



MELROSE HILL PRESERVATION PLAN

March 13, 2008



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PART I OVERVIEW

1.0 Mission Statement

To maintain and advance the preservation, restoration, and enhancement of structures, natural features, landscape, and exterior lighting in Melrose Hill and to unify and preserve the neighborhood for future generations. The preservation plan shall:

- Foster neighborhood pride among residents and property owners and encourage residents to participate in the preservation process;
- Promote interest in the cultural, social, and architectural history of Melrose Hill;
- Provide clear guidelines for appropriate rehabilitation, new construction, and relocation of structures; and
- Give residents pertinent information about historic preservation resources and opportunities.

2.0 Goals and Objectives

GOAL 1 Preserve the historic character of the community

- Objective 1.1 Safeguard the character of historic buildings and sites
- Objective 1.2 Ensure that rehabilitation and new construction within the district compliments the historic fabric
- Objective 1.3 Recognize that the preservation of the character of the district as a whole takes precedence over the treatment of individual structures or sites

GOAL 2 Preserve the historic appearance of residential structures

- Objective 2.1 Retain significant architectural features
- Objective 2.2 Ensure that maintenance, repair, and rehabilitation are historically appropriate
- Objective 2.3 New construction shall be of the appropriate style, scale, materials, and character of the existing structures, landscape, and streetscape

GOAL 3 Preserve the historic streetscape

- Objective 3.1 Preserve and revitalize the development patterns and the walkable neighborhood
- Objective 3.2 Retain historic trees and landscape features
- Objective 3.3 Maintain and encourage planted front yards

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

- Objective 4.1 Inform local residents, the preservation community, the general public and decision makers 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 Educate the public and preservation community about effective preservation techniques and resources

GOAL 5 Assist in the effective implementation of the HPOZ ordinance

- Objective 5.1 Facilitate fair and impartial decisions regarding proposed projects
- Objective 5.2 Educate and inform the HPOZ community about the benefits of historic preservation
- Objective 5.3 Create a resource of information on architectural styles found within the neighborhood

3.0 Function of the Plan

3.1 ROLE OF THE PRESERVATION PLAN

This Preservation Plan (Plan) is a City Planning Commission approved document which governs the Melrose Hill 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 plan serves as an implementation tool of the Hollywood Community Plan (a part of the land use element of the City's General Plan). HPOZs are one of many types of overlay districts, policies, and programs that serve to advance the goals and objectives of the Community Plan.

The plan outlines design guidelines for the rehabilitation and restoration of single and multiple-family residential structures, commercial structures, the public realm including streets, parks, street trees, and other types of development within the HPOZ. The plan is to be made available to property owners and residents within the Melrose Hill HPOZ, and shall be reviewed by the Board every two years.

The plan is used by the HPOZ Board to make recommendations on projects under their jurisdiction, as outlined below. The plan is also used by the Department of City Planning as the basis for its determinations on Certificates of Appropriateness (COAs) and Certificates of Compatibility (CCMPs) and to review projects where the authority has been delegated to the Director, as outlined below. The plan articulates the community's vision and goals regarding the HPOZ by setting clear guidelines for the development of properties within the district.

The plan will serve as a resource for property owners planning repairs or alterations; as an educational tool for both existing and potential property owners, residents, and investors; and will also be used by the general public to learn more about the City of Los Angeles and its unique neighborhoods.

3.2 ORGANIZATION OF THE PRESERVATION PLAN

All preservation plans are organized into seven required elements, including: Mission Statement, Goals & Objectives, Function of the Plan, Historic Resources Survey, Context Statement, Design Guidelines, and Preservation incentives/Adaptive reuse policies.

The Mission Statement and the statement of Goals and Objectives begin each plan by stating the community's aspirations for their Preservation Plan, what Goals it should accomplish, and offers specific programs or actions, and Objectives generally describing how the goals will be accomplished.

The Context Statement briefly outlines the history and significance of the community's development.

The Historic Resources Survey serves as the foundation for the HPOZ, and identifies all Contributing and Non-Contributing structures, including at times Contributing and Non-Contributing landscaping, natural features and sites, and vacant lots. The Historic Resources Survey also serves as the starting point for the Architectural Style pages and the Rehabilitation and Infill Guidelines found within this Preservation Plan.

The Design Guidelines section contains two parts: Architectural Styles and Design Guidelines for specific building elements. The Architectural Styles pages provide an overview of the variety of architectural styles present within the HPOZ, and identifies many of the character defining features of these styles. The Architectural Style pages are intended to work in concert with the applicable sections of the Design Guidelines for proposed work.

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

3.3 EXEMPTIONS

As instructed by the City Planning Commission, and City Council (notwithstanding LAMC 12.20.3 to the contrary), the following types of work are exempt from HPOZ review in the Melrose Hill HPOZ (unless it is located within the public Right-of-Way):

- a. Historic-Cultural Monuments, and properties under an Historic Property (Mills Act) Contract, as defined in LAMC 12.20.3.H. Mills Act Project submittals will be agendized as Other Board Business at the next regularly scheduled HPOZ Board meeting.
- b. Maintenance/Repair and/or rehabilitation of existing foundations;
- c. Repair of existing gutters and downspouts, not otherwise regulated as part of an in-kind roof replacement;
- d. Repair of existing swimming pools, so long as no part of the swimming pool or pool equipment is visible from the public way;
- e. Repair of existing solar collectors, antennas, and satellite dishes not visible from the public right-of-way;
- f. Installation/Repair of removable, temporary window boxes for residential structures.
- g. Planting of flowers, shrubs, and lawns.

3.4 DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

In the Melrose Hill HPOZ, the review of the following type of work is delegated to the Director of Planning and therefore shall not require review by the HPOZ Board, but the HPOZ Board shall receive a notice of the Director of Planning's action or decision at the next regularly scheduled HPOZ Board meeting:

- a. Installation and repair of HVAC equipment;
- b. Repair and maintenance work involving doors;
- c. Repair or replacement of windows and screens, in-kind, with no change in material or exterior appearance.

4.0 Historic Resource Survey

4.1 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. A "Contributing" structure has been built within the historic period of significance of the HPOZ, and retains elements that identify it as belonging to that period. A Non-contributing Structure either does not date from the historic period of significance or has been so irreversibly altered that it no longer retains elements that identify it as belonging to that period.

The Melrose Hill Historic Resources Survey was conducted by the Historical and Cultural Resources Survey Staff of the Los Angeles Bureau of Engineering Environmental Section in 1984. The survey included an on site visual examination of each building, photographing each building, background historical and biographical research, preparation of a State of California Historic Inventory Form for each building, and the preparation of a technical report. The original study area consists of all parcels with frontage on Marathon Street between North Hobart Boulevard and North Oxford Avenue, several parcels with frontage on North Oxford Avenue adjacent to the Oxford Marathon intersection, as well as several parcels with frontage on North Hobart Avenue near the Hobart Boulevard and Marathon Street intersection. The boundary line of the Survey Area is contiguous with the rear property lines of the enclosed parcels. It is comprised of 43 buildings with substantial street frontage, non-contributing parcels, or vacant lots. The majority of the buildings are single-family residential. The Survey concluded that the Melrose Hill area meets the criteria for HPOZ designation because the majority of buildings are the original structures from the development of this part of Los Angeles, which largely occurred between 1911 to 1926.

The Historic Resources Survey is incorporated herein by reference.

The Melrose Hill Historic Resources Survey is available for review:

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

City Planning Website: www.cityplanning.lacity.org

4.2 OTHER HISTORICAL DOCUMENTS

City of LA Cultural Heritage Commission list of Historical Monuments is located in the appendix.

5.0 Context Statement

The Context Statement is part of the Melrose Hill Historic Resources Survey, certified by the Cultural Heritage Board in 1984. The text below has been excerpted from the Context Statement in the Historic Resources Survey.

5.1 HISTORY OF THE MELROSE HILL HPOZ AREA

The Melrose Hill survey area is a small neighborhood of predominantly single family homes on tree shaded streets located in the southeast portion of the Hollywood Community Plan Area. The area is approximately four miles northwest of City Hall and one and one-half miles beyond the northwest corner of the original Los Angeles City boundary line. Melrose Hill is a portion of the area of Public Lands located west of the original City Limits of Los Angeles, south of Rancho Los Felis and east of Rancho La Brea.

The only access to the Survey Area is via Marathon Street, which terminates at Hobart Boulevard. Vehicular traffic is lessened by this limited access and there is little or no through traffic in the area. Melrose Hill has the highest elevation in this portion of the Hollywood Community. This topography adds variety to the siting of the individual residences and also increases the visual unity of the survey area.

In 1906, Sidney L. Briggs and M.P. Gilbert acquired approximately 35 acres of these former public lands, bounded by Western Avenue, Lemon Grove Avenue, Melrose Avenue, and a line contiguous with the rear property line of the parcels facing Hobart Boulevard between Melrose Avenue and Lemon Grove Avenue.

On May 29, 1906, the tract – Melrose Hill – was recorded by owner/proprietors M.P. Gilbert, S.L. Briggs, P.F. Bresee, and Bernhard Dixon. Mathew P. Gilbert was a principal in the Spring Street brokerage firm, Lloyd, Gilbert, and Edwards. Sidney L. Briggs was a developer, real estate broker, and president of the Briggs Company, which was located on South Broadway next to City Hall. Phineas F. Bresee was president of the Pacific Bible College, 641 E. 28th Street, and Pastor of the Nazarene Church.

The name “Melrose Hill” was selected for the bustling thoroughfare of Melrose Avenue that travels east west through the tract, and the high point in the area, Melrose Hill, by Avery McCarthy. He was the developer of a large portion of the Wilshire District, and selected this name in memory of Melrose, Massachusetts, the native city of the McCarthy Family.

The tract map shows street names that are different from the current names: Oxford Avenue was Laurel Avenue, Marathon Street was College Drive, and Hobart Boulevard was Graham Avenue. The Melrose Hill (tract) Map indicates the parcels on the south side of Marathon Street between Oxford and Hobart numbered as they are today and of the current dimensions and shape.

The remaining portion of the survey area, north of Marathon between Oxford and Hobart, was designated Lot A, Melrose Hill (tract); it was approximately 745 feet by 340 feet. Melrose Hill (tract) became a portion of the City of Los Angeles on October 27, 1909 by the annexation of the Colegrove Addition.

On May 2, 1910, Tract No. 801 (a resubdivision of Lot A of the tract, Melrose Hill) was recorded by Nazarene University, Pacific Bible College of the Church of the Nazarene, and the German American Savings Bank. The tract map shows a plan that differs from today's layout. Also, in 1910, the Los Angeles Railway Company published a map of 0.05 fares that shows the survey area was served by the "H" line which ran through downtown and terminated at Normandie and Melrose.

The period when construction of houses began in the survey area was a period of phenomenal growth for the City. Plans for the Municipal Harbor and the Aqueduct were responsible for rapid development and a population growth of about 168 persons per day. Residential construction was accelerated; County Assessor's tax records indicate the first houses began to appear in the survey area around 1911. One of these early houses, 4926 Marathon, is currently owned by a member of the original owner's family.

On February 16, 1912, a variety of locations for different types of residential construction were available in the City and the future of Melrose Hill as a neighborhood of builder's bungalows became apparent when Sidney L. Briggs constructed his first building, the Craftsman style bungalow at 4937 Marathon Street.

In 1919, owners of the land locked parcels in Tract #1186 sold portions of their land, about 22 feet wide, to the City for \$1 a portion in order to provide the right-of-way for the Melrose Hill cul-de-sacs. Ordinance 38953 was signed by Mayor F.T. Woodman on May 6, 1919, to officially approve the name "Melrose Hill" for the cul-de-sacs and a special assessment district, consisting of the landlocked parcels, was created in order to provide funds for paving the cul-de-

sacs. By this time, half of the buildings, mostly modest Craftsman style bungalows, had been built. The architect Charles E. Shattuck, a noted country club designer and architect for the City's first produce market had designed the Italianate style residence for the Fallas family. Charles E. Shattuck designed two of the three residences in the Fallas complex on Marathon Street.

In 1920, the Colonial Revival influence on the design of the California bungalow appeared in the survey area. As the popularity of the Bungalow began to decline, a Colonial style residence was constructed in the survey area and reflected the acknowledgement of the development of other American residential architectural influences. The last building in the survey area, also the smallest building, was built in 1926 and it completed the evolution of the bungalow as depicted on Melrose Hill. After 1926, homeowners modified the original residences to reflect the changes in lifestyle that occurred between the late 1920s and the present. Single family residences were converted to duplexes; some of these conversions have been returned to their original use. Dwelling units were added at the rear of the some properties zoned for two-family use. The neutral earth tones associated with Craftsman homes have been covered with paint and stucco. Porches have been enclosed, rooms added and walls punched out. However, the neighborhood retains its special visual identity as an island of California bungalows that evoke memories of the twenties.

The householders have maintained a continuity of family living in this area; children of the first families have married and moved here to live. Some residences are still owned by members of the original owner's families. The same neighborhood character that existed in the 1920s when Douglas Donaldson taught art classes in his studio at 4960 Melrose Hill for the neighborhood children are retained by neighborhood parties with 1920s themes. The neighborhood association's planning efforts include enhancement of the neighborhood's heritage by installation of vintage street lighting and the planting of street trees.

Today, the Melrose Hill survey area is a vital residential neighborhood and a haven of California bungalows of differing styles, as it was in 1926 when the last contributing residence was constructed there.

“Gun on Melrose Hill”

In 1920 George A. Malcolm purchased 4947 Marathon Street for his mother, Carrie McKenzie Malcolm. George Malcolm was a very important official in the American-guided Government of the Philippine Islands. He married in the in the 1930s, and his mother, Carrie Malcolm, visited him and his family many times for periods lasting up to two or three months. While Carrie Malcolm was away from her Marathon Street home, she rented it to “movie people” since both Paramount Studios and Fox Studios were nearby.

In 1922, Mable Normand, a Hollywood “Leading Lady” occupied Carrie Malcolm’s home. Mable Normand and Mary Miles Minter, another Hollywood “Leading Lady” were frequently escorted by William Desmond Taylor, the Hollywood celebrity and silent film director. William Desmond Taylor was found murdered in his apartment near Westlake Park (now MacArthur Park in Westlake) in February of 1922. Mable Normand was one of the principal suspects in the still unsolved Hollywood murder. The investigation of Taylor’s murder and biographical data about his past became known as the “Strange Case of William Desmond Taylor” and remains one of the mysteries of the era.

During the 1930s, the residence at 4955 Marathon was occupied by the Bolton family. The Bolton daughter, Muriel, was a writer and she was associated with the Millionaire series for television, the Fourstar Playhouse, and the Henry Aldrich program. Muriel Roy Bolton is credited to be the author of an unpublished manuscript titled the “Gun on Melrose Hill” about the murder of William Desmond Taylor. According to the unpublished manuscript, the murder occurred at Mable Normand’s rented cottage (4947 Marathon Street), the body was moved to Taylor’s apartment near Westlake Park, and the gun was found on Melrose Hill.

Melrose Hill Notables

Sidney L. Briggs - Architect

Sidney L. Briggs was the real estate developer responsible for the subdivision of Melrose Hill as well as the construction of at least eighteen of the Bungalows located in the Melrose Hill survey area. Sidney L. Briggs was born in Johnston, New York on December 28, 1890 and was educated there. Before locating in Los Angeles, he was engaged in a wholesale hardware business in Albany, New York, established an interior design firm in Toledo, Ohio, and later entered

the real estate business in Ohio and New York. He moved to Los Angeles and established the Briggs Co., which specialized in platting, layout subdivisions, and building houses.

Sidney A. Briggs was often designated as the designer of the houses constructed by the Briggs Company and was also a salesman for the firm. He lived in Glendale.

Charles E. Shattuck – Architect

Charles E. Shattuck was a native of New Hampshire, relocating to Los Angeles during the 1880's, practicing architecture for over fifty years. He pioneered in the design of Country Clubs, prepared plans for the City's first produce market, several business structures, and the first Mausoleum built in Southern California.

Frank M. Tyler – Architect

Frank M. Tyler was known as "one of the foremost experts in high-class residence work." He is credited with the design of many apartment buildings as well as the residences of a number of well-known citizens including Mr. George Getty's residence at the corner of Wilshire and Kingsley, and Mrs. Linda Scott's residence at Harvard and Washington.

Fred Fallas

Fred Fallas was a prominent Los Angeles businessman during the first two decades of the twentieth century. He was born in Michigan in a town named Fallasburg in honor of his grandfather, the founder and an early settler of the town. Edwin Fallas, the father of Fred Fallas, was engaged in the produce business in Grand Rapids and spent his winters in Los Angeles. After Fred L. Fallas completed school in Grand Rapids, he joined his father in the produce business. Later he entered the produce business himself and came west, locating in Los Angeles with his family in 1906. In 1909, Fred L. Fallas was the manager of the English Wallace Company, at 335 S. Central Avenue and his residence was located at 1513 Orange Avenue. It is estimated that the residence at 4926 Marathon Street for his wife, Hattie Belle and his two sons, Harry LePirre and Roy Edwin, was constructed in 1911. He became a well known factor in the wholesale shipping trade and was an active member of the Produce Exchange of Los Angeles. He was a member of the board of directors of the exchange at the time of his death in February, 1920.

Augustus J. O'Conner

Augustus J. O'Conner, the owner of 4935 Marathon Street, was born in Mexico City, Mexico in 1900. He was educated in the United States and was awarded his law degree from Harvard in 1927. He was a member of the executive committee of the California State Bar in 1934, and City Attorney of Hermosa Beach from 1939-1940. He met his wife, Chita, while at the University of Arizona. They had five children.

R.A. Wattson

R.A. Wattson lived at 4928 Melrose Hill, one of the most recently constructed residences in Melrose Hill. Mr. Wattson was active in the construction of Boulder City at the time the Boulder Dam was built. In addition to the R.A. Wattson Construction Company, Mr. Wattson was president of the Acme Traffic Signal Company, vice-president of the General Engineering Corporation, and secretary and treasurer of the Miracle Construction Company of San Diego. He was born in 1868 in Colorado where he received his education. Wattson relocated in Los Angeles in 1911. The Wattson's daughter, Kay, married and lived at 830 Melrose Hill. The Wattson family lived at 4928 Melrose Hill through the 1950s.

Douglas Donaldson

Donald Donaldson was the original owner of 4960 Melrose Hill. He was born in Detroit, Michigan on Aug. 24, 1882. Donaldson studied at Columbia University, under Rudolph Schaeffer in San Francisco and under E. A. Batchelder at Handicraft Guild School in Minneapolis. At the latter he taught metal work and jewelry design for four years. He arrived in Los Angeles in 1909 to teach at Batchelder's School of Design. By 1911 he was head of the crafts department at Manual Arts High School and in 1918 joined the staff at Otis Art Institute. He was also a principal in a hand wrought silver factory and crafted art objects in a home-studio where he also held summer classes. Mr. and Mrs. Donaldson had two children, Janet and Dorothy. Dorothy married Mr. Griffith and they lived at 808 Melrose Hill with their five children.

5.2 MELROSE HILL PERIODS OF SIGNIFICANCE

The Melrose Hill HPOZ is a neighborhood of modest residences constructed in the early 20th century. The majority of buildings are the original structures from the development of this part of Los Angeles, which largely occurred between 1911 and 1926, the era when the California bungalow was at the apex of its popularity and the City of Los Angeles was known as the “bungalow capital of the world.” Many homes are built in the Craftsman Bungalow style. As this style evolved, elements of other styles, such as Colonial Revival and Mission Revival were combined with the Craftsman Bungalow style in Melrose Hill.

Turn of the Century Styles (1890- 1920)

Craftsman Bungalow

Prarie

Transitional Arts and Crafts

Eclectic Revival Styles (1920- 1940)

Colonial Revival

Dutch Colonial Revival

Italian Renaissance Revival

Mission Revival

Neoclassical Revival

Tudor and English Revival

6.0 Architectural Styles

6.1 ARCHITECTUAL STYLES HISTORY

19th CENTURY STYLES (1860 - 1910)

Eastlake/Stick
Folk Victorian
Italianate
Queen Anne

The 19th century architectural styles popular in Los Angeles included the Italianate, Queen Anne, Folk Victorian, and Eastlake/Stick styles. Most of these styles were transmitted to Los Angeles by means of pattern books or the experience of builders from the eastern United States, who brought these styles to Los Angeles. The prominent architects in Los Angeles in this period included Ezra Kysar, Morgan & Walls, Bradbeer & Ferris, Frederick Roehrig and Carroll Brown.

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

TURN OF THE CENTURY STYLES (1890 - 1920)

Beaux Arts
Colonial Revival
Craftsman
Craftsman Bungalow
Foursquare
Hipped Roof Cottage
Mission Revival
Neoclassical Revival
Prairie
Spanish Colonial
Revival
Shingle

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

These styles were concentrated in areas spreading from downtown Los Angeles into some of the area's first streetcar suburbs. Although many examples of these styles have been lost through

redevelopment, fire, and deterioration, many fine examples of these styles still exist in Los Angeles. These styles can be commonly found in the West Adams area (Pico-Union, University Park, Kinney Heights, Harvard Heights, Western Heights, West Adams-Normandie, Jefferson Park), in Angelino Heights, and in Highland Park. Some early examples of the Craftsman and Beaux Arts styles can be found in the Hancock Park area. Only one surviving example of the work of architects Charles and Henry Greene survives in Los Angeles, in the Harvard Heights HPOZ.

THE ECLECTIC REVIVAL STYLES (1920-1940)

Chateauesque
Colonial Revival
Craftsman
Craftsman Bungalow
Dutch Colonial Revival
Egyptian Revival
English and Tudor Revival
French Eclectic
Foursquare
Hipped Roof Cottage
Hispano-Moresque
Italian Renaissance Revival
Mediterranean Revival
Mission Revival
Monterey
Neoclassical Revival
Prairie
Spanish Colonial Revival
Shingle

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

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

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

THE EARLY MODERN STYLES (1900-1945)

Art Deco
Minimal Traditional
Modern
Moderne
Prairie

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

POST-WORLD WAR II (1945 - 1965)

Contemporary
Dingbat
Googie
Minimal Traditional
Post and Beam
Post War Commercial Strip
Ranch

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, Ranch, Post and Beam, Contemporary, and Dingbat styles. This architectural guide also includes some examples of Post World War II commercial styles, such as the Googie style and the commercial strip development.

Prominent architects working in these styles in Los Angeles included Gregory Ain, A. Quincy Jones, J. R. Davidson, Cliff May, John Lautner, William Pereira, Rapahael Soriano, and H. Hamilton Harris, although many of these styles were builder-developed. Areas where these styles may be found in Los Angeles include Westchester, West Los Angeles, and the San Fernando Valley.

6.2 INTRODUCTION TO MELROSE HILL HPOZ ARCHITECTURAL STYLES

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that may exist in the Melrose Hill 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 section of this Preservation Plan, or are illustrated in the corresponding section of the Residential Rehabilitation Guidelines.

Architectural Styles Table for Contributing Properties			
Address	Style	Year Built	Architect
4900 W. Marathon Street	Tudor Revival	1922	Sidney A. Briggs
4906 W. Marathon Street	Colonial Revival	1921	Sidney L. Briggs
4912 W. Marathon Street	Colonial Revival	1920	Sidney L. Briggs
4916 W. Marathon Street	Craftsman Bungalow	1920	Sidney L. Briggs
4922 W. Marathon Street	Neoclassical Revival	1919	Charles E. Shattuck
4926 W. Marathon Street	Italian Renaissance Revival	1911	N/A
4930 W. Marathon Street	Mission Revival	1923	Charles E. Shattuck
4936 W. Marathon Street	Colonial Revival	1920	N/A
4942 W. Marathon Street	Craftsman Bungalow	1916	N/A
4946 W. Marathon Street	Colonial Revival	1920	N/A
4952 W. Marathon Street	Colonial Revival	1920	Elmer Dale
4958 W. Marathon Street	Craftsman Bungalow	1913	N/A
4962 W. Marathon Street	Craftsman Bungalow	1913	N/A
4966 W. Marathon Street	Craftsman Bungalow	1912	N/A
4901 W. Marathon Street	Craftsman Bungalow	1920	Sidney L. Briggs
4907 W. Marathon Street	Craftsman Bungalow	1920	Sidney L. Briggs
4935 W. Marathon Street	Craftsman Bungalow	1917	N/A
4937 W. Marathon Street	Craftsman Bungalow	1912	Sidney A. Briggs
4947 W. Marathon Street	Craftsman Bungalow	1916	N/A
4955 W. Marathon Street	Craftsman Bungalow	1917	N/A
4961 W. Marathon Street	Craftsman Bungalow	1917	C. Shurwood and Son
800 N. Melrose Hill	Craftsman Bungalow	1918	N/A
808 N. Melrose Hill	Craftsman Bungalow	1920	Sidney L. Briggs
814 N. Melrose Hill	Transitional Arts and Crafts	1920	Sidney L. Briggs
818 N. Melrose Hill	Colonial Revival	1920	Sidney L. Briggs
824 N. Melrose Hill	Craftsman Bungalow	1919	Sidney L. Briggs
830 N. Melrose Hill	Craftsman Bungalow	1918	Sidney L. Briggs
836 N. Melrose Hill	Craftsman Bungalow	1917	Sidney L. Briggs
840 N. Melrose Hill	Craftsman Bungalow	1913	Sidney L. Briggs
4928 W. Melrose Hill	Colonial Revival	1923	N/A
4936 W. Melrose Hill	Colonial Revival	1919	W.F. Thompson
4940 W. Melrose Hill	Colonial Revival	1919	Sidney L. Briggs
4946 W. Melrose Hill	Dutch Colonial Revival	1920	A.C. Geck
4954 W. Melrose Hill	Craftsman Bungalow	1916	N/A
4960 W. Melrose Hill	English Tudor Revival	1920	E.S. Titcomb
837 N. Melrose Hill	Craftsman Bungalow	1914	N/A
4929 W. Melrose Hill	Italian Renaissance Revival	1920	F.J. Greene
4941 W. Melrose Hill	Craftsman Bungalow	1914	N/A
4947 W. Melrose Hill	Colonial Revival	1918	Sidney L. Briggs
800 N. Oxford Avenue	Tudor Revival	1921	Frank M. Taylor
720-726 N. Oxford Avenue	Prarie	1917	Ira J. Keurt

Turn of the Century Styles Craftsman Bungalow



4916 Marathon Street is a Craftsman Bungalow with some Colonial Revival details. It was constructed in 1920.



4942 Marathon Street, constructed in 1916.



4966 Marathon Street, constructed in 1912.

The Craftsman Bungalow dates from the early 1900s. Some of the earliest examples of the type are found in Los Angeles. The Craftsman bungalow is often referred to as the “California bungalow” in other areas of the country because of its popularity in this region.

The Craftsman Bungalow grew out of the Craftsman movement’s desire to use traditional building materials and techniques, and to create smaller, easy to maintain structures for the turn of the century middle class. The Craftsman movement evolved from the English Arts and Crafts movement, which emphasized natural materials, hand-craftsmanship, and honesty of design, often typified by the exposure of structural building elements. In California, this movement often incorporated elements of Oriental design.

The Craftsman Bungalow is typically one to one-and-a-half stories tall, with a low-pitched, gabled roof, has oversized eaves with exposed rafters, and windows placed in groups or bands. Elements of the Craftsman Bungalow are often mixed with the Prairie and Shingle Styles. Early examples often exhibit characteristics of the Transitional Arts and Crafts style.

Notable Architects

Sidney A. Briggs -- 4937 Marathon Street

Sidney L. Briggs -- 4916 Marathon Street, 4901 Marathon Street, 4907 Marathon, 808 Melrose Hill, 824 Melrose Hill, 830 Melrose Hill, 836 Melrose Hill, 840 Melrose Hill

C. Shurwood and Son -- 4961 Marathon Street

Craftsman Bungalow - **Common character defining features**

Windows (pg. 46)	Porches (pg. 53)	Doorways (pg. 50)
<ul style="list-style-type: none"> ▪ Three-over-one, One-over-one ▪ Leaded glass ▪ Rectangular tops ▪ Arranged in bands or singularly 	<ul style="list-style-type: none"> ▪ Relatively restrained ▪ Small or large in size ▪ Square or battered columns 	<ul style="list-style-type: none"> ▪ Single ▪ Large pane glazi ▪ Rectangular
Roofs (pg. 56)	Building Materials (pg. 61)	
<ul style="list-style-type: none"> ▪ Hipped ▪ Low-pitched ▪ Gables ▪ Dormers ▪ Oversized eaves with exposed decorative rafters 	<ul style="list-style-type: none"> ▪ Clapboard ▪ Shingle ▪ Stone ▪ Brick ▪ Clinker Brick 	



4958 Marathon Street, constructed in 1913.



4907 Marathon Street, constructed in 1920.



4962 Marathon Street, built and owned by Albert A. Wolf. It was constructed in 1913.



4935 Marathon Street, constructed in 1917. Ownership changed several times between 1920 and 1936 when August J. O'Conner became owner.



4901 Marathon Street, owned by S.L. Briggs during construction. It was sold in 1921 to George E. Raymond, manager of the Orpheum Theater and Realty Co. It was constructed in 1920.



4937 Marathon Street, constructed 1912. In 1913, the Briggs Company sold the property to William McSweeney, circulation manager for the Los Angeles Times.



4947 Marathon Street, constructed in 1916. Carrie M. Malcolm became owner of this residence in 1920.



800 Melrose Hill, constructed in 1918.



4955 Marathon Street, constructed in 1917. This was the home of Muriel Bolton, author of the unpublished manuscript, "Gun in Melrose Hill."



808 Melrose Hill, constructed in 1920.



824 Melrose Hill, constructed in 1919.



4961 Marathon Street, constructed in 1917.



830 Melrose Hill, constructed in 1918.

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836 Melrose Hill, constructed in 1917.



837 Melrose Hill, constructed in 1914.



840 Melrose Hill, constructed in 1913.



4941 Melrose Hill, constructed in 1914.



4954 Melrose Hill, constructed in 1916. In 1917, Anna L. Austin was the owner / occupant of the residence, and the Austins remained owners through the 1950s. John H. Austin was a bacteriologist, credited with the development of a hair tonic widely advertised on buses throughout Los Angeles.

Turn of the Century Styles Prairie



720-726 North Oxford Avenue, constructed in 1917 as a two-story, four family residence.

The first Prairie style houses were built in the United States in the late 1890s. The first Prairie style buildings in Los Angeles were built in the early 1900s, and the movement was most popular between 1900 and 1920.

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

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

Features of the Prairie style can be found mixed into the Craftsman and Airplane Bungalow, Foursquare and Art Deco/ Moderne styles.

Notable Architects

Ira J. Keurt-- 720-726 North Oxford Avenue

Prairie - **Common character defining features**

Windows (pg. 46)

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

Porches (pg. 53)

- Deeply recessed
- Small or large in size
- Entranceway

Doorways (pg. 5)

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

Roofs (pg. 56)

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

Building Materials (pg. 61)

- Brick
- Stucco
- Wood

Turn of the Century Styles Transitional Arts and Crafts



814 Melrose Hill, constructed in 1920. The Jackie Gleason movie "Papa's Delicate Condition" was filmed here.

The Transitional Arts and Crafts style was popular from 1895-1915, primarily in Los Angeles and the surrounding areas.

The Transitional Arts and Crafts style, as the name suggests, is a transitional style between late 19th century Shingle and Queen Anne Styles, and the 20th century Craftsman and Colonial Revival styles. This style owes much to the English Arts and Crafts movement, with its insistence on organic color palettes and materials and handcraftsmanship, and the contributions of the California architects Charles and Henry Greene, who popularized the use of Oriental decorative elements.

The Transitional Arts and Crafts style often features walls and roofs clad in wood shingles, with asymmetrical facades. Structures are typically two stories, with steeply pitched roofs, gables, deep eaves with decorative brackets, corbels, and rafter tails, leaded or stained glass windows, and large porches.

The Transitional Arts and Crafts style is a mixed style, and can be found with elements of most revival styles popular at the turn of the last century.

Notable Architects

Sidney L. Briggs -- 814 Melrose Hill

Transitional Arts & Crafts - **Common character defining features**

Windows (pg. 46)	Porches (pg. 53)	Doorways (pg. 54)
<ul style="list-style-type: none"> ▪ Multi-pane over single pane ▪ Leaded or stained glass ▪ Rectangular tops ▪ Arranged in groups or singularly 	<ul style="list-style-type: none"> ▪ Large ▪ Battered posts ▪ Square stone piers ▪ Massive arches 	<ul style="list-style-type: none"> ▪ Massive ▪ Decorative glass ▪ Rectangular

Roofs (pg. 56)	Building Materials (pg. 61)
<ul style="list-style-type: none"> ▪ Hipped ▪ Gables ▪ Asymmetrical ▪ Dormers ▪ Deep eaves with corbels ▪ Decorative rafter tails ▪ Decorative vergeboards 	<ul style="list-style-type: none"> ▪ Shingles ▪ Stone ▪ Clapboard ▪ Clinker Brick

Eclectic Styles Colonial Revival



4906 Marathon Street has some Craftsman details. It was constructed in 1921.



4912 Marathon Street, constructed in 1920.



4936 Marathon Street has some Craftsman details. It was constructed in 1920.

The American Colonial Revival style resulted from a rejection of the Queen Anne Revival style, and a desire to return to a more “traditional” American building type. The style went through several phases, beginning in the late nineteenth century when such features of the style (columns, dentils, gable ends treated as pediments, and double-hung sash windows) were used locally with Queen Anne and American Foursquare styles. In the 1920s and 1930s, Colonial styling became one of the choices of the period revival architect.

Larger homes were usually two stories, with hipped or gabled roofs, wood or brick exteriors, and a symmetrical arrangement of features. Precedents included Southern plantations, with their two story porticos; the Georgian and Federal homes of the Virginia Tidewater; the gambrel-roofed homes of the Dutch Colonial settlements; and the simple wood boxes of New England. Built between 1920 and 1925 were these one-story examples of the style: side-gabled, wood-sided, with central entrances often treated as gabled porticos, and a symmetrical disposition of windows. One popular sub-type combined the more formal Colonial elements, such as Tuscan columns and a central entry, with the more rustic Craftsman vocabulary of exposed rafters and pergolas, resulting in the “Colonial/Craftsman” bungalows that are very popular in Melrose Hill.

Notable Architects

Sidney L. Briggs -- 4906 Marathon Street, 4912 Marathon Street, 4940 Melrose Hill, 818 Melrose Hill, 4947 Melrose Hill Hill

Elmer Dale -- 4952 Marathon Street

Colonial Revival - **Common character defining features**

Windows (pg. 46)

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

Porches (pg. 53)

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

Doorways (pg. 50)

- Single
- Rectangular

Roofs (pg. 56)

- Side gabled

Building Materials (pg. 61)

- Shingles
- Clapboard



4946 Marathon Street has some Dutch Colonial Revival influences. The style was very popular in Los Angeles during the early decades for the 20th Century. It was constructed in 1920.



4928 Melrose Hill was constructed in 1924. It is one of the most recently constructed residences in Melrose Hill.



4952 Marathon Street, constructed in 1920.



4936 Melrose Hill, constructed 1919.



4940 Melrose Hill was constructed in 1919. It has been used as the location for several television programs and commercials. The Henry Aldrich series was filmed here, and the David Janssen series called "The Fugitive" was filmed here.

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818 Melrose Hill, constructed in 1920. It has been used for films and commercials such as the Libby Kids "Libby Kids from Melrose Hill Gang."



4947 Melrose Hill, constructed in 1918.

Eclectic Revival Styles Dutch Colonial Revival



4946 Melrose Hill, constructed 1920.

Dutch Colonial Revival buildings began to be built in the United States in the early 1900s. Dutch Colonial Revival buildings in Los Angeles generally date from the nineteen-teens to the nineteen-thirties.

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

Dutch Colonial Revival structures are typically two-story, with a gambrel roof, shallow eaves, and sometimes have Dutch doors or half-timbering.

Dutch Colonial Revival features are often mixed with Colonial Revival styles.

Notable Architects

A.C. Geck -- 4946 Melrose Hill

Dutch Colonial Revival - **Common character defining feature:**

Windows (pg. 46)

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

Porches (pg. 53)

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

Doorways (pg. 50)

- Single
- Rectangular

Roofs (pg. 56)

- Side gabled
- Gambrel

Building Materials (pg. 61)

- Shingles
- Clapboard

Eclectic Revival Styles Italian Renaissance Revival



4926 Marathon Street, constructed 1911.



4929 Melrose Hill, constructed 1920. This residence is one of the larger homes in the area, and has been altered a number of times over the years.



4929 Melrose Hill, East elevation.

The first Mediterranean/Italian Renaissance Revival buildings were built in the United States starting in the early 1900s. These styles became popular in Los Angeles in the nineteen-teens.

The Mediterranean Revival style is loosely based on Italian seaside villas from the sixteenth century. The style was particularly prevalent in Southern California, because of a popular association of the California coast with Mediterranean resorts.

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

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

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

Notable Architects

F.J. Greene -- 4929 Melrose Hill

Mediterranean Revival - **Common character defining features**

Windows (pg. 46)

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

Porches (pg. 53)

- Relatively restrained porticos
- Piazzas
- Arcades

Doorways (pg. 54)

- Paired or single
- Large pane gla
- Arched or rect

Roofs (pg. 56)

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

Building Materials (pg. 61)

- Stucco
- Iron details

Eclectic Revival Styles Mission Revival



4930 Marathon Street, constructed 1923.

The Mission Revival style was born in California in the 1890s. It has been an enduring architectural style, and examples of the style continue to be constructed into the present day, although in much smaller numbers than in its heyday in the nineteen teens and twenties. Mission Revival structures of stucco with sculpted parapets, symmetrical facades and arched openings reflected the simplicity of Southern California’s Spanish and Mexican heritage. The Mission Revival (circa 1895-1915) had also been largely defined by stucco walls and red tile roofs; however, it tended to be less delicate and more heavily proportioned with characteristic elements such as espadanas (curvilinear parapets) and bell-towers.

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 romanticizing of the Mission era in California and resurgence of interest in the Spanish heritage of the southwestern United States. During the revival era, other regions of the Mediterranean were also used for inspiration, including Italy, France, North Africa, and the Middle East, resulting in endless variations on the stucco and tile theme.

Mission Revival style residential structures are typically one to two-stories (commercial structures typically are no more than four), have low pitched roofs with gables and wide eaves, arched arcades enclosing large, front porches, a mixture of small square windows, and long, rectangular windows, quatrefoils, Moorish detailing and often towers. The features of the Mission Revival style are often mixed with the Spanish Eclectic, Craftsman and Prairie styles. The so-called “revival styles” dominated building in Los Angeles during most of the 1920s and 1930s.

Notable Architects

Charles E. Shattuck -- 4930 Marathon Street

Mission Revival - **Common character defining features**

Windows (pg. 46)	Porches (pg. 53)	Doorways (pg. 50)
<ul style="list-style-type: none"> ▪ Arched or curved tops ▪ Rectangular tops ▪ Single ▪ Islamic ornament ▪ Quatrefoils ▪ Decorative crowns 	<ul style="list-style-type: none"> ▪ Large in size ▪ Arcaded entry ▪ Large, square piers 	<ul style="list-style-type: none"> ▪ Single ▪ Wooden ▪ Arched or rectangular ▪ Decorative crowns
Roofs (pg. 56)	Building Materials (Pg. 61)	
<ul style="list-style-type: none"> ▪ Hipped ▪ Flat ▪ Red tile ▪ Tower ▪ Mission-shaped roof 	<ul style="list-style-type: none"> ▪ Stucco 	

Eclectic Revival Styles Neoclassical Revival



4922 Marathon Street, constructed 1919. This formal style is unique in the Melrose Hill HPOZ area. The home has Colonial Revival Influences.

The Neoclassical Revival style originated in the United States in 1895 and continued in popularity until 1950. In the Los Angeles area it was predominantly popular from 1895 through World War II.

The Neoclassical Revival style is closely related to both the Greek Revival and Colonial Revival styles. Hallmarks of the style are a rectangular building form, marked by a double height front portico with Ionic or Corinthian columns, and a symmetrically balanced facade. The Neoclassical Revival style is primarily distinguished from the Greek Revival or Colonial Revival styles by its ornate detail.

The style was popularized as a result of the Columbian Exposition of 1893, which took a classical theme in its architecture. The exposition received wide publicity, and its “classical” pavillions, which in reality mixed classical and colonial revival architectural elements, created a national interest in the style.

The Neoclassical Revival style can often be found mixed with Colonial Revival elements.

Notable Architects

Charles E. Shattuck -- 4922 Marathon Street

Neoclassical Revival - **Common character defining features**

Windows (pg. 46)

- Multi-over one
- Rectangular tops
- Arched tops
- Specialty/decorative

Porches (pg. 53)

- Double-height porticos
- Elaborate Columns

Doorways (pg. 50)

- Paired or single
- Large pane glazi
- Arched or rectan

Roofs (pg. 56)

- Gabled
- Hipped
- Carved brackets

Building Materials (pg. 61)

- Quoins
- Clapboard
- Masonry
- Decorative Shingles

Eclectic Revival Styles Tudor and English Revival



4900 Marathon Street, constructed 1922. This was the last home that Sidney L. Briggs constructed in Melrose Hill, and was the Briggs' family home.



4900 Marathon Street, east elevation.



4960 Melrose Hill, constructed 1920. Donald Donaldson was the original owner of this home. He was head of the crafts department of Manual Arts High School and later taught at Otis Art Institute. He had a home-studio where he held summer art classes.

The first Tudor Revival buildings in the United States were built in the late 1890s. In Los Angeles, the first Tudor style buildings were built in the early 1900s, and the style was popular through the 1920s.

The Tudor style is another architectural style that grew out of the 19th century movement away from the “modern” industrial revolution and towards a more “romantic” historicism. The style is based on late Medieval English cottage styles. The English Revival Cottage is a smaller version of the Tudor with brick walls instead of stucco and less half-timbering.

Tudor style structures are typically two or three stories, with a steeply pitched hipped roof with side gables, stucco, half-timbered, tall, narrow, diamond-paned windows, and a massive chimney. The English Cottage is usually one to two stories, steeply-pitched hip roof, brick with some half-timbering, and diamond-paned windows. Both can be found in low scale commercial buildings.

The Tudor and English Revival styles features can be found mixed with Shingle, Queen Anne Revival, and Stick and Eastlake styles.

Notable Architects

Sidney A. Briggs -- 4900 Marathon Street

E.S. Titcomb -- 4960 Melrose Hill

Frank M. Taylor -- 800 North Oxford Avenue

Tudor/English Revival - **Common character defining features**

Windows (pg. 46)	Porches (pg. 53)	Doorways (pg. 50)
<ul style="list-style-type: none"> ▪ Tall and Narrow ▪ Diamond-paned windows ▪ Multiple groups ▪ Rectangular tops 	<ul style="list-style-type: none"> ▪ Relatively restrained ▪ Decorative brackets 	<ul style="list-style-type: none"> ▪ Paired or single ▪ Rectangular

Roofs (pg. 56)	Building Materials (pg. 61)
<ul style="list-style-type: none"> ▪ Hipped ▪ Steeply pitched ▪ Built-up roofing imitating thatch ▪ Side gables ▪ Asymmetrical 	<ul style="list-style-type: none"> ▪ Brick ▪ Stone ▪ Stucco ▪ Clapboard ▪ Shingle



800 North Oxford Avenue, constructed 1921.

PART II DESIGN GUIDELINES

Part II of this Preservation Plan consists of five chapters: Chapter 7, Design Guidelines Overview; Chapter 8, Residential Rehabilitation; Chapter 9, Residential Infill; Chapter 10, Relocating Historic Structures; and Chapter 11, the Public Realm. A brief overview of the Preservation Principals, Architectural Styles and Findings of Contribution is provided below, followed by the User's Guide.

7.0 Design Guidelines Overview

7.1 PRESERVATION PRINCIPLES

The following principles are distilled from portions of the Secretary of the Interior's Standards (see Appendix G) and have been adapted to conform to the specific goals and objectives of the HPOZ. The California Historical Building Code also supports these principles by providing an alternative set of building regulations to achieve code compliance. These principles on which these guidelines are based:

PRINCIPLE 1:

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

PRINCIPLE 2:

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

PRINCIPLE 3:

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

PRINCIPLE 4:

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

PRINCIPLE 5:

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

PRINCIPLE 6:

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

7.2 ARCHITECTURAL STYLES

Chapter 6, Architectural Styles presents an overview of the development of different architectural styles that exist in the Melrose Hill HPOZ. These descriptions are intended to give property owners a starting point to identify the predominant style or styles of their buildings or structures, and assist in determining what types of work might be appropriate. The Architectural Styles pages are intended to work in concert with the applicable chapters of the Design Guidelines.

7.3 HISTORIC RESOURCES SURVEY AND FINDINGS OF CONTRIBUTION

To find out if a particular structure, landscape feature, natural feature, or site is Contributing, consult the Historic Resource Survey, or consult with Planning Staff or the HPOZ Board. Depending on the Contributing/Non-contributing status of a structure, feature, or site, different elements of the Design Guidelines will be used in the planning and review of projects.

CONTRIBUTING STRUCTURES

Contributing structures, landscape features, natural features, and sites are indicated in the Historic Resources Survey for the Melrose Hill 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. Generally, work involving Contributing and Contributing Altered structures should follow the rehabilitation guidelines.

NON-CONTRIBUTING STRUCTURES

Non-contributing structures are those structures, landscapes, Natural Features, or sites identified as Non-contributing in the Historic Resource Survey for the HPOZ. There are two types of Non-contributing Structures: those that do not date from the period of significance and those that do date from the period of significance, but have been so significantly altered that the changes are irreversible.

NON-CONTRIBUTING – NOT FROM PERIOD OF SIGNIFICANCE OR VACANT LOTS

Non-contributing structures not dating from the period of significance are those buildings that were constructed too recently to contribute to the historic nature of the district. An example might be a more recent apartment block or an infill house constructed much later than its neighbors and in a different style. The infill guidelines will apply to these structures, as well as to new infill construction on vacant lots.

NON-CONTRIBUTING – FROM PERIOD OF SIGNIFICANCE

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

7.4 DESIGN GUIDELINES

The design guidelines are divided into four chapters:

- Residential Rehabilitation
- Residential Infill
- Relocation of Historic Structures
- Public Realm

These design guidelines have been specifically tailored for both building/structure and project types. As a result, there are unique categories for Residential and the Public Realm (building/structure type), as well as Rehabilitation, Additions, Infill, and the Relocation of Historic Structures (project type). Each guideline section is arranged by building element (doors, windows, etc.). The “User’s Guide” Table 1 on the next page outlines the applicable guideline sections to use based upon the “Contributing” status of the property, building/structure type, and project type.

7.5 USER'S GUIDE

Table 1.0, below provides an overview of which chapter of the Design Guidelines to consult for specific project types. A particular project may incorporate many diverse elements, and as such may blend the boundaries between Design Guideline chapters.

**TABLE 1
DESIGN GUIDELINE USER'S GUIDE**

Project Type	Historic Resource Survey classification	Applicable Guidelines	Refer to Page
Rehabilitation	Contributing	Rehabilitation	Residential, Page 41
Rehabilitation	Non-Contributing (within period of significance)	Rehabilitation & Infill	Residential, Page 41, 68
Rehabilitation	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 68
Addition	Contributing	Rehabilitation	Residential, Page 66
Addition	Non-Contributing (within period of significance)	Infill	Residential, Page 68
Addition	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 68
New Construction	Contributing	Rehabilitation & Infill	Residential, Page 41, 68
New Construction	Non-Contributing (within period of significance)	Infill	Residential, Page 68
New Construction	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 68

8.0 Residential Design Guidelines, Maintenance, Repair, and Rehabilitation

8.1 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 or site important.

These Residential Rehabilitation Guidelines are intended to aid both multiple and single-family residential property owners planning work on buildings or structures that are identified as “Contributing” or “Non-Contributing” in the Melrose Hill Historic Resources Survey. These Residential Rehabilitation Guidelines will also be used by the Department of City Planning and the HPOZ Board to review projects within the Melrose Hill HPOZ.

“Contributing” buildings or structures were built within the historic period of significance of the Melrose Hill HPOZ, and retain elements that identify them as belonging to that period. The historic period of significance is the time period in which the majority of construction in the Melrose Hill HPOZ area occurred.

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

The Residential Rehabilitation Guidelines are divided into nine (9) sections, each of which discusses an element of the design of historic structures and sites. If you are thinking about planning a project that involves the area around your house, such as repaving your driveway or building a fence, the “Setting” section might be a good place to start. If you are planning work on your roof, refer to the “Roofs” section. 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.



Topography helps define this home's character and should be retained.



A flat yard and central path helps define this home.



This historic retaining wall creates a consistent streetscape and neighborhood identity.

8.2 SETTING - LANDSCAPING, FENCES, WALLS, WALKS, AND OPEN SPACE

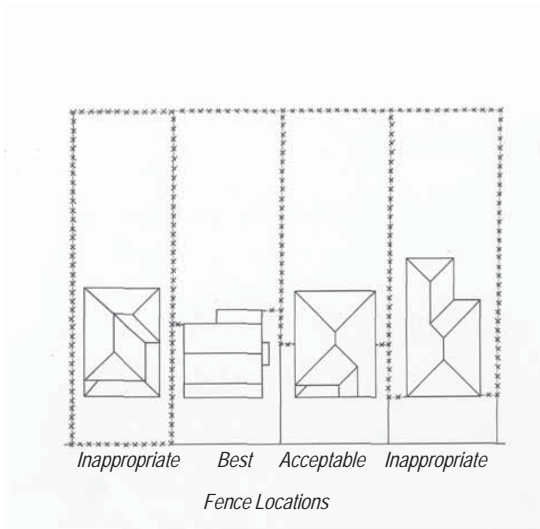
PURPOSE AND INTENT

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

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetscapes led to planting strips, planting strips to sidewalks, sidewalks to yards and front walkways, which led to porches and the private spaces within a house. Common setbacks in the front and side yards helped ensure these orderly progressions. In a few areas, transparent fencing was used at the edge of the yard to further define these spaces. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods, as well as the maintenance of historic neighborhood streets as a functioning resource.

GUIDELINES

1. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible. If replacement is necessary, in-kind plant materials are recommended.
2. Historic topographic features should be preserved whenever possible. Leveling or terracing a lot that was traditionally characterized by a steep hillside or raised lawn is not appropriate.
3. Historic walkways and other hardscape features in the front yard should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area.



Solid fences in the front yard are inappropriate and block views of the structure.

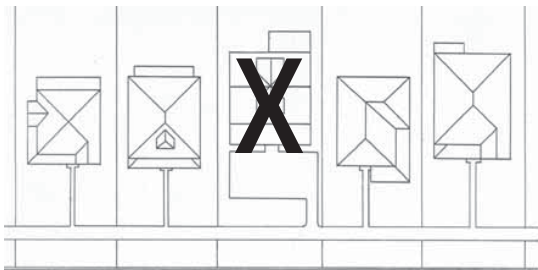
4. If historic retaining walls, pathways, stairs or fences exist, they should be rehabilitated or preserved in place. If they must be removed, they should be replaced in kind. If reinforcement is necessary, finish materials should match the original in materials and design.
5. New or replacement retaining walls should be constructed in a style and with materials that harmonize with the house and with other existing historic retaining walls in the area.
6. If historic fencing did not exist in the front yard areas, new fencing is strongly discouraged. However, in matters of public safety, a simple semi-transparent wrought iron fence painted in dark green, dark brown, or black may be appropriate. In some cases, low picket fencing may be appropriate for Craftsman structures. In general, hollow steel fencing is inappropriate.
7. Rear yard fencing for privacy, such as opaque wood fencing, may be appropriate.
8. Chain link fencing in the rear or side yard (provided the lot is not a corner lot) may be appropriate if covered with vegetation.
9. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn, and non-porous ground coverings should be minimized.
10. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.
11. Parking areas and driveways should be located to the side or rear of a structure.
12. Widening a driveway is inappropriate. "Hollywood driveways," in which the tracks for the car are separated by a planted strip, are appropriate.
13. It may be appropriate to locate a porte cochere (carport) in a location visible from the street.
14. Swimming pools should be located in the rear yard.



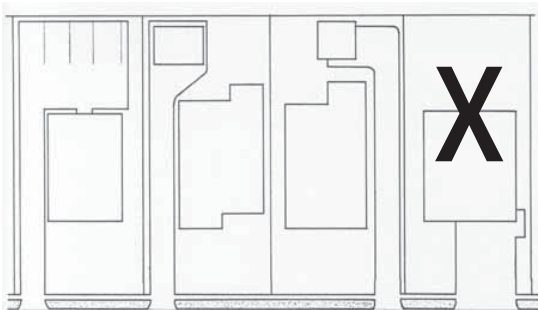
Overgrown landscape is not appropriate and obscures the structure.



Creating a parking area in the front yard is not acceptable.



Paving the front yard destroys the rhythm and character of the streetscape.



Traditionally, driveways lead to parking areas at the rear of structures. The driveway on the right leading to a front-yard garage is inappropriate.

15. If recurring historic plantings exist in the neighborhood, efforts should be made to reintroduce similar landscape elements. The plantings that are encouraged include: tall-growing, over story trees especially the Quercus (oak) genus, California Sycamore, California Walnut, and California Bay; under story flowering trees; fruit trees; and spring flowering shrubs such as roses and camellias.
16. Outdoor period details, such as address tiles and mailboxes are encouraged.
17. Moderate landscape illumination and decorative lighting is appropriate.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Maintenance/Repair and/or rehabilitation of existing foundations;
2. Repair of existing swimming pools, so long as no part of the swimming pool or pool equipment is visible from the public way;
3. Planting of flowers, shrubs, and lawns.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

Basic Tips on Landscape and Hardscape

Introduction of new landscaping elements into areas where they would be visible from the public way should be carefully considered. New major site elements that require re-grading or excavation, such as terraces or retaining walls, may not fit in with the sloping front yards that characterize Melrose Hill. The City does not allow parking in the front yard, so don't pave over it.

Mature over and under story trees should be carefully protected from excessive pruning. Typically all that healthy trees need is some occasional thinning of lower branches and it is rarely necessary to touch the top third of the crown.

Basic Tips on Fences

Fences and gates in the front yard usually are not appropriate. Try new landscape elements, such as hedges, shrubs, and trees, instead of a fence. Instead of fencing the entire yard for privacy, just screen a sitting or patio area. If new or replacement fencing is required, careful consideration of what fencing styles are appropriate to the style of the house is required. In general, appropriate fencing will be low in scale, and made of wood or wrought iron.

If you choose a wood fence, it is not recommended to use wood fence posts in contact with the ground, because they may lean and rot. Consider using heavy-duty post anchors in concrete footings, with the wood posts bolted to the anchors. Make sure that the water from your irrigation system is kept away from the wood fence, as that may increase maintenance.

Front yard and streetside reverse corner lot fences need to be less than 3 feet 6 inches tall. If the fence is over this height, a Fence Height Variance is required from the Department of City Planning, *in addition to* the HPOZ review. For questions about fence height and the zoning code, contact the Department of Building and Safety at (888) 524-2845.

Please refer to the Appendix for additional assistance and resources.



Three window angular bay



6 over 1 wood windows

9 over 1 picture window



6 window curved bay



12 lights and 3 panes

8.3 WINDOWS

PURPOSE AND INTENT

Windows 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 casing and the head. In some cases, the color and texture of the glazing are also important.

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

GUIDELINES

1. Repair windows or doors whenever possible instead of replacing them.
2. When the replacement of windows is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should usually be replaced with true divided-light windows, and wood windows with wood windows.
4. If a window is missing entirely, replace it with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, and the style of the building.



Replacing original windows with greenhouse style windows is inappropriate



These replacement windows are inappropriate. When putting new windows on the front facade of a home, the new windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile.



The decorative windows on this structure add to its historic character.

5. Historic windows were not dual glazed. The California Historical Building Code allows new or replacement windows that do not meet today's energy code requirements to be used, if desired by the homeowner. If energy conservation is the goal, interior or exterior storm windows, not replacement windows, should be installed.
6. Storm windows should match the existing window trim in finish color. Storm windows should either be composed of one large pane of glass covering the entire window, or, if operable, the sash size and placement should match that of the window on which it is mounted.
7. The historic pattern, location, size and proportions of windows onto a façade should be maintained.
8. Filing in or altering the size of historic windows is inappropriate.
9. Adding new windows to building facades is inappropriate.
10. New windows on additions should match the rhythm and scale of the existing windows on the historic facade.
11. The installation of 'greenhouse' type kitchen windows extending beyond the plane of the facade is generally inappropriate.
12. The installation of burglar or safety bars on facades visible from the public right of way is usually inappropriate. Burglar or safety bars may be appropriate on facades not visible from the public right of way. Bars should match the muntin and mullion patterns of the window on which they are mounted as closely as possible, and should be painted to match the predominant window trim.
13. Awnings and shutters should be similar in materials, design, and operation to those used historically.
14. Awnings should conform to the shape of the window on which they are installed.
15. Decorative bars or grillwork that is original to the structure should be retained.



The historic windows on this home add to its character.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Installation/Repair of removable, temporary window boxes for residential structures.

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. Repair or replacement of windows and screens, in-kind, with no change in material or exterior appearance.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Inappropriate replacement of windows can compromise the integrity of a building and have a serious negative effect on 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.

Older structures in Los Angeles may have had operable shutters or fabric awnings. Installation of these features on historic structures should only take place if there is evidence that such features existed on the house historically.

Basic Tips on Windows

Maintaining historic windows makes good economic sense, as they will typically last much longer than modern replacement windows. Remove dirt and excess paint to improve function and reveal the original detail of the window. Clean glass carefully and protect it when removing paint. On swinging windows (casement), oil the hinges so they open and close easily. 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.

If your window is too damaged to repair, you may have to replace it. Match the size and profile of the frame and sash, windowpane pattern, material, and decorative detail. Check with building supply companies, woodworking mills, carpenters, and preservation magazines for window replacements.



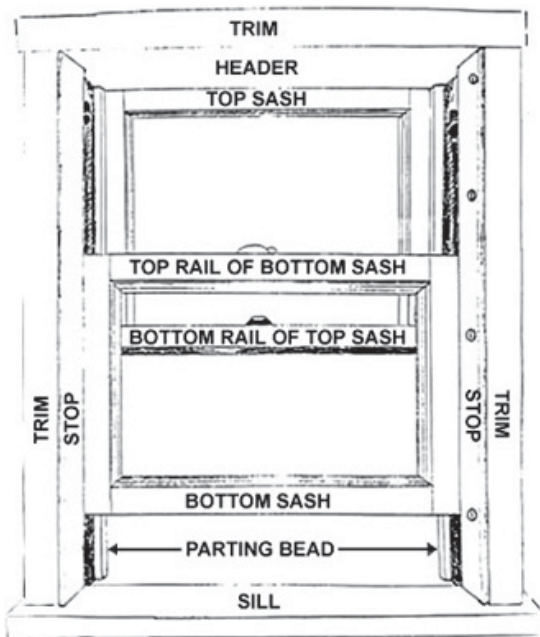
These windows are inappropriate, because they have "stick-on" muntins, instead of true divided light windows, in which small panes of glass are separated by the muntin framework.

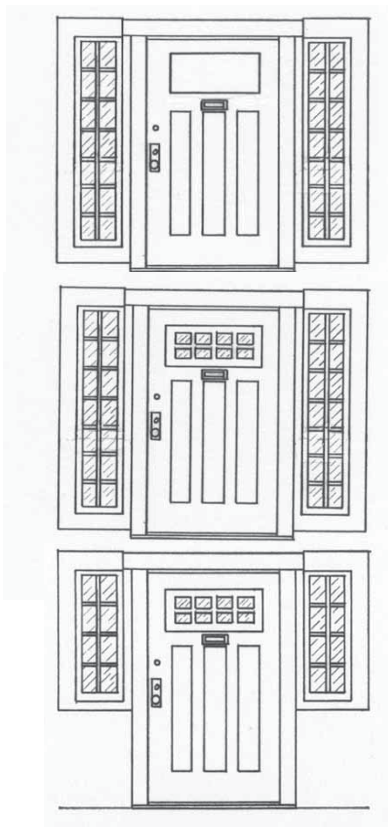
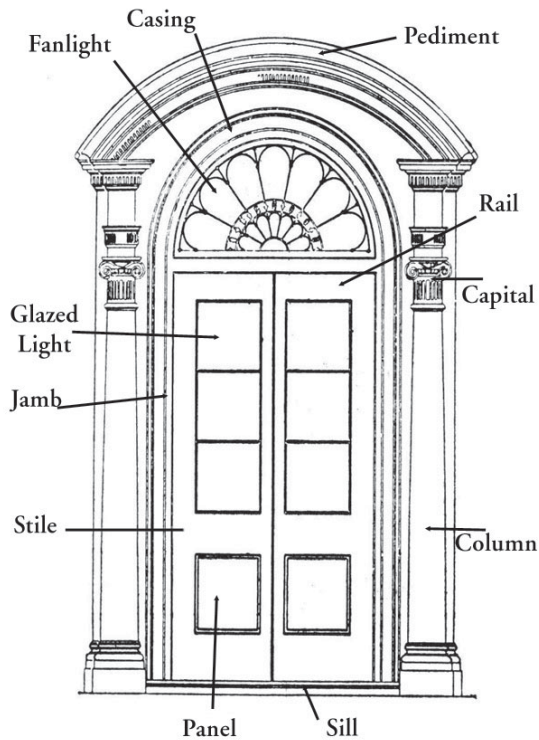


This window has been inappropriately filled in. New windows are often not the same size as historic windows, so fitting them into historic window openings is difficult.

Most homes should be painted in three colors - one for the body, one for the trim, and one for window sashes. Before starting to paint, repair any damage to the window and properly prepare the surface. Make sure to remove all the locks and hardware from the window, and set them aside in a safe place while painting.

Please refer to the Appendix for additional assistance and resources.





Historic door styles.

8.4 DOORS

PURPOSE AND INTENT

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

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

GUIDELINES

1. The materials and design of historic doors and their surrounds should be preserved.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in or altering the size of historic doors, especially on primary facades, is inappropriate.
4. Adding doors to primary and secondary visible historic façades is inappropriate.
5. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
6. When original doors have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar doors on houses of the same architectural style in the District.



The loss of this door would have a negative effect on the character of this house.

7. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.
8. Installing metal or aluminum security / screen doors is inappropriate.
9. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.

ADMINISTRATIVE PROCEDURES

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. Repair and maintenance work involving doors.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

Make sure to keep the original hardware, including hinges, doorknockers, and latches or locks. They add to the quality of the door. If you need new hardware, match the original. Check with building supply companies, woodworking mills, carpenters, and preservation magazines for hardware replacement.

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



A Classical Revival doorway.

Basic Tips on Doors

Maintaining historic doors makes good economic sense, as they will typically last much longer than modern replacement doors. Common problems with doors are paint buildup, open joints, loose screws, and water damage or humidity. Applying weather stripping, re-puttying a window, or sanding down the bottom of a door are repairs that most homeowners can accomplish on their own.

Use high quality paint and primer so the door won't chip. High gloss or semigloss paint may be appropriate on the main body of a door that was originally painted. However, many doors were originally stained, such as on Craftsman buildings. It is best not to paint a door that was originally stained. Make sure to remove all the locks, hinges, doorknockers, and latches from the door, and set them aside in a safe place while painting.

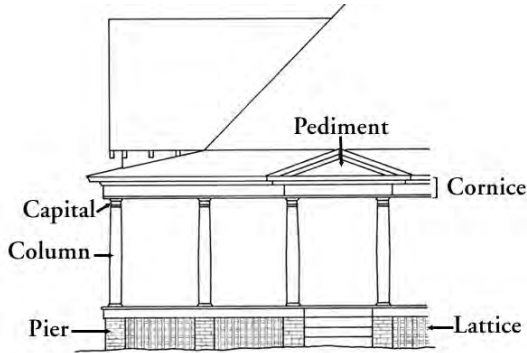
Please refer to the Appendix for additional assistance and resources.



This door destroys the historic character of the home.



A security door disfigures this entryway.



8.5 PORCHES

PURPOSE AND INTENT

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.

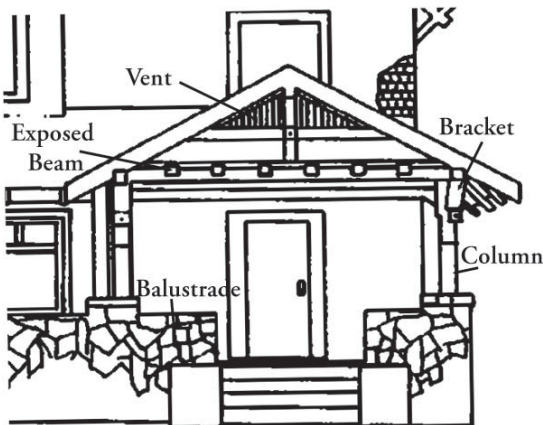


The porch on this home is dominated by its strong roof-line, wood balusters, and square porch columns supported by brick pedestals.

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

GUIDELINES

1. Historic porches should be preserved in place.
2. Decorative details that help to define an historic porch should be preserved. These include balusters, balustrades, columns, and brackets. The State Historic Building Code allows balustrades and railings that do not meet current building code heights to remain if they do not pose a safety hazard.
3. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should exactly match the originals in design and materials.
4. If porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.
5. When original details have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the



Craftsman homes have very distinctive porches.



The security bars added to this porch obscure its historic character.



This porch has been filled in and inappropriate glass-block windows installed.



The character of the porch columns has been destroyed by inappropriate paint.

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

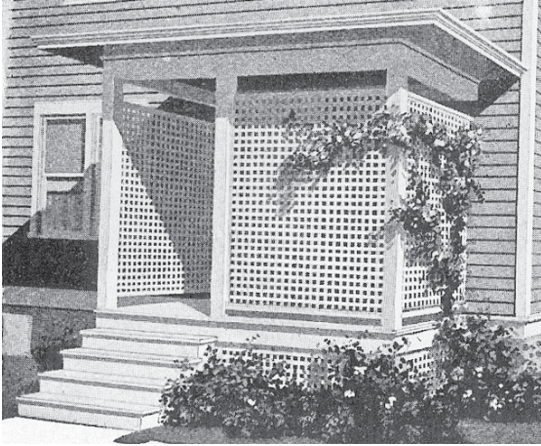
6. Additional porch elements should not be added if they did not exist historically. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
7. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.
8. Enclosure of part or all of an historic porch is inappropriate.
9. Enclosure of a porch on the secondary non-visible façades, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows using reversible construction techniques.
10. Alterations for handicapped access should be done at a side or rear entrance whenever feasible, and should be designed and built in the least intrusive manner possible.
11. Addition of a handrail on the front steps of a house for safety or handicapped access reasons may be appropriate, if the handrail is very simple in design.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

Basic Tips on Porches

Porches should be maintained. Protect masonry, wood, and metal porch elements by cleaning, removing dirt, rust and paint,



A modest back porch.

and repainting as necessary. When cleaning the porch, keep an eye out for termites, dry rot, or other porch damage. If you find porch decay, repair what you can. Only replace those parts if it is absolutely necessary. Replacement parts should match the original porch materials, the element to be removed should be carefully documented through photos and careful measurements before the element is discarded. Having these photos and measurements will assist you in finding or making a replica of the element you are replacing.

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

If you think your building had a porch, and you want to replace it, look for old photos of your building. Also look at other buildings in your neighborhood that are similar in style and size to your building. Use the porch of a similar building as an example of what your porch should look like. Carefully remove paint where your porch used to be -- sometimes you can find the outline of where the porch was attached to the house. You can use that outline as a guide for the new porch. Use materials that were commonly used at the time the house was built.

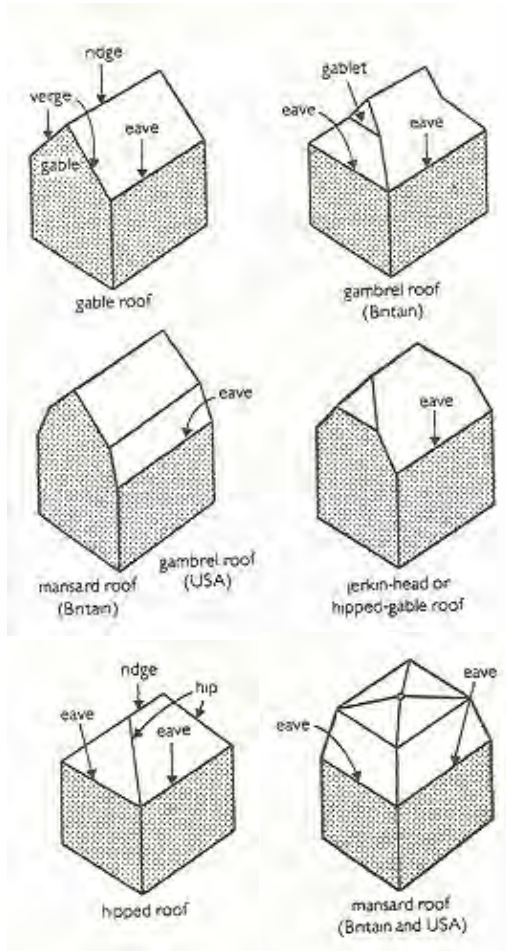
Please refer to the Appendix for additional assistance and resources.



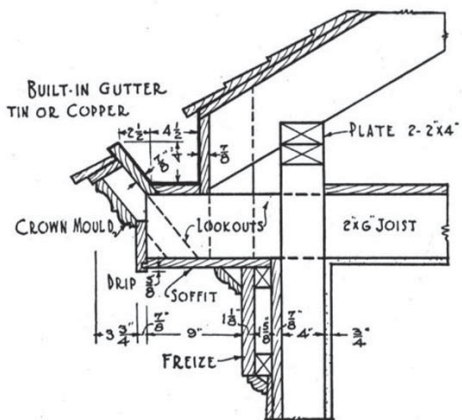
Adding a simple railing to improve safety is appropriate. However, the railing should match the existing porch in material and color.



The porch is a significant element of this home. It is a full width porch covered by an extension of the main roof, four square wood columns and a central entrance door.



Historic Roof Styles.



BOX CORNICE
BUILT-IN GUTTER

Roof details are important to architectural character.

8.6 ROOFS

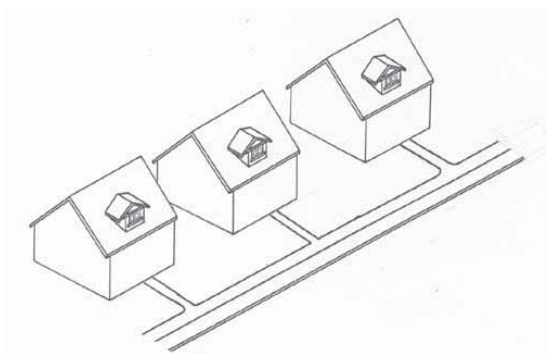
PURPOSE AND INTENT

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

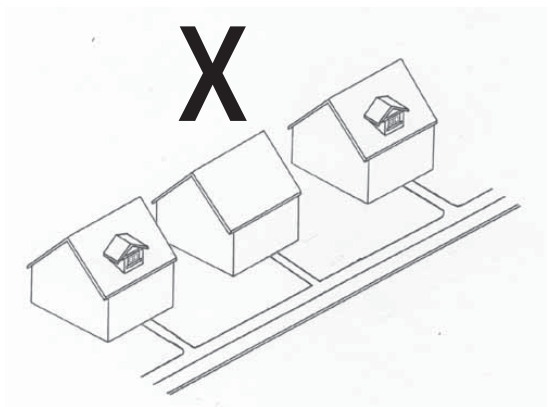
Certain roof forms and materials are strongly associated with particular architectural styles; for instance, built-up faux thatch roofs are often found on English Revival Cottages. Consult the architectural styles guide of these guidelines for more specific information about the roof of your house.

GUIDELINES

1. Historic roof forms should be preserved. For instance, a complex roof plan with many gables should not be simplified.
2. Historic eave depth and configuration should be preserved.
3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be preserved. If these elements are deteriorated, they should be repaired if possible. If these elements cannot be repaired, the design, materials, and details should match the original to the extent possible.
4. When original details have been lost and must be replaced, designs should be based on available historic documentation. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.



Simple roof dormers often are important character defining features.



The removal of the roof dormer on the center home is inappropriate.



This complex roof system includes a medium pitched gable roof with the main ridge parallel to the front, a cross gable section that projects over the entrance and terminates with a jerkinhead, or clipped gable, and a cantilevered clipped gable roof over the entrance door.

5. Where still existing, historic specialty roofing materials, such as tile, slate or built-up shingles should be preserved in place or replaced in kind whenever possible.
6. Replacement roof materials should be substantially similar in appearance to those used originally, particularly when viewed from at a distance from the public sidewalk, and should convey a scale, texture, and color similar to those used originally.
7. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, and browns, are generally appropriate in replacement roofs.
8. Skylights or solar panels should be designed and placed in such a way as to minimize their impact. Locating them so they are visible from the public-right-of way is generally inappropriate.
9. Existing chimney massing, details, and finishes should be retained. If replacement is necessary (e.g. due to earthquake damage), the new chimney should look similar to the original in location, massing, and form.
10. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.
11. Rooftop additions should be located to the rear of the house and designed so as to minimize their impact on visible roof form.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Repair of existing gutters and downspouts, not otherwise regulated as part of an in-kind roof replacement.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Important elements of your historic roof that must be preserved include the roof form, the eave and cornice design, and any



The details on this roof add to its significance.

decorative or structural details that contribute to the style of your house. Historic eave details, such as brackets and soffits, and decorative metalwork should not be removed or covered over for the convenience of the roofers. Similarly, it is important to make sure that complex roof forms will not be altered.

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

Basic Tips on Roofing and Chimneys

Check your roof at least twice a year. Gutters and downspouts need to be cleaned regularly so water doesn't back up and damage the roof. Remember to check the flashing for wear and tear.

Before you start any work on your roof, take pictures of the area where the work will be done. If anything needs to be removed to do the work, the photos will help when it is time to put them back. Use high quality materials. They may cost more to install, but will cost less over time. The most commonly used roofing material is generally asphalt, composite shingle, and clay tile.

It is important to hire a professional contractor who is familiar with historic roofs and chimneys. The contractor should check the condition of the roof and see if it can be repaired and if historic materials, such as clay tile, can be reused. Get quotes from at least three people before hiring someone to do the work.

Sometimes water causes damage to stucco or the mortar between the bricks of a chimney. To prevent this, repair water leaks especially around chimney flashing. If a chimney has been damaged from an earthquake, it could be braced. If it must be rebuilt, save the brick. It can be installed as a veneer.

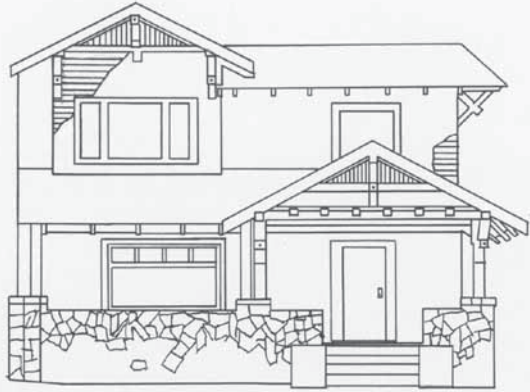
Please refer to the Appendix for additional assistance and resources.



A clay tile roof is appropriate on a Mission Revival style home.



Inappropriate materials can also destroy the historic character of a structure. In this case, clay tiles should not be used on a Craftsman style home.



Architectural details common on Craftsman structures.



Homes in Melrose Hill have a wealth of architectural details.



Substituting one column style for another would dramatically alter the character of the house.

8.7 ARCHITECTURAL DETAILS

PURPOSE AND INTENT

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

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

GUIDELINES

1. Original architectural details or features should be preserved and maintained, particularly on the primary and visible secondary facades. The removal of non-historic features is encouraged.
2. Deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
3. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials, texture and design.
4. When original details have been lost and must be replaced, designs should be based on available historic documentation. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the District.
5. Materials, such as masonry, which were not originally painted or sealed, should remain unpainted.
6. Original building materials and details should not be covered with stucco, vinyl siding, or other materials.



This porch is defined with decorative wood work.

7. Architectural details and features that are not appropriate to the architectural style of a building or structure should not be added. For example, decorative spindle work should not be added to a Craftsman-style balcony.
8. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.
9. Architectural detail on new building additions and other non-original construction should echo that of the historic style, without directly copying the style of ornamentation. The architectural detail of an addition should be of a simpler design than that of the original.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

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

Please refer to the Appendix for additional assistance and resources.



Stucco texture is based on stucco type and application. Historic stucco was always applied by hand, and never sprayed on. When replacing stucco, it is important to match the original texture and finish.



The clinker brick posts are common on Craftsman style bungalows. Painting them or altering them in another way would negatively affect the character of the home.



A house with wood siding should not be stuccoed over. Stucco is appropriate on a home in this architectural style, Prairie.

8.8 BUILDING MATERIALS AND FINISHES

PURPOSE AND INTENT

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

GUIDELINES

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or “patching in” are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
4. Building materials not originally painted should not be painted.
5. Original building materials should not be covered with vinyl, stucco, or other finishes.
6. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish.
7. In choosing paint or stain colors, homeowners should select paint colors appropriate to the period of the structure to be painted. For example, 19th and most early 20th century homes should be painted or stained in a scheme of three harmonious colors, one color for the main body of the structure, another for trim and architectural detail, and yet another color to pick out window sashes, and perhaps distinguish other detail. For twentieth century colonial revival type structures, homeowners should pick a palette of at least two contrasting harmonious colors, one to be used on the main body of the house and another for the trim, detail and window sashes.



This home has specialty "fishscale" shingles. When repairing these shingles, it is important to "piece in" materials that match the original.



It is inappropriate to cover wood siding or other details with vinyl, stucco, or other materials. It is inappropriate to repair wood siding by adding new material that does not match the original.

8. In choosing paint or stain colors, homeowners should consult manufacturer catalogues that include historic paint palettes. Any manufacturer can use these catalogues to mix paint that are compatible with these palettes.
9. Exterior paint should have a matte finish, not glossy or semi-gloss.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

Replacement of deteriorated building materials requires careful attention to the scale, texture, pattern, and detail of the original material. The three-dimensionality of wood moldings and trim, the distinctive texture of weatherboards, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary.

Basic Tips on Painting

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

Basic Tips on Stucco

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

The best way to preserve historic stucco is to maintain it: clean stucco once a year and check for water leaks around the roof,

chimney, windows, doors, and foundation. Repair water leaks and direct water runoff away from the building. Small hairline cracks can be fixed easily but if the stucco has a large crack, it may be best to hire a professional. You only need to replace stucco when 40 - 50% of the historic stucco has lost its bond.

When repairing or refreshing stuccoed finishes, it is important to understand the role the texture of the stucco finish plays in the design of the structure. Different architectural styles were characterized by different finishes, and care should be taken to replicate the original finish when stucco work is needed.

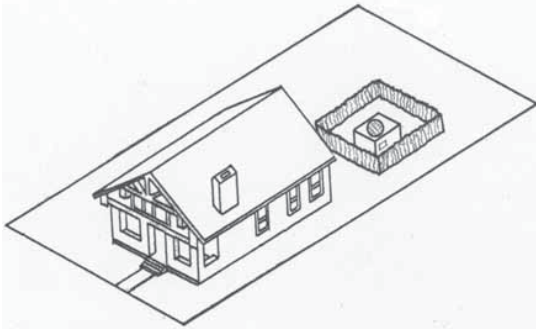
Basic Tips on Wood Siding

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

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

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

Please refer to the Appendix for additional assistance and resources.



Air conditioning units and other mechanicals should be screened from view whenever practical.



Satellite television dishes and other mechanical apparatus should not be mounted on the visible portion of the structure.

8.9 MECHANICALS

PURPOSE AND INTENT

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

6. Mechanical apparatus that must be placed in a location potentially visible from the public way should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.
7. Utilities should be placed underground where feasible.
8. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Repair of existing solar collectors, antennas, and satellite dishes not visible from the public right-of-way.

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. Installation and repair of HVAC equipment.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

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

Please refer to the Appendix for additional assistance and resources.



This front yard addition destroys the historic character of the main structure. Additions should always be placed at the rear of structures.

8.10 ADDITIONS TO MAIN AND SECONDARY STRUCTURES

PURPOSE AND INTENT

Nothing can alter the appearance of an historic structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also result in the destruction of much of the significant historic material in the original structure. New additions within an HPOZ are appropriate, as long as they do not destroy significant historic features, or materials, and are compatible with both the neighborhood and the building to which they are attached.

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

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



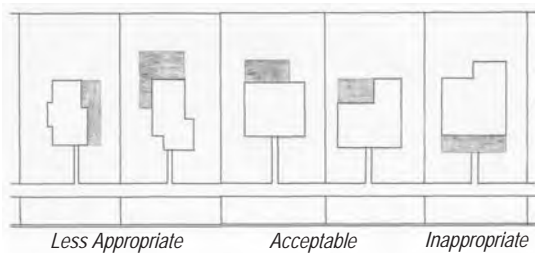
The bulk and massing of the second story, flat roof addition is out of scale with the other houses on the block.



A complex roof form with many gables should not be simplified. Additions should never overpower the original structure, and should have the same roof form.

GUIDELINES

1. Additions should be located in the rear of the structure whenever possible, away from the main architectural façade.
2. Additions should be compatible in size, and scale with the original structure, although visually subordinate in massing.
3. Two-story additions to one-story buildings are strongly discouraged.
4. Additions should use similar finish materials and fenestration patterns as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
5. Addition roofing forms and materials should echo those of the original structure.



6. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
7. Rooftop additions should be located to the rear of the structure.
8. Additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or variations of exterior finishes to communicate that the addition is new construction.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

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

Please refer to the Appendix for additional assistance and resources.

9.0 Residential Infill

9.1 INTRODUCTION

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

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

Non-Contributing structures, buildings, and sites are identified as Non-Contributing in the Historic Resources Survey for this HPOZ. Generally, Non-Contributing structures and buildings are those that have been built outside of the historic period of significance of the HPOZ, or 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.

9.2 FORMAT

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

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



A single-family dwelling.

9.3 THE DESIGN APPROACH

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

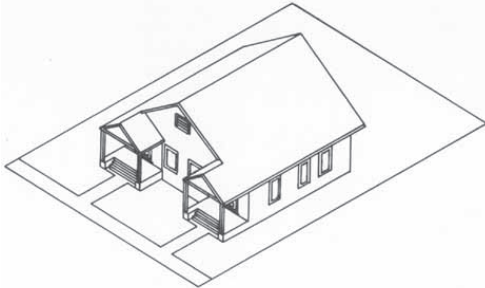
SINGLE FAMILY HOUSING

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. If the existing buildings are all of the same or similar styles, common design themes should emerge. The Architectural Styles section of these Guidelines contains sections detailing common design elements of each style. The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

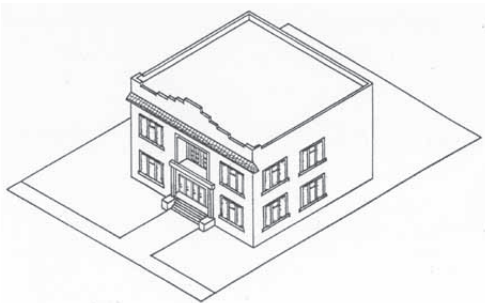
Contemporary designs for new in-fill construction are not necessarily discouraged within the HPOZ. Most importantly, each project should respond to its surrounding context and help to create a seamless transition from building type to building type.

MULTI-FAMILY STRUCTURES

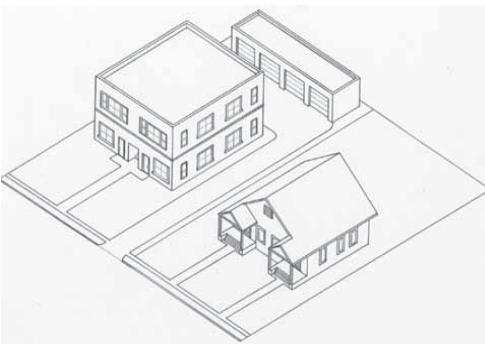
Often owners of vacant lots in residential areas find it financially desirable to build multi-family housing if it is allowed by the zoning code. Typically, multi-family housing should follow the Residential Infill Guidelines contained in this section. Currently, the Melrose Hill HPOZ is zoned R1; however, these guidelines are applicable to the construction of any new multi-family dwelling, regardless of zoning.



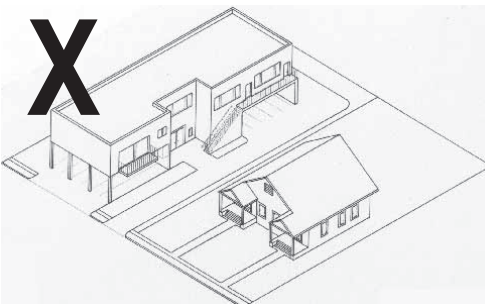
A simple duplex with dual front porches.



A traditional design for a fourplex.



Traditionally designed multi-family buildings of different densities co-exist in historic neighborhoods.



The massing and orientation of this infill apartment building ignores its historic context. Parking should never be located in the front of the building, and entryways should always be located on the front facade.

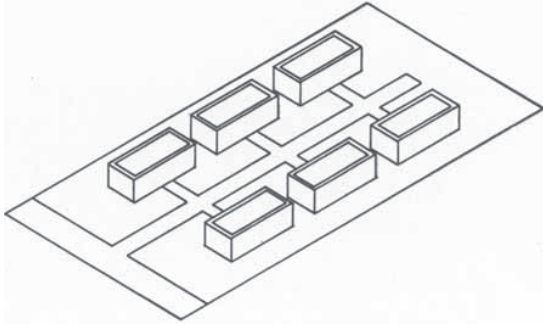
THE RESIDENTIAL DUPLEX/TRIPLEX/FOURPLEX

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

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

GUIDELINES FOR BUILDING IN THE DUPLEX/TRIPLEX/FOURPLEX FORM:

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



Generalized site plan for a bungalow court.

THE BUNGALOW COURT

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

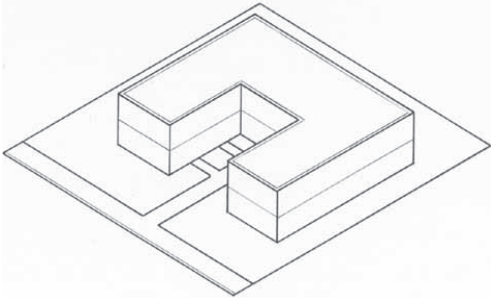
Important elements of this design style that ensure its compatibility with historic residential development patterns include the small scale of the bungalows, the quality of their architectural detailing, the choice of an architectural style compatible with surrounding residential development, and a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



All buildings within the bungalow court should be designed in a cohesive architectural style. They should be small in scale and designed to reflect the common architectural styles in the neighborhood.

GUIDELINES FOR BUILDING IN THE BUNGALOW COURT FORM:

1. All buildings within the court should be designed in a cohesive architectural style which reflects an architectural style common in the surrounding neighborhood.
2. Entryways within the court should be marked by porches that face onto a central courtyard.
3. The central courtyard should be arranged perpendicular to the street, with a central axial path leading through the development.
4. The scale of the bungalows should reflect the scale of the surrounding historic residential structures.
5. The location of entryways on bungalow facades that face the street is preferred.



A traditional court-yard style apartment.

THE COURTYARD APARTMENT

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 which 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 Minimal Traditional style, often with French Eclectic or Chateausque details.

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

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

GUIDELINES FOR BUILDING IN THE COURTYARD APARTMENT FORM:

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

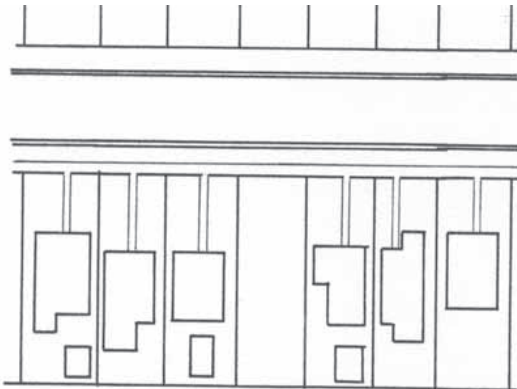


A consistent setback gives this street a sense of identity.

9.4 SETTING, LOCATION, AND SITE DESIGN

PURPOSE AND INTENT

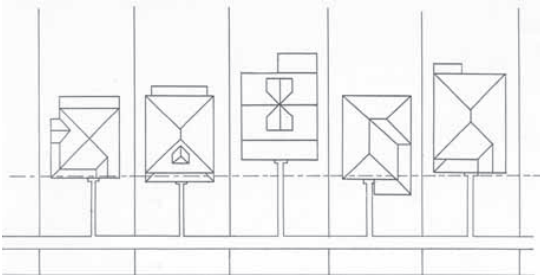
The site design of an historic structure is an essential part of its character. Further, the spacing and location of historic structures within an historic neighborhood usually establishes a rhythm that is essential to the character of the neighborhood. While each individual house within Melrose Hill may not be architecturally significant, the grouping of houses, with uniform setbacks and street features, gives the neighborhood a strong sense of place. The early architects and designers of Melrose Hill considered the streetscape, setbacks, drives, walks, retaining walls, and the way a structure sits on its lot in relation to other structures and the street.



This lot is vacant, and any new structure located on it is infill.

The purpose of this section is to provide guidelines that ensure that new construction visible from the street respects and complements the existing historic streetscape. This section provides guidelines only for work on private property.

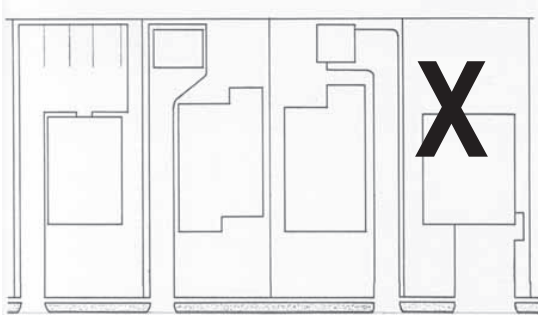
Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetscapes led to planting strips, planting strips to sidewalks, sidewalks yards and front walkways, which led to porches and the private spaces within a house. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. 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.



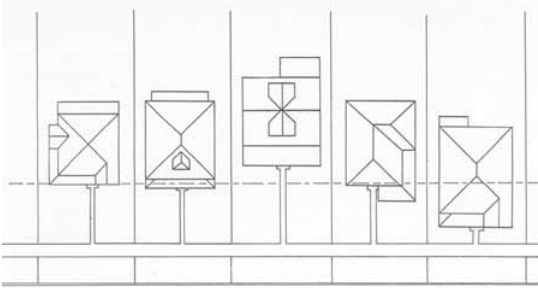
These houses have a generally consistent setback.

GUIDELINES

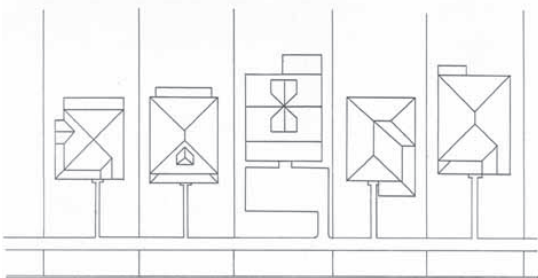
1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located. The depth of the front and side yards should be preserved, consistent with other structures on the same block face.
2. A progression of public to private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



Infill buildings should not locate garages in the front of the building.



This design does not maintain the consistent setback of other structures on the block.

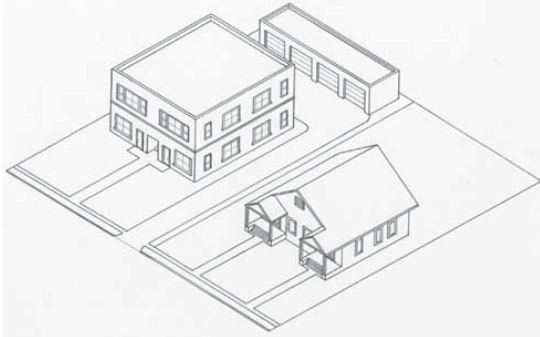


Paving front-yard areas is inappropriate.

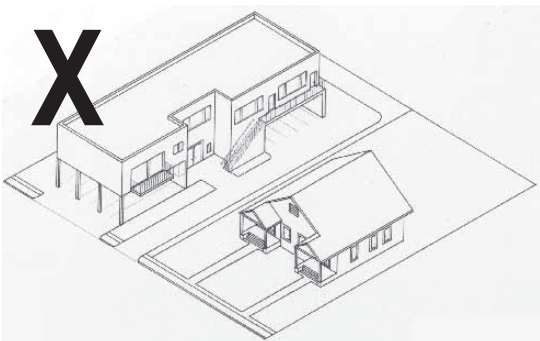


The new infill home on the left maintains the consistent setbacks of the existing historic homes.

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 residence.
5. Parking areas should be located to the side or rear of a structure.
6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.
7. Paving and parking areas should be located to the rear of new residential structures whenever possible.
8. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.
9. If recurring historic plantings exist in the neighborhood, efforts should be made to reintroduce similar landscape elements. The plantings that are encouraged include: tall-growing, over story trees especially the Quercus (oak) genus, California Sycamore, California Walnut, and California Bay; under story flowering trees; fruit trees; and spring flowering shrubs such as roses and camellias.
10. Outdoor period details, such as address tiles and mailboxes are encouraged.
11. Moderate landscape illumination and decorative lighting is appropriate.
12. 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.
13. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn, and non-porous ground coverings should be minimized.



This traditionally designed fourplex presents its main entrance to the street.



The apartment on the left is designed around the car, and places its main activity edge along a side yard, and directly adjacent to the neighboring property. This is inappropriate. Parking should not be located in the front of a building, and the front door should not be in the side yard.



This new infill home on the corner is designed with similar scale and massing as the adjacent historic home.

9.5 MASSING AND ORIENTATION

PURPOSE AND INTENT

The height and massing of historic structures in an intact historic neighborhood will generally be fairly uniform along a blockface. 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 narrow 2.5 story structure should not be built in a block largely occupied by 1 story bungalows.
2. New structures which will be larger than their neighbors should be subordinate to the original main structure and 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. Additions and renovations should maintain the original orientation of the front door and major architectural facades to the primary street, and not to the rear yard.
4. New structures should present their front door and major architectural facades to the primary street, and not to the side or rear yard.
5. In some cases on corner lots, a corner entryway between two defining architectural facades may be appropriate.
6. 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.



The massing of this roof does not echo that of its neighbors. New roofs should be designed to respond to surrounding structures.

9.6 ROOF FORMS

PURPOSE AND INTENT

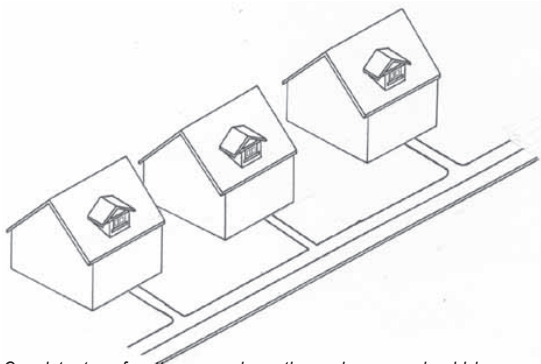
Roofs play a significant role in the character of the traditional streetscape in Melrose Hill. The purpose of this section is to encourage traditional roof forms on infill houses in order to help maintain a common character for the area.



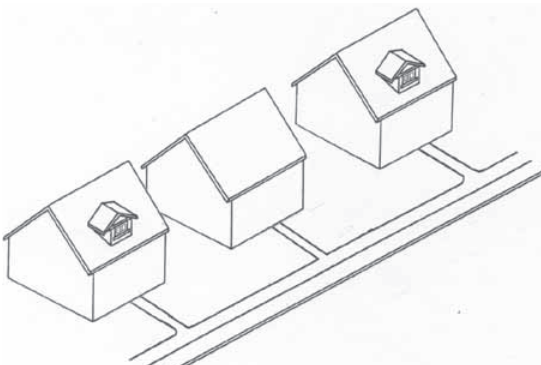
This infill home has a roof form that is similar to the adjacent historic properties.

GUIDELINES

1. The roofs of new residential structures should be designed so as to respond to the roof forms of the surrounding historic structures.
2. Flat roofs are found on some single-family residences designed in the Mission Revival or Spanish Colonial Revival style, and on some multi-family structures. Flat roofs were generally uncommon in most other styles of single-family residences in this area, and should be carefully considered for new residential construction.
3. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures.
4. Dormers and other roof features on new construction should echo the size and placement of such features on historic structures within the Melrose Hill HPOZ.
5. New construction should incorporate roof edge details, such as corbels, rafter tails, or decorative vergeboards, that echo these traditional details in a simplified form.



Consistent roof patterns, such as these dormers, should be incorporated into new construction.



This structure lacks a characteristic roof dormer found on adjacent structures. New construction does not need to exactly copy its surroundings, but it should incorporate recurring architectural elements common on the street.



This traditional streetscape is composed of a variety of windows and doorways all orientated to the front of the building. Infill development should follow the surrounding historic patterns for placement of windows and doorways.

9.7 WINDOWS AND OPENINGS

PURPOSE AND INTENT

The pattern of windows, doors, and other openings on the facades of an historic building or structure strongly define the character of the structure's design. These openings define character through their shape, size, construction, arrangement on the façade, materials, and profile. Repetition of these patterns in the many historic structures in Melrose Hill 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. Generally, large expanses of glass are inappropriate.
2. Windows should be similar in proportion and rhythm to those found in surrounding historic structures.
3. Windows should appear similar in materials and construction to those found in surrounding historic structures.
4. If utilized, dormers should be similar in scale to those found on existing historic structures in the area.
5. Main entryways should be located on the front façade of a new structure, facing the street.



These infill homes use materials and paint colors that are similar to those used historically.

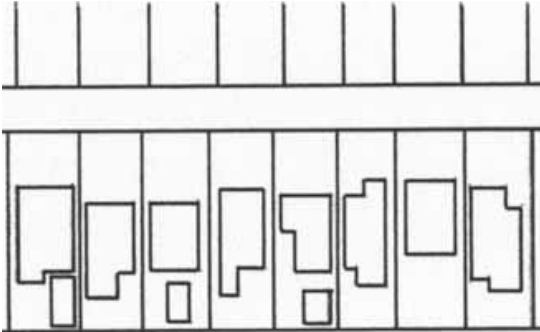
9.8 MATERIALS AND DETAILS

PURPOSE AND INTENT

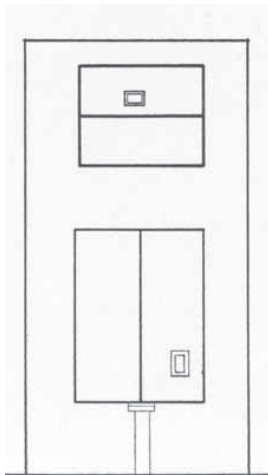
The materials used to form the major facades of residential structures were typically intended to work in harmony with the architectural detail of the building to present a unified architectural style. Often, this style is repeated with subtle variations on many structures within the Melrose Hill HPOZ. It is essential that new construction within the Melrose Hill HPOZ reflect the character of the area by using 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.
2. Materials used in new construction may be in units similar in scale to those used historically. For instance, bricks or masonry units may be of the same size as those used historically. Consideration may be given to materials in units of a different size than that used historically.
3. Architectural details such as a newel post, porch columns, rafter tails, etc., should echo, but not exactly imitate, architectural details on surrounding historic structures.
4. Use of simplified versions of traditional architectural details is encouraged.



On this block, there is a pattern of some homes with detached secondary structures. New secondary structures should follow this pattern.



A typical home with a detached structure in the rear. From the front of the home, the secondary structure would not be very visible. New secondary structures should always be subordinate to the main structure.

9.9 CONSTRUCTING DETACHED SECONDARY STRUCTURES

PURPOSE AND INTENT

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

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

For the rehabilitation of existing garages and accessory structures, follow the same guidelines throughout this section as you would for the rehabilitation of a residential structure. The guidelines in this section are specifically targeted towards the construction of accessory structures on historic properties. It will also be useful to consult the Setting guidelines of this section to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings. New accessory structures designed for residential use should also follow the Massing and Orientation, Roof Forms, Windows and Openings, and Materials and Details guidelines of this Infill Section.

GUIDELINES

1. New accessory and secondary structures and garages should be similar in character to those which historically existed in the area.
2. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
3. New garages, accessory or secondary structures should be designed not to compete visually aesthetically and in terms of massing and scale with the main structure.

4. Detached garages are preferred. Attached garages should be located to the rear of the house.
5. New garages should be located behind the line of the rear wall of the house whenever possible.
6. New accessory and secondary structures should not take up more than 50% of the back yard area.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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

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

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

Please refer to the Appendix for additional assistance and resources.

10.0 Relocating Historic Structures



10.1 RELOCATING HISTORIC STRUCTURES

PURPOSE AND INTENT

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

GUIDELINES

1. If feasible, relocation of a structure within its Community Plan Area is strongly preferred.
2. Relocation of the structure to a lot similar in size and topography to the original is strongly preferred.
3. The structure to be relocated should be similar in age, style, massing, and size to existing historic structures on the blockfront on which it will be placed.
4. The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as the existing historic structures on the blockfront on which it will be placed.
5. A relocation plan should be prepared prior to relocation that ensures that the least destructive method of relocation will be used.
6. Alterations to the historic structure proposed to further the relocation process should be evaluated in accordance with the Rehabilitation Guidelines.
7. The appearance, including materials and height, of the exterior face of new foundations for the relocated historic structure should match those original to the structure as closely as possible, taking into account applicable codes.



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

11.1 PUBLIC REALM

PURPOSE AND INTENT

Along with private residential buildings and spaces, public spaces also contribute to the unique historic character of the Melrose Hill HPOZ. Streetscapes add to the character of the Melrose Hill neighborhood through the maintenance and preservation of historic elements. Character defining elements of Melrose Hill streetscapes include historic street lights, curbs, sidewalks, walkways in the public right-of-way, public planting strips and street trees. Street trees in particular have an important functional and spatial role in the neighborhood. They add beauty and visual relief to people driving or walking through Melrose Hill. Street trees also provide a shaded oasis, keeping sidewalks cool for pedestrians. The type, size, and character of the historic street trees in Melrose Hill varies, although the majority are Crape Myrtle and Sweet Gum.

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

GUIDELINES

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

1. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone.
2. The preservation and maintenance of mature trees and existing canopies is encouraged.
3. The infill of missing street trees, particularly Crape Myrtle on Marathon Street and West Melrose Hill, and Sweet Gum on North Melrose Hill and West Melrose Hill is encouraged.
4. Preserve and maintain landscaping in the public planting



The street trees in the planting strip along this sidewalk are important to preserve because they help maintain the historic streetscape.



Curbs, paving, planting strips, and street trees are part of the natural progression from public to private space. This is important to preserve.

strips.

5. New planting in the public planting strips, particularly small flowering trees, low flowering shrubs, groundcovers, and flowers is encouraged.

Paving and Curbs

6. Maintain and preserve historic curb material and paving.
7. For repair or construction work in the Preservation Zone right-of-way, replace in-kind historic features such as curbs, sidewalks, gutters, and walkways.
8. Avoid conflicts between pedestrian and vehicular traffic by minimizing curb cuts that cross sidewalks.

Signage

9. Preserve and maintain historic street signs.
10. New street signage shall be placed so that historic features are least obstructed.
11. New street signage should be compatible with the original signage present in the District.

Street Furniture

12. New street furniture shall be compatible in design, materials and scale with the character of the Preservation Zone.
13. New street furniture, such as benches, bike racks, drinking fountains, and trash containers, should be compatible in design, color and material with the historic character of the Preservation Zone. Use of traditional designs constructed of wood or cast iron is encouraged. Consult with the Public Works Department regarding new and replacement work in the public right-of-way.
14. The placement of new utility poles or lines along the public



Historic retaining walls add to the neighborhood's historic character.

right of way is discouraged. The placement of new utility poles or lines should be coordinated within existing utility easements. Placing new utility lines underground may also be appropriate.

Street Lights

15. Preserve and maintain existing historic streetlights.
16. New street lighting should be consistent in design, materials, illumination, and scale with existing historic streetlights. If historic light fixtures can be accurately documented and duplicated, the fixture should be used in a manner similar to its original purposes, locations, and quantities.

Sidewalks

17. Preserve historic sidewalks.
18. Replace only those portions of sidewalks that have deteriorated. Replacement material should match the existing.
19. New sidewalks should be compatible with the historic character of the streetscape.
20. Maintain public walkway connections between streets and between buildings.
21. When sidewalks must be replaced, they should be reconstructed to meet current ADA requirements.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. N/A

DELEGATED AUTHORITY TO THE PLANNING STAFF

1. N/A

12.0 Definitions

Arch: A curved structure for spanning an opening.

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

Asymmetrical: Having no balance or symmetry.

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

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

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

Balustrade: A railing with supporting balusters.

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

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

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

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

Belfry: A bell tower.

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

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

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

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

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

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

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

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

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

Clerestory window: Ribbon windows on the portion of an interior rising above adjacent roof-tops.

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

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

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

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

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

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

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

Dentil: Simple, projecting, tooth-like molding.

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

- Double-hung window:** A window with two sashes, both of which are operable, usually arranged one above the other.
- Eave:** The overhanging lower edge of a roof.
- Entablature:** The upper section of a building, resting on the columns and constituting the architrave, frieze, and cornice.
- Façade:** The front or any side of a building.
- Fascia:** Any broad, flat horizontal surface, as the outer edge of a cornice or roof.
- Fenestration:** The design, proportioning, and location of windows and other exterior openings of a building.
- Finial:** A sculptured ornament, often in the shape of a leaf or flower, at the top of a gable, pinnacle, or similar structure
- Frieze:** A decorative horizontal band, as along the upper part of a wall.
- Glazed:** Filled with a pane of glass.
- Gothic Arch:** A pointed arch reminiscent of those found on Gothic Cathedrals
- Grilles:** A decorative screen, usually of wood, tile, or iron, covering or protecting an opening.
- Half-timbering:** Detail creating the appearance of exposed structural timbers on plaster.
- Keystone:** The wedge shaped detail at the top of an arch.
- Louver:** Fixed or movable horizontal slats for admitting air and light.
- Marquee:** A tall projection above a theatre entrance, often containing a sign.
- Massing:** The unified composition of a structure's volume, affecting the perception of density and bulk.
- Molding:** A slender strip of ornamental material with a uniform cross section and a decorative profile.
- Newel Post:** A post supporting one end of a handrail at the top or bottom of a flight of stairs.
- Non-visible secondary façade:** A side or rear façade that is not visible from a public thoroughfare immediately adjacent to the subject property.
- Ogee arch:** An arch formed by two S-shaped curves meeting at a point.
- Oriel:** A bay window supported from below by corbels or brackets.
- Parapet:** A low protective wall at the edge of a terrace, balcony, or above the roof line.
- Patterned Shingles:** Shingles, usually used as a sheathing material, which are cut and arranged so as to form decorative patterns such as fishscales, diamonds, scallops, etc.
- 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.
- Primary façade:** A façade facing a street or public thoroughfare or a façade that possesses significant architectural features.
- Public thoroughfare:** Any publicly accessible right of way including, but not limited to, a street, sidewalk, public park, and path, and excluding alleys.

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.

Secondary façade: A rear or side façade that does not face a street or public thoroughfare and lacks the same architectural detail as the primary façade.

Showcase windows: Large glazed openings designed to showcase merchandise.

Sidelights: Vertical windows along the outside of a door.

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.

Visible secondary façade: A side or rear façade that is visible from a public thoroughfare immediately adjacent to the subject property.

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

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

APPENDIX A

MELROSE HILL HISTORICAL RESOURCE SURVEY

APPENDIX B

MAP OF MELROSE HILL HPOZ BOUNDARY


Melrose Hill Historic Preservation Overlay Zone Architectural Survey: Structure Designation

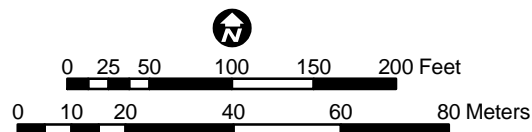
Ordinance 163,165
Adoption Date: 01-20-1988
Effective Date: 02-27-1988

CPC-1987-200-HPOZ
Council File Index 87-1766



Structure Designation

 Contributing Feature



City of Los Angeles - Department of City Planning - Con Howe, Director



APPENDIX C

**INCENTIVES FOR PRESERVATION AND REHABILITATION OF
HISTORIC HOMES**

Incentives for the Preservation and Rehabilitation of Historic Homes

Excerpted from “Incentives for the Preservation and Rehabilitation of Historic Homes in the City of Los Angeles: A Guidebook for Homeowners” by The Getty Conservation Institute. Published in 2004 by J. Paul Getty Trust.

Tax Incentives

Mills Act Historical Property Contract Program

This program is designed to help owners of designated historic homes offset the expense of rehabilitating and maintaining their properties. It offers potential property tax relief to owners of locally designated properties.

If you are interested in executing a historical property contract with the city, contact the Mills Act Property Contract Program early in the calendar year. Information can be obtained from the Department of City Planning, Office of Historic Resources, at (213) 978-1200

Historic Resource Conservation Easement

Through this program, owners of properties listed in the National Register may be eligible for federal income tax deductions, and they can protect the architectural and historical qualities of their properties in perpetuity.

Contact the Los Angeles Conservancy at (213) 623-2489.

Regulatory Relief

The California Historical Building Code

The California Historical Building Code gives owners the flexibility to use historic construction materials and methods as an alternative to those that would be required under the California Building Code (CHBC). If you are planning to renovate your historic home, it's a good idea to work with an architect, engineer, or contractor who specializes in historic properties and has experience with the California Historical Building Code. The Los Angeles Department of Building and Safety reviews building permit applications on all projects, including those that employ the CHBC. It can be reached at (888) 524-2845 or (213) 482-0000.

Zoning Incentives

Under the city's zoning code, designated homes may qualify for a conditional use permit that would allow the owner to operate a bed-and-breakfast, run a restaurant, or conduct other kinds of businesses in the home. Call the Department of City Planning at (213) 482-7077 for more information.

Your Home as a Film Location

Historic homes, whether they are designated or not, may be of special interest to entertainment companies looking for film locations. A number of agencies and organizations are involved in the oversight and management of location filming.

The California Film Commission can provide interested property owners with information about filming and with mailing lists of location scouts. Their phone number is (323) 860-2960 or (800) 858-4749.

The California Film Commission also works cooperatively with Film Liaisons Statewide, (FLICS). The FLICS office for the City of Los Angeles and for unincorporated parts of Los Angeles County is the Entertainment Industry Development Corporation (EIDC). EIDC has produced a guide for property owners, *Make Your Property a Star*, that discusses how to negotiate and what to expect should you want to make your home available for filming. Call (323) 957-1000 for more information.

Loans and Mortgages

Today, financing of historic homes is widely available, but buyers and owners may not be aware of all the financing opportunities in the marketplace. In addition to conventional home equity loan and mortgage products, there are programs that have not been specifically designed for historic preservation purposes but can be used to accomplish these ends.

Commercial Lenders and the Public Sector

Commercial lenders like banks, savings and loans, and mortgage companies play the primary role in almost all home and mortgage programs.

The United States Department of Housing and Urban Development (HUD) is the federal agency charged with developing national policies and programs that address the country's housing needs and foster improvements in American communities. It does not lend funds directly to homeowners, but funds from HUD's Community Development Block Grant (DCBG), Home Investment Partnerships, Federal Housing Administration Mortgage Insurance, and other programs are available to consumers through government agencies, such as the Los Angeles Housing Department and the Community Redevelopment Agency, and through approved commercial lenders. You may get information about HUD programs by calling the Santa Ana HUD Homeownership Center at (888) 827-5605.

The Federal National Mortgage Association (Fannie Mae) and the Federal Home Loan Mortgage Corporation (Freddie Mac) are congressionally chartered, private, shareholder-owned companies whose programs are regulated by HUD. Applications are processed and inquiries are answered by approved lenders. Contact Fannie Mae's Consumer Resource Center at (800) 732-6643. Contact Freddie Mac at (800) 373-3343.

Home Renovation Loans

Home Renovation loans are not specifically aimed at, but can be used by, buyers and owners of historic homes.

Commercial Renovation Mortgages and Construction Loans

Commercial Renovation Mortgages and Construction Loans are offered by many commercial lenders. A renovation loan can be particularly beneficial to a prospective homeowner who wants to purchase a distressed property and carry out a major

renovation on it, a situation that makes it nearly impossible to secure conventional financing.

HUD 203(k) Rehabilitation Mortgage Insurance

HUD 203(k) Rehabilitation Mortgage program, established as part of HUD's effort to stimulate community revitalization, can be used to finance historic properties. A 203(k) loan allows a homebuyer to obtain just one loan for the purchase and renovation of a home, which is not possible with conventional financing.

Property Improvement Loan Insurance (Title I)

HUD's Property Improvement Loan Insurance program (Title 1) insures loans for rehabilitation and improvements to existing homes that are at least one year old. These loans can be used to finance permanent property improvements that protect or improve the basic livability or utility of the property, including historic preservation projects.

The most important thing to remember about applying for a mortgage or home loan is that there are countless options available. Only a few are mentioned here. Your real estate agent or mortgage lender should be able to help you assess your options. Be prepared to explain to the lender that you want to buy and renovate, or refinance and renovate, and see what they suggest. Contact several lenders to learn about the range of products available before selecting one.

Reverse Mortgages for Seniors

Although not designated for historic preservation purposes, older homeowners may be able to obtain funds for home rehabilitations through a reverse mortgage, which enables borrowers to convert the equity built up in their homes into cash. Reverse mortgages allow older homeowners to convert home equity to cash and require no payments until the home is sold.

If you are at least sixty-two years of age, have substantial equity in your home, and are interested in learning more about obtaining funds for home renovations from a reverse mortgage, you should start by calling your own bank. If they don't offer a reverse mortgage, you can get information by contacting one of the organizations discussed above. A number of organizations can provide you with general information about home equity conversation options and other programs for seniors, including the AARP Home Equity Information Center, (202) 434-6042; the National Reverse Lenders Mortgage Association, (202) 939-1760; and the National Association of Area Agencies on Aging, (202) 296-8130.

Affordable Mortgage Products

A number of public sector programs are available to help low-to moderate-income buyers and first-time buyers acquire and rehabilitate homes. These programs are not specifically designed for historic preservation purposes, but they tend to target older urban neighborhoods where property values are lower and many of the homes are historic.

HUD's Federal Housing Administration Loans

The Federal Housing Administration (FHA) provides mortgage insurance on loans that are used to purchase or refinance a principal residence. To qualify, the borrower must

meet standard FHA credit qualifications, which are more lenient than the standards for conventional loans. You can get further information about FHA loans from HUD or from a HUD-approved lender.

Nonprofit Organizations Working for Affordable Housing

Various nonprofit organizations work within communities to increase the quality and supply of housing for low-to-moderate income residents and to stimulate neighborhood revitalization and economic development. Los Angeles Neighborhood Housing Services (LANHS) works to strengthen neighborhoods and communities in a variety of ways, including the promotion of homeownership. Clients can access a full range of services to assist them in purchasing or renovating a home. LANHS has homeownership centers in Los Angeles, Pacoima, and San Pedro. It can be reached at (888) 985-2647 in Los Angeles, (818) 834-7858 in Pacoima, or (310) 514-9444 in San Pedro. Other housing nonprofits that operate in Los Angeles include Access Community Housing, (213) 747-6002 and Acorn Housing Corporation, (213) 748-1345.

California Housing Finance Agency

The California Housing Finance Agency (CalHFA) was chartered as the state's affordable housing bank to make below market rate mortgage loans for low-to-moderate income borrowers through the sale of tax-exempt bonds. CalHFA offers a variety of thirty-year, fixed-rate mortgages that feature low interest rates, 3 to 5 percent down payments, and low origination and processing fees. These loans can be attractive to buyers of historic homes, especially since CalHFA's purchase price limits are slightly higher than those established by HUD. Contact their Homeownership Programs at (916) 324-8088 or the Los Angeles office at (310) 342-1250.

Municipal Programs for Low and Moderate Income Homebuyers and Homeowners in Los Angeles

--Programs for Low-Income Homeowners and Homebuyers

The City of Los Angeles Housing Department (LAHD) has a variety of loan and grant programs, including some that target individual homebuyers and homeowners. These were not intended specifically for historic preservation purposes, but because much of the city's affordable housing stock is located in older neighborhoods, the department's programs may be used to purchase and/or renovate a historic home. LAHD offers two programs for low-income, first-time homebuyers –the Purchase Assistance and Rehab Program (Home Works!) and the Purchase Assistance Program – and two programs to assist low-income homeowners make needed repairs to their properties – the Neighborhood Preservation Program and the Handyworker program.

Purchase Assistance with Rehab Program

The Purchase Assistance with Rehab (Home Works!) is a soft second loan program that offers loans to first-time, low-income homebuyers who need help to purchase and rehabilitate a home. Information is available from LAHD at (213) 808-8979.

Purchase Assistance Program

The Purchase Assistance Program provides soft second loans to low-income homebuyers to help them meet the affordability gap. Information is available from LAHD at (213) 808-8979.

Neighborhood Preservation Program

The Neighborhood Preservation Program (NPP) provides low-interest home improvement loans to owners of single-family homes whose incomes are at or below 80 percent of the country's median income. These loans are for repairs and upgrades to floors, roofing, paint, electrical wiring, and heating and pumping systems; they can also be used to make homes accessible. In cases where the home is a designated historic resource, LAHD will work with a historic preservation consultant to devise a plan that addresses health, safety, and habitability issues, which also preserving the home's architectural and historic details. Contact the NPP at (213) 808-8979 for more information.

Handyworker Program

The Handyworker Program offers free minor home repairs to low- or moderate-income homeowners who are senior citizens (sixty-two or older) or are physically disabled. Services include improving accessibility, correcting safety hazards, painting the interior and exterior, instituting home security measures, repairing or replacing doors and windows, and replacing sinks, toilets, and tiles. Further information is available from the Handyworker Program at (213) 808-8973 or (866) 557-7368.

--Programs for Moderate-Income Homebuyers

LAHD offers three programs for moderate-income, first-time homebuyers – the Mortgage Credit Certificate Program, the Mortgage Revenue Bond Program, and Extra Credit Homes for Teachers. If you are purchasing a home that is located in a target area, the first-time homeowner requirement is waived.

Mortgage Credit Certificate Program

Mortgage Credit Certificates (MCC) allow first-time homebuyers to claim 15% of their annual mortgage interest as a federal income tax credit. Properties that are located in target areas of the city qualify for a 20 percent credit. You can apply for an MCC through any lender who participates in LAHD's Home Works! or HomeBuy programs. Just tell the lender that you're interested in an MCC and they will help you complete the application process.

Mortgage Revenue Bond Program

This program assists first-time homebuyers by providing below-market interest rate first mortgage loans. The city does not make mortgage loans directly; the borrower applies for the MRB through a participating lender.

Extra Credit Homes for Teachers

The Extra Credit Homes for Teachers Program is designed to assist first-time homebuyers who are fully credentialed teachers working in low-performing schools. This program is state funded.

--Los Angeles Community Redevelopment Agency

While few of the Los Angeles Community Redevelopment Agency's programs have been designed specifically for historic preservation purposes, some of them may be used in the purchase or rehabilitation of historic homes.

Residential Rehabilitation Loan Programs

A number of CRA programs have incorporated residential rehabilitation loan programs into their redevelopment plans. These programs allow eligible property owners to apply for low-interest loans to rehabilitate one- to four-unit homes; owners of historic homes who apply for rehabilitation loan funds must comply with preservation standards.

First-Time Homebuyer Programs

These programs are designed to increase the number of homeowners living within a redevelopment area.

Combined Purchase and Rehabilitation Loan Programs

Purchase and rehabilitation loans are among the CRA's most recent homeowner programs. This program has not been created with historic preservation as a goal, but it can be used in renovating some of the area's older housing stock.

The Move On Program

The CRA's Move On program relocates and restores architecturally significant homes that are threatened with demolition on their original sites. This program provides homeownership opportunities, increases the housing stock, preserves individual structures that contribute to a neighborhood's overall historic character, and spurs neighborhood revitalization.

CRA notifies property owners of available home improvement and first-time homebuyer loan programs via annual mailings and through the placement of ads on cable television. If you own or are considering purchasing a property that is located within one of CRA's redevelopment project areas and have not received this type of information, contact your area project manager to determine what programs are available and to obtain application information. The agency's general information telephone number is (213) 977-1600.

State of California Department of Insurance Earthquake Grand Program

This program helps low- to moderate-income homeowners retrofit their single-story residential properties to prevent damage from earthquakes. To learn more about earthquake retrofit grants, call the Department of Insurance at (800) 927-4357 or (213) 897-8921.

APPENDIX D

**HISTORIC PROPERTIES MONUMENT LIST FOR THE HOLLYWOOD
COMMUNITY PLAN AREA**

DEPARTMENT OF CITY PLANNING
City of Los Angeles

HISTORIC-CULTURAL MONUMENT (HCM) REPORT

Level of declaration determined by number series as follow:

- 0 - 999 Series = City declared monuments
- 1000 - 1999 Series = State declared monuments
- 2000 - 2999 Series = Federal declared monuments

Note: Multiple listings are based on unique names and addresses as supplied by the Departments of Cultural Affairs and Building & Safety.

Last Updated: July 02, 2007

Community: Hollywood

Monument No.	Date Adopted/ Approved	Monument Name	Address
12	01-04-1963	Hollyhock House	4800 Hollywood Boulevard
20	05-24-1963	Two Stone Gates (Inter. Beachwood & Westshire Drives)	Westshire Drive
20	05-24-1963	Two Stone Gates (Inter. Westshire & Belden Drives)	Belden Drive
33	02-26-1965	Barnsdall Park Arts Center (Residence A)	4800 Hollywood Boulevard
34	02-26-1965	Barnsdall Art Park	4800 Hollywood Boulevard
55	06-05-1968	Grauman's (Now Mann's) Chinese Theater	6915-6927 Hollywood Boulevard
58	02-05-1969	A & M Records Studio (Formerly Charlie Chaplin Studio)	1416 N. La Brea Avenue
58	02-05-1969	A & M Records Studio (Formerly Charlie Chaplin Studio)	7053-7067 De Longpre Avenue
67	09-02-1970	Cedar Trees (Between Riverside Dr. and Western Ave.)	Los Feliz Boulevard
94	01-26-1972	Palm Trees (Queen & Washingtonia Robusta) and the Median Strip	Highland Avenue
96	02-23-1972	Storer House	8161 Hollywood Boulevard
111	02-07-1973	Hollywood Sign & land underneath (Griffith Park perimeter)	Mount Lee
112	03-07-1973	Gabrielino Indian Site	Fern Dell (Griffith Park)
123	03-20-1974	Lovell House	4616 Dundee Drive
126	04-17-1974	Franklin Avenue Bridge (Shakespeare Bridge)	Franklin Avenue
130	07-17-1974	Samuel - Novarro House	2255 Valley Oak Drive

130	07-17-1974	Samuel - Novarro House	5609 Valley Oak Drive
134	12-04-1974	Crossroads of the World	1509-1597 Crossroads of the World
134	12-04-1974	Crossroads of the World	1510-1536 N. Las Palmas Avenue
134	12-04-1974	Crossroads of the World	6671-6679 Sunset Boulevard
134	12-04-1974	Crossroads of the World	6678-6684 Selma Avenue
136	12-04-1974	Saint Mary of the Angels	4510 Finley Avenue
149	03-03-1976	Ennis - Brown House	2607 Glendower Avenue
151	03-24-1976	Chateau Marmont	8215-8221 Sunset Boulevard
151	03-24-1976	Chateau Marmont	8225 Marmont Lane
151	03-24-1976	Chateau Marmont	8244 Monteel Road
162	10-06-1976	William Mulholland Memorial Fountain	Los Feliz Boulevard & Riverside Drive
162	10-06-1976	William Mulholland Memorial Fountain	Riverside Drive & Los Feliz Boulevard
163	10-06-1976	Site of First Walt Disney Studio	2701-2739 Hyperion Avenue
163	10-06-1976	Site of First Walt Disney Studio	2710-2746 Griffith Park Boulevard
163	10-06-1976	Site of First Walt Disney Studio	3616-3618 Monon Street
165	10-20-1976	Fire Station No. 27	1355 N. Cahuenga Boulevard & 1333 Cole Place
168	11-17-1976	Griffith Observatory	2500 E. Observatory Road
168	11-17-1976	Griffith Observatory	Griffith Park
175	05-04-1977	YWCA Hollywood Studio Club	1215-1233 Lodi Place
180	09-21-1977	Site of the Filming of First Talking Film	1424-1456 Bronson Avenue
180	09-21-1977	Site of the Filming of First Talking Film	5800-5858 Sunset Boulevard
181	01-18-1978	Site of Burial Place of J. B. Lankershim (North End)	Nichols Canyon Road
192	06-07-1978	Site of Franklin Garden Apartments (demolished)	6915-6933 Franklin Avenue - Demolished: 07-01-1978
193	07-05-1978	Pantages Theater	1709-1715 Argyle Avenue
193	07-05-1978	Pantages Theater	6225-6249 Hollywood Boulevard
194	07-05-1978	Hollywood Walk of Fame (Between Gower & Sycamore)	Hollywood Boulevard
194	07-05-1978	Hollywood Walk of Fame (Between Gower & Sycamore)	Vine Street
198	09-20-1978	KCET Studios	1327-1435 N. Hoover Street
198	09-20-1978	KCET Studios	4391-4421 Sunset Boulevard
226	08-29-1979	Masquers Club Building (site of)	1765 N. Sycamore Avenue
227	04-03-1980	Janes House	6541 Hollywood Boulevard
231	04-09-1981	El Greco Apartments	817-823 N. Hayworth Avenue
233	10-09-1980	Sunset Plaza Apartments (site of)	1216-1220 Sunset Plaza Drive - Demolished: 07-01-1987

234	11-03-1980	Taft House (site of)	7771-7791 Sunset Boulevard - Demolished: 06-01-1982
235	11-03-1980	Bollman House	1530-1534 N. Ogden Drive
243	04-28-1981	Garden Court Apartment (demolished)	7021 Hollywood Boulevard
246	11-25-1981	Residence	1443-1447 N. Martel Avenue
247	11-25-1981	Freeman House	1962 Glencoe Way
248	12-04-1981	First United Methodist Church of Hollywood	6817 Franklin Avenue
260	05-17-1983	Edward's House	5642 Holly Oak Drive
277	06-12-1984	Hollywood Masonic Temple	6840 Hollywood Boulevard
285	10-03-1984	C. E. Toberman Estate	1847 Camino Palmero
291	04-23-1985	Highland - Camrose Bungalow Village	2103-2115 1/2 N. Highland Avenue
291	04-23-1985	Highland - Camrose Bungalow Village	6814-6836 Alta Loma Terrace
291	04-23-1985	Highland - Camrose Bungalow Village	6819 Camrose Drive & 2103-15 N. Highland Ave
301	10-29-1986	Arzner / Morgan Residence	2249 Mountain Oak Drive
303	06-27-1986	John C. Fremont Branch Library	6121 Melrose Avenue
314	10-24-1986	Cahuenga Branch Library	4591 W. Santa Monica Boulevard
315	10-28-1986	Villa Carlotta	1913-1915 Tamarind Avenue
315	10-28-1986	Villa Carlotta	5959 Franklin Avenue
316	01-07-1987	William Stromberg Clock	6439 Hollywood Boulevard
325	08-26-1987	Shulman House	7875-7877 Woodrow Wilson Drive
329	09-23-1987	Chateau Elysee	1806-1830 Tamarind Avenue
329	09-23-1987	Chateau Elysee	5925-5939 Yucca Street
329	09-23-1987	Chateau Elysee	5930-5936 Franklin Avenue
334	12-18-1987	Security Trust and Savings Building	1708 Cahuenga Boulevard
334	12-18-1987	Security Trust and Savings Building	6367-6385 Hollywood Boulevard
336	01-06-1988	Hollywood Western Building	5500-5510 Hollywood Boulevard
343	01-22-1988	Avocado Trees (Entire Block)	4400 Avocado Street
353	05-11-1988	Monterey Apartments	4600-4604 Los Feliz Boulevard
382	07-26-1988	Falcon Studios (demolished)	5524 Hollywood Boulevard
390	10-04-1988	Jardinette Apartments	5128 Marathon Street
397	11-23-1988	Roman Gardens	2000 N. Highland Avenue
401	11-30-1988	Feliz Adobe	4730 Crystal Springs Drive
406	01-17-1989	Magic Castle	7001 Franklin Avenue
421	03-31-1989	Lake Hollywood Reservoir (including Mulholland Dam)	2460 Lake Hollywood Drive
435	05-16-1989	Andalusia Apartments	1471-1475 Havenhurst Drive

441	05-31-1989	Dunning House	1606-1616 Saint Andrews Pl & 5552 Carlton Wy
441	05-31-1989	Dunning House	5552 Carlton Wy & 1606-1616 Saint Andrews Pl
445	06-20-1989	Courtney Desmond Estate	1801-1811 Courtney Avenue
448	12-13-1988	Whitley Court	1720-1728 Whitley Avenue
453	10-17-1989	Artisan's Patio Complex	6727-6733 Hollywood Boulevard
462	11-03-1989	Hollywood American Legion Post #43	2035 N. Highland Avenue
463	11-03-1989	Afton Arms Apartment	6141 Afton Place
474	01-26-1990	Little Nugget (Travel Town - Griffith Park)	5200 Zoo Drive
475	10-16-1990	Highland Towers Apartments	1920-1928 N. Highland Avenue
495	06-12-1990	El Capitan Theater Building	6834-6838 Hollywood Boulevard
508	03-23-1992	Gilmore Gasoline Service Station	6800 Willoughby Ave & 853-859 N Highland Ave
508	03-23-1992	Gilmore Gasoline Service Station	853-859 N Highland Ave & 6800 Willoughby Ave
521	03-15-1991	Taggart House	2150-2158 Live Oak Drive & 5423 Black Oak Dr
521	03-15-1991	Taggart House	5423 Black Oak Drive & 2150-2158 Live Oak Dr
527	04-02-1991	Residence	1437 N. Martel Avenue
535	06-11-1991	Hollywoodland's Historic Granite Retaining Walls and Stairs	Hollywoodland
545	08-13-1991	Hollywood Roosevelt Hotel and Pool	7000-7034 Hollywood Boulevard
545	08-13-1991	Hollywood Roosevelt Hotel and Pool	7001-7039 Hawthorn Avenue
553	11-12-1991	Midtown School (site plus four John Lautner Buildings)	4155 Russel Avenue
559	04-21-1992	Thirteenth Church of Christ Scientist	1748-1780 N. Edgemont Street
567	10-02-1992	Little Country Church of Hollywood	1750 N. Argyle Avenue & 6151-61 Carlos Ave.
567	10-02-1992	Little Country Church of Hollywood	6151-6161 Carlos Avenue & 1750 N. Argyle Ave
572	02-09-1993	Warner Brothers Hollywood Theater Building	1700-1718 Wilcox Ave & 6423-6445 Hollywood
572	02-09-1993	Warner Brothers Hollywood Theater Building	6423-6445 Hollywood Blvd & 1700-1718 Wilcox
579	05-25-1993	Wattles Park (Mansion and Garden)	1701-1755 Sierra Bonita/7561 Hollywood Blvd
579	05-25-1993	Wattles Park (Mansion and Garden)	1824-1850 N. Curson Avenue
579	05-25-1993	Wattles Park (Mansion and Garden)	7561 Hollywood Blvd/1701-1755 Sierra Bonita

584	09-21-1993	Egyptian Theater and Forecourt Storefronts	1650-1654 McCadden Pl/6706-6712 Hollywood
584	09-21-1993	Egyptian Theater and Forecourt Storefronts	6706-6712 Hollywood/1650-1654 McCadden Place
592	03-03-1994	Philosophical Research Society	3341-3351 Griffith Pk/3910-3918 Los Feliz
592	03-03-1994	Philosophical Research Society	3910-3918 Los Feliz/3441-3451 Griffith Park
593	04-26-1994	Max Factor Make-Up Salon	1666 N. Highland Avenue
597	08-05-1994	Raymond Chandler Square	Cahuenga Ave & Hollywood Blvd Intersection
597	08-05-1994	Raymond Chandler Square	Hollywood Blvd & Cahuenga Ave Intersection
603	09-27-1994	Villa Vallambrosa	2074 Watsonia Terrace
604	11-01-1994	Hollywood School for Girls (Womens Club of Hollywood)	1741-1751 N. La Brea Avenue
616	06-23-1995	The Trianon and Neon Roof Sign	1750-1754 N. Serrano Ave
617	07-25-1995	Hollywood Pilgrimage Memorial Monument	2580 Cahuenga Blvd
630	11-13-1996	Pierson Residence	3124 Belden Drive
648	12-09-1997	Withers Residence	2731 Woodshire Drive
657	10-14-1998	Los Feliz Heights Steps	Cromwell Ave & Bonvue Ave
659	12-18-1998	Pacifics Cinerama Dome Theatre and Marquee	6360 Sunset Boulevard
664	09-29-1999	Broadway Department Store and Neon Sign	6300 W.Hollywood Boulevard
665	09-29-1999	Hollywood Plaza Hotel and Neon Sign	1633 Vine Street
666	09-29-1999	Taft Building and Neon Sign	6280 W. Hollywood Boulevard
668	09-29-1999	Hillside House by Carl Maston	8707 St. Ives Drive
670	11-09-1999	Stahl House - Case Study House #22	1635 Woods Drive
673	11-17-1999	The Outpost 11	1851 Outpost Drive
674	02-25-2000	Jacobson House	4520 Dundee Drive
675	02-25-2000	Villa Elaine	1241-1249 N. Vine Street
681	06-14-2000	S.H. Woodruff Residence	3185 N. Durand Drive
687	10-24-2000	Tornborg House	1918 N. Tamarind Avenue
689	02-06-2001	Philip Chandler House	2531 N. Catalina Street
690	02-06-2001	Elliot House	4237 Newdale Drive
702	07-31-2001	Hewitt Residence	1543 N. Curson Avenue
714	04-24-2002	Don Carlos Apartments	5226 Hollywood Blvd.
715	05-15-2002	Lehman House	2720 Belden Drive
733	10-23-2002	The Garrick	539 N Sycamore Ave
755	06-03-2003	Vista Del Mar Steps	Vista Del Mar Ave & Holly Mount Dr

762	08-13-2003	Sowden house	5121 Franklin Ave
769	10-29-2003	Toberman House	1749 Harvard Blvd
773	12-16-2003	El Cabrillo Apartments	1832 - 1850 Grace Ave
775	04-27-2004	El Cadiz Apartments	1721 N Sycamore Ave
783	03-24-2004	Covert Cottages Bungalow Court	938 - 944 1/2 N Martel Ave
784	08-10-2004	Paul Lauritz House	3955 Clayton Ave
785	08-10-2004	Chemosphere House	7776 Torreyson Drive
799	05-18-2005	Chateau Des Fleurs	6626 Franklin Ave
801	06-01-2005	The Courtyard Apartments	1570 LaBaig Ave
812	07-08-2005	Wirin House	2622 Glendower Ave
816	07-13-2005	Nirvana Apartments	1775-1781 N Orange Dr
817	07-13-2005	La Leyenda Apartments	1735-1737 N Whitley Ave
821	09-14-2005	Las Orchidas	1903 N Orchid Ave
822	09-14-2005	Hellman House	1845 N Courtney Ave
832	01-25-2006	Casa Laguna	1885-1883 S Kingsley Dr
832	01-25-2006	Casa Laguna	5200 W Franklin Ave
833	01-25-2006	Grier House	2690 Hollyridge Dr
840	03-17-2006	Amsalem A. Ernst House	5670 Holly Oak Dr
842	05-10-2006	Ojai Apartments	1929-1933 N Whitley Ave
843	05-19-2006	Los Feliz Brown Derby	4500 W Los Feliz Blvd
846	08-16-2006	B. A. G. Fuller House	6887 West Alta Loma Terrace
852	09-27-2006	Wolff Residence	8530 W Hedges Place
857	11-15-2006	Capitol Tower and Rooftop Sign	1740 - 1750 N Vine St
857	11-15-2006	Capitol Tower and Rooftop Sign	6236 W Yucca Street
859	02-06-2007	Orchard Gabels Cottage	1277 North Wilcox Avenue
859	02-06-2007	Orchard Gabels Cottage	6516 West Fountain Avenue
867	04-27-2007	Mayfair Apartments and Rooftop Neon Sign	1760 North Wilcox Avenue
874	06-05-2007	Garber House	6060 Scenic Avenue (6058 original address)
876	06-05-2007	Hollywood Professional Building	7046 Hollywood Boulevard
882	07-25-2007	The Fontenoy	1811 North Whitley Avenue
1004		Cecil B. De Mille Studio Barn (Paramount Studios) (SM#554)	2112 N. Las Palmas Avenue
1030		Hollywood Palladium	6201-6229 W. Sunset Boulevard
2178		Hollywood Bowl	2301 N. Highland Avenue
2196		Whitley Heights Historic District	1900-2121 N. Las Palmas Avenue
2196		Whitley Heights Historic District	1900-2150 Whitley Avenue (Both Sides

			of St.)
2196		Whitley Heights Historic District	2001-2037 Holly Hill Ter (Both Sides of St)
2196		Whitley Heights Historic District	2058-2075 Wataonia Terrace
2196		Whitley Heights Historic District	2074 Watsonia Terrace
2196		Whitley Heights Historic District	2133-2145 Fairfield Avenue
2196		Whitley Heights Historic District	6510-6532 Cerritos Place
2196		Whitley Heights Historic District	6538-6542 Bella Vista Way
2196		Whitley Heights Historic District	6603-6689 Emmet Ter (Both Sides of St.)
2196		Whitley Heights Historic District	6607-6621 Padre Ter (Both Sides of St.)
2196		Whitley Heights Historic District	6707-6796 Milner Road (Both Sides of St.)
2196		Whitley Heights Historic District	6733-6767 Wedgewood Place
2196		Whitley Heights Historic District	Bonair Place
2196		Whitley Heights Historic District	Whitley Terrace
2198	07-14-1971	John Sowden House	5121 Franklin Avenue
2199		Pantages Theater	6233 Hollywood Boulevard
2200			6253 Hollywood Boulevard
2201			6264 Hollywood Boulevard
2202			6300 Hollywood Boulevard
2203			6324 Hollywood Boulevard
2204			6331 Hollywood Boulevard
2205			6349-6353 Hollywood Boulevard
2206			6352 Hollywood Boulevard
2207			6362 Hollywood Boulevard
2208			6380 Hollywood Boulevard
2209		Security Trust and Savings Building	6381 Hollywood Boulevard
2210			6400 Hollywood Boulevard
2211		Warner Brothers Hollywood Theater Building	6423 Hollywood Boulevard
2212			6436 Hollywood Boulevard
2213			6523 Hollywood Boulevard
2214			6531 Hollywood Boulevard
2216			6542 Hollywood Boulevard
2217			6553 Hollywood Boulevard

2218			6554 Hollywood Boulevard
2219			6600 Hollywood Boulevard
2220			6601 Hollywood Boulevard
2221			6606 Hollywood Boulevard
2222			6626 Hollywood Boulevard
2223			6630 Hollywood Boulevard
2224			6652 Hollywood Boulevard
2225			6663 Hollywood Boulevard
2226			6679 Hollywood Boulevard
2227			6701 Hollywood Boulevard
2228		Egyptian Theater and Forecourt Storefronts	6708 Hollywood Boulevard
2229			6718 Hollywood Boulevard
2230			6724 Hollywood Boulevard
2231			6740 Hollywood Boulevard
2232			6743 Hollywood Boulevard
2233			6755 Hollywood Boulevard
2234			6765 Hollywood Boulevard
2235			6766 Hollywood Boulevard
2236			6777 Hollywood Boulevard
2237			6780 Hollywood Boulevard
2238			6800 Hollywood Boulevard
2239			6806 Hollywood Boulevard
2242			6904 Hollywood Boulevard
2245			7001 Hollywood Boulevard
2246		Arthur Murray	7024 Hollywood Boulevard
2247			7046 Hollywood Boulevard
2248			7051 Hollywood Boulevard
2249			7055 Hollywood Boulevard
2250			7065 Hollywood Boulevard
2252			1714 N. Ivar Avenue
2253			1628 Vine Street
2254			1632 Vine Street

2255			1633 Vine Street
2256			1680 Vine Street
2257			1735 N. Vine Street
2258	07-18-1985	Montecito Apartments	6650 Franklin Avenue
2303	01-11-1985	Hollywood Station (US Post Office)	1615 N. Wilcox Avenue
2308		Hollywood Boulevard Commercial and Entertainment District	1560-1660 N Ivar Av/6336-6340 Hollywood Blvd
2308		Hollywood Boulevard Commercial and Entertainment District	1650-1654 McCadden Pl/6706-6712 Hollywood
2308		Hollywood Boulevard Commercial and Entertainment District	1700-1718 Wilcox Ave & 6423-6445 Hollywood
2308		Hollywood Boulevard Commercial and Entertainment District	1708 Cahuenga Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	1709-1715 Argyle Avenue
2308		Hollywood Boulevard Commercial and Entertainment District	6200-7000 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6225-6249 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6233 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6264 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6300 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6324 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6331 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6336-6340 Hollywood Bl/1560-1660 N Ivar Ave
2308		Hollywood Boulevard Commercial and Entertainment District	6349-6353 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6352 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6362 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6367-6385 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6380 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6381 Hollywood Boulevard

2308		Hollywood Boulevard Commercial and Entertainment District	6400 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6423 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6423-6445 Hollywood Blvd & 1700-1718 Wilcox
2308		Hollywood Boulevard Commercial and Entertainment District	6436 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6439 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6523 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6531 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6541 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6542 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6549-6551 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6553 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6554 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6600 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6601 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6606 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6626 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6630 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6652 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6663 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6679 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6701 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6706-6712 Hollywood/1650-1654 McCadden Place

2308		Hollywood Boulevard Commercial and Entertainment District	6708 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6718 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6724 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6727-6733 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6740 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6743 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6755 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6765 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6766 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6777 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6780 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6800 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6806 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6834-6838 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6840 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6904 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6915-6927 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	7000-7034 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	7001-7039 Hawthorn Avenue
2308		Hollywood Boulevard Commercial and Entertainment District	Cahuenga Ave & Hollywood Blvd Intersection
2308		Hollywood Boulevard Commercial and Entertainment District	Hollywood Blvd & Cahuenga Ave Intersection
2308		Hollywood Boulevard Commercial and Entertainment District	Ivar Street

2308		Hollywood Boulevard Commercial and Entertainment District	N. Highland Avenue
2308		Hollywood Boulevard Commercial and Entertainment District	N. Vine Street
2308	04-04-1985	Hollywood Boulevard Commercial and Entertainment District	6253 Hollywood Boulevard
2316	05-06-1971	Barnsdall Art Park	4800 Hollywood Boulevard
2322	05-19-1987	Cahuenga Branch	4591 Santa Monica Boulevard
2327	11-03-1988	El Greco Apartment	817 N. Hayworth Avenue
2328	09-24-1985	Fire Station No. 27	1355 N. Cahuenga Boulevard & I333 Cole Place
2331	10-14-1971	Ennis - Brown House	2607 Glendower Avenue
2333	10-14-1971	Samuel Freeman House	1962 Glencoe Way
2334	05-19-1987	John C. Fremont Branch Library	6121 Melrose Avenue
2343	12-29-1986	Jardinette Apartments	5128 Marathon Street
2349	10-14-1971	Lovell House	4616 Dundee Drive
2368	09-28-1971	Storer House	8161 Hollywood Boulevard
2369		Hollywood Masonic Temple	6840 Hollywood Boulevard
2382		La Belle Tour	6200 Franklin Avenue
2383		Villa Bonita	1817 Hillcrest Road
2391		YWCA Hollywood Studio Club	1215 Lodi Place
2395		Crossroads of the World	6671 Sunset Boulevard
2400			6000 Carlton Way
2401			6004 Carlton Way
2402			6008 Carlton Way
2403			6012 Carlton Way
2404			6016-6018 Carlton Way
2405			6082 Selma Avenue
2406			6070-6072 1/2 Selma Avenue
2407			6088-6088 1/2 Selma Avenue
2409			6128-6134 1/2 Carlos Avenue
2410			1701-1705 Kenmore Av/4949-4961 Hollywood
2410			4949-4961 Hollywood Bl/1701-05 N Kenmore
2411			5766 Hollywood Boulevard
2413			6063-6065 1/2 Harold Way

2415			1622-1628 1/2 N. Serrano Avenue
2417			6046-6048 Carlton Way
2418			6118 Carlos Avenue
2419			6136-6136 1/2 Carlos Avenue
2420			5822 Harold Way
2421			6100 De Longpre Avenue
2422			6112 De Longpre Avenue
2423			6122 De Longpre Avenue
2424			6220 De Longpre Avenue
2427			5221-5233 Hollywood Boulevard
2428		Hollywood Western Building	1669-1685 N. Western Av/5500-5510 Hollywood
2428		Hollywood Western Building	5500-5510 Hollywood & 1669-1685 N. Western
2429			1700-1712 Gramercy Pl/5611-5623 Hollywood Bl
2429			5611-5623 Hollywood Bl/1700-1712 Gramercy Pl
2430			6160-6168 Hollywood Boulevard
2431			6549-6551 Hollywood Boulevard
2441			6074-6074 1/2 Selma Avenue
2444		Precision Auto Repair	5618-5630 Hollywood Boulevard
2453		Franklin Townhouses	1852 Gramercy Place & 5620-5640 Franklin Av.
2453		Franklin Townhouses	5620-5640 Franklin Ave & 1852 Gramercy Pl.
2462		Toberman Storage Company (Bekins Van and Storage)	1025 N. Highland Avenue
2463		Residence	637-657 N. Highland Avenue
2464		Hollywood YMCA	1541-1553 N. Hudson Av/6550-6600 Selma Ave
2464		Hollywood YMCA	6550-6600 Selma Av/1541-1553 N. Hudson Ave
2465		I. Magnin & Company (Platos Retreat West)	1560-1660 N Ivar Av/6336-6340 Hollywood Blvd
2465		I. Magnin & Company (Platos Retreat West)	6336-6340 Hollywood Bl/1560-1660 N Ivar Ave
2466		Atkinson / Farnum / Swain Residence	2003 N. La Brea Terrace
2467		Trianon Apartments	1750-1754 N. Serrano Av/5357 Loma

			Linda Ave
2467		Trianon Apartments	5357 Loma Linda Av/1750-1754 N. Serrano Ave
2468		El Cadiz Apartments	1721-1729 N. Sycamore Avenue
2470		Nicholas Priester Building	1103-1109 Vermont Av./4701 Santa Monica Blvd
2470		Nicholas Priester Building	4701 Santa Monica Bl./1103-1109 N. Vermont
2471		Hollywood Presbyterian Medical Center	1300-1322 N. Vermont Av/4557-4617 Fountain
2471		Hollywood Presbyterian Medical Center	4557-4617 Fountain/1300-1322 N. Vermont Ave
2471		Hollywood Presbyterian Medical Center	4606-4642 De Longpre Av./1300-1322 Vermont
2473		Security 1st National Bank	1101 N. Western Ave / 5505 Santa Monica Blvd
2473		Security 1st National Bank	5505 Santa Monica Bl./1101 N. Western Av.
2536	03-16-1989	Highland - Camrose Bungalow #3	2122 Woodland Way
2703	03-19-1998	St. Andrews Bungalow Court	1514-1544 N. St. Andrews Place
2707	05-14-1999	Hollywood Cemetery	5970-6000 W. Santa Monica Boulevard

HISTORIC-CULTURAL MONUMENT (HCM) REPORT BY PLANNING COMMUNITY

APPENDIX E

HPOZ ORDINANCE # 175891

(SECTION 12.20.3 OF THE LOS ANGELES MUNICIPAL CODE)

ORDINANCE NO. 175891

A proposed ordinance amending Section 12.20.3 of the Los Angeles Municipal Code to modify procedures within the Historic Preservation Overlay Zones.

**THE PEOPLE OF THE CITY OF LOS ANGELES
DO ORDAIN AS FOLLOWS:**

Section 1. Section 12.20.3 of the Los Angeles Municipal Code is amended to read:

SEC. 12.20.3. "HP" HISTORIC PRESERVATION OVERLAY ZONE. The following regulations shall apply in an HP Historic Preservation Overlay Zone:

A. Purpose. It is hereby declared as a matter of public policy that the recognition, preservation, enhancement, and use of buildings, structures, Landscaping, Natural Features, and areas within the City of Los Angeles having Historic, architectural, cultural or aesthetic significance are required in the interest of the health, economic prosperity, cultural enrichment and general welfare of the people. The purpose of this section is to:

1. Protect and enhance the use of buildings, structures, Natural Features, and areas, which are reminders of the City's history, or which are unique and irreplaceable assets to the City and its neighborhoods, or which are worthy examples of past architectural styles;
2. Develop and maintain the appropriate settings and environment to preserve these buildings, structures, Landscaping, Natural Features, and areas;
3. Enhance property values, stabilize neighborhoods and/or communities, render property eligible for financial benefits, and promote tourist trade and interest;
4. Foster public appreciation of the beauty of the City, of the accomplishments of its past as reflected through its buildings, structures, Landscaping, Natural Features, and areas;
5. Promote education by preserving and encouraging interest in cultural, social, economic, political and architectural phases of its history;
6. Promote the involvement of all aspects of the City's diverse neighborhoods in the historic preservation process; and

7. To ensure that all procedures comply with the California Environmental Quality Act (CEQA).

B. Definitions. For the purposes of this ordinance, the following words and phrases are defined:

1. **ADDITION** is an extension or increase in floor area or height of a building or structure.

2. **ALTERATION** is any exterior change or modification of a building, structure, Landscaping, Natural Feature or lot within a Historic Preservation Overlay Zone including but not limited to changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, and similar Projects, and including street features, furniture or fixtures.

3. **BOARD** is the respective Historic Preservation Board as established by this section.

4. **CERTIFICATE OF APPROPRIATENESS** is an approved certificate issued for the construction, Addition, demolition, Reconstruction, Alteration, removal, or relocation of any publicly or privately owned building, structure, Landscaping, Natural Feature, or lot within a Historic Preservation Overlay Zone that is identified as a Contributing Element in the Historic Resources Survey for the zone, including street features, furniture or fixtures.

5. **CERTIFICATE OF COMPATIBILITY** is an approved certificate issued for the construction of a new building or structure on a lot, or building replacement of an element, identified as Non-Contributing, or not listed, in the Historic Resources Survey for the zone.

6. **CONTRIBUTING ELEMENT** is any building, structure, Landscaping, Natural Feature identified on the Historic Resources Survey as contributing to the Historic significance of the Historic Preservation Overlay Zone, including a building or structure which has been altered, where the nature and extent of the Alterations are determined reversible by the Historic Resources Survey.

7. **CULTURAL** is anything pertaining to the concepts, skills, habits, arts, instruments or institutions of a given people at any given point in time.

8. **HISTORIC** is any building, structure, Landscaping, Natural Feature, or lot, including street features, furniture or fixtures which depicts, represents or is associated with persons or phenomena which significantly affect or which have significantly affected the functional activities, heritage, growth or development of the City, State, or Nation.

9. HISTORICAL PROPERTY CONTRACT is a contract, between an Owner or Owners of a Historical-Cultural Monument or a Contributing Element and the City of Los Angeles, which meets all requirements of California Government Code Sections 50281 and 50282 and 19.140 *et seq.* of the Los Angeles Administrative Code.

10. HISTORIC RESOURCES SURVEY is a document, which identifies all contributing and non-contributing buildings, structures and all contributing Landscaping, Natural Features and lots, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission.

11. LANDSCAPING is the design and organization of landforms, hardscape, and softscape, including individual groupings of trees, shrubs, groundcovers, vines, pathways, arbors, *etc.*

12. MAINTENANCE AND REPAIR is any work done to correct the deterioration, decay of, or damage to a building, structure or lot, or any part thereof, including replacement in-kind where required, and which does not involve a change in the existing design, materials, or exterior paint color.

13. MONUMENT is any building, structure, Landscaping, Natural Feature, or lot designated as a City Historic-Cultural Monument.

14. NATURAL FEATURE is any significant tree, plant life, geographical or geological feature identified individually or collectively on the Historic Resources Survey as contributing to the Cultural or Historical significance of the Historic Preservation Overlay Zone.

15. NON-CONTRIBUTING ELEMENT is any building, structure, Natural Feature, lot, or Landscaping, that is identified in the Historic Resources Survey as a Non-Contributing Element, or not listed in the Historic Resources Survey.

16. OWNER is any person, association, partnership, firm, corporation or public entity identified as the holder of title on any property as shown on the records of the City Clerk or on the last assessment roll of the County of Los Angeles, as applicable. For purposes of this section, the term Owner shall also refer to an appointed representative of an association, partnership, firm, corporation, or public entity which is a recorded Owner.

17. PRESERVATION ZONE is any area of the City of Los Angeles containing buildings, structures, Landscaping, Natural Features or lots having Historic, architectural, Cultural or aesthetic significance and designated as a Historic Preservation Overlay Zone under the provisions of this section.

18. PROJECT is the Addition, Alteration, construction, demolition, Reconstruction, Rehabilitation, relocation, removal or Restoration of the exterior of any building, structure, Landscaping, Natural Feature, or lot, within a Preservation Zone, except as provided under Subsection H. A Project may or may not require a building permit, and may include but not be limited to changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, replacement of windows and/or doors which are character-defining features of architectural styles, changes to public spaces and similar activities.

19. RECONSTRUCTION is the act or process of reproducing by new construction the exact form, features and details of a vanished building, portion of a building, structure, landscape, Natural Feature, or object as it appeared at a specific period of time, on its original or a substitute lot.

20. REHABILITATION is the act or process of returning a property to a state of utility, through repair or Alteration, which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its Historical, architectural and Cultural values.

21. RENTER is any person, association, partnership, firm, corporation, or public entity which has rented or leased a dwelling unit or other structure within a Preservation Zone for a continuous time period of at least three years. For purposes of this section, the term renter shall also refer to an appointed representative of an association, partnership, firm, corporation, or public entity which is a renter.

22. RESTORATION is the act or process of accurately recovering the form, features and details of a property as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

23. RIGHT-OF-WAY is the dedicated area that includes roadways, medians and/or sidewalks.

C. Relationship to Other Provisions of the Code. Whenever the City Council establishes, adds land to, eliminates land from or repeals in its entirety a Preservation Zone, the provisions of this section shall not be construed as an intent to abrogate any other provision of this Code. When it appears that there is a conflict, the most restrictive requirements of this Code shall apply, except for a requirement in this section, which may compromise public safety if enforced.

D. Historic Preservation Board.

1. Establishment and Composition. There is hereby established for each Preservation Zone a Historic Preservation Board. Each Board shall have, as part of its name, words linking it to its area of administration and distinguishing it from all other boards. A Board shall be comprised of five members. At least three members shall be Renters or Owners of property in the Preservation Zone. For the purposes of this subsection, a Preservation Zone shall be considered predominantly residential when the total number of residentially zoned lots is greater than the combined total of lots in all other zone classifications. In predominantly residential Preservation Zones, at least three members shall be Owners or Renters who reside in the Preservation Zone. When property is owned or rented by corporations, governments or other organizations, the Board members may be appointees of those organizations. In the event a Preservation Zone is established for an area insufficient in size to provide for a Board whose members meet the requirements of this subsection, for appointment purposes only, the area may be expanded to include the community plan area in which the Preservation Zone is located. In the event a Board still cannot be comprised of members who meet the requirements of this subsection, the Cultural Heritage Commission shall assume all the powers and duties otherwise assigned to the Board for the Preservation Zone, until a Board can be established.

2. Term of Membership. Members of the Board shall serve for a term of four years. Members of the Board whose terms have expired may continue to serve on the Board until their replacements are appointed.

3. Appointment of Members. To the maximum extent practicable, members shall be appointed as follows:

(a) One member having extensive real estate or construction experience shall be appointed by the Mayor.

(b) One member who is a Renter or Owner of property in the Preservation Zone shall be appointed by the councilmember of the district in which the Preservation Zone is located. In cases where the Preservation Zone is located in more than one council district, the appointment shall be made by the councilmember representing the greatest land area in the Preservation Zone. In predominantly residential Preservation Zones, the Owner or Renter shall also be a resident of the Preservation Zone.

(c) Two members, one of which shall be an architect licensed by the State of California, shall be appointed by the Cultural Heritage Commission. In the event only one appointment under (a) or (b) above is a Renter or Owner in the Preservation Zone, then at least one of the appointees of the Cultural Heritage Commission shall be a Renter or Owner of property in the Preservation Zone. In the event neither of the appointments under (a) or (b) above is an

Owner of property in the Preservation Zone, then at least one of the appointees of the Cultural Heritage Commission shall also be an Owner of property in the Preservation Zone. In predominantly residential Preservation Zones, the Owners or Renters shall also be residents of the Preservation Zone.

(d) One member, who is an Owner of property in the Preservation Zone, shall be appointed by the Board. The Board shall consider appointee suggestions from the Certified Neighborhood Council representing the district in which the Preservation Zone is located. In predominantly residential Preservation Zones, the Owners or Renters shall also be residents of the Preservation Zone. In cases where the Preservation Zone is located in an area represented by more than one Neighborhood Council, the appointee suggestions shall be made by the Neighborhood Council representing the greatest land area in the Preservation Zone. In those Preservation Zones containing no Certified Neighborhood Councils, or if, after notification of a vacancy by the Planning Department, the Certified Neighborhood Council fails to make suggestions within 30 days, or at least one Certified Neighborhood Council meeting has been held, whichever occurs first, the Board may make its appointment without delay.

All members shall have demonstrated a knowledge of, and interest in, the culture, buildings, structures, Historic architecture, history and features of the area encompassed by the Preservation Zone and, to the extent feasible, shall have experience in historic preservation. The appointing authorities are encouraged to consider the cultural diversity of the Preservation Zone in making their appointments. Appointees serve at the pleasure of the appointing authority and the appointment may be rescinded at any time prior to the expiration of a member's term.

4. Vacancies. In the event of a vacancy occurring during the term of a member of the Board, the same body or official, or their successors, who appointed the member shall make a new appointment. The new appointment shall serve a four year term beginning on the date of appointment. Where the member is required to have specified qualifications, the vacancy shall be filled with a person having these qualifications. If the appointing authority does not make an appointment within 60 days of the vacancy, the President of the City Council shall make a temporary appointment to serve until the appointing authority makes an appointment to occupy the seat.

5. Expiration of Term. Upon expiration of a term for any member of the Board, the appointment for the next succeeding term shall be made by the same body or official, or their successors, which made the previous appointment. No member of a Board shall serve more than two consecutive four year terms.

6. Boardmember Performance. Boardmembers shall be expected to regularly attend scheduled Board meetings and fully participate in the powers and duties of the Board. Appointees serve at the pleasure of the appointing authority and the appointment may be rescinded at any time prior to the expiration of a member's term. A Boardmember with more than three consecutive unexcused absences or eight unexcused absences in a year period from regularly scheduled meetings may be removed by the appointing authority. Excused absences may be granted by the Board chair. In the event a Boardmember accrues unexcused absences, the Board shall notify the appointing authority.

7. Organization and Administration. Each Board shall schedule regular meetings at fixed times within the month with a minimum of two meetings a month. Meetings may be canceled if no deemed complete applications are received at least three working days prior to the next scheduled meeting. There shall be at least one meeting a year. The Board shall establish rules, procedures and guidelines as it may deem necessary to properly exercise its function. The Board shall elect a Chairperson and Vice-Chairperson who shall serve for a one year period. The Board shall designate a Secretary and Treasurer who shall serve at the Board's pleasure. Three members shall constitute a quorum. Decisions shall be determined by majority vote of the Board. Public minutes and records shall be kept of all meetings and proceedings showing the attendance, resolutions, findings, determinations and decisions, including the vote of each member. To the extent possible, the staffs of the Department of City Planning and Cultural Affairs Department may assist the Board in performing its duties and functions.

8. Power and Duties. When considering any matter under its jurisdiction, the Board shall have the following power and duties:

(a) To evaluate any proposed changes to the boundaries of the Preservation Zone it administers and make recommendations to the City Planning Commission, Cultural Heritage Commission and City Council.

(b) To evaluate any Historic resources survey, resurvey, partial resurvey, or modification undertaken within the Preservation Zone it administers and make recommendations to the City Planning Commission, Cultural Heritage Commission and City Council.

(c) To study, review and evaluate any proposals for the designation of Historic-Cultural Monuments within the Preservation Zone it administers and make recommendations to the Cultural Heritage Commission and City Council, and to request that other City departments develop procedures to provide notice to the Boards of actions relating to Historic-Cultural Monuments.

(d) To evaluate applications for Certificates of Appropriateness or Certificates of Compatibility and make recommendations to the Director or the Area Planning Commission.

(e) To encourage understanding of and participation in historic preservation by residents, visitors, private businesses, private organizations and governmental agencies.

(f) In pursuit of the purposes of this section, to render guidance and advice to any Owner or occupant on construction, demolition, Alteration, removal or relocation of any Monument or any building, structure, Landscaping, Natural Feature or lot within the Preservation Zone it administers. This guidance and advice shall be consistent with approved procedures and guidelines, and the Preservation Plan, or in absence of a Plan, the guidance and advice shall be consistent with the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

(g) To tour the Preservation Zone it represents on a regular basis, to promote the purposes of this section and to report to appropriate City agencies matters which may require enforcement action.

(h) To assist in the updating of the Historic Resources Survey for the Preservation Zone utilizing the criteria in Subsection F 3 (c), below.

(i) To make recommendations to decision makers concerning façade easements, covenants, and the imposition of other conditions for the purposes of historic preservation.

(j) To make recommendations to the City Council concerning the utilization of grants and budget appropriations to promote historic preservation.

(k) To employ its own staff or hire consultants as may be required in the performance of its duties.

(l) To accept donations from outside sources to be utilized for historic preservation efforts, and to maintain public records accounting for the funds.

(m) To assist in the preparation of a Preservation Plan, which clarifies and elaborates upon these regulations as they apply to the Preservation Zone, and which contains the elements listed in Subsection E 3.

9. Conflict of Interest. No Boardmember shall discuss with anyone the merits of any matter pending before the Board other than during a duly called meeting of the Board or subcommittee of the Board. No member shall accept professional

employment on a case that has been acted upon by the Board in the previous 12 months or is reasonably expected to be acted upon by the Board in the next 12 months.

E. Preservation Plan. A Preservation Plan clarifies and elaborates upon these regulations as they apply to individual Preservation Zones. A Preservation Plan is used by the Director, Board, property Owners and residents in the application of preservation principles within a Preservation Zone.

1. Preparation of a Preservation Plan. A draft Preservation Plan shall be made available by the Board for review and comment to property Owners and Renters within the Preservation Zone.

(a) Creation of a Preservation Plan where a Board exists. Where established, a Board, with the assistance of the Director, shall prepare a Preservation Plan, which may be prepared with the assistance of historic preservation groups.

(b) Creation of a Preservation Plan where no Board exists. Where no Board exists, or has yet to be appointed, the Director, in consultation with the Councilmember(s) representing the Preservation Zone, may create a working committee of diverse neighborhood stakeholders to prepare a Preservation Plan for the Preservation Zone. This committee shall not assume any duties beyond preparation of the Preservation Plan.

2. Approval of a Preservation Plan.

(a) Commission Hearing and Notice. A draft Preservation Plan shall be set for a public hearing before the City Planning Commission or a hearing officer as directed by the City Planning Commission prior to the Commission action. Notice of the hearing shall be given as provided in Section 12.24 D 2 of this Code.

(b) Cultural Heritage Commission Recommendation. The Cultural Heritage Commission shall submit its recommendation regarding a proposed Preservation Plan within 45 days from the date of the submission to the Commission. Upon action, or failure to act, the Cultural Heritage Commission shall transmit its recommendation, comments, and any related files to the City Planning Commission.

(c) Decision by City Planning Commission. Following, notice and public hearing, pursuant to Subsection E 2 (a), above, the City Planning Commission may make its report and approve, approve with changes, or disapprove a Preservation Plan.

3. Elements. A Preservation Plan shall contain the following elements:

(a) A mission statement;

(b) Goals and objectives;

(c) A function of the Plan section, including the role and organization of a Preservation Plan, Historic Preservation Overlay Zone process overview, and work exempted from review, if any, and delegation of Board authority to the Director, if any;

(d) The Historic Resources Survey;

(e) A brief context statement which identifies the Historic, architectural and Cultural significance of the Preservation Zone;

(f) Design guidelines for Rehabilitation or Restoration of single and multi-family residential, commercial and other non-residential buildings, structures, and public areas. The guidelines shall use the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings; and

(g) Preservation incentives and adaptive reuse policies, including policies concerning adaptive reuse projects permitted under Section 12.24 X 12 of this Code.

4. Modification of a City Planning Commission Approved Preservation Plan. After approval by the City Planning Commission, a Preservation Plan shall be reviewed by the Board at least every two years. Any modifications to the Plan resulting from the review shall be processed pursuant to the provisions of Subsection E, above.

F. Procedures for Establishment, Boundary Change or Repeal of a Preservation Zone.

1. Requirements. The processing of an initiation or an application to establish, change the boundaries of or repeal a Preservation Zone shall conform with all the requirements of Section 12.32 A through D of this Code and the following additional requirements.

2. Initiation of Preservation Zone.

(a) **By City Council, the City Planning Commission, the Director of Planning and the Cultural Heritage Commission.** In addition to the provisions

of LAMC 12.32 A, the Cultural Heritage Commission may initiate proceedings to establish, repeal, or change the boundaries of a Preservation Zone. Upon initiation by City Council, the City Planning Commission, the Director of Planning, or the Cultural Heritage Commission, a Historic Resources Survey shall be prepared, pursuant to Subdivision 3, below.

(b) By Application. The proceedings for the establishment of a Preservation Zone may also be initiated by Owners or Renters of property within the boundaries of the proposed or existing Preservation Zone, pursuant to Section 12.32 S 1 (c)(2) of this Code.

(1) An Historic Resources Survey shall not be prepared for a proposed Preservation Zone until such an application is verified by the Planning Department to contain the signatures of at least 75 percent of the Owners or lessees of property within the proposed district, pursuant to the requirements of Section 12.32 S 1 (c)(2) of this Code.

(2) The application shall not be deemed complete until the requirements of Subsection F 2 (b)(1), above are met and an Historic Resources Survey for the proposed Preservation Zone has been certified by the Cultural Heritage Commission pursuant to Subdivision 4 (a), below.

3. Historic Resources Survey.

(a) Purpose. Each Preservation Zone shall have an Historic Resources Survey, which identifies all Contributing and Non-Contributing Elements and is certified as to its accuracy and completeness by the Cultural Heritage Commission.

(b) Context Statement. In addition to the requirements above, the historic resource survey shall also include a context statement supporting a finding establishing the relation between the physical environment of the Preservation Zone and its history, thereby allowing the identification of Historic features in the area as contributing or non-contributing. The context statement shall represent the history of the area by theme, place, and time. It shall define the various Historical factors which shaped the development of the area. It shall define a period of significance for the Preservation Zone, and relate Historic features to that period of significance. It may include, but not be limited to, Historical activities or events, associations with Historic personages, architectural styles and movements, master architects, designers, building types, building materials, landscape design, or pattern of physical development that influenced the character of the Preservation Zone at a particular time in history.

(c) Finding of Contribution. For the purposes of this section, no building, structure, Landscaping, or Natural Feature shall be considered a Contributing Element unless it is identified as a Contributing Element in the historic resource survey for the applicable Preservation Zone. Features designated as contributing shall meet one or more of the following criteria:

(1) adds to the Historic architectural qualities or Historic associations for which a property is significant because it was present during the period of significance, and possesses Historic integrity reflecting its character at that time; or

(2) owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community or city; or

(3) retaining the building, structure, Landscaping, or Natural Feature, would contribute to the preservation and protection of an Historic place or area of Historic interest in the City.

(d) Modification of a Previously Certified Historic Resources Survey.

The City Council, City Planning Commission, or Director may find that a previously certified Historic Resource Survey needs to be modified, and may call for a revision, re-survey, or partial re-survey to a previously certified survey. Modifications, including boundary changes, re-surveys, partial re-surveys, and minor corrections of a previously certified Historic Resources Survey shall be processed as follows:

(1) Revisions involving a boundary change, expansion, or contraction of a Preservation Zone shall be certified by the Cultural Heritage Commission as to the accuracy of the survey, and shall be forwarded to the City Planning Commission and the City Council for final approval.

(2) Revisions involving a re-survey or partial re-survey of an existing Preservation Zone shall be certified by the Cultural Heritage Commission as to the accuracy of the survey, and shall be forwarded to the City Planning Commission for final approval.

(3) The correction of technical errors and omissions in a previously certified Historic Resource Survey can be made by the Director based on input from the Cultural Heritage Commission.

4. Approval Process.

(a) Cultural Heritage Commission Determination. The Cultural Heritage Commission shall certify each Historic Resources Survey as to its accuracy and completeness, and the establishment of or change in boundaries of a Preservation Zone upon (1) a majority vote and (2) a written finding that structures, Landscaping, and Natural Features within the Preservation Zone meet one or more of criteria (1) through (3), inclusive, in Subdivision 3 (c) of Subsection F within 45 days from the date of the submission to the Commission. This time limit may be extended for a specified further time period if the Cultural Heritage Commission requests an extension, in writing, from the City Planning Commission. Upon action, or failure to act, the Cultural Heritage Commission shall transmit their determination, comments, and any related files to the City Planning Commission for recommendation.

(b) City Planning Commission Approval. The City Planning Commission shall make its report and recommendation to approve, approve with changes, or disapprove the consideration to establish, repeal, or change the boundaries of a Preservation Zone, pursuant to Section 12.32 C of this Code. In granting approval, the City Planning Commission shall find that the proposed boundaries are appropriate and make the findings of contribution required in Subsection F 3 (c). The City Planning Commission shall also carefully consider the Historic Resources Survey and the determination of the Cultural Heritage Commission. The Director and the City Planning Commission may recommend conditions to be included in the initial Preservation Plan for a specific Preservation Zone, as appropriate to further the purpose of this section.

(c) City Council. Pursuant to Section 12.32 C 7 of this Code, the City Council may approve or disapprove the establishment, repeal, or change in the boundaries of a Preservation Zone. The City Council may require that a specific Preservation Zone does not take effect until a Preservation Plan for the Preservation Zone is first approved by the City Planning Commission.

G. Review of Projects in Historic Preservation Overlay Zones. All Projects within Preservation Zones, except as exempted in Subsection H, shall be submitted in conjunction with an application, if necessary, to the Department of City Planning upon a form provided for that purpose. Upon receipt of an application, the Director shall review a request and find whether the Project requires a Certificate of Appropriateness, pursuant to Subsection K; a Certificate of Compatibility, pursuant to Subsection L; or is eligible for review under Conforming Work on Contributing Elements, pursuant to Subsection I; or Conforming Work on Non-Contributing Elements, pursuant to Subsection J.

H. Exemptions. The provisions of this ordinance shall not apply to the following:

1. The correction of Emergency or Hazardous Conditions where the Department of Building and Safety, Housing Department, or other enforcement agency has determined that emergency or hazardous conditions currently exist and the emergency or hazardous conditions must be corrected in the interest of the public health, safety and welfare. When feasible, the Department of Building and Safety, Housing Department, or other enforcement agency should consult with the Director on how to correct the hazardous condition, consistent with the goals of the Preservation Zone. However, any other work shall comply with the provisions of this section.

2. Department of Public Works improvements located, in whole or in part, within a Preservation Zone, where the Director finds:

(a) That 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 approved Preservation Plan for the Preservation Zone; and

(b) Where the Department of Public Works has completed the CEQA review of the proposed improvement, and the review has determined that the improvement is exempt from CEQA, or will have no potentially significant environmental impacts.

The relevant Board shall be notified of the Project, given a description of the Project, and an opportunity to comment.

3. Work authorized by an approved Historical Property Contract by the City Council, or

4. Where a building, structure, Landscaping, Natural Feature or Lot has been designated as a City Historic-Cultural Monument by the City Council, unless proposed for demolition.

However, those properties with Federal or State historic designation which are not designated as City Historic-Cultural Monuments or do not have a City Historical Property Contract are not exempt from review under this ordinance.

5. Where the type of work has been specifically deemed Exempt from review as set forth in the approved Preservation Plan for a specific Preservation Zone.

I. Conforming Work on Contributing Elements. Conforming Work on Contributing Elements includes Restoration work, Maintenance and Repair, Additions of less than 250 square feet with no increase in height and which are not located within the front yard or street-side yard, and demolition taken in response to natural disaster.

Conforming Work meeting the criteria set forth in this subsection shall not require a Certificate of Appropriateness for Contributing Elements pursuant to Subsection K.

1. Procedure. Pursuant to Subsection G, the Director shall forward applications for Conforming Work on Contributing Elements to the Board for conformance review and sign off. The Board may delegate its review authority to the Director of Planning as specified in the Preservation Plan approved for the Preservation Zone.

2. Review Criteria. A request for Conforming Work on Contributing Elements shall be reviewed for conformity with the Preservation Plan for the Preservation Zone, or if none exists, the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, and at least one of following conditions:

(a) Where the building, structure, Landscaping, or Natural Feature within the Preservation Zone is being restored to its original appearance; or

(b) Where a building, structure, Landscaping, or Natural Feature within a Preservation Zone has been damaged by fire, earthquake or other natural disaster to the extent that it cannot be repaired or restored with reasonable diligence and where demolition of the structure, Landscaping, Natural Feature or Lot is being requested (subject to the provisions of Public Resources Code Section 5028, where applicable);

(c) Where Maintenance or Repair work is undertaken with respect to any building, structure, Landscaping, Natural Feature or lot, or the work does not require the issuance of a building permit, pursuant to Section 91.106.2 of this Code; or

(d) Where the Project consists of an Addition of less than 250 square feet to any building, structure, the Addition is not located within the front yard or street-side yard, and no increase in height is proposed.

3. Time to Act. The Board shall act on the request for Conforming Work on Contributing Elements at its next agendaized Board meeting within 21 days of the Director deeming an application complete, unless the applicant and the Director mutually agree in writing to an extension of time. The applicant may request a transfer of jurisdiction to the Director if the Board fails to act within 21 days. Applications reviewed under Conforming Work shall be agendaized by the Board.

4. Certification. The Board shall review and sign off a request for Conforming Work on Contributing Elements if it finds that the work meets the criteria as set forth in Subdivision 2, above. The Board does not have the authority to impose

conditions on Conforming Work. If the Board finds that the work does not meet the criteria, as set forth in Subdivision 2, above, it shall specify in writing as to why.

5. If an application fails to conform to the criteria of Conforming Work on Contributing Elements, an applicant may elect to file for review under the Certificate of Appropriateness procedure pursuant to Subsection K.

J. Conforming Work on Non-Contributing Elements. Conforming Work on Non-Contributing Elements includes work undertaken on any building, structure, Natural Feature, lot, or Landscaping, that is not listed as a Contributing Element in the Historic Resources Survey, or that is not listed in the Historic Resources Survey; except that, the construction of a new building or building replacement, or the demolition of buildings or structures not listed as Contributing Elements shall not qualify as conforming work on Non-Contributing Elements. The relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element in a Preservation Zone, are eligible for review under Conforming Work on Non-Contributors.

1. Procedure. Pursuant to Subsection G, the Director shall forward applications for Conforming Work on Non-Contributing Elements to the Board for conformance review and sign off. The Board may delegate its review authority to the Director as specified in the Preservation Plan approved for the Preservation Zone.

2. Review Criteria. A request for Conforming Work on Non-Contributing Elements shall be signed off by the Board if they find: the work involves the relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot in the Preservation Zone; or the work is undertaken solely on a feature within the Preservation Zone that is identified as Non-Contributing in the Historic Resources Survey, or not listed in the Historic Resources Survey, and the work does not involve the construction of a new building, building replacement or demolition.

3. Time to Act. The Board shall act on a request for Conforming Work on Non-Contributing Elements at its next agendized Board meeting within 21 days of the Director deeming an application complete, unless the applicant and the Director mutually agree in writing to an extension of time. The applicant may request a transfer of jurisdiction to the Director if the Board fails to act within the specified time. Applications reviewed under Conforming Work shall be agendized by the Board.

4. Certification. The Board shall review and sign off a request for Conforming Work on Non-Contributing Elements if it finds that the work meets the criteria as

set forth in Subdivision 2, above. The Board does not have the authority to impose conditions on Conforming Work. If the Board finds that the work does not meet the criteria, as set forth in Subdivision 2, above, it shall specify in writing as to why.

5. If an application fails to conform to the criteria of Conforming Work on Non-Contributing Elements, an applicant may elect to file for review under the Certificate of Compatibility procedure pursuant to Subsection L.

K. Certificate of Appropriateness for Contributing Elements.

1. Purpose. It is the intent of this section to require the issuance of a Certificate of Appropriateness for any Project affecting a Contributing Element, except as set forth in Subdivision 2(b), below. It is the further intent of this section to require a Certificate of Appropriateness for some Projects which may, or may not, require a building permit, including, but not limited to, changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, window and door replacement which are character-defining features of architectural styles, changes to public spaces and similar Projects. However, an applicant not approved under Subsection I may elect to file for a Certificate of Appropriateness.

2. Requirements.

(a) Prohibition. No person shall construct, add to, alter, demolish, relocate or remove any building, structure, Landscaping, or Natural Feature designated as contributing in the Historic Resources Survey for a Preservation Zone unless a Certificate of Appropriateness has been approved for that action pursuant to this section, with the exception of Conforming Work on Contributing Elements, which shall not require a Certificate of Appropriateness. No Certificate of Appropriateness shall be approved unless the plans for the construction, demolition, Alteration, Addition, relocation, or removal conform with the provisions of this section. Any approval, conditional approval, or denial shall include written findings in support.

(b) Conforming Work. Nothing in this section shall be construed as to require a Certificate of Appropriateness for the ordinary Maintenance and Repair of any exterior architectural feature of a property within a Preservation Zone, which does not involve a change in design, material, color, or outward appearance. Work meeting the criteria for Conforming Work on Contributing Elements shall not require a Certificate of Appropriateness.

3. Procedures For Obtaining A Certificate of Appropriateness.

(a) Any plan for the construction, Addition, Alteration, demolition, Reconstruction, relocation or removal of a building, structure, Landscaping, or Natural Feature, or any combination designated as contributing in the Historic Resources Survey for a Preservation Zone shall be submitted, in conjunction with an application, to the Department of City Planning upon a form provided for that purpose. Upon an application being deemed complete by the Director, one copy each of the application and relevant documents shall be mailed by the Department of City Planning to both the Cultural Heritage Commission and to each Boardmember for the Preservation Zone for evaluation.

(b) Cultural Heritage Commission and Board Recommendations. After notice and hearing pursuant to Subsection M below, the Cultural Heritage Commission and the Board shall submit its recommendation to the Director as to whether the Certificate should be approved, conditionally approved or disapproved. In the event that the Cultural Heritage Commission or Board does not submit its recommendations within 30 days of the postmarked date of mailing of the application from the City Planning Department, the Cultural Heritage Commission or Board shall be deemed to have forfeited all jurisdiction in the matter and the Certificate may be approved, conditionally approved or disapproved as filed. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to act.

(c) Director and Area Planning Commission Determination. The Director shall have the authority to approve, conditionally approve or disapprove a Certificate of Appropriateness for construction, Addition, Alteration or Reconstruction. The Area Planning Commissions shall have the jurisdiction to approve, conditionally approve or disapprove a Certificate of Appropriateness for demolition, removal or relocation.

(d) Time to Act. The Director or Area Planning Commission, whichever has jurisdiction, shall render a determination on any Certificate of Appropriateness within 75 days of an application being deemed complete, unless the applicant and the Director mutually consent in writing to a longer period. A copy of the determination shall be mailed to the applicant, the Board, the Cultural Heritage Commission and any other interested parties. No Certificate of Appropriateness shall be issued until the appeal period, as set forth in Subsection N has expired or until any appeal has been resolved.

(e) Other City approvals. The requirements for a Certificate of Appropriateness are in Addition to other City approvals (building permits, variances, *etc.*) or other legal requirements, such as Public Resources Code Section 5028, which may be required. The time periods specified above may be extended if necessary with the written mutual consent of the applicant and the Director.

4. Standards for Issuance of Certificate of Appropriateness for Construction, Addition, Alteration, or Reconstruction. The Director shall base a determination whether to approve, conditionally approve or disapprove a Certificate of Appropriateness for construction, Addition, Alteration or Reconstruction on each of the following:

(a) If no Preservation Plan exists; whether the Project complies with Standards for Rehabilitation approved by the United States Secretary of the Interior considering the following factors:

- (1)** architectural design;
- (2)** height, bulk, and massing of buildings and structures;
- (3)** lot coverage and orientation of buildings;
- (4)** color and texture of surface materials;
- (5)** grading and site development;
- (6)** Landscaping;
- (7)** changes to Natural Features;
- (8)** antennas, satellite dishes and solar collectors;
- (9)** off-street parking;
- (10)** light fixtures and street furniture;
- (11)** steps, walls, fencing, doors, windows, screens and security grills;
- (12)** yards and setbacks; or
- (13)** signs; and

(b) Whether the Project protects and preserves the Historic and architectural qualities and the physical characteristics which make the building, structure, landscape, or Natural Feature a Contributing Element of the Preservation Zone; or

(c) If a Preservation Plan exists; whether the Project complies with the Preservation Plan approved by the City Planning Commission for the Preservation Zone.

5. Standards for Issuance of Certificate of Appropriateness for Demolition, Removal or Relocation. Any person proposing to demolish, remove or relocate any contributing building, structure, Landscaping, or Natural Feature within a Preservation Zone not qualifying as Conforming Work on Contributing Elements shall apply for a Certificate of Appropriateness and the appropriate environmental review.

No Certificate of Appropriateness shall be issued to demolish, remove or relocate any building, structure, Landscaping, Natural Feature or Lot within a Preservation Zone that is designated as a Contributing Element and the application shall be denied unless the Owner can demonstrate to the Area Planning Commission that the Owner would be deprived of all economically viable use of the property. In making its determination, the Area Planning Commission shall consider any evidence presented concerning the following:

(a) An opinion regarding the structural soundness of the structure and its suitability for continued use, renovation, Restoration or Rehabilitation from a licensed engineer or architect who meets the Secretary of the Interior's Professional Qualification Standards as established by the Code of Federal Regulation, 36 CFR Part 61. This opinion shall be based on the Secretary of the Interior's Standards for Architectural and Engineering Documentation with Guidelines;

(b) An estimate of the cost of the proposed Alteration, construction, demolition, or removal and an estimate of any additional cost that would be incurred to comply with the recommendation of the Board for changes necessary for it to be approved;

(c) An estimate of the market value of the property in its current condition; after completion of the proposed Alteration, construction, demolition, or removal; after any expenditure necessary to comply with the recommendation of the Board for changes necessary for the Area Planning Commission to approve a Certificate of Appropriateness; and, in the case of a proposed demolition, after renovation of the existing structure for continued use;

(d) In the case of a proposed demolition, an estimate from architects, developers, real estate consultants, appraisers, or other real estate professionals experienced in Rehabilitation as to the economic feasibility of Restoration, renovation or Rehabilitation of any existing structure or objects. This shall

include tax incentives and any special funding sources, or government incentives which may be available.

L. Certificate of Compatibility for Non-Contributing Elements.

1. Purpose. The construction of a new building or structure on a lot designated as a Non-Contributing Element, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, and the demolition of any building or structure on a lot designated as a Non-Contributing Element, shall require a Certificate of Compatibility to assure compatibility with the character of the Preservation Zone and to assure that the construction or demolition work is undertaken in a manner that does not impair the essential form and integrity of the Historic character of its environment. An applicant not approved under Subsection J may elect to file for a Certificate of Compatibility.

Other types of work solely involving Non-Contributing Elements, including the relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, are eligible for review under Conforming Work on Non-Contributors as set forth in Subsection J. The Director shall review a request, pursuant to Subsection G and find whether the application is eligible for Conforming Work on Non-Contributors as outlined in Subsection J or requires a Certificate of Compatibility.

2. Prohibition. No person shall construct a new building or structure on a lot designated as a Non-Contributing Element, replace any existing building or structure designated as a Non-Contributing Element or not listed in the Historic Resources Survey for the Preservation Zone or demolish any building or structure on a lot designated as a Non-Contributing Element unless a Certificate of Compatibility has been approved for that action pursuant to this section. No Certificate of Compatibility shall be approved unless the plans for construction, replacement or demolition conforms with the provisions of this section. Any approval, conditional approval, or denial shall include written findings in support.

3. Procedures For Obtaining A Certificate of Compatibility.

(a) Any plan for the construction of a new building or structure on a lot designated as a Non-Contributing Element, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, or the demolition of any building or structure on a lot designated as a Non-Contributing Element, shall be submitted, in conjunction with an application, to the Department of City Planning upon a form provided for

that purpose. Upon an application being deemed complete by the Director, one copy of the application and relevant documents shall be mailed by the Department of City Planning to each Boardmember of the Preservation Zone for evaluation.

(b) Board Recommendation. After notice and hearing pursuant to Subsection M below, the Board shall submit its recommendation to the Director as to whether the Certificate of Compatibility should be approved, conditionally approved, or disapproved within 30 days of the postmarked date of mailing of the application from the City Planning Department. In the event the Board does not submit its recommendation within 30 days, the Board shall forfeit all jurisdiction. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to act.

(c) Director Determination. The Director shall have the authority to approve, conditionally approve or disapprove a Certificate of Compatibility for the construction of a new building or structure on a lot designated as a Non-Contributing Element, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, or the demolition of any building or structure on a lot designated as a Non-Contributing Element.

(d) Time to Act. The Director shall render a determination on a Certificate of Compatibility within 75 days of an application being deemed complete, unless the applicant and the Director mutually consent in writing to a longer period. A copy of the determination shall be mailed to the applicant, the Board, and any other interested parties. No Certificate of Compatibility shall be issued until the appeal period, as set forth in Subsection N, has expired or until any appeal has been resolved.

(e) Other City approvals. The requirements for a Certificate of Compatibility are in addition to other City approvals (building permits, variances, *etc.*) and other legal requirements, such as Public Resources Code Section 5028, which may be required. The time periods specified above may be extended if necessary with the written mutual consent of the applicant and the Director.

4. Standards for Issuance of Certificate of Compatibility for New Building Construction or Replacement, and the Relocation of Buildings or Structures Not Dating from the Preservation Zone's Period of Significance Onto a Lot Designated as a Non-Contributing Element. The Director shall base a determination whether to approve, conditionally approve or disapprove a Certificate of Compatibility on each of the following:

(a) If no Preservation Plan exists; whether the following aspects of the Project do not impair the essential form and integrity of the Historic character of its surrounding built environment, considering the following factors;

- (1) architectural design;
- (2) height, bulk, and massing of buildings and structures;
- (3) lot coverage and orientation of buildings;
- (4) color and texture of surface materials;
- (5) grading and lot development;
- (6) Landscaping;
- (7) changes to Natural Features;
- (8) steps, walls, fencing, doors, windows, screens, and security grills;
- (9) yards and setbacks;
- (10) off street parking;
- (11) light fixtures and street furniture;
- (12) antennas, satellite dishes and solar collectors; or
- (13) signs.

New construction shall not destroy Historic features or materials that characterize the property. The design of new construction shall subtly differentiate the new construction from the surrounding Historic built fabric, and shall be contextually compatible with the massing, size, scale, and architectural features of nearby structures in the Preservation Zone; or

(b) whether the Project complies with the Preservation Plan approved by the City Planning Commission for the Preservation Zone.

5. Certificates of Compatibility for the Demolition of Non-Contributing Elements. After notice and hearing pursuant to Subsection M below, the Board shall submit its comments on a request to demolish a Non-Contributing Element, considering the impact(s) of the demolition of the Non-Contributing Element to

the essential form and integrity of the Historic character of its surrounding built environment within 30 days of the postmarked date of mailing of the application from the City Planning Department. In the event the Board does not submit its comment within 30 days, the Board shall forfeit all jurisdiction. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to comment.

M. Notice and Public Hearing. Before making its recommendation to approve, conditionally approve or disapprove an application pursuant to this section for a Certificate of Appropriateness or Certificate of Compatibility, the Board shall hold a public hearing on the matter. The applicant shall notify the Owners and occupants of all properties abutting, across the street or alley from, or having a common corner with the subject property at least ten days prior to the date of the hearing. Notice of the public hearing shall be posted by the applicant in a conspicuous place on the subject property at least ten days prior to the date of the public hearing.

(1) A copy of the Board's recommendation pursuant to Subsection K 3 (b) regarding a Certificate of Appropriateness or Subsection L 3 (b) regarding a Certificate of Compatibility shall be sent to the Director.

(2) A copy of the final determination by the Director, or Area Planning Commission shall be mailed to the Board, to the Cultural Heritage Commission, to the applicant, and to other interested parties.

N. Appeals. For any application for a Certificate of Appropriateness pursuant to Subsection K or a Certificate of Compatibility pursuant to Subsection L, the action of the Director or the Area Planning Commission shall be deemed to be final unless appealed. No Certificate of Appropriateness or Certificate of Compatibility, shall be deemed approved or issued until the time period for appeal has expired.

(1) An initial decision of the Director is appealable to the Area Planning Commission.

(2) An initial decision by the Area Planning Commission is appealable to the City Council.

An appeal may be filed by the applicant or any aggrieved party. An appeal may also be filed by the Mayor or a member of the City Council. Unless a Board member is an applicant, he or she may not appeal any initial decision of the Director or Area Planning Commission as it pertains to this section. An appeal shall be filed at the public counter of the Planning Department within 15 days of the date of the decision to approve, conditionally approve, or disapprove the application for Certificate of Appropriateness or Certificate of Compatibility. The appeal shall set forth specifically how the petitioner believes the findings and decision are in error. An appeal shall be

filed in triplicate, and the Planning Department shall forward a copy to the Board and the Cultural Heritage Commission. The appellate body may grant, conditionally grant or deny the appeal. Before acting on any appeal, the appellate body shall set the matter for hearing, giving a minimum of 15 days notice to the applicant, the appellant, the Cultural Heritage Commission, the relevant Board and any other interested parties of record. The failure of the appellate body to act upon an appeal within 75 days after the expiration of the appeal period or within an additional period as may be agreed upon by the applicant and the appellate body shall be deemed a denial of the appeal and the original action on the matter shall become final.

O. Authority of Cultural Heritage Commission not Affected. Notwithstanding any provisions of this section, nothing here shall be construed as superseding or overriding the Cultural Heritage Commission's authority as provided in Los Angeles Administrative Code Sections 22.132 and 22.133.

P. Publicly Owned Property. The provisions of this section shall apply to any building, structure, Landscaping, Natural Feature or lot within a Preservation Zone which is owned or leased by a public entity to the extent permitted by law.

Q. Enforcement. The Department of Building and Safety, the Housing Department, or any successor agencies, whichever has jurisdiction, shall make all inspections of properties which are in violation of this section when apprized that work has been done or is required to be done pursuant to a building permit. Violations, the correction of which do not require a building permit, shall be investigated and resolved jointly by the Planning Department, the Department of Building and Safety, the Housing Department, or any successor agencies, whichever has jurisdiction, and if a violation is found, the Planning Department may then request the Department of Building and Safety, the Housing Department or any successor agencies to issue appropriate orders for compliance. Any person who has failed to comply with the provisions of this section shall be subject to the provisions of Section 11.00 (m) of this Code. The Owner of the property in violation shall be assessed a minimum inspection fee, as specified in Section 98.0412 of this Code for each site inspection.

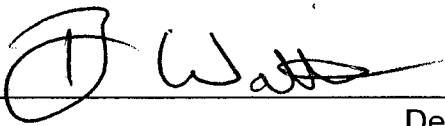
R. Injunctive Relief. Where it appears that the Owner, occupant or person in charge of a building, structure, Landscaping, Natural Feature, lot or area within a Preservation Zone threatens, permits, is about to do or is doing any work or activity in violation of this section, the City Attorney may forthwith apply to an appropriate court for a temporary restraining order, preliminary or permanent injunction, or other or further relief as appears appropriate.

S. Termination. Any Certificate of Appropriateness, Certificate of Compatibility, or Conforming Work which has been approved under the provisions of this section shall expire 24 months from the date of issuance if the work authorized is not commenced within this time period. Further, the Certificate of Appropriateness, Certificate of Compatibility, or Conforming Work will expire if the work authorized is not completed within five years of the date of issuance.

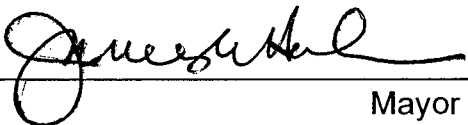
Sec. 2. The City Clerk shall certify to the passage of this ordinance and have it published in accordance with Council policy, either in a daily newspaper circulated in the City of Los Angeles or by posting for ten days in three public places in the City of Los Angeles: one copy on the bulletin board located in the Main Street lobby to the City Hall; one copy on the bulletin board located at the ground level at the Los Angeles Street entrance to the Los Angeles Police Department; and one copy on the bulletin board located at the Temple Street entrance to the Los Angeles County Hall of Records.

I hereby certify that this ordinance was passed by the Council of the City of Los Angeles, at its meeting of MAR 19 2004

J. MICHAEL CAREY, City Clerk

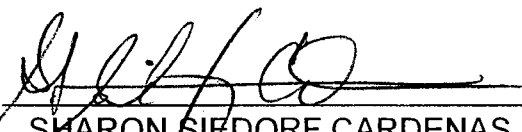
By  Deputy

Approved MAR 30 2004

 Mayor

Approved as to Form and Legality

Rockard J. Delgadillo, City Attorney


By 
SHARON SIEDORF CARDENAS
Assistant City Attorney

Date MAR 03 2004

Pursuant to Charter Section 559, I approve this ordinance on behalf of the City Planning Commission and recommend it be adopted

February 27, 2004

see attached report.


CON HOWIE
Director of Planning

File No(s). CF 02-0926; CPC 2003-1501 CA

DECLARATION OF POSTING ORDINANCE

I, MARIA C. RICO, state as follows: I am, and was at all times hereinafter mentioned, a resident of the State of California, over the age of eighteen years, and a Deputy City Clerk of the City of Los Angeles, California.

Ordinance No. 175891 - Amending Section 12.20.3 of the L.A.M.C. to modify procedures within the Historic Preservation Overlay Zones - CPC 2003-1501 CA - a copy of which is hereto attached, was finally adopted by the Los Angeles City Council on March 19, 2004, and under the direction of said City Council and the City Clerk, pursuant to Section 251 of the Charter of the City of Los Angeles and Ordinance No. 172959, on April 2, 2004, I posted a true copy of said ordinance at each of three public places located in the City of Los Angeles, California, as follows: 1) One copy on the bulletin board at the Main Street entrance to Los Angeles City Hall; 2) one copy on the bulletin board at the ground level Los Angeles Street entrance to the Los Angeles Police Department; and 3) one copy on the bulletin board at the Temple Street entrance to the Hall of Records of the County of Los Angeles.

Copies of said ordinance were posted conspicuously beginning on April 2, 2004 and will be continuously posted for ten or more days.

I declare under penalty of perjury that the foregoing is true and correct.

Signed this 2nd day of April 2004 at Los Angeles, California.


Maria C. Rico, Deputy City Clerk

Ordinance Effective Date: May 12, 2004 Council File No. 02-0926

(Rev. 3/21/03)

APPENDIX F

HPOZ PROCESS OVERVIEW

PROCESS OVERVIEW

The Historic Preservation Overlay Zone permit process has different levels of review for different types of projects. The following are the four types of project review within an HPOZ. For more information on which review type is appropriate for a certain project, contact City Planning Staff.

1. Certificate of Appropriateness (COA). The Certificate of Appropriateness procedure is the review process required when there is significant work on elements identified as Contributing in the Historic Resources Survey.
2. Certificate of Compatibility (CCMP). The Certificate of Compatibility procedure is for the review of new construction on vacant lots, including building replacement or for demolition and reconstruction for elements identified as Non-Contributing or not listed in the Historic Resources Survey.
3. Conforming Work on Contributing Elements (CWC). Conforming Work on Contributing Elements is a review process for the following types of work:
 - a) Restoration work
 - b) Demolition in response to natural disaster
 - c) Ordinary Maintenance and Repair
 - d) Additions of less than 250 square feet with no increase in height and which are not located within the front yard or street-side yard
 - e) Work on Non-Contributing properties other than building replacement or new construction on vacant lots.
4. Conforming Work on Non-Contributing Elements (CWNC). Conforming Work on Non-Contributing Elements is a review process for the following types of work:
 - a) Relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot in the Preservation Zone.
 - b) Work that is undertaken solely on an element that is identified as Non-contributing in the Historic Resource Survey, or not listed in the Historic Resource Survey.
 - c) Work that does not involve the construction of a new building, or building replacement.
 - d) The relocation of buildings or structures dating from the HPOZ's periods of significance onto a lot designated as a Non-Contributing Element in the zone.

The four permit processes are summarized below. Upon receipt of an application, the HPOZ Planner for the HPOZ will determine if the Project requires

a Certificate of Appropriateness, a Certificate of Compatibility, or is eligible for review under Conforming Work for Contributing Elements or Conforming Work for Non-Contributing Elements per Section 12.20.3 (H) of the HPOZ Ordinance.

Choose the applicable permit for the proposed Project and follow the steps to obtain an HPOZ permit from the Department of City Planning. Please consult the HPOZ Ordinance language located in the Appendix of this plan for a better understanding of these requirements.

Conforming Work on Contributing Elements 12.20.3(I)1

1. Contact Planning Staff. HPOZ Planner schedules project for conformance review and sign-off at next HPOZ Board meeting, unless project is considered exempt.
2. Materials checklist and requirements are given to applicant by HPOZ Planner.
3. Submit materials checklist and requirements to HPOZ Planner.
4. Project is reviewed by the HPOZ Board at the scheduled meeting. Board reviews for conformity with the Preservation Plan and the HPOZ Ordinance.
5. After conformance review and sign-off, applicant may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply).

Conforming Work on Non-Contributing Elements 12.20.3(J)1

1. Contact Planning Staff. HPOZ Planner schedules project for conformance review and sign-off at next HPOZ Board meeting.
2. Materials checklist and requirements (See APPENDIX F) are given to applicant by HPOZ Planner.
3. Submit materials checklist and requirements to HPOZ Planner.
4. Project is reviewed by the HPOZ Board at the scheduled meeting. Board reviews for conformance with HPOZ Ordinance.
5. After conformance review and sign-off, applicant may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply).

Certificate of Appropriateness (COA) 12.20.3 (K)3

1. Contact Planning Staff. A COA consultation may be scheduled with the HPOZ Board.
2. Consultation (if requested by the applicant), with the HPOZ Board to review project at HPOZ meeting.
3. COA application requirements are given to applicant by HPOZ Planner.
4. Get application and materials authorized by HPOZ Planner for submittal to City Planning Public Counter.

5. HPOZ Planner schedules a Public Hearing, per Section 12.20.3 (L) of the Los Angeles Municipal Code (LAMC) with the HPOZ Board and sends case information to the Cultural Heritage Commission (CHC).
6. COA is reviewed by the HPOZ Board at the scheduled hearing and independently by the CHC. Board and CHC issues recommendations based on Preservation Plan and the HPOZ Ordinance.
7. Director of Planning issues a Director's Determination based on Section 12.20.3(L)3 of the HPOZ Ordinance.
8. Approved projects may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply) after appeal period, if any.

Certificate of Compatibility (CCMP) 12.20.3(L)3

1. Contact Planning Staff. A CCMP consultation may be scheduled with the HPOZ Board.
2. Consultation (if requested by the applicant), with the HPOZ Board to review project.
3. CCMP application requirements are given to applicant by HPOZ Planner.
4. Get application and materials authorized by HPOZ Planner for submittal to City Planning Public Counter.
5. HPOZ Planner schedules a Public Hearing, per Section 12.20.3 (M) of the LAMC with the HPOZ Board.
6. Project is reviewed by the HPOZ Board at the scheduled hearing. Board issues recommendation based on the Preservation Plan and the HPOZ Ordinance.
7. Director of Planning issues a Director's Determination based on Section 12.20.3(M)1 of the HPOZ Ordinance.
8. Approved projects may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply) after appeal period, if any.

Historic Preservation Overlay Zones

What is an HPOZ and how does it work?

An Historic Preservation Overlay Zone, or HPOZ, is an area of the City which is designated as containing structures, landscaping, natural features or sites having historic, architectural, cultural or aesthetic significance. To receive such designation, areas must be adopted as an HPOZ by the City Planning Commission and the City Council through a zone change procedure that includes notification of all affected and nearby property owners and public hearings. Once designated, areas have an HPOZ overlay added to their zoning, and are subject to special regulations under Section 12.20.3 of the Los Angeles Municipal Code. Each HPOZ area has a five-member HPOZ Board to review and make recommendations on projects and promote historic preservation within the designated area. Most types of exterior changes or improvements to properties in an HPOZ area require written approval from the Planning Department.

Who will be on the HPOZ Board?

The HPOZ Board will consist of five members, at least three of which must be renters or owners of property within an HPOZ. All members should have a knowledge of and interest in the culture, structures, sites, history and architecture of the HPOZ area, and if possible, experience in historic preservation. One member is appointed by the Mayor and must have extensive real estate or construction experience. One member who must be an owner or renter of property in the HPOZ is appointed by the City Councilmember representing the area. Two members, one of whom must be a licensed architect are appointed by the City's Cultural Heritage Commission. The final member is selected at large by a majority vote of the initial four members. Members normally serve a term of four years, although the initial terms are staggered to prevent a complete turnover of the Board at any one time. Appointed members may be removed or replaced by the appointing authority prior to the expiration or their term. The Board is only an advisory body to the City Planning Department. The Director of Planning (and the Area Planning Commission and City Council on appeals) has the authority to issue determinations, building permit sign-offs, and Certificates of Appropriateness.

What is a "Contributing Structure" and how is it affected by an HPOZ?

A "contributing structure" is any structure identified by a Historic Resources Survey of an HPOZ area as contributing to the historic significance of the area. Any significant exterior work to a contributing structure, which also includes its demolition, removal or relocation, require approval of the City Planning Department through the issuance of a special permit called a "Certificate of Appropriateness". This requires the submission of a formal application form, detailed plans, and a fee of approximately \$300. The permit process may take up to 75 days, or longer if the initial decision is appealed. Certain less significant exterior work, like routine maintenance or changes to the exterior paint color or landscaping, are approved by the Planning Department without having to apply for a Certificate of Appropriateness and pay a fee. This review process usually takes only 3 to 21 days. In reviewing projects and issuing permits, the Planning Department considers recommendations of the local HPOZ Board and the City's Cultural Heritage Commission, as well as its own research and analysis.

What are non-contributing structures and how are they affected by an HPOZ?

Any structure within an HPOZ area that is not identified as a contributing structure by a Historic Resources Survey area is considered "non-contributing". The HPOZ Board reviews exterior work or changes to a non-contributing structure, unless authority is delegated to the Director of Planning in an adopted Preservation Plan. The HPOZ Board is required to sign off on any request for any exterior work if they find that the work is undertaken solely on a feature within the HPOZ that has been identified as "non-contributing". Work that involves the construction of a new building, building replacement, or demolition requires a special permit called a "Certificate of Compatibility". As with a "Certificate of Appropriateness", this permit requires the submission of a formal application form, detailed plans, and a fee of approximately \$300 and may take up to 75 days, or longer if the initial decision is appealed.

What are the possible advantages and disadvantages of being in an HPOZ?

HPOZ regulations and the HPOZ board work to preserve the unique, distinctive, historic and/or charming qualities of the neighborhood. National studies have shown that in most cases historic preservation zones like an HPOZ benefit property values, and the value of properties located in such zones tend to rise faster than that of similar properties that are not located within such preservation zones. In addition, there can be significant tax advantages to property owners who own and agree to maintain designated historic structures, which can include "contributing structures" (defined below) within an HPOZ. The HPOZ Board is also a source of expertise, and can often offer property owners excellent advice on cost-effective ways to remodel their properties to maintain and enhance their historical character, thereby further increasing their property values.

A disadvantage to living or owning property with an HPOZ is that such areas are subject to additional regulation that does not affect properties not located in an HPOZ. Most types of exterior changes or improvements must be approved by the Planning Department, which may take from 3 to 75 days. Projects which the Planning Department believes would degrade the historic character of buildings or the neighborhood may not be allowed.

Is there an HPOZ in my community?

You may go to the Department of City Planning's website at planning.lacity.org to see if there is an HPOZ in your community. Once at our website, go to General Plan then Community Plans, then select your Community Planning Area and choose Other Plans/Guidelines. If there is an HPOZ in your community it will be listed under this section.

If I disagree with the Planning Department's decision about a project, can I appeal it?

Yes. The approval or disapproval of "Certificates of Appropriateness", "Certificates of Compatibility", or any other written determination by the Director of Planning may be appealed to the Area Planning Commission. The approval or disapproval of "Certificates of Appropriates" for the demolition, removal or relocation of structures, features or sites issued by the Area Planning Commission (as the original permit jurisdiction, not on appeal) may be appealed to the City Council. All appeals must be filed within 15 days of the date of the action, and must be acted on within 75 days from the date filed. Decisions can be appealed only once. Original decisions by the Director of Planning that are appealable to the Area Planning Commission cannot be further appealed to the Council.

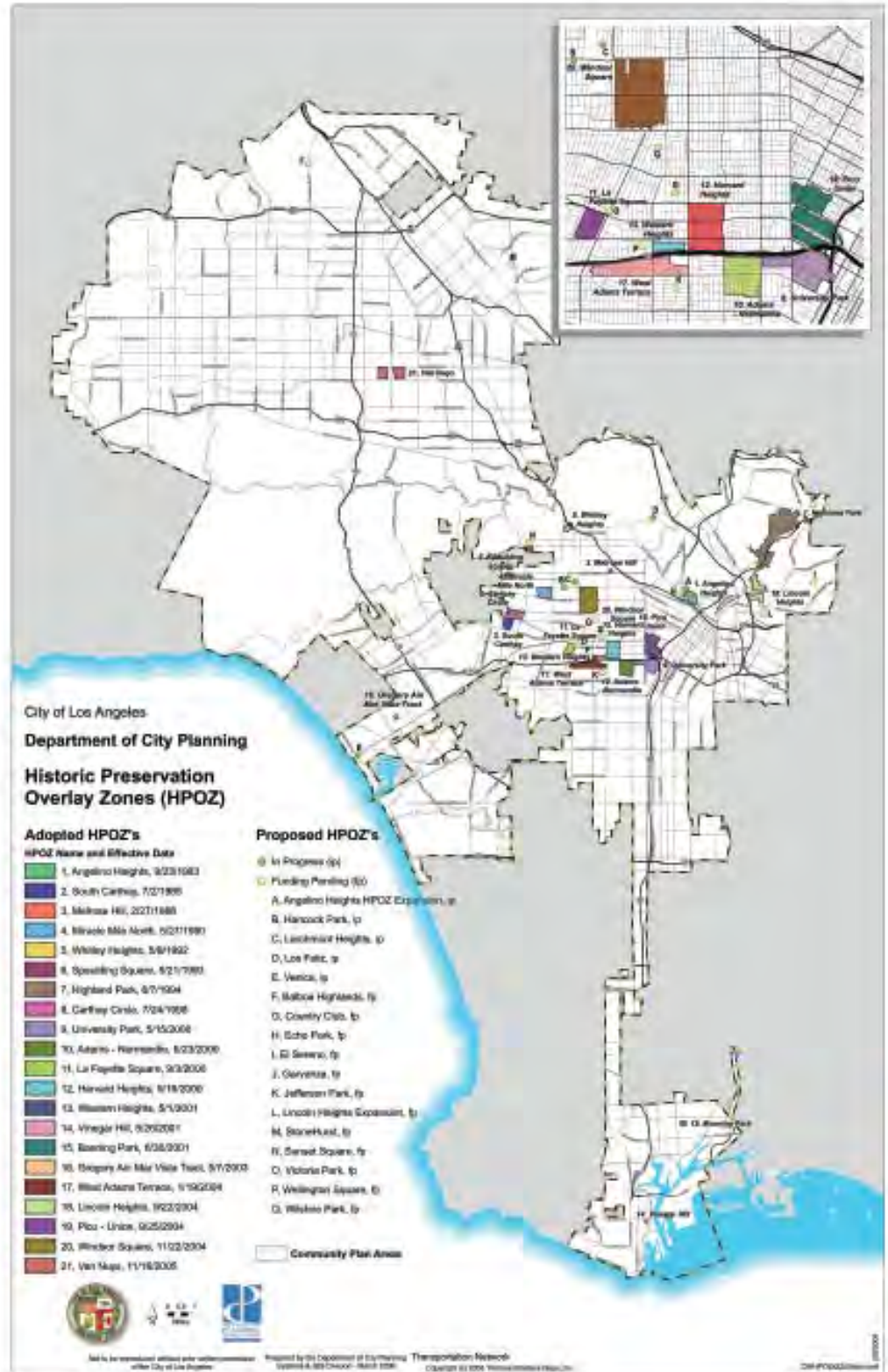
Will an HPOZ help address other urban problems like crime, illegal dumping, poorly maintained properties, problems with street lights or trees etc.?

Not directly. These kinds of issues are the responsibility of other agencies, and the HPOZ procedures and regulations under the Municipal Code are not designed to facilitate addressing them. However, the existence of an HPOZ can in some cases indirectly help to reduce or resolve problems of this nature. HPOZ Boards are generally knowledgeable about City government and may know better than many private citizens exactly what agency or individual to call to get prompt action on some type of neighborhood problem.

When does an HPOZ become effective?

An HPOZ becomes effective only after the appropriate Historic Resources Survey is certified by the Cultural Heritage Commission and is adopted by the City Council. Once adopted, any project within the HPOZ boundaries is required to follow the Secretary of Interior Standards for Rehabilitation or the adopted Preservation Plan for that HPOZ.

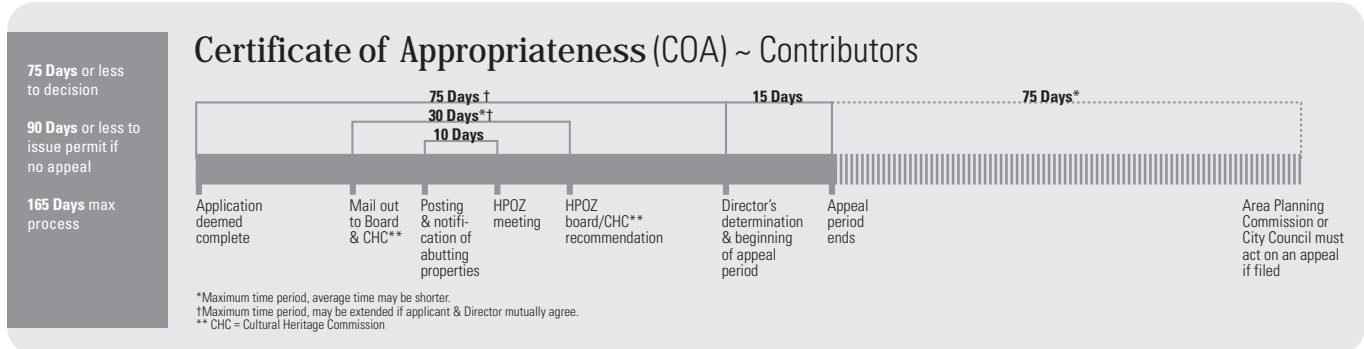
Current & Proposed HPOZ Districts within the City of LA



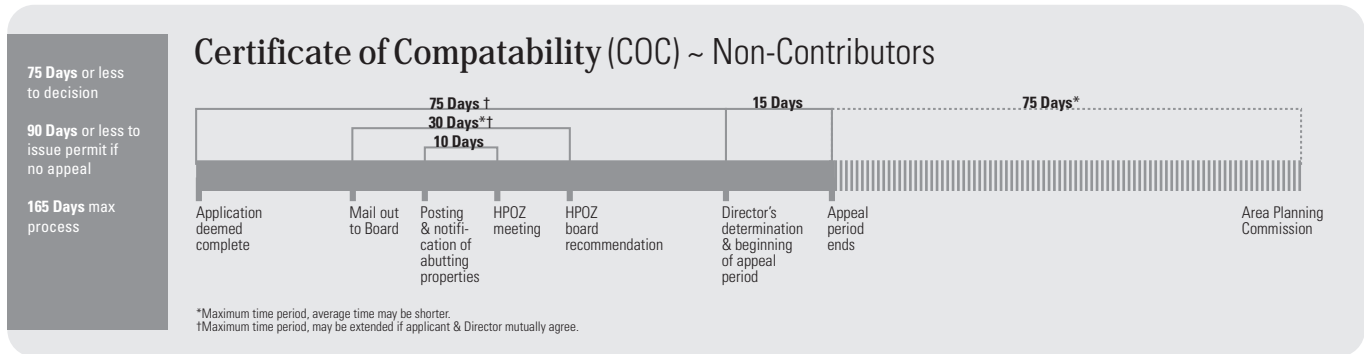
The New

“HP” Historic Preservation Overlay Zone (HPOZ) Ordinance

High Level Review Processes

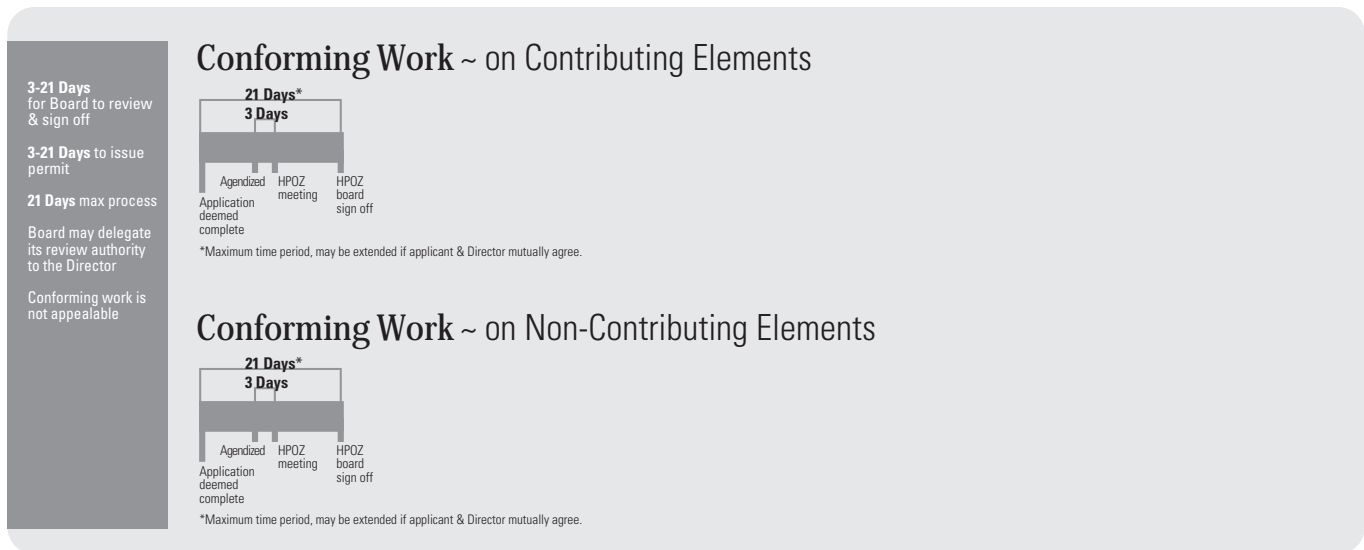


The Certificate of Appropriateness procedures have not changed.



The Certificate of Compatability is an approved certificate issued for the construction of a new building or structure on a lot (infill), building replacement of an element identified as non-contributing, and the demolition of any building or structure on a lot designated as a Non-Contributing element.

Low Level Review Processes



The HPOZ Board reviews Conforming Work for conformity with ordinance provisions, the Preservation Plan (or if no Preservation Plan exists), the Secretary of Interior's standards for rehabilitation (if applicable).

APPENDIX G

SECRETARY OF INTERIOR STANDARDS FOR REHABILITATION

SECRETARY OF INTERIOR STANDARDS FOR REHABILITATION

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

APPENDIX H

FORMS

MASTER LAND USE PERMIT APPLICATION

LOS ANGELES CITY PLANNING DEPARTMENT

Planning Staff Use Only

ENV No.	Existing Zone	District Map
APC	Community Plan	Council District
Census Tract	APN	Staff Approval *
		Date

* Approval for Filing by Community Planning or Division of Land Staff, When Applicable

CASE No. _____

APPLICATION TYPE _____
(zone change, variance, conditional use, tract/parcel map, specific plan exception, etc.)

1. PROJECT LOCATION AND SIZE

Street Address of Project _____ Zip Code _____

Legal Description: Lot _____ Block _____ Tract _____

Lot Dimensions _____ Lot Area (sq. ft.) _____ Total Project Size (sq. ft.) _____

2. PROJECT DESCRIPTION

Describe what is to be done: _____

Present Use: _____ Proposed Use: _____

Plan Check No. (if available) _____ Date Filed: _____

Check all that apply:

<input type="checkbox"/> New Construction	<input type="checkbox"/> Change of Use	<input type="checkbox"/> Alterations	<input type="checkbox"/> Demolition
<input type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input type="checkbox"/> Residential	

Additions to the building:

<input type="checkbox"/> Rear	<input type="checkbox"/> Front	<input type="checkbox"/> Height	<input type="checkbox"/> Side Yard
-------------------------------	--------------------------------	---------------------------------	------------------------------------

3. ACTION(S) REQUESTED

Describe the requested entitlement which either authorizes actions **OR** grants a variance:

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

List related or pending case numbers relating to this site:

SIGNATURES of adjoining or neighboring property owners in support of the request; not required but helpful, especially for projects in single-family residential areas. (Attach sheet, if necessary)

NAME (Print)	SIGNATURE	ADDRESS	KEY # ON MAP

4. OWNER/APPLICANT INFORMATION

Applicant's Name _____ Company _____

Address: _____ Telephone: () _____ Fax: () _____
 _____ Zip: _____ E-mail: _____

Property Owner's Name (if different than applicant) _____

Address: _____ Telephone: () _____ Fax: () _____
 _____ Zip: _____ E-mail: _____

Contact Person for project Information _____

Address: _____ Telephone: () _____ Fax: () _____
 _____ Zip: _____ E-mail: _____

5. APPLICANT'S AFFIDAVIT

Under penalty of perjury the following declarations are made:

- a. The undersigned is the owner or lessee if entire site is leased, or authorized agent of the owner with power of attorney or officers of a corporation (submit proof). (NOTE: for zone changes lessee may not sign).
- b. The information presented is true and correct to the best of my knowledge.

Signature: _____ Subscribed and sworn before me this (date): _____

Print: _____ In the County of _____ State of California

Date: _____ **Notary Public** _____

Stamp:

7. ADDITIONAL INFORMATION/FINDINGS

In order for the City to render a determination on your application, additional information may be required. Consult the appropriate "Special Instructions" handout. Provide on attached sheet(s) this additional information using the hand-out as a guide.

NOTE: All applicants are eligible to request a one time, one-year only freeze on fees charged by various City departments in connection with your project. It is advisable only when this application is deemed complete or upon payment of Building and Safety plan check fees. Please ask staff for details or an application.

Planning Staff Use Only

Base Fee	Reviewed and Accepted by	Date
Receipt No.	Deemed Complete by	Date

**POSTING INSTRUCTIONS FOR
CERTIFICATES OF APPROPRIATENESS AND
CERTIFICATES OF COMPATIBILITY
PUBLIC HEARING NOTICES**

Note: Applicants are required to post an on-site notice of upcoming public hearing pursuant to Section 12.20.3. M of the LAMC “HP” Historic Preservation Overlay Zone.

Instructions:

1. Obtain the blank *Posting Sign and Certificate of Posting form* from the HPOZ Planner. The blank *Posting Sign* and *Certificate of Posting form* are given to the applicant when the case is filed and required fees are paid.
2. The applicant (or designated person) will receive official written notice of the date, time and location of the public hearing and a map (showing the subject property and all adjacent properties on the reverse side of the notice sheet). Note: It will be the responsibility of the applicant or representative to contact the City Planning Department to verify the date, time and location of meeting.
3. Attach two copies of the written notice (one with the front of the notice visible and the other with the map showing subject site and all adjacent properties) to the lower half of the *Posting Sign*. For Appeals, the map need not be affixed to the sign.
4. Locate the *Posting Sign* in a conspicuous place on the subject site or structure (if developed) so that it can be easily read by the public. The *Posting Sign* must be sturdily attached to a wooden post, if it will be free-standing.
5. It is the responsibility of the applicant to assure that the *Posting Sign* is firmly attached, legible, and remains in that condition throughout the entire posting period.
6. If the case involves more than one street frontage, a *Posting Sign* must be located on each street frontage involved. If a site exceeds five (5) acres in size, a separate *Posting Sign* will be required for each five (5) acres or portion thereof. Each sign must be posted per the instruction in number 4, above.
7. You are required to post the *Posting Sign* a minimum of 10 days before the scheduled public hearing, and a minimum of 10 days before the initial City Planning Commission decision meeting.
8. Return the signed and dated *Certificate of Posting form* to the Department of City Planning's designated HPOZ Planner, entering the correct case number, no less than 2 days prior to hearing or meeting.
9. After the hearing, remove the posted sign from the subject property.

Special Instructions for:

**Certificate of Appropriateness (COA)
Pursuant to Section 12.20.3. K of the LAMC "HP" Historic Preservation Overlay Zone**

The construction, addition, alteration, demolition, reconstruction, relocation or removal of a building, structure, landscaping, or natural feature on a lot designated as **Contributing** in the historic resources survey for a preservation zone shall require a Certificate of Appropriateness, except as set forth in subsection 12.20.3 k 2(b).

1. The attached MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) (available online at <http://www.lacity.org/PLN/>) must be filled out completely, typed or printed in black ink, with complete answers to every statement and question. The application must have the street address and legal description of the subject property which can be obtained at the Construction Services Center (201 N. Figueroa Street, Fourth Floor), at the Marvin Braude Constituent Service Center (6262 Van Nuys Boulevard, Room. 251), or on-line at <http://www.lacity.org/PLN/> . The MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) must be notarized.
2. Indicate the subject site on a map which includes the proposed project (an 8 ½ X 11 copy of a ZIMAS Map or Assessors Parcel Map will be sufficient). These can be generated online at: <http://zimas.lacity.org/search.asp>. Beginning with the subject site, number the properties (e.g., 1, 2, 3...) to correspond with the mailing labels which are required in instruction No. 6 below.
3. Prepare, and submit ten (10) sets of plans of the proposed project for review, including existing and proposed site plans, floor plans, all elevations, and landscape plans (if applicable). The first page of any plans shall include a written project summary including: a description of the scope of work; summary of existing conditions; and summary of proposed project.
4. Provide ten (10) sets of photographs, labeled with the site address and case number, of the front facade and project area. Also provide a view of the site and adjacent buildings from the street, sides and rear of the subject property.
5. For new construction or replacement, provide ten (10) sets of the proposed materials, including color samples, samples of exterior finishes, examples of roofing materials. Consult with the HPOZ Planner for any other essential materials.
6. Prepare, and submit two sets and one copy of mailing labels with names and addresses of all adjacent property owners and occupants, including those properties across the street or alley, or having a common corner with the subject property. Include labels for yourself, applicant, and any other party that should be notified (e.g. architects or contractors).
7. **FILING APPLICATION. When the above requirements are completed, please call (213) 978-1164 (Metro, East or South areas) or (213) 978-1161 (West or Coastal areas) to contact the designated HPOZ Planner for a pre-submittal appointment.** After the designated HPOZ Planner has determined the application materials are complete, they will sign a Community Planning Bureau Authorization Form to submit with your application. You will then be directed to the City's Construction Services Center to pay the required filing fees and receive a case number. The application may be filed at either of the Planning Public Counters, located at 201 N. Figueroa Street, 4th Fl. or the Marvin Braude Constituent Service Center 6262 Van Nuys Boulevard, Room. 251.
8. An ENVIRONMENTAL CLEARANCE is required for this application. The Planning Public Counter will evaluate the project to determine the appropriate environmental clearance at the time of filing.
9. FILING FEES must be paid at the time of filing the Certificate of Appropriateness and the Environmental Clearance. Fees are established in Section 19.01 of the Los Angeles Municipal Code. These fees partially cover the cost of processing applications.

(3/3/05)

www.lacity.org/PLN/index.htm(Forms)

Special Instructions for:

**Certificate of Compatibility (CCMP)
Pursuant to Section 12.20.3. L of the LAMC “HP” Historic Preservation Overlay Zone**

The construction of a new building or structure on a lot designated as **Non-Contributing**, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone’s period of significance onto a lot designated as a Non-Contributing Element, and the demolition of any building or structure designated as a Non-Contributing Element, requires a Certificate of Compatibility to assure compatibility with the character of the Preservation Zone and to assure that the construction or demolition work is undertaken in a manner that does not impair the essential form and integrity of the Historic character of its environment.

Note: When a project requires a Certificate of Compatibility for both the demolition of any building or structure on a lot designated as a Non-Contributing Element and the subsequent construction of a new building or structure or the replacement of existing Non-Contributing Elements, the applications may be combined, provided that detailed plans for the construction of a new building or structure or replacement of existing Non-Contributing Elements can be provided.

1. The attached MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) (available online at <http://www.lacity.org/PLN/>) must be filled out completely, typed or printed in black ink, with complete answers to every statement and question. The application must have the street address and legal description of the subject property which can be obtained at the Construction Services Center (201 N. Figueroa Street, Fourth Floor), at the Marvin Braude Constituent Service Center (6262 Van Nuys Boulevard, Room. 251), or on-line at <http://www.lacity.org/PLN/> . The MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) must be notarized.
2. Indicate the subject site on a map which includes the proposed project (an 8 ½ X 11 copy of a ZIMAS Map or Assessors Parcel Map will be sufficient. These can be generated online at: <http://zimas.lacity.org/search.asp>). Beginning with the subject site, number the properties (e.g., 1, 2, 3...) to correspond with the mailing labels which are required in instruction No. 6 below.
3. Prepare, and submit nine (9) sets of plans of the proposed project for review, including existing and proposed site plans, floor plans, all elevations, and landscape plans (if applicable). The first page of any plans shall include a written project summary including: a description of the scope of work; summary of existing conditions; and summary of proposed project.
4. Provide nine (9) sets of photographs, labeled with the site address and case number, of the front facade and project area. Also provide a view of the site and adjacent buildings from the street, sides and rear of the subject property.
5. For new construction or replacement, provide nine (9) sets of the proposed materials, including color samples, samples of exterior finishes, examples of roofing materials. Consult with the HPOZ Planner for any other essential materials.
6. Prepare, and submit two sets and one copy of mailing labels with names and addresses of all adjacent property owners and occupants, including those properties across the street or alley, or having a common corner with the subject property. Include labels for yourself, applicant, and any other party that should be notified (e.g. architects or contractors).
7. FILING APPLICATION. **When the above requirements are completed, please call (213) 978-1164**

(Metro, East or South areas) or (213) 978-1161 (West or Coastal areas) to contact the designated HPOZ Planner for a pre-submittal appointment. After the designated HPOZ Planner has determined the application materials are complete, they will sign a Community Planning Bureau Authorization Form to submit with your application. You will then be directed to the City's Construction Services Center to pay the required filing fees and receive a case number. The application may be filed at either of the Planning Public Counters, located at 201 N. Figueroa Street, 4th Fl. or the Marvin Braude Constituent Service Center 6262 Van Nuys Boulevard, Room. 251.

8. An ENVIRONMENTAL CLEARANCE is required for this application. The Planning Public Counter will evaluate the project to determine the appropriate environmental clearance at the time of filing.
9. FILING FEES must be paid at the time of filing the Certificate of Compatibility and the Environmental Clearance. Fees are established in Section 19.01 of the Los Angeles Municipal Code. These fees partially cover the cost of processing applications.

APPENDIX I

OTHER HISTORICAL RESOURCES

PARTIAL LIST OF PRESERVATION RESOURCE OFFICES

No endorsement is implied by inclusion on this list and no disapproval is suggested by omission from it.

ACOUSTICAL ENGINEERS

McKay Conant Brook
5655 Lindero Canyon Rd.
Westlake Village, CA 91362
Ron McKay
(818) 991-9300

Veneklasen Associates
1711 16th St.
Santa Monica, CA 90404
Jerry Christoff
(310) 450-1733

ARCHEOLOGIST

Greenwood & Associates
725 Jacon Way
Pacific Palisades, CA 90272
Roberta Greenwood
(310) 454-3091

ARCHITECTS

Heritage Arch. & Planning
530 6th Avenue
San Diego, CA 92101-7010
(619) 239-7888

Steven Fader, Architect
3780 Wilshire Blvd., Suite 1010
Los Angeles, CA 90010
(213) 383-1336

KL Design Partners, Inc.
1606 N. Sierra Bonita Ave.
Los Angeles, CA 90046
Taylor Loudon, AIA
(323) 851-3307

Levin & Associates, A.I.A.
811 W. 7th St., Suite 900
Los Angeles, CA 90017
Brenda Levin
(213) 623-8141

M2A Milofsky and Michali
6253 Hollywood Blvd. Ste. 210
Hollywood, CA 90028
Tom Michali
(323) 464-0600

Moule & Polyzoides
180 E. California Blvd.
Pasadena, CA 91106
Stephanos Polyzoides
(626) 844-2400

Offenhauser Mekeel Architects
8762 Holloway Drive
Los Angeles, CA 90069-2327
Fran Offenhauser
(310) 659-6600

Architectural Resources Group
65 N. Raymond Avenue
Pasadena, CA 91103
(626) 583-1401

Driskoe Studio Architects
1624 Wilshire Blvd.
Santa Monica, CA 90403
Kaitlin Driskoe
(310) 828-1761

Felber Design Group
8341 Halford Street
San Gabriel, CA 91775
Marla Felber
(626) 614-0023

Pica & Sullivan Architects
1036 S. Alfred St.
Los Angeles, CA 90035
Joseph Pica/Maureen Sullivan
(323) 653-7124

W.W.C.O.T.
3130 Wilshire Blvd., 6th Fl.
Santa Monica, CA 90403
Takashi Shida, A.I.A.
(310) 828-0040

Gary L. Scherquist, Architect
228 Short St.
Arroyo Grande, CA 93420
(805) 474-4200

Wiehle-Carr Architects
2225A Hyperion Ave.
Los Angeles, CA 90027
(323) 668-2225

Alison Wright
8800 Venice Blvd.
Los Angeles, CA 90034
(310) 559-7467

ARCHITECTURAL LIGHTING

Engineered Lighting Products
10768 Lower Azusa Rd.
El Monte, CA 91731
Ralph Swarens
(626) 579-0943

Historic Lighting
114 East Lemon Avenue
Monrovia, CA 91016

John Levy Lighting Productions
727 W. 7th Street
Los Angeles, CA 90017
(213) 629-9949

Rejuvenation Lamps & Fixture
2550 N W Nicolai St.
Portland, OR 97210
(888) 401-1900

ARCHIVES

Cal State Northridge (Sanborn)
Geography Map Library
Sierra Hall South, Rm. 135
Michael Swift
(818) 677-3465

Huntington Library
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Los Angeles, CA 90042
(323) 255-0131

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5155 Melrose Avenue
Los Angeles, CA 90038
(323) 465-4475

Stained Glass Artisans
John Hamm
(310) 696-3364

M.F. Bolster Flooring Co.
5020 Bleeker St.
Baldwin Park, CA 91706
Merrill Bolster
(818) 960-0661

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Fullerton, CA 92831
(800) 992-8700

Crown City Hardware Co.
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Pasadena, CA 91104
(626) 794-1188

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Staff Shop (310) 369-2712
Mill/Molding (310) 369-7873

Hammond Sash & Door Co.
P O Box 480622
Los Angeles, CA 90048
Bob Maestas

Stock Window and Door
Steven Kahlenberg, Mgr.
Sash & Door Dept.
(818) 502-1859

Steve's Custom Cabinets
Steve Mauch
(661) 268-1527

Liz's Antique Hardware
453 S. La Brea
Los Angeles, CA 90036
(323) 939-4403

Moonlight Molds (castings)
17110 S. Main St.
Gardena, CA 90248
Tom Takahashi
(310) 538-9142

National S.O.S. Iron Work
2023 West Gage Ave.
Los Angeles, CA 90047
Chon Eastburn
(323) 778-3896

Paramount Pictures
Wood Molding Department
5555 Melrose Ave.
Los Angeles, CA 90038-3197
Mark Lecompte
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Los Angeles, CA 90063
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Taylor Brothers Stair Co.
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Anaheim, CA 92807
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West Covina, CA 91791
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38 E. Montecito Ave., #7
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23200 Pacific Coast Hwy.
P. O. Box 291
Malibu, CA 90265
(310) 456-8432

Banning Residence Museum
401 E. "M" St.
Box 397
Wilmington, CA 90744
(310) 548-7777

El Molino Viejo
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(626) 449-5458

The Gamble House
4 Westmoreland Pl.
Pasadena, CA 91103-3593
(626) 793-3334

Grier-Musser House
403 S. Bonnie Brae St.
Los Angeles, CA 90057
(323) 413-1814

Heritage Square Museum
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Los Angeles, CA 90031
(626) 449-0193

Hollyhock House
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Los Angeles, CA 90027
(323) 662-7272

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City of Industry, CA 91745
(626) 968-8492

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23537 Calabasas Rd.
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16756 Moorpark St.
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(818) 784-4849

Lummis House
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(323) 222-0546

Rancho Los Alamitos
6400 Bixby Hill Rd.
Long Beach, CA 90815
(562) 431-3541

Santa Monica Heritage Museum
2612 Main St.
Santa Monica, CA 90405
(310) 392-8537

Schindler House
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1501 Will Rogers St. Park Rd.
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(310) 454-8212

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(323) 255-2849

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Los Angeles, CA 90010
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Jerry Van Vliet
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Hollywood, CA 90028
(323) 860-2960

City of Los Angeles
Cultural Heritage Commission
Department of City Planning
200 N. Spring Street, Room 532
Los Angeles, CA 90012

City of Los Angeles
Building & Safety Dept.
201 N. Figueroa St, 4th Fl.
Los Angeles, CA 90012

South Central Coastal Info Ctr.
Department of Anthropology
CSU Fullerton
800 N. College State Blvd.
Fullerton, CA 92834
Los Angeles, CA 90095-1510
(714) 278-5395

Los Angeles County Historical Landmarks & Records Com.
500 W. Temple St., Rm. 383
Los Angeles, CA 90012
(213) 974-1431

Los Angeles County
Hall of Records/Archives
County Records Center
320 W. Temple St.
Los Angeles, CA 90012
(213) 974-1195

State Historical Building
Safety Board
1130 "K" St., #101
Sacramento, CA 95814
Thomas Winter
(916) 445-7626

State Office of Hist. Preservation
P. O. Box 942896
Sacramento, CA 94296-0001
(916) 653-6624

HISTORIC PRESERVATION OVERLAY ZONES (HPOZs)

Adams-Normandie

Angelino Heights

Banning Park

Carthay Circle

Gregory Ain/Mar Vista Tract

Harvard Heights

Highland Park

LaFayette Square

Lincoln Heights

Melrose Hill

Miracle Mile North

Miracle Mile North

Pico-Union

South Carthay

Spaulding Square

University Park

Van Nuys

Vinegar Hill

West Adams Terrace

Western Heights

Whitley Heights

Windsor Square

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Kaneko Metzgar Assoc.
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Santa Monica, CA 90401
Victor Metzgar
(310) 451-1859

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Santa Monica, CA 90401
(310) 458-1011

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Marina del Rey, CA 90292
(310) 574-4460

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Los Angeles, CA 90065
(323) 255-5136

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Los Angeles, CA 90010
Steve Hellman
(323) 935-3227

M B & A
115 S. Lamer St.
Burbank, CA 91506
Mel Bilow
(818) 845-1585

Ortiz Fire Protection
130 S. Highland
Fullerton, CA 92832
(800) 924-3622

Tsuchiyama & Kaino
17877 Von Karman Ave, #100
Irvine, CA 92614-6213
Ken Kaino
(949) 756-0565

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P. O. Box 151031
Los Angeles, CA 90015
Jim Childs
(323) 748-1656

Art Deco Society of L. A.
P. O. Box 972
Hollywood, CA 90078
(310) 659-3326

Canoga Owensmouth Historical Society
7248 Owensmouth
Canoga Park, CA 91303
(818) 346-5252

CA Preservation Foundation
5 Third Street, Suite, 424
San Francisco, CA 94103
Roberta B. Deering
(415) 495-0349

Carroll Ave. Restoration Fdn.
1300 Block of Carroll Avenue
1300 Carroll Avenue
Los Angeles, CA 90026
(323) 250-2869

The Eagle Rock Association
Eagle Rock, CA 90041

Echo Park Historical Society
P.O. Box 261022
Los Angeles, CA 90026
(323) 860-8874

Heritage Square Museum
225 S. Lake Ave., #1125
Pasadena, CA 91101
Jessica M. Alicea
(626) 796-2898

Highland Park Heritage Trust
P. O. Box 42894
Highland Park, CA 90050
Charles Fisher
(323) 255-2849

Historical Society of Southern California
200 East Avenue 43
Los Angeles, CA 90031
(323) 222-0546

Hollywood Heritage
1824 N. Curson Ave.
Hollywood, CA 90078
Robert Birchard
(323) 874-4005

Lincoln Heights Community
and Preservation Assn.
2652 Workman St.
Los Angeles, CA 90031
Stephanie Mancillas
/Michael Diaz
(323) 225-0347

Los Angeles Conservancy
523 W. 6th, Suite 826
Los Angeles, CA 90014
(213) 623-2489

L. A. City Historical Society
P. O. Box 41046
Los Angeles, CA 90041
Hynda L. Rudd
(213) 485-3521

Nat. Alliance of Pres. Comm.
P.O. Box 1605
Athens, Georgia 30603
Lisa Vogel
(706) 542-4705

Nat. Center for Heritage Dev.
Alvin Rosenbaum
(301) 654-1988
Nat. Conf. of S.H.P.O.
444 N. Capitol St. N.W.,
Suite 342
Washington, D.C. 20001
(202) 624-5465

National Trust for
Historic Preservation
8 California St. Suite 400
San Francisco, CA 94111
(415) 956-0610

Pacific Palisades Hist. Soc.
Box 1299
Pacific Palisades, CA 90272
Betty Lou Young
(310) 454-8468

Pacific Railroad Society, Inc.
Historical/Research Committee
P. O. Box 80726
San Marino, CA 91118-8726
(562) 692-4858

Pasadena Heritage
650 S. St John Avenue
Pasadena, CA 91105
Sue Mossman
(626) 441-6333

Preservation Action
1350 Connecticut Ave. N.W.
Washington, D.C. 20036
(202) 659-0915

San Fernando Valley
Historical Society
P O Box 7039
Mission Hills, CA 91346
(818) 365-7810

San Pedro Bay Hist. Soc.
P. O. Box 1568
San Pedro, CA 90733
(310) 548-3208

Soc. of Arch. Historians
Southern California Chapter
P. O. Box 92224
Pasadena, CA 91109-2224
(800) 9SAH-SCC

Jewish Hist. Soc. of So.Ca.
6505 Wilshire Blvd.
Los Angeles, CA 90048
Stephen Sass
(323) 653-7740

West Adams Heritage Assn.
2263 South Harvard Blvd.
Los Angeles, CA 90018
(323) 735-WAHA

Westwood-Holmby Hist. Soc.
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Los Angeles, CA 90024
(310) 208-4652

Wilmington Historical Society
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Wilmington, CA 90748
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PHOTO COLLECTIONS

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Los Angeles Central Library
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Regional History Center
Dept. of Special Collections
University Library, U.S.C.
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Museum of Natural History
900 Exposition Blvd.
Los Angeles, CA 90007
John Cahoon
(323) 744-3359

UCLA Special Collections
Charles E. Young Research
Library
P. O. Box 951575
Los Angeles, CA 90095-1575
Eunice MacGill
(310) 825-4988

PHOTOGRAPHERS

Douglas Hill, Photography
2324 Moreno Dr.
Los Angeles, CA 90039
(323) 660-0681

Richard J. Levy (HABS)
940 W. Kensington Rd.
Los Angeles, CA 90026
(213) 250-8160

Tavo Olmos (HABS)
80 W. Raymond Ave, #100
Pasadena, CA 91103
(626) 793-1736

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(323) 874-4278

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Tom Zimmerman
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Signal Hill, CA 90806
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Michael Krakower
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Roselund Engineering Co.
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S. San Gabriel, CA 91770
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Ray Steinberg
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Van Nuys, CA 91401
(818) 786-6181

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Irwindale, CA 91706
Joe Sepe
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Topanga, CA 90290
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APPENDIX J

ROOF REHAB CHECKLIST



City of Los Angeles
Melrose Hill Historic Preservation Overlay Zone

Roof Rehab Checklist

The character of a roof is a major feature for most historic structures. Roof pitch, materials, size, orientation, eave depth and configuration, and roof decoration are all distinct features that contribute to the character of a roof. If you are planning to repair or replace your roof, the HPOZ Board and City Planning Department are here to help you get information. Please contact the Los Angeles City Planning Department at (213) 978-1209.

This checklist has been created in order to help property owners hire a roofing contractor. Finding a modern craftsman to reproduce historic details may take some effort. It may even involve some special instruction to raise his understanding of certain historic craft practices. But it is important to hire a professional contractor that is familiar with historic roofs and chimneys.

Tips for Making Sure Your Contractor Measures Up...

1. Hire only licensed contractors.
2. Check the contractor's license number by calling 1-800-321-CSLB or doing a License Check.
3. Get three references, and review past work. The Melrose Hill HPOZ Board will be able to assist you.
4. Get at least three bids.
5. Get a written contract and do not sign anything until you completely understand the terms.
6. Pay 10% down or \$1,000, whichever is less.
7. Don't let payments get ahead of work. Keep records of payments.
8. Don't make final payment until you're satisfied with the job.
9. Don't pay cash.
10. Keep a job file of all papers relating to your project.
11. Meet with the Melrose Hill HPOZ Board before you sign the contract!

When you meet with the contractor, use this checklist to make sure they understand the scope and special requirements of repairing or replacing a roof on a historic structure. It should never be assumed that the modern carpenter, sheet metal worker, or roofer will know all the historic details. Supervision is as important as any other stage of the process.

Shingles and Details

- Repair using methods, procedures and techniques that respect the original system.
- Match existing historic materials in type, size and quality.
- Utilize matching replacement shingles from shingles that fall off the roof, architectural salvage companies, and building material suppliers.
- Ventilated ridge material matching the roofing material should be provided for all ridges over attic spaces.
- Fascia boards should not be added to originally exposed rafter tails.
- Exposed rafter tails should be restored when necessary with heart redwood or treated lumber of the proper dimension and profile.

Wall/Chimney Flashing

- Tightly seal each piece of flashing at the top with mortar in the brick masonry.
- Make sure the flashing lays flat against the chimney and the next flashing.
- Interweave the flashing with the shingles on the roof.
- Every part of the flashing should overlap the next in a downward slope to shed water draining down the face of the chimney and the roof.
- Do not depend upon caulks, sealants or "goop" to do what metal flashing can do better.

Roof Valley

- Clean out the valley if it's needed. When cleaning, inspect for holes in the valley flashing.
- Flashing should be open wide valley metal with debris crimp, 6" wide exposure at the ridge widening 1/8" foot down the valley.
- Don't "weave" the roof shingles to form a valley.

Gutters/Downspouts

- Gutters should be of historic profiles and materials. Plastic gutters and downspouts are not recommended.
- Inspect gutters for clogging debris, such as leaves, twigs, and dirt.

Appurtenances

- Consider the design and placement of any modern roof appurtenances such as plumbing stacks, air vents, or TV antennas. Maybe they can be incorporated in unused chimneys.

