORM

The massing and form of historic structures in an intact historic neighborhood are 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. Potential work that is significantly different in massing and form from other structures on a particular block can diminish the integrity of the HPOZ as a whole and should be avoided. Elements such as overall building height and shape, building proportions, porches, roofs, and dormers should be heavily considered when proposing work to existing structures, as they all have a significant impact on the district as a whole. This section provides guidelines specific to ensuring that alterations to porches, dormers, chimneys and other roof features are compatible with the existing context of historic structures and the neighborhood as a whole. For specific guidelines pertaining to the location of massing on additions refer to section 9.6 "Additions to Primary Structures and Secondary Structures".

Guidelines:

1. Porch, dormer, and roof forms that echo the character of the neighborhood should be maintained.
2. Porch, dormers, chimneys and other roof features should be compatible with the identified architectural style of the structure. For example, adding a turret to a modern structure would not be a compatible alteration, as that roof form is not characteristic of the identified architectural style.
3. When new porches, dormers, chimneys, or roof features are added; the design, size, and placement should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on surrounding historic structures. The peak of a new dormer should not be higher than the peak of the building's roof.
4. Enclosure of part or all of a porch or courtyard on a street facing facade is generally not compatible.



9.3 OPENINGS

The size, scale, placement/location, grouping, and pattern of openings on facades are an integral part of a structure's design, and are considered important characteristics of the architectural style of a structure. When proposing work that would alter existing openings, such as doors and windows, it is important to consider not only the architectural style of the structure, but also the broader neighborhood context. The architectural style and neighborhood context will generally inform where on a structure openings should be located, the appropriate scale of the openings, and how openings should be grouped. When proposing a design for building openings, such as windows, it is important to consider the following character-defining features of windows: 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 exterior casing. Incompatible alterations and replacements to openings can compromise the design of a building and have a substantial negative impact on the visual consistency of the neighborhood.

Guidelines:

1. Openings should be compatible with the identified architectural style of the structure. Facades with established fenestration and door patterns should maintain the scale, proportion, and continuity of openings.
2. Windows and doors should use similar groupings, alignments, proportions, materials, operations, and sizes to those on surrounding historic structures, however rear facades may have varied fenestration. In areas where there is a predominant window material and form, introducing new materials and forms may not be compatible on street visible facades. For example, on a block defined by double-hung wood windows, installing vinyl sliding windows is not compatible. Generally, true-divided-lites are more compatible than simulated-divided-lites or press on muntins.
3. 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.
4. Every structure should have a main entryway on its primary facade. When relocating or altering the location of the front entrance, attention should be paid to the door pattern of the surrounding historic structures.
5. Adding doors to street-visible facades is generally not compatible. Adding additional doors on multi-family dwellings may be compatible if similar door groupings exist on surrounding historic structures.

Sidebar Text: For example, windows should not be installed flush on a façade, they should be recessed to provide depth to the opening

9.4 ARCHITECTURAL STYLES AND DETAILS



Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves altering a structure, the first step is to determine what style elements are present in other buildings on the block. If the existing buildings are all of the same or similar styles, common design themes should emerge. Do the majority of structures on your street have large picture windows? Spanish tile roofs? Stucco cladding? The “Residential Alterations Guidelines” that follow point out various design elements that need special attention to ensure that alterations are compatible with the historic streetscape. 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.

Guidelines:

1. Decorative details characteristic of an architectural style should be maintained or replaced as needed. Simplification of a structure through the removal of architectural features is not compatible.
2. Architectural details 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. Use of simplified versions of traditional architectural details is encouraged.
3. In areas where architectural details are common on a block, where compatible, alterations should incorporate these traditional details in a simplified form.
4. Overly decorative windows, doors, materials, and architectural features that create a false sense of historicism are strongly discouraged.
5. Windows should have decorative accent and installation details compatible with the identified architectural style of the structure such as an apron, sill, true-divided-lites, recessed installation, and/or stucco reveal.
6. New security bars and doors are discouraged. In cases where bars may be found to be compatible, bars should use minimal ornamentation. Screen doors and windows that are consistent with the architectural style and the opening size may be compatible.
7. New skylights or solar panels should be designed and placed in such a way that they are not visible. If skylights are desired, flat skylights, flush with the roof, are encouraged.
8. Mechanical apparatus should be located in rear or side yard areas, and should not be visible. In addition, consider placing such apparatus out of sight and sound of neighboring homes, if at all possible. 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.

9.5 MATERIALS



The characteristics of building materials, including the scale of units and the texture and finish of the material, define the character of a building. For example, the color, texture, and finish of historic stucco is a distinctive feature of Spanish Revival homes, and plays an important role in establishing the scale and character of these structures.

Replacement of building materials requires careful attention to the scale, texture, pattern, and detail of the material. The three-dimensionality of moldings and trim, the distinctive texture of stucco, 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 choose an appropriate finish when stucco work is needed.

Guidelines:

1. Materials should match the identified architectural style of a structure and be consistent throughout street visible facades. For example, slate roofing should not be used on a Spanish Revival home.
2. Materials should be similar in scale, pattern, and texture to those used historically. Clay tiles should be of the same size as those used historically.
3. If the integration of modern building materials not present during the Period of Significance is found to be compatible, such materials should be subtly used and appear visually inconspicuous in comparison to surrounding historic structures.
4. Light colored asphalt shingles are generally not compatible. Dark grays and browns are generally compatible replacement roofs.

9.6 ADDITIONS TO PRIMARY STRUCTURES AND SECONDARY STRUCTURES

Nothing can alter the appearance of a structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also detract from the continuity of the neighborhood. New additions within an HPOZ should seek to be compatible with both the neighborhood and the building to which they are attached.

Guidelines:

1. Additions should be compatible in scale with the overall block lot coverage. Additions that involve more than a 5% increase to the block average lot coverage are not compatible.
2. Additions should be located at the rear of the structure, away from the street-facing architectural façade.



3. Additions that break the plane established by the existing roofline or side facades of the house are strongly discouraged.
4. 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 compatible, such additions should be located towards the rear of the structure.
5. 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.
6. Additions that result in a larger structure than the adjacent properties 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.
7. Additions to street-facing façades should be articulated with well-defined building entrances, and projecting and recessed façade features. Façade articulation should establish a rhythm and add visual interest to the block face.
8. In areas of varied front setbacks, a street-facing addition should act as a transition between adjacent buildings, to unify the overall streetscape.

Note: refer to Chapter 9, Sections 1-4, for additional guidelines pertaining to the design elements of additions, including: massing and form, openings, architectural styles and details, and materials.

9.7 NEW ACCESSORY STRUCTURES AND ADDITIONS TO EXISTING ACCESSORY STRUCTURES

Garages and accessory structures can make an important contribution to the character of an historic neighborhood. 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.

For alterations to existing garages and accessory structures, follow the same guidelines throughout this chapter as you would for the alterations of a residential structure. The guidelines in this section are specifically targeted towards the new construction of accessory structures and additions to existing accessory structures.

Guidelines:

1. Accessory structures should be designed to not compete visually with the primary structure.
2. Accessory structures should always be subordinate in height, width and area in comparison to the existing primary structure.

HPOZ PRESERVATION PLAN



3. When choosing a location for a new accessory structure, care should be taken to respect the existing pattern of development of the block. For instance, placing an accessory structure adjacent to the primary structure would not be compatible when neighboring garages are located at the rear of their back yards.
4. New garages should be located behind the line of the rear wall of the house whenever possible.
5. Detached garages are compatible. Attached garages are not appropriate in the El Sereno - Berkshire Craftsman District.
6. New accessory structures, such as greenhouses or gazebos, should not take up more than 50% of the available backyard area.
7. Basic rectangular roof forms, such as hipped, gabled roofs, or flat roofs with parapet wall are compatible for most garages.
8. Accessory structures should be compatible with the architectural style of the existing house with respect to materials, fenestration, roof patterns etc., though architectural details should be replicated with less detail on accessory structures.



CHAPTER 10 RESIDENTIAL INFILL

10.1 INTRODUCTION

“Infill” is the process of building a new structure on a vacant site within an existing neighborhood. These Residential 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 guidelines help ensure that such new construction and alterations recognize and are sensitive to their historic context.

The Residential Infill Guidelines are divided into six (6) sections, each covering a building design element important when planning or evaluating proposed new construction or alteration to Non-Contributing sites or structures.

10.2 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, but the design should be consistent with the surrounding historic structures and sites. Design elements that are most 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 to fit this context.

The El Sereno - Berkshire Craftsman District HPOZ has a range of residential building types, most blocks are defined by predominantly one-story or two-story single family homes, while others contain two-story multi-family structures. New development should be compatible with neighborhood’s character, building sizes, mass, and bulk.

Single Family Housing

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves new construction on a vacant lot, the first step in designing a new building is to determine what style elements are present in other buildings on the block. The El Sereno - Berkshire Craftsman District HPOZ consists primarily of homes in the Craftsman and Revival styles. If the existing buildings are all of the same or similar styles, common design themes should emerge. 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.

Multi-family Housing



The El Sereno - Berkshire Craftsman District HPOZ includes several examples of multi-family housing, primarily on Huntington Drive. Over the decades, land use patterns and zoning regulations have allowed for expansion of 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 the HPOZ, the project should follow the Residential Infill Guidelines contained in this section. The Infill 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 or near the HPOZ during the Period of Significance.

One-over-one duplex

Guidelines:

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 two separate entryways. This may be achieved through the location of doorways on both the first and second story.
3. Entryways should be highlighted by a recessed entry or classical architectural archway.
4. One-over-one duplexes should be defined by an entry courtyard with an exposed stair leading to the second story. An opening in the courtyard wall should provide street access to shared resident spaces. Many duplexes have covered balconies.
5. Parking areas should be located to the rear of the structure.

(Sidebar) One-over-one duplexes can be designed in a variety of architectural styles, some example include:

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 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.



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 or double 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. Parking areas should be located to the rear of the structure.
4. Front yard areas should be comprised of landscaping. Paving front yard areas is inappropriate.
5. Setbacks should be consistent with surrounding historic single-family 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. Several properties developed with Courtyard Apartments during the Period of Significance can be found in the El Sereno – Berkshire Craftsman District on Huntington Drive.

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 their 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.



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 to 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.

Guidelines:

1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located. The depth of the front and side yards should be preserved, consistent with other structures on the same block face.
2. A progression of public to private spaces from the street to the residence should be maintained. One method of achieving this goal is to maintain the use of a porch to create a transitional space from public to private.
3. Historic topography and continuity of grade between properties should be maintained.
4. Attached garages are generally inappropriate; detached garages are preferred. Garages should be located to the rear of the property.
5. Parking areas should be located to the 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 infill project should be substantially consistent with the lot coverage of nearby Contributor properties.
8. Outdoor period details, such as address tiles, are encouraged.
9. 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, replacements should be mature with a 24-inch box.

10.4 MASSING AND ORIENTATION

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



Guidelines:

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

10.5 ROOF FORMS

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

Guidelines:

1. New residential structures should echo the roof forms of the surrounding historic structures. For instance, if the majority of structures along a particular street utilize front-facing gable-ends, the in-fill structure should likewise utilize a gable-end. Where a diversity of roof forms exist on a street, a predominant form should be used. It would be inappropriate to introduce a new roof form that is not present on the street.
2. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures. If modern materials are to be used, such materials should be simple and inconspicuous.
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, ceramic tile, or stucco coping are common, new construction should incorporate roof edge details which echo these traditional details in a simplified form.



10.6 OPENINGS

The pattern of windows, doors, and other openings on the façades 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, header heights, 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.

10.7 MATERIALS AND DETAILS

Traditionally, the materials used to form the major façades 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 stucco, an infill house that is entirely wood clapboard is generally inappropriate.

2. Materials used in new construction should be in units similar in scale to those used historically. For instance, bricks or masonry units should be of the same size as those used historically.
3. Architectural details such as newel posts, porch columns, rafter tails, etc., should echo, but not exactly imitate, architectural details on surrounding historic structures. Special attention should be paid to scale and arrangement, and, to a lesser extent, detail.
4. Use of simplified versions of traditional architectural details is encouraged.
5. If the integration of modern building materials, not present during the Period of Significance, is found to be appropriate, such materials should be subtly used and appear visually compatible with surrounding historic structures.



Chapter 11 Commercial Rehabilitation

11.1 Introduction

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 1905 to 1941, 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 commercially zoned 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 for shops and offices that is now used as residential lofts. This chapter also contains guidelines for projects that may be exempt from review altogether (such as some landscape projects), but are included to assist the user in executing a project that will be compatible with the HPOZ as a whole. Additionally, the guidelines in this chapter may also be of use to owners of Non-Contributing sites who wish to execute restoration or reconstruction projects of their own accord.

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.

11.2 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.
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.

11.3 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 cues that can be drawn from 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.
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.

11.4 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 detail 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 should be compatible with the size of the opening, and the style of the building. There are usually design cues that can be drawn from other nearby historic buildings that may assist with the replacement of windows and doors.
10. 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.
11. Bars or grillwork that is original to the structure should be retained.
12. 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.

11.5 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.

11.6 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.

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.

11.7 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.

11.8 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.



Guidelines

1. At-grade additions should be located in the rear of the structure whenever possible, away from the main architectural façade.
2. 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.
3. Addition roofing forms and materials should echo those of the original structure.
4. Rooftop additions should be executed so that there is clear delineation between the original facade and the new facade.
5. Additions should be differentiated from the original structure through their details or massing, communicating clearly that the addition is new construction.
6. Rooftop additions should be executed with sensitivity to adjacent single-story residential uses. Massing should be oriented toward the commercial street and away from adjacent residential uses, and open space should be concentrated in central courtyards and away from adjacent residential uses to the best extent possible.



Chapter 12 Commercial Infill and Alterations of Non-Contributing Elements

12.1 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 commercially zoned property owners planning new structures (including commercial, residential and mixed-use structures on vacant sites or alterations to Non-Contributing structures or sites within the HPOZ.). Existing commercial development and zoning is fairly limited in the El Sereno – Berkshire Craftsman District HPOZ, consisting of one site at the intersection of Huntington Drive and Berkshire Avenue, and a small collection of buildings extending south from the intersection of Huntington Drive and Kendall Avenue. 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 four 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.

12.2 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.
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.
10. Building street frontages should readily accommodate active uses such as commercial tenant space. When residential projects are proposed, a commercial mixed-use component is preferred to provide an active streetwall. When commercial space cannot be accommodated active spaces such community rooms, generous lobbies and other similar spaces are preferred. Blank walls and parking garage grilles at ground street level are inappropriate.

12.3 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 generally the preferred roof form.
7. Building heights should not be out of scale with adjacent residential properties and should utilize transitional heights when appropriate.
8. New commercial or mixed-use buildings on Huntington Drive should draw from historic commercial buildings in the area to define massing and modulation.
9. Projecting residential balconies facing the street on Huntington Drive were not commonly used during the HPOZ period of significance, and would be generally inappropriate on new mixed-use development on that street.

12.4 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. Second story materials may vary from those used on the first floor.
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 those used historically.
5. The use of architectural detail to break up the visual mass of oversized buildings is encouraged.
6. Materials such as foam plant-ons, rough textured stucco, faux lintels, cornices or quoins, etc. are inappropriate.



7. Signage on commercial infill structures should follow the signage guidelines laid out in the Commercial Rehabilitation Chapter.
8. Durable and high-quality materials should be used at ground-level.

12.5 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 13 COMMON ARCHITECTURAL TERMS



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.

Garden Wall: An 18 inch high masonry wall at the perimeter of a property.

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, or above the roof line.

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

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

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

Pier: Vertical structural members.

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

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

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

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

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

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.