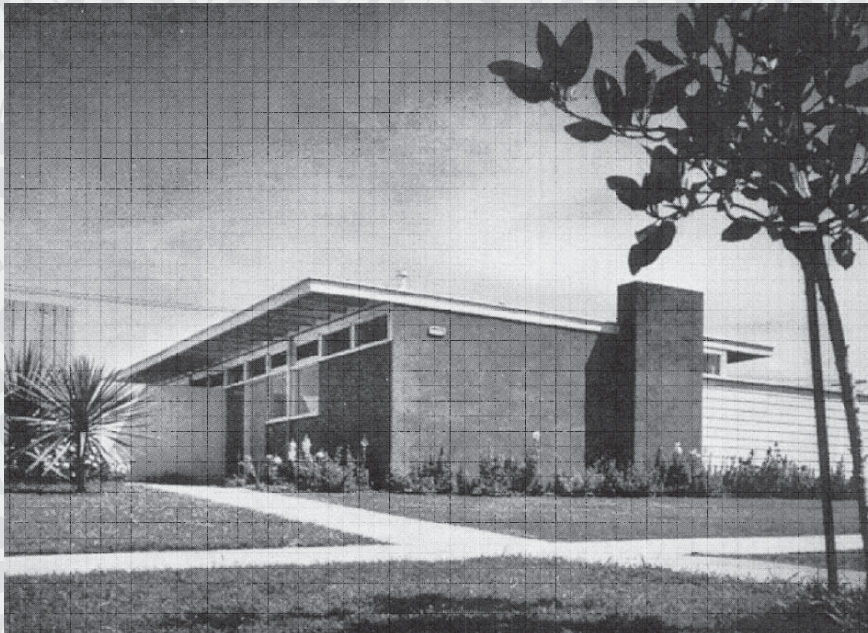


Gregory Ain
Mar Vista Tract HPOZ



Preservation
Plan



City of Los Angeles
Adopted December 9, 2010

Acknowledgements

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Chapter 1 Mission Statement

The Gregory Ain Mar Vista Tract was designed as a “community in a park” by Modernist architects Gregory Ain and landscape architect Garrett Eckbo. The intent of the Gregory Ain Mar Vista Tract was to create a housing development that provided cost efficient housing while advancing the cause of Modern architectural design. The landscaping emphasized a casual and fluid use of space and was designed to allow for exterior spatial social interaction. The mission of the HPOZ is to facilitate the vitality of the district as a livable and sustainable neighborhood through the restoration, renovation, preservation and enhancement of structures, landscaping and natural features in a way that provides individual home owners flexibility, ease and a predictable operating environment and fosters neighborhood pride.

Chapter 2 Goals & Objectives

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

Objective 1.1: Safeguard the character of historic buildings and sites

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

Objective 1.3: Ensure rehabilitation and new construction within the district complements the historic fabric

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

Goal 2 **Preserve The Historic Streetscape**

Objective 2.1: Encourage and maintain open and verdant front yards.

Objective 2.2: Promote retention of historic landscape features

Goal 3 **Establish an approach to preservation that is consistent with the Modernist vision of the neighborhood.**

Objective 3.1: Encourage retention of significant architectural features

Objective 3.2: Encourage rehabilitation and addition projects that do not compromise the single-story scale, the unique landscape setting, or the visible fronts of the original houses.

Objective 3.3: Facilitate a straight-forward process for simple restoration and repair work to be executed.

Objective 3.4: Facilitate projects that achieve the highest and best practices of water conservation, energy savings and environmental sustainability without compromising the historic integrity of the neighborhood.

Goal 4 **Achieve Widespread Public Awareness And Involvement in Historic Preservation Throughout The HPOZ**

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

Objective 4.2: Keep local residents, the preservation community, the general public and decision makers informed about historic preservation issues and initiatives, and facilitate public access to this information

Objective 4.3: Promote public participation in the HPOZ review process

Objective 4.4: Inform the public and preservation community about effective preservation techniques and resources

Goal 5 Assist In The Effective Implementation Of The HPOZ Ordinance

Objective 5.1: Facilitate fair and impartial decisions regarding proposed projects with this Plan

Objective 5.2: Educate and inform the HPOZ community about the community benefits of historic preservation

Objective 5.3: Create a resource of information on architectural styles found within the neighborhood

Objective 5.4: Encourage citizen involvement and participation in the review process

Chapter 3 Function of the Plan

3.1 Role of the Preservation Plan

This Preservation Plan is a City Planning Commission approved document which governs the Gregory Ain Mar Vista Tract Historic Preservation Overlay Zone (HPOZ). The plan, aims to create a clear and predictable set of expectations as to the design and review of projects within the HPOZ. This plan has been prepared specifically for this HPOZ to clarify and elaborate upon the review criteria established under the HPOZ Ordinance. The Gregory Ain Mar Vista Tract HPOZ Board will make recommendations and decisions based on this document. Similarly, the Department of City Planning will use this document as the basis for its determinations.

The Gregory Ain Mar Vista Tract Preservation Plan serves as an implementation tool of the Palms-Mar Vista-Del Rey 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 Preservation Plan articulates the community's vision and goals regarding the HPOZ by setting clear guidelines for the development of properties within the district. The Gregory Ain Mar Vista Tract Preservation Plan outlines design guidelines for the rehabilitation and restoration of structures, natural features, landscape and the public realm including streets, parks, street trees, and other types of development within the HPOZ. The Preservation Plan also serves as an educational tool for both existing and potential property owners, residents, and investors and will be used by the general public to learn more about the HPOZ. The Preservation Plan is to be made available to property owners and residents within the HPOZ, and should be reviewed by the Board every two years.

3.2 Role of the HPOZ Board

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

In an effort to encourage property owners to comply with the Preservation Plan guidelines, and facilitate a streamlined review of

simple restoration projects, review of many types of Conforming Work projects have either been exempt from review or have been delegated by the HPOZ Board to the Director of Planning. For many types of work applicants can contact Planning staff and have their projects reviewed once the appropriate application materials have been received instead of being agendaized for an HPOZ Board meeting. However, most types of work on a property that involve a discernable change to a significant part of the structure or site will require HPOZ Board review. The list of projects that are exempt from review are listed in Section 3.5 below. Likewise, the list of projects that are delegated to the Department of City Planning for review and approval are listed in Section 3.6 below.

3.3 Organization of the Preservation Plan

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

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

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

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

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

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

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

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

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

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

Chapter 10: Public Realm: Provides guidelines related to public spaces, parks and streets.

Chapter 11: Definitions: Provides definitions for the various technical and architectural terms used throughout this document.

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

3.4 HPOZ Process Overview

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

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

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

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

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

3.5 Exemptions

As instructed by the City Planning Commission, and City Council (notwithstanding LAMC 12.20.3 to the contrary), the following types of work are exempt from HPOZ review in the Gregory Ain Mar Vista Tract HPOZ (unless the work is located in the public right-of-way). Applicants are encouraged to utilize, as a resource, the design guidelines that may apply to work that is exempt from review. Applicants are

also encouraged to consult with the Office of Historic Resources before conducting work that may be irreversible, to determine whether that work may disqualify the property from potential eligibility in the City's Historical Property Contract (Mills Act) program.

1. Interior alterations that do not result in a change to an exterior feature;
2. The correction of Emergency or Hazardous conditions where a City enforcement agency has determined that such conditions currently exist and they must be corrected in the interest of public health, safety and welfare. When feasible, the City agencies should consult with the Planning Department on how to correct the hazardous conditions consistent with the Preservation Plan; (exemption already provided under HPOZ Ordinance);
3. Department of Public Works improvements where the Director finds that a) The certified Historic Resources Survey for the Preservation Zone does not identify any Contributing Elements located within the Right-of-Way and/or where the Right-of-Way is not specifically addressed in the Preservation Plan; and b) Where the Department of Public Works has completed a CEQA review of the proposed improvement and the review has determined that the work is exempt from CEQA, or will have no potentially significant environmental impacts (the HPOZ Board shall be notified of such Projects, given a Project description and an opportunity to comment); (exemption already provided under HPOZ Ordinance);
4. Alterations to City Historic-Cultural Monuments and properties under an approved Historical Property (Mills Act) Contract; (exemption already provided under HPOZ Ordinance);
5. Work specifically authorized by a Historical Property Contract approved by the City Council;
6. Rear yard (non-corner lots only) landscape/hardscape work that does not involve the removal of mature tree or a feature identified in the historic resources survey;
7. Front yard landscape work that does not result in less than 60% of the front yard having plant coverage; that does not include the installation of a fence or hedge; that does not involve the removal of a mature tree; and, that does not result in an expansion of the existing hardscape footprint. The installation of artificial turf in the front yard area is not exempt from review;
8. In-kind hardscape replacement within the front yard (driveway, walkways, etc) that does not expand the hardscape footprint and that substantially matches concrete color and scoring;
9. Tree maintenance or trimming that does not involve crown topping, pollarding, bark ripping, flush cutting of limbs against a trunk or

stub cutting or other techniques that are known to be damaging to the health of a tree;

10. Installation or repair of in-ground swimming pools located in the rear yard not visible from the street;
11. Rear yard grading and earth work on Non-Hillside lots as determined by the LAMC;
12. Installation and expansion of rear patios or decks that are no higher than 5 feet above finish grade (including railings), and that do not include roof structures that are attached to the house;
13. Installation, replacement or repair of small mechanical equipment such as gas or electrical meters and installation, replacement or repair of larger mechanical equipment such as HVAC or tankless water heaters that are located behind the front plane of the house and not located on the roof of the house;
14. Installation of exterior lighting devices except when an original lighting fixture would be removed from a front façade;
15. Exterior painting;
16. Maintenance and repair of existing foundations with no physical change to the exterior;
17. Removal of security grilles and/or gates;
18. Removal of front yard fences;
19. Ordinary maintenance and repair to correct deterioration or decay that does not involve a change in the existing design or material;
20. In-kind replacement of roof materials that does not result in the removal of any historical material such as wood eaves, fascia, etc;
21. Replacement of, or alterations to, façade openings, such as new doors or windows, to facades that are not visible from the street;
22. Installation or repair of fences, walls, and hedges in the rear and side yard that do not require a Zoning Administrator's approval for height or location;
23. Installation of screen doors or windows that do not obscure the actual door or window;
24. Repair or replacement of gutters and downspouts.

3.6 Delegated to the Director of Planning

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

1. The in-kind replacement of a mature tree when a report from an arborist, landscape architect or nursery-person indicates that the replacement is warranted to prevent significant property damage or to ensure personal safety;
2. Removal of non-historic stucco, asbestos shingles, vinyl siding or other similar materials, when underlying historic materials can be repaired or replaced in-kind. Where evidence of original materials is unclear, work shall be deferred to the HPOZ Board for review;
3. Repair of, or in-kind replacement to, front façade windows, including replacement of non-original front-façade windows with windows that match the originals, when examples of original windows still exist on the structure;
4. Repair of, or replacement of a non-original front door where a replacement door fits within the existing opening and is a solid-core door with either no panels or with a single panel or window;
5. Construction or installation of ramps, railings, lifts, etc., on any non-visible elevation of a building intended to allow for accessibility;
6. Additions of less than 250 square feet to any Contributing building or structure, where the addition does not break the side-planes or roofline of the existing structure, is contained completely within the rear yard and is not visible from the street;
7. Any alterations to a structure that is identified as Non-Contributing in the Historic Resources Survey, not including additions, new construction, relocation or demolition;
8. Additions to Non-Contributing structures that increase the square footage by less than 30% of the existing square footage (as determined by LADBS) when the addition does not affect the front façade of the structure and is not visible from the public street.

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

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

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

The Department of City Planning retains the authority to refer any delegated project to the Historic Preservation Overlay Zone (HPOZ) Board for a recommendation.

Chapter 4 Context Statement

4.1 History of Gregory Ain Mar Vista Tract

The Gregory Ain Mar Vista Tract, located in the Palms-Mar Vista-Del Rey Community Planning Area, is comprised of 52 developed parcels within an area bounded by Palms Boulevard on the north, Meier Street on the east, Marco Place on the south, and Beethoven Street on the West. The community design features include the original street grid pattern and building setbacks, the size, scale, and architectural integrity of the historic homes, and the mature landscaping.

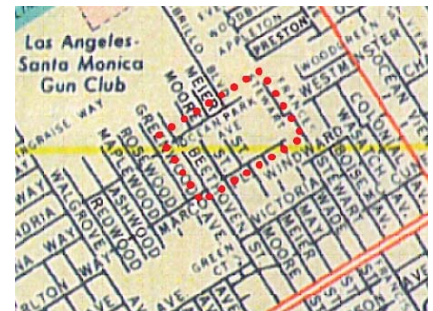
History of Development of the Planning Area

The Palms-Mar Vista-Del Rey Community Planning Area is located southwest of what was the original Pueblo de Nuestra Senora la Reina de Los Angeles, later shortened to the City of Los Angeles, and was primarily used as pasture land during the Spanish and Mexican colonial periods. The Planning Area derived from Rancho La Ballona, an 1839 Mexican land grant of nearly 14,000 acres which encompassed the present-day Marina Del Rey, Ballona Wetlands, much of Culver City, Palms, Venice, the southerly section of Santa Monica, and the western section of Baldwin Hills. In 1859, twenty years after California came under American rule, 546 acres were acquired by George Addison Sanford. The Gregory Ain Mar Vista Tract derives from that acreage, and is located in the western portion of the original Rancho La Ballona.

With their arrival in 1875, the railroads became instrumental in the development of Santa Monica, Venice and Mar Vista. The Southern Pacific Railway reached Santa Monica on a route through Palms along present-day Exposition, National and Olympic Boulevards. The Palms Division of Los Angeles Pacific Railway provided direct service to Venice and Ocean Park. The route was laid out via Venice Boulevard, continuing west through what would become Ocean Park Heights and Mar Vista. Later, when street car travel commenced between Ocean Park and Downtown Los Angeles, it took only about 30 minutes, and in an era before widespread automobile ownership, this was undoubtedly an important real estate selling point that helped promote urbanization of the area.

In 1904, the Title Insurance and Trust Company subdivided just over 500 acres of the George Addison Sanford property in 1 acre-sized lots, naming it Ocean Park Heights. This was the genesis of what is currently Mar Vista. Although residential development increased throughout the 1900s and 1910s, large areas of undeveloped land and agricultural fields remained, including numerous truck farms established by Japanese-American growers. Popular cash crops included lima beans, lettuce and celery.

By the 1920s, the community experienced significant new growth fueled by real estate speculation. 1923 saw the first use of the name “Mar Vista,” appearing in advertisements promoting the sale of a



Map showing Mar Vista ca 1950. The marked area shows the finished part of the Gregory Ain Mar Vista Tract and the second stage which was never built.



Los Angeles Spanish ranches 1871.



Aerial of Mar Vista 1923



The Palms Train Station, (currently re-located at Heritage Square in Highland Park)

New Mar Vista
On the Shortest Boulevard from Los Angeles to the Sea



Why We Look for Early Profits Here

Because there are already signs of resale activity in New Mar Vista lots.
 Because New Mar Vista is a logical place for Los Angeles suburban growth.
 Because people have begun building homes at New Mar Vista—real homes, to cost from \$2500 up!
 New Mar Vista is thirty minutes from Los Angeles, ten minutes from the beaches.
 It lies on the Venice Double Boulevard, which is expected to be one of the most important highways in the west. It is today the shortest highway to the sea.

New Mar Vista is part of a progressive community, Mar Vista, with a wide-awake Chamber of Commerce which has already done things for its district, and plans to do more.
 New Mar Vista offers opportunity for profit, because—in addition to all the above—it is a natural home site property, ideally accessible, ideal in climate, with schools of exceptional merit at hand.
 The Venice High School—a \$700,000 group of buildings, awarded first prize in competition with other California schools—is but a stone's throw from New Mar Vista. Every grade from kindergarten through high school.

Unique Homes Planned for New Mar Vista

Besides several homes already built, and others planned, twenty of the unique Henri Hicks houses are about to be put up on New Mar Vista lots.
 These are interesting in architecture, damp-proof, sound-proof, fire-proof, with crack-proof walls.
 The lots for each home are landscaped in harmony with the design of the house.
 No other type of construction offers the same structural advantages the Hicks houses possess.

Only sixty lots out of the entire New Mar Vista tract remain vacant. They are now offered at prices that promise profit.

"Selling Every Day But Sunday."

BUSINESS - INCOME - RESIDENCE PROPERTIES - SUBDIVISIONS
George Sunday Inc.
 EIGHTH AND SPRING STS. TR. UNIT 7-8601
 400 Lane Mortgage Bldg.

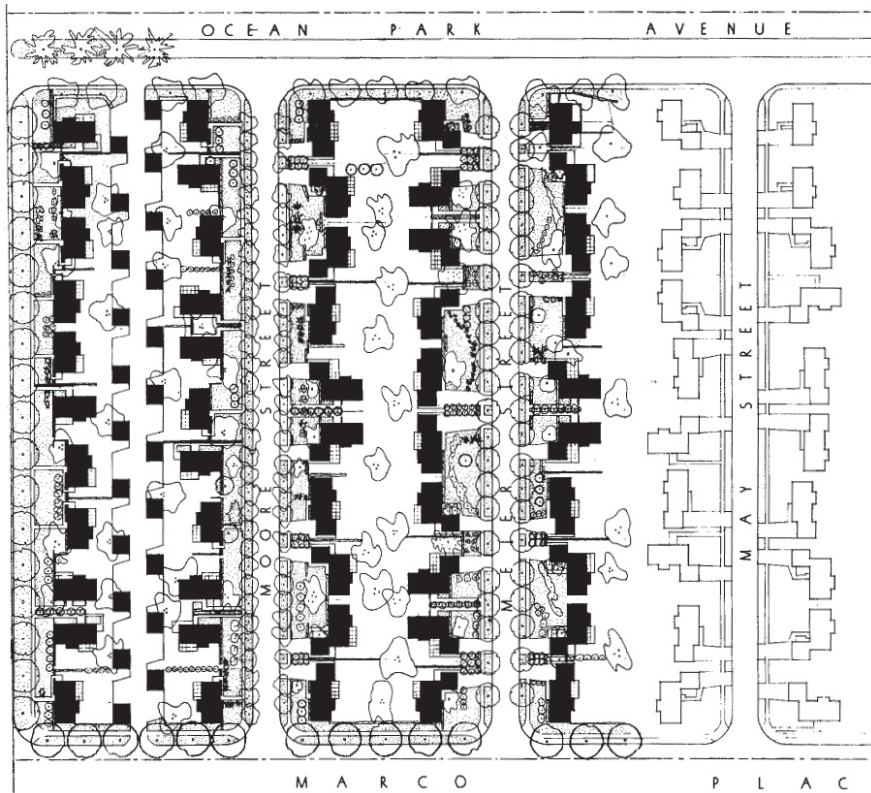
New Mar Vista real estate advertisement, for George Sunday, Inc., ca. 1925.

subdivision in a surrounding neighborhood. Many of the first people to buy and improve lots in the newly established Mar Vista Park Tract were Latter Day Saints and Wasatch Avenue was named for the Wasatch Mountains located near Salt Lake City, Utah. Several other subdivisions marketed under various names were platted in the vicinity during the mid-to-late 1920s, and a post office was opened to serve the community in 1925. Eventually, the area chamber of commerce saw the opportunity for name association and began to promote the community as Mar Vista instead of Ocean Park Heights.

Venice was annexed to the City of Los Angeles in 1925, leaving Mar Vista as a 5-mile square unincorporated county island bounded by Culver City on the south (incorporated in 1917), Santa Monica on the north, and Palms on the east (annexed to Los Angeles in 1915). As the residential community developed, citizens began to realize the need for better municipal services. Residents voted to join Los Angeles in an election that occurred on March 5, 1927. The Mar Vista area thus became the 70th annexation to the City of Los Angeles.

Beginning in the 1920s, the economy of the area began to transform from its primarily agricultural basis as many new production plants for the aircraft industry were built on former farm land. During the 1930s, Douglas and Hughes Aircraft relocated to areas bordering Mar Vista. At the same time, oil was discovered in Playa Del Rey and Venice (1932). It became a major land use feature in Mar Vista, Venice and Culver City, as derricks and worker housing began to appear as part of the landscape. Venice Boulevard became a major regional thoroughfare with rather haphazard development and, by the time the Gregory Ain Mar Vista Tract was being built in the late 1940s, it had taken on a somewhat unsightly appearance that hampered efforts to market the Tract to prospective homeowners.

During World War II, Hughes and Douglas Aircraft were joined by many other firms choosing to locate on the west side. New housing subdivisions were built at an accelerated rate to accommodate the workers who poured into the region during and immediately after the war. Most of the remaining available land in Mar Vista was thus developed during this period into new housing – often funded by the Federal Housing Administration (FHA). Most of this housing was modest, one-story, and Minimal Traditional in style. The Gregory Ain Mar Vista Tract (Mar Vista Housing) subdivision proposed by the Advanced Development Group (B.M. Edelman, CEO), and designed by architect Gregory Ain, was a response to the pressing need for well-designed yet affordable housing. Residential development began in the Gregory Ain Mar Vista Tract soon after it was subdivided in 1946. To achieve economies of scale, all the homes were constructed during 1948.



Mar Vista Tract site plan.

Design Context

The Gregory Ain Mar Vista Tract was designed by Gregory Ain in collaboration with Joseph Johnson and Alfred Day. Ain was a significant “second generation” modernist architect who had worked with and was influenced by the first generation of California Modern masters – including European immigrants Richard Neutra and Rudolph Schindler.

Ain believed in bringing good design to the masses. During his youth, he lived for a time on a cooperative farming colony, founded by Job Harriman, a socialist his father had supported in the 1911 Los Angeles mayoral race. Ain belonged to the school of thought that espoused architecture’s potential to shape a more egalitarian world. He is credited as being the first architect to design a house that did not contemplate servants. A lot of Ain’s ideals were achieved in the “Modernique Homes” development, the name under which the Gregory Ain Mar Vista Tract was marketed in 1948. The intent of the Mar Vista Tract was to create a housing development that provided cost efficient housing while advancing the cause of Modern architectural design.

WEST LOS ANGELES 2

**YOU’VE READ ABOUT IT
NOW SEE IT**

Modernique Model Home

AT 3508 MOORE STREET
(Eight blocks west of Centinela,
three blocks north of Venice.)

designed by
GREGORY AIN, A.I.A.
**Guggenheim
Award Winner**

**All the Features
You’ve Wanted in
Your Own Home**

A central planning arrangement that permits passage into any room in the house from the spacious entry hall; a living room that can be expanded into 32 feet, twice the average closet, drawer and wardrobe space; complete privacy from neighbors; garden, lawn and patio landscaped by Garret Eckbo, U.S.C. lecturer and national authority on home planting; generous-size bedrooms that can be combined to form a 23-foot master bedroom and sitting room; built-in dining facilities that can be used for bar, buffet, or formal serving; natural fireplace in the living room; domolite roof; termite-proof construction; insulation throughout.

**Down Payments As Low As
\$2000**

F.H.A. Approved

**Low monthly payments
covering taxes, interest
and insurance.**

**Model Home Open
SUNDAY 10 to 6**



Early photo of the Gregory Ain Mar Vista Tract. Notice the darker color scheme of the walls and the white wood trim. Roofs were covered with white rocks.



1948 Construction under way on Beethoven Street.



Home ready for move-in on Beethoven St.

The Mar Vista Tract development was planned in 1947 for a hundred houses on a 60-acre site. The first stage was 52 houses, which turned out to be the final stage. Ain was able to create a sense of variation between the houses by rotating the one floor plan in different directions and by using canopies, trellises and different window pattern configurations. Garage placement in relation to the house also gave each house its own individuality.

The average size of the houses was 1,060 square feet, exclusive of the double garage. While the original intent was to create a housing development that provided cost efficient housing using prefabricated materials for construction and a single floor plan, the sale price of each home was about \$12,000, considerably higher than the contractor-inspired houses around nearby Venice Blvd. that were then selling for about \$5,000. The main selling points were the convertible features, the ultra-modern design, and colors.

Through the use of a folding wooden panel separating the living room from an additional space that was designed to be used as a master bedroom or extension to the living room, Ain achieved an adaptable space for any size family. Similarly, a sliding panel divided a large single bedroom into two areas in the rear of the house. The idea was that the resident could have one to three bedrooms, depending on the needs of the family at any given time. The houses were each painted in different color combinations, using the Plochere Color system, an ink-mixing system developed in 1948 by one of Southern California's earliest color consultants. Subtle color blending of the interior space was

Ain felt the area needed to be open so that the mother could keep an eye on the children playing in the living room and out in the yard.

The house was designed to create an "atmosphere of spaciousness and relaxation." Interestingly, the palette was much richer and more colorful than the white sometimes associated with Modern design. Rather, it followed in the footsteps of Le Corbusier's harmonic color concepts. The exteriors were rich in color, and the interior of each house had a color scheme matching its exterior color.

After reading some of Dr. Benjamin Spock's writings on parenting, Ain incorporated what he learned in the design of the cabinetry separating the kitchen, entry hall and living room, according to Dr. Anthony Denzer, author of the dissertation: "Gregory Ain and the Social Politics of Housing Design." Denzer explains that since women at the time spent so much time in the kitchen, Ain felt the area needed to be open so that the mother could keep an eye on the children playing in the living room and out in the yard. When more privacy was wanted a Venetian blind hidden in a recess above the table could be lowered as could a panel under the table allowing the family to close off the kitchen from the living room.

MODERNIQUE HOMES ARE MODERN IN DESIGN AND UNIQUE IN LIVABILITY!

DIRECTIONS:
 Drive west on Olympic Boulevard to Bundy, turn left on Bundy and opposite the Douglas Aircraft Company, where Bundy becomes Central Avenue. Turn right from Central Avenue on Woodgreen Avenue 2 blocks to reach.

ONLY MODERNIQUE HOMES HAVE THESE CONVERTIBLE FEATURES:

- 1. CENTER PLANNING**—Open a MODERNIQUE home and get to any room in five without ever leaving or backtracking. In some areas it will without entrance or door leads.
- 2. CONVERTIBLE**—Finger tip convertible with convert MODERNIQUE HOMES in a choice of one, two or three bedroom configurations with beds, kitchen and 32 feet living room. Living walls optional for maximum flexibility for privacy.
- 3. LIVING AREA**—In just seconds, your living room expands to 32 feet with a wall fireplace, slatted floor and panoramic interior. Eight feet wide, slatted wall range living room skyline, panoramic garden.
- 4. SLEEPING AREA**—Sliding walls open to model, wall automatic for dynamic activity and quiet, you separately, room for guests, bed or grill is selected, no 10 additional demands.
- 5. KITCHEN**—Modernistic kitchen features finger tip facility... flexible framed terrace service area, includes sink and connected with refrigerator, built-in cabinet space. One step to refrigerator and stove with exhaust fan. Modernistic design saves time, steps and energy.
- 6. DINING AREA**—Converts to a breakfast room, A breakfast, B formal dining, C buffet, D bar.
- 7. INDIRECT LIGHTING**—Screened for privacy, 11 down for informal conversation and entertaining.
- 8. WASHROOM BATH**—Modernistic plumbing provides individual privacy with dual occupancy. Finger tip facility of toilet, soap and supplies. Screen lines temper plus guaranteed life and more.
- 9. CLOSET SPACE**—In built-in closets wardrobe in 3 bedroom areas. Closet of 40 items with mirror, four chest, service utility closet and bathroom supply closet give maximum storage space.
- 10. PATIO, GARDEN, LAWN**—Concrete patio extension in front yard for flower garden and outdoor activity. Landscaping by Garret Eckbo, nationally recognized landscape architect—graduate of UNIVERSITY OF SOUTHERN CALIFORNIA on modern home planning.
- 11. COLORMATIC INTERIORS**—Subtle color blending of walls and exterior (same or complementary) of appliances and accessories. Early selection of your MODERNIQUE HOME permits your personal selection of interiors at no extra cost.
- 12. FOUNDATION**—In full of steel and concrete... terrace, granite and expensive panel... included copper plumbing. Heat-insulating white epoxy seal, waterproofing included. 2-car garage, incinerator, clothes ports included.
- 13. WINDOWS**—8-foot window walls in living room, large patio, garden and dining. Slatted windows in other areas give maximum ventilation, light and absolute privacy. Double glass, a heat exchanging cover shield steel, air and rain.
- 14. FLEXIBLE FINANCING**—\$1,200.00 down to \$1.00 a month \$2,000.00, 7 P.M.A. financing. Three months \$12,000.00 to \$12,000.00. Includes proved service, service, maintenance, identity payments from \$40.00 cover everything.

BARNETT B. FOLKS
 Landscape Engineer

MODERNIQUE HOMES
 CONSTRUCTED BY
ADVANCE DEVELOPMENT COMPANY

333 ROBERTSON BOULEVARD - BEVERLY HILLS, CALIFORNIA - Telephone BR 6-2378

Los Angeles Times, October 24, 1948, from the collection of Susannah Brin.

Ain maintained privacy between homes while maximizing window space by omitting windows on the short side walls, by using front clerestory windows, by blocking the view sideways with short “privacy walls”, and through the use of landscape screening in the front yard blocking the view into front bedroom windows.

In working with Garrett Eckbo in the design of the community landscape, Ain found a kindred spirit. Eckbo was more interested in the design of public landscaping and creating unpretentious, free flowing useable gardens for the common person than with the creation of privately owned landscapes for the privileged. He played a central role in the formulation and practice of Modern landscape architecture. While studying landscape architecture at Harvard University, Eckbo was credited with helping launch the “Harvard Revolution.” This design thesis rejected the predominate Beaux Arts style of landscape planning which emphasized formality and strict division of the formal and informal garden, in favor of a more casual and fluid use of space,

MODERNIQUE HOMES FEATURE NEW DESIGN AND COLOR COMBINATIONS

BY JAY C. ALLEN

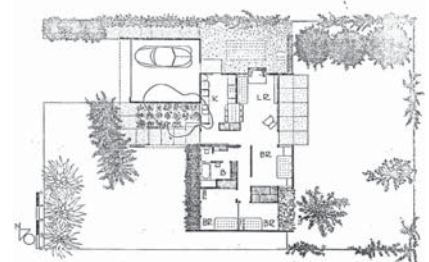


A NEW kind of home, all in the modern style, was built and is the first of its kind in the city. The new home was designed by the Advance Development Company, 333 Robertson Boulevard, Beverly Hills, California. The home was designed by Garrett Eckbo, architect, and built by the Advance Development Company. The home is a modern design with a new kind of living room, dining room and kitchen. The home is a modern design with a new kind of living room, dining room and kitchen. The home is a modern design with a new kind of living room, dining room and kitchen.

The Palms Train Station is currently located at Heritage Square in Highland Park.



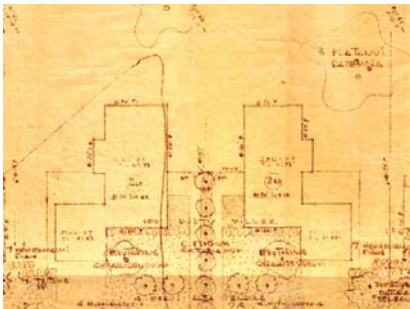
Ain felt the kitchen area needed to be open so that the mother could keep an eye on the children playing in the living room and out in the yard.



Typical Mar Vista Tract floor plan.



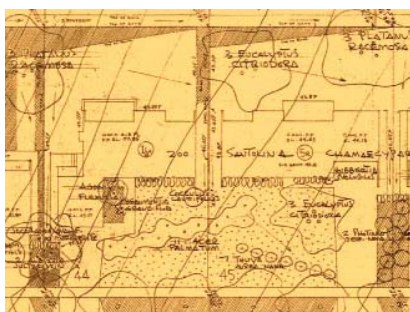
Two homes share front lawn and Chinese photinia landscaping on Moore Street.



Symmetrical landscaping on Moore Street.



Moore Street home.



Meier Street landscaping.



Climbing vines were planted to grow in trellis slats over the garage door.

utilizing clustered plant materials, geometric abstraction, and circular space to lend compositional unity to the landscape. In the Modernique Homes development, these concepts are evident.

Eckbo used a large number of planting materials to create a park-like atmosphere along the streets, opening up the space between houses to allow for more spatial social interactions, as opposed to creating boundaries and fences. Landscape and site plan features also balanced the opportunity for social interaction with the need for privacy. Except for the Model House, the backyards were basically left for the homeowners to landscape, although, shade trees were spaced along the rear property lines. While the original plantings along the street have often been replaced, the layout and many of the originally planted trees and shrubs survive. Original plantings of Magnolia trees along the parkway along Meier Street, Melaleuca along the parkway of Moore Street, Ficus along the parkway of Beethoven Street, and Chinese Elm trees along Palms Boulevard lend unity to the landscape.

In his book, *Landscape for Living*, Garret Eckbo suggested that we yearn for a “greenbelt between home and an unplanned, unpredictable, chaotic world.” In the Mar Vista Tract, he designed a greenbelt parkway between Palms Boulevard and “little Palms,” the street at the north end of the Tract, buffering the homes from the traffic of Palms Boulevard.

Unlike typical landscapes of the period derived from the Southern California Regionalist tradition, and showcasing a more limited palette of thematically associated plants drawn from temperate regions of the world, the Gregory Ain Mar Vista Tract landscape design incorporated a generous array of plants from different climates, bringing drought-tolerant ground covers, flowers and other plant materials (viz., Lavender Cotton, velvet groundsel, Dwarf Lantana, Dusty Miller, Mexican Blue Palm) together with trees, shrubs and trailing vines associated with tropical climates (viz., Pineapple Guava trees, Coral trees, Tipu trees), China and Japan (viz., Japanese maple trees, Chinese Photinia), and Australia (e.g., Eucalyptus trees). The effect of so large a number of different plant materials was to create a richly layered sensory experience.

4.2 Gregory Ain Mar Vista Tract Period of Significance

The period of significance for the HPOZ is the time of development and construction of the Mar Vista Tract (1946-1948)

POST WWII STYLES (1940s – 1967)

Mid-century Modern (also Post & Beam)

Chapter 5 Historic Resources Survey

5.1 Introduction

The Historic Resources Survey is a document which identifies all contributing and non-contributing structures, landscape features, natural features and sites, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission.

5.2 Contributing or Non-contributing?

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

Contributing Structures

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

Contributing Altered

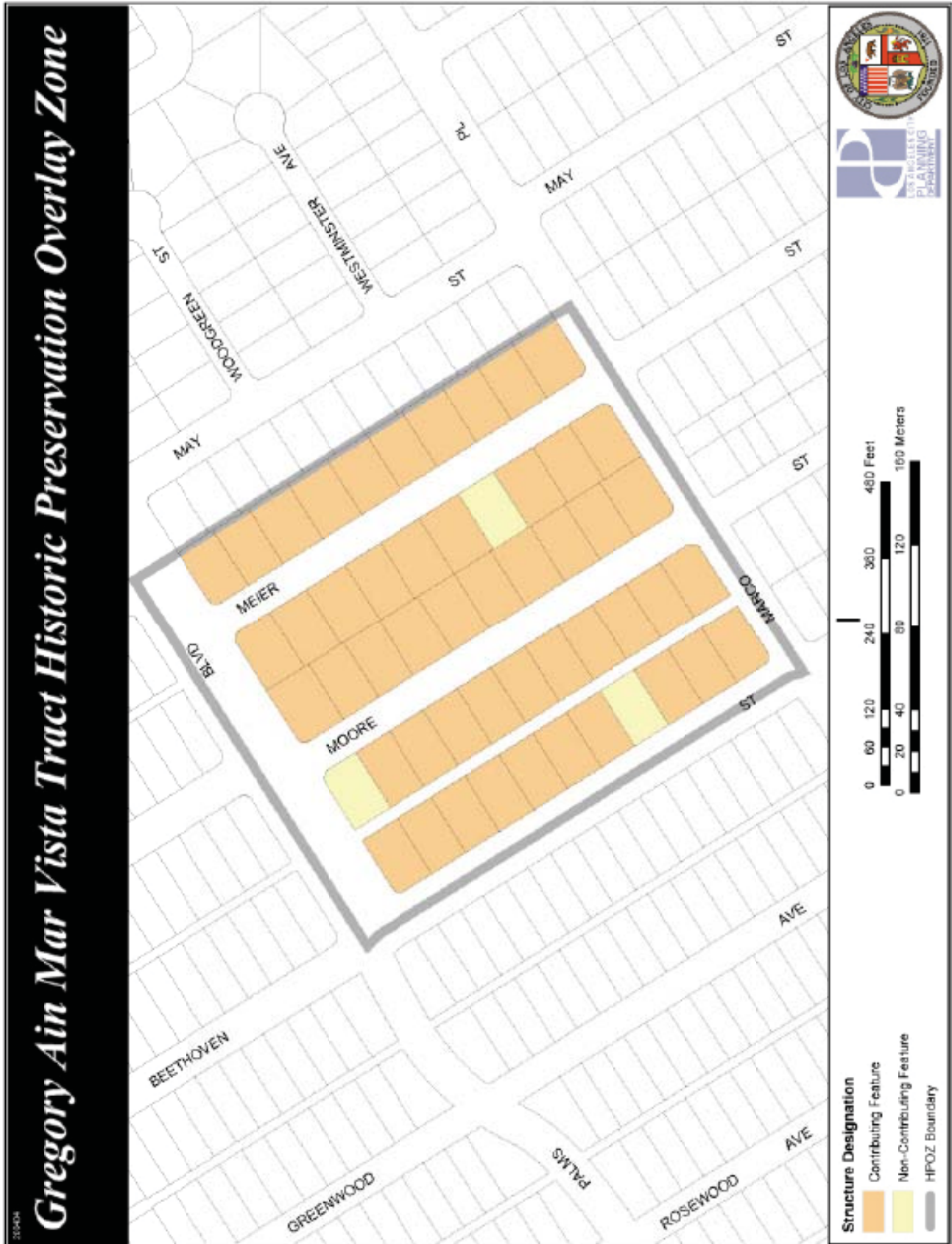
Contributing Altered structures are structures that date from the period of significance, built in the same time period as Contributing structures that have retained their historic character in spite of subsequent alterations or additions and are deemed reversible.

Non-contributing Structures

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

The Gregory Ain-Mar Vista Tract Historic Resources Survey can be reviewed at:

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



Chapter 6 Architectural Styles

6.1 Overview of Architectural Styles in Los Angeles

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

Nineteenth Century Styles (1880s–1900s)

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

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

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



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



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



A collection of early Craftsman and Foursquare homes is shown in the Harvard Heights neighborhood.



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

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

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

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

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

The Eclectic Revival Styles (1915–1940s)

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

Mediterranean Revival and Spanish Colonial Revival being particularly popular for use in small and large scale apartment buildings.

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

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

The Early Modern Styles (1900s–1950s)

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

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

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

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



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



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



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

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

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

6.2 Building Types

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

Single Family Homes

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

Multi-Family Homes

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

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

Commercial and Institutional Uses

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

6.3 Introduction to Gregory Ain's Mar Vista Tract Architectural Styles

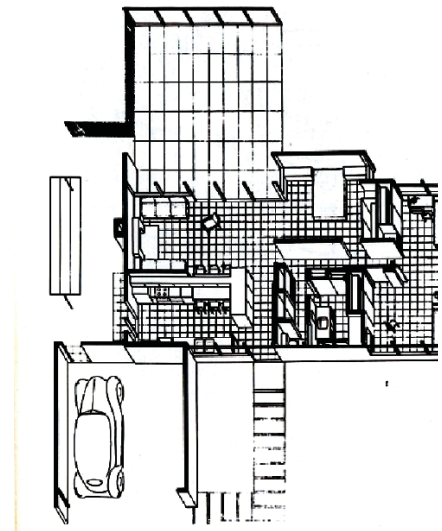
The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that exist in the Mar Vista Tract HPOZ. Most HPOZs are comprised of various architectural styles that were popular during a contained building period (for instance some HPOZs will have Colonial Revival, Craftsman and Spanish Colonial houses of various sizes and configurations on a single streetscape). However, the Gregory Ain Mar Vista Tract is comprised of 57 houses with a single architect and builder. This chapter is therefore intended to familiarize the reader with the basic tenants of the Mid-century Modern style (and more specifically, the Post & Beam style), and the specific attributes of the houses in the Mar Vista Tract.



Post WWII Styles: Mid-century Modern (also Post & Beam)

Background

The term Mid-Century Modern applies to the design aesthetic that influenced architecture and interior design following the Second World War. The style evolved from the International Style of Early Modernism and offers a more organic and less formal appearance than the European International Style of the 1920's and 30's. The Mid-century Modern Post & Beam style is characterized by simplicity, natural shapes, and democratic design, as discussed in the Context Statement. The Mid-Century Modern styles represent the first attempt at bringing Modernism into mainstream urban and suburban architecture. The style prevailed in residential design in Los Angeles from the 1950s through the 1970s.



Common Characteristics of the Mid Century/Post & Beam Style

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



Chapter 7 Design Guidelines

7.1 Introduction

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

These Residential Rehabilitation Guidelines are intended for the use of residential property owners and care-takers planning work on Contributing structures or sites within the HPOZ. Contributing structures are those structures, landscapes, natural features, or sites identified as contributing to the overall integrity of the HPOZ by the Historic Resources Survey for the Gregory Ain Mar Vista Tract HPOZ. “Contributing” structures 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 Gregory Ain Mar Vista Tract HPOZ is the time of development and construction of the tract between 1946 and 1948.

The Residential Rehabilitation Guidelines are divided into ten (10) sections, each of which discusses an element of the design of historic structures and sites. If you are thinking about planning a project that involves the area around your house, such as repaving your driveway or building a fence, the “Setting” section would be a good place to start. If you are planning work on your roof, you might want to look at section 7.5 “Roofs” in these guidelines. The Table of Contents details other sections that might pertain to your project.

The Design Guidelines steer projects toward restoring original features to the best extent possible. However, Rehabilitation does allow for some flexibility with respect to the ongoing use of houses and property in the Mar Vista Tract. For instance, the preferred option for a front door on a Contributing House will be the restoration of, or re-creation of the original solid-core door with its original hardware. However, in instances where the door is no longer present, other replacement doors that are consistent with the Early Modernist design aesthetic may also be appropriate.

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

Principle 1:

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

Principle 2:

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

Principle 3:

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

Principle 4:

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

Principle 5:

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

Principle 6:

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

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

The site design of an historic structure is an essential part of its character. This design includes the streetscape in which the site is set, the planting strip along the street, setbacks, drives, walks, retaining walls, the way a structure sits on its lot in relation to other structures and the street, and other landscaping elements. While some 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. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods. Preservation of these progressions is often essential to the maintenance of historic neighborhood streets as functioning resource around which a neighborhood interacts.

Guidelines

1. Landscaping within the front yard should maintain the open and verdant appearance of the original Mar Vista Tract landscape plan.
2. Front yard landscape features that diminish the contiguous appearance of properties in the HPOZ are discouraged. Such features may include fences, hedges or massive/voluminous plantings.
3. Original hardscape should be preserved in place. In-kind replacement is preferred with attention to concrete color and scoring. Unique or new paving materials should be confined to the rear yard.
4. New hardscape area within the front yard is inappropriate.
5. Front yard fences are discouraged. However, traffic and noise conditions along Beethoven Street may warrant a case-by-case consideration of fences or other buffering techniques. In lieu of fences, applicants are encouraged to consider the following: Voluminous plantings within the parkway (shrubs that grow in the range of 12 to 36 inches) will substantially reduce vehicular noise; Voluminous plantings along the front property boundary (shrubs that grow in the range of 12 to 36 inches) will substantially reduce vehicular noise and may achieve the desired effect of limiting unwanted intrusion and can be executed in a manner that maintains the open verdant appearance of the neighborhood;



The Garrett Eckbo landscaping on Moore Street complements the varied setbacks to create a three-dimensional park-like setting.



Original landscaping shared by two properties provides a green buffer zone between public and private space. Garrett Eckbo used landscaping such as bushes and small trees to create privacy for front-facing bedroom windows.



An arch of original Bottlebrush Trees unifies the landscaping of two adjacent properties.



Mirror image landscaping on neighboring properties features original Coral Trees and symmetrical walkways.



The original zigzagging walkways up to these perpendicularly placed homes allow for lush landscaping between the entrances.



Original palm tree landscaping join adjacent properties.



Lemon eucalyptus trees compliments this home. Notice the original zigzag walkway configuration from garage to canopied entrance.



Front and side areas should be reserved for planting materials and lawn.

6. When a front yard fence is found to be an appropriate alteration to a property (via a Certificate of Appropriateness) such a fence will likely be 42 inches in height or less; will be comprised of simple rectilinear forms and no more than two materials; and will provide a substantial amount of transparency.
7. Drought tolerant, California native and/or low-water landscape alternatives to front lawns are encouraged provided that such alternatives involve healthy and verdant plantings. A minimum of 60% of the front yard area should be covered with turf or plantings.
8. Mature trees, including those within landscape parkways, should be retained in place, and should be maintained utilizing pruning techniques that will ensure their longevity.
9. When mature trees are diseased; have outgrown their location and are causing substantial property damage; or may cause personal harm, they should be replaced in substantially the same location and in substantially the same species with a minimum 24-inch box tree. Trees planted as part of the Garret Eckbo landscape plan should be replaced in identical location and species when replacement is warranted.
10. When new trees or landscaping is to be introduced, special attention should be paid to historic tree planting patterns and species as specified in the original landscaping plans for the Gregory Ain Mar Vista Tract, and efforts should be made to re-introduce similar landscape elements on new planting areas where those features have been lost.
11. Landscaping should not be so lush or massive that public views of the house or streetscape are significantly obstructed, unless re-introducing a planting pattern in accordance with the original landscaping plans for the tract.
12. Swimming pools should be confined to an enclosed rear yard. Above-ground pools are generally inappropriate, as are excessively massive pool accoutrements that would be visible to the general public such as fountains, slides and waterfalls.
13. Topography in the Mar Vista Tract is generally flat; earthwork that attempts to create topography is inappropriate.
14. New physical features within a front yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc. are generally discouraged. When appropriate, such features should be diminutive in scale and style and visually deferential both to the residential structure onsite and to similar physical features that were constructed during the Period of Significance.
15. In addition to compliance with the City's sign regulations (LAMC 12.21 A 7), any signs used for a home-based business or church

structure in a residential area should be designed with sensitivity for the historic context. Such signs should be minimal in size, should not conceal any significant architectural or landscape features, and should be constructed of materials and colors that are appropriate to the style of the house and the Period of Significance. Illuminated signs and digital signs are not permitted by the City in residential areas and would be inappropriate in an HPOZ.



Original lemon eucalyptus trees and jacaranda trees compliment the architecture in front and side yard.



Original palm tree landscaping remains in this shared front yard.



The original entrance side privacy wall and gate separate public space from private at the end of the walkway of this home, perpendicular to the street.



Original landscaping elements and garage/driveway configuration remain on these adjacent properties.



Low-water landscapes can be lush and inviting (such as the image at right) and remain consistent with the look of the neighborhood as a whole. The image at left is arid and would be inappropriate for the Mar Vista Tract.



Front window configuration of house parallel to street: Full row of clerestory windows, two 1/2 height kitchen windows and three 3/4 bedroom windows.



On some homes two of the clerestory windows were omitted to allow for kitchen cabinet storage space up to ceiling height.



Side walls on homes parallel to the street were left blank with no windows to allow for privacy between neighbors. Notice the extended side privacy wall next to the bedroom windows.



On perpendicular homes, two bedroom windows were placed on the side wall facing the rear to allow privacy between side neighbors. Extra clerestory windows make up for the missing third bedroom window.



Perpendicularly situated home with double bedroom windows on short wall towards the street. Notice the extended privacy wall left.

7.3 Windows

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

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 as specified in the original drawings. Because it is often difficult to find off-the-shelf windows that will match historic windows in these details, replacing historic windows appropriately often requires having windows custom built.

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

Guidelines

1. Repair windows and window hardware whenever possible instead of replacing them. Special attention should be paid to materials, hardware, method of construction and profile.
2. When the replacement of windows is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction and profile as specified in the original drawings.
3. The historic pattern of windows on a façade, and the placement of individual windows should be maintained as specified in the original drawings. Fenestration patterns on historic houses are generally most evident on front-facing facades, secondary and non-visible facades may have less defined fenestration patterns.
4. Adding new windows, filling-in historic windows, or altering the size of historic windows on a street-visible facade is inappropriate.

5. Conjectural elements such as new decorative windows or window ornamentation should be avoided if such features were not originally part of the structure.
6. When altering window sizes or placement on non-street-visible facades care should be taken so that new windows match the rhythm and scale of the existing windows on the facade.
7. If a window is missing entirely, replace it with a new window in the same design as specified in the original drawings, or as evidenced on similar houses in the neighborhood.
8. Replacement windows on a non-street-visible facade may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should be similar.
9. Window screens should match the existing window trim in finish color.
10. Awnings and shutters are inappropriate on front-visible facades.
11. Burglar or safety bars are discouraged. In cases where bars may be found appropriate, such as installation on a non-street-visible façade, bars should use minimal ornamentation and should be painted to match the predominant window trim.
12. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of original windows. Methods such as wall and roof insulation or weather-stripping may provide desired energy savings without the removal of important historic features. Contributing structures within an HPOZ are exempt from many present-day building-code requirements such as Title 24.



Homes parallel to the street have master bedroom windows facing side privacy walls on each side, and a blank rear wall. The living room window configuration features two ¾ height windows, two full-size floor-to-ceiling windows and a glazed door.



Perpendicular home with living room towards the street. Because of the staggered garage, the living room's two operable windows are placed on the short wall facing the street. (See below)



Operable living room windows facing street on perpendicularly situated home with staggered garage.



Operable ¾ height windows open outwards and rely on a friction hinge.



Detail of open ¾ height windows.



Detail of closed ¾ height windows.



Detail of operable ¾ height windows and clerestory window sill.



Clerestory windows open inwards.



Detail of operable clerestory window with original wood screen.



L to R: Operable clerestory window with screen, door transom, and fixed clerestory window .



Detail of clerestory window sill.



Detail of fixed clerestory windows.



Detail of fixed floor-to-ceiling living room windows.



Original veneered entrance door with transom, doorknob, lock, light fixture, door bell and pot metal mail drop.



Entrance door and left-side kitchen window configuration.



Detail of entrance frame and transom sill.



Door detail: Original entrance light.

7.4 Doors

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

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

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

Guidelines

1. Existing front doors should be repaired when possible, rather than replaced. Special attention should be paid to the materials and design of historic doors and their surrounds.
2. The size, scale, and proportions of historic doors on a façade should be maintained as specified in the original drawings.
3. Filling in or altering the size of historic doors, especially on street-visible facades, is inappropriate.
4. Adding doors to street-visible historic facades is inappropriate.
5. When original front doors are not present, replacement doors should maintain the simple uncluttered appearance typical of Early Modernist architecture. Appropriate replacement doors will use few or no panels (glass panels may be appropriate), will provide simple rectilinear features and simple hardware. Replacement front doors should not alter the size of the original door opening. Replacement

doors that replicate the appearance and hardware of the original doors are preferred.

6. Original front doors were given a natural finish. Painting front doors is discouraged.
7. Original hardware, including, door knobs and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.
8. Screen doors that are consistent with the architectural style and compatible with the door size, such as a roll-up screen, may be appropriate. Metal security doors, especially on front doors are inappropriate.
9. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of an original door. Methods such as wall and roof insulation or weather-stripping existing doors or lights within doors may provide desired energy savings without the removal of important historic features.



Original entrance door hardware: Lock, doorknob, door bell, and pot metal mail box.



Entrance doorway seen from the inside



Original kitchen entrance door/window (left) and rear garage entrance (right).



Interior view of kitchen entrance door/window configuration.



Flat roofs on homes and garages in the Gregory Ain Mar Vista Tract.



Detail of exposed eave rafters on Beethoven Street.



Detail of exposed eave rafters on Moore Street west side.



A 1"x1" flashing spacing shim protects the wood fascia from rain water. Eave rafters were covered on the East side of Moore Street and on Meier Street.

7.5 Roofs

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

Typical to Mid-century Modern design, all homes in the Marv Vista Tract were designed with flat roofs.

Guidelines

1. Preserve the historic flat roof form eave depth, detail, and configuration.
2. Roof and eave details, such as rafters, vents, built in gutters and downspouts, and other architectural features should be preserved. If these elements have deteriorated, they should be repaired in place if possible. If these elements cannot be repaired in place, match the originals in design, materials, and details.
3. When original details have been lost and must be replaced, designs should be based on the original tract house drawings with specifications. If no original drawings exist, the design of replacement details should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
4. Roofing materials as pertains to roof coverage should be reasonably consistent in appearance with the original roofing materials. The fascia should be made of wood and consistent with the specifications of the original drawings. The fascia should also at the top include a 1"x 1" spacing shim to bring the drip-line away from the fascia and wall.
5. Replacement roof materials, where in-kind replacement is not possible, should convey a scale, texture, and color similar to those used originally.
6. Skylights or solar panels should be designed and placed in such a way that they are not visible from across the street. Where skylights are found appropriate, they should protrude minimally from the roof surface and preferably not be seen from the street.
7. Existing chimney massing, details, and finishes should be retained.



Omission of the flashing shim may cause deterioration of the fascia and water damage



Detail off entrance side roof vents.



Detail of fixed clerestory windows.



Rear roof vents. Omission of a 1"x1" flashing spacing shim may cause water to enter the house through these vents



Flat roof extending into entrance walkway canopy.



One of two original front side gutter downspouts comes down between the two kitchen windows.



Detail of mitered fascia and beveled drip edge.



The fascia's beveled drip edge leads any rain water away from the stucco wall.



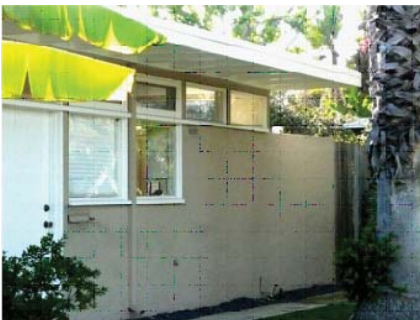
Chimney configuration facing street.



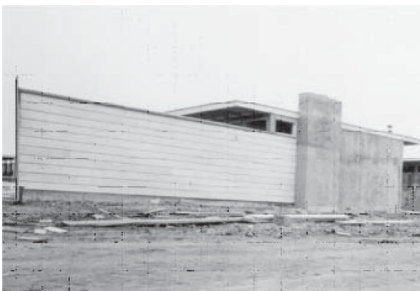
Detail of 1"x1" roof flashing spacing shim.



Architectural detail: Front entrance and side entrance concrete walkways.



Architectural detail: Street side privacy wall for kitchen utility area.



Architectural detail: Horizontal boards extend from chimney into privacy wall/fence.



Architectural detail: Rear privacy walls

7.6 Architectural Details

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

Guidelines

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



Architectural detail: Illuminated street numbers in "aluminum" pot metal frame.



Architectural detail: Garage door design.



Architectural detail: Rear glass door



Architectural detail: Living room window configuration.



"V"-shaped support stands for the walkway canopy – an important architectural detail.



The recessed garage configuration with trellis was intended for a climbing plant.



Original zigzag concrete walkway with canopy from garage to entrance.



Architectural detail: Front bedroom privacy wall.



Mar Vista tract stucco finish



Close-up of Mar Vista tract stucco finish



Wood siding, originally extending into wood fence.



Mar Vista Tract materials and finishes: Stucco wall finish, wood trim and windows, stucco and wood panel privacy walls and fences.

7.7 Building Materials and Finishes

The characteristics of primary building materials, including the scale of units, the materials used, and the texture and finish of the material, contribute to the historic character of a building.

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

Guidelines

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or “patching in” are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
4. Building materials not originally painted should not be painted.
5. Original building materials should not be covered with other finishes such as vinyl for example.
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, wood trim and windows should preferably be painted white or in a color lighter than the color of the exterior walls, unless the original specifications calls for a specific color.
8. In most cases, exterior paint should have a matte finish, not glossy or semi-gloss.
9. New materials such as pre-cast concrete or foam plant-ons are inappropriate and should not be applied to building facades.

7.8 Mechanicals

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

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

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

Guidelines

1. Satellite television dishes and other mechanical appurtenances should be located in the rear yard, in a location not visible from the public way, whenever possible. Small dishes or other appurtenances (under 2' in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear facades, or in the rear yard.
2. Mechanical appurtenances that are physically mounted on an historic structure must be attached using the least invasive method, without damaging significant architectural features.
3. Mechanical apparatus not mounted on the structure should be located in rear or side yard areas not visible from the public way whenever possible. In addition, consider placing such apparatus out of sight and sound of neighboring homes, if at all possible.
4. Mechanical apparatus not mounted on the structure may be installed in areas visible from the public way if there is no other technically and economically feasible location for installation and if appropriate landscape screening is proposed and installed as a part of the project. Consult with the City Planning Department for City setback requirements.
5. Mechanical apparatus that must be placed in a location potentially visible from the public way should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.



The aesthetic of the Mar Vista Tract flat roofs is sensitive to installation of mechanical apparatus.



Careful placement of ducting and AC-unit made this installation invisible from the street.



Installation of mechanicals visible from the public way should be avoided if possible.



Satellite television dishes and other mechanical appurtenances should be located in the rear yard.



Landscape screening and the use of paint colors to match the surrounding environment should be used if an installation must be placed in public view.



Solar panels should not be placed upon rooftops that are visible to the general public.

6. Utilities should be placed underground where feasible.
7. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
8. Solar panels should not be placed upon rooftops that are visible to the general public. Location upon detached garages in many instances will be appropriate, or upon rear-facing roofs that are minimally visible from a public street. Solar panels should be low in profile, and should not overhang or alter existing rooflines.

Chapter 8 Residential Additions

8.1 Introduction

Few things 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.

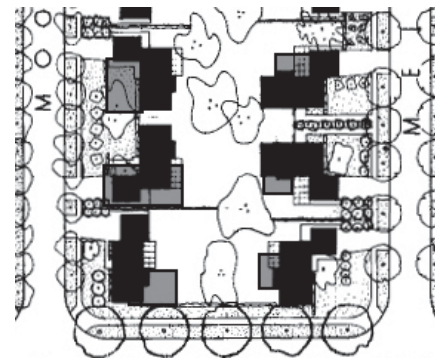
The purpose of this section is to ensure that the scale, height, bulk, massing, and architectural detail of attached additions on main and secondary structures is compatible with the existing context of the historic structure and compatible with the other “contributing structures in the neighborhood”.

8.2 Additions to Primary Structures

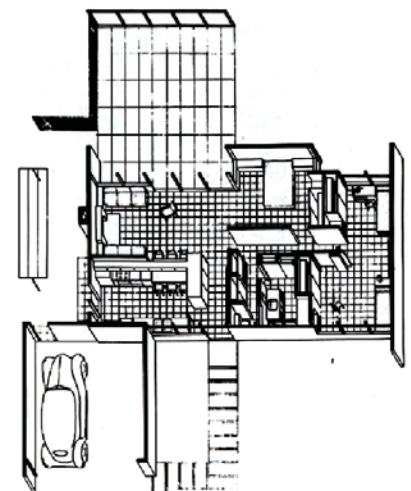
While additions to primary structures may be appropriate, special care should be taken to ensure that the addition does not disrupt the prevailing architectural character of the district or of the structure itself. Additions that are small in size, located to the rear of existing structures, and that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

Guidelines

1. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
2. Additions that break the plane established by the existing roofline or side facades of the original house are inappropriate.
3. Second-story additions are inappropriate.
4. Additions should use similar finish materials and fenestration patterns as the original structure.



The additions shown in gray on the left side of the block would be inappropriate because they affect the front facade, break the visible side planes, or are out of scale. The additions shown on the right side of the block are diminutive in scale and would be minimally visible.



Typical original floor plan for the 1060 sq ft Mar Vista Tract homes.



A second-story addition on a single story Mid-Century Modern home in a district comprised of similarly sized single-story Mid-Century Modern homes would be inappropriate



This home had a wing added in the rear. Attention was taken to roof height and style so that it would not be visible from the street.



Additions should use similar finish materials as the original structure. Above an example of the original stucco.

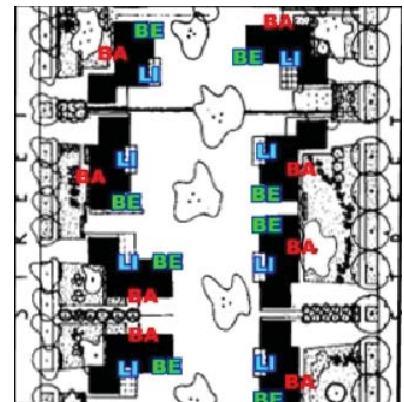


Original eaves and privacy walls



Rear fenestration patterns.

5. Additions should utilize flat roof forms that are consistent with the existing house. Attention should be paid to eave depth and flat roof pitch.
6. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
7. Additions should distinguish themselves from the original structure in a way that will communicate that the addition is new construction while maintaining compatibility in terms of mass, architectural detail, materials, relationship of solids to voids, and color.
8. An addition that affects the original eaves and privacy walls, when found to be appropriate, should preserve the overall look of these original elements by extending them and/or incorporating them in the new design to the greatest extent possible .
9. Additions should utilize fenestration patterns that are consistent with the existing house, though simplified window types may be an appropriate means to differentiate the addition from the original structure.
10. Additions should be subordinate in scale and volume to the existing house. Additions that involve more than a 50% increase in the ground floor plate are generally inappropriate.
11. Additions should have an orientation and window placement that harmonize with the original site-plan intent to preserve privacy between homes.
12. Additions that would necessitate the elimination of significant architectural features such as chimneys, architectural symmetry or other impacts to the existing house are not appropriate
13. Additions that would require the location of designated parking areas within the front yard area are inappropriate..



Site plan example indicating bathrooms (BA), living rooms (LI), and bedrooms (BE).

8.3 New Accessory Structures and Additions to Existing Secondary Structures

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

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

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

Guidelines

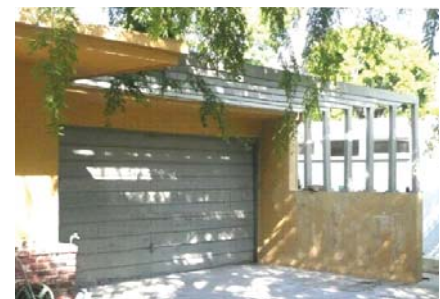
1. New accessory structures and garages should be similar in character to those which historically existed in the tract.
2. New garages or accessory structures should be designed not to compete visually with the historic residence.
3. New garages should be located behind the line of the rear wall of the house whenever possible.
4. New accessory structures, such as greenhouses, porches or gazebos, should not take up more than 50% of the back yard area.
5. Second floor additions to garages are not appropriate.
6. Accessory structures should always be diminutive in height width and area in comparison to the existing primary structure.
7. Accessory structures should replicate the architectural style of the existing house with respect to materials, fenestration, roof patterns etc.
8. Modifications to existing garages or accessory structures that would involve a loss of significant architectural details pursuant to the Rehabilitation Guidelines should be avoided. Special attention should be paid to preserving existing historic garage doors where they exist.



Typical street-facing garage configuration.



Typical alley garage configuration.



A modification to this original garage configuration would mean a loss of significant architectural details.



Original garage configuration with sidewall, eave, and “V”-supported canopy.

Chapter 9 Residential Infill

9.1 Introduction

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

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

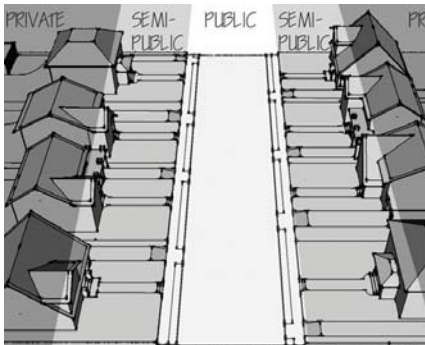
Non-Contributing structures are those structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for this HPOZ. Generally, Non-Contributing structures are those that have been built outside of the historic period of significance of the HPOZ, or are those that were built within that period but no longer retain the features (due to subsequent alterations) that identify them as belonging to that period. The historic period of significance of the Gregory Ain Mar Vista Tract HPOZ is the time of development and construction of the tract between 1946-1948.

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

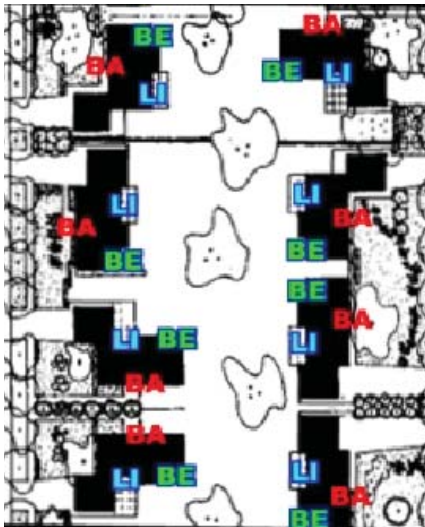
9.2 The Design Approach

In addition to following these guidelines, successful new construction shall take cues from its context and surroundings--and in the case of this HPOZ the original Ain/Eckbo plans and drawings. It is important that the design of new construction in an historic district be consistent with the design of surrounding historic structures and sites. Design elements that are usually important in establishing this consistency include orientation on a site; massing and scale; roof form; materials and the patterns of doors and windows.

Most HPOZs have stood the test of time because they contain structures that are designed and constructed with a high level of design integrity and quality of workmanship. Consequentially, new structures within the HPOZ should strive to integrate the highest and best design and construction practices while integrating such elements into a program that is well suited for the historic context.



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



Site plan example indicating bathrooms (BA), living rooms (LI), and bedrooms (BE).



Typical street-facing garage configuration.

If you are considering a project that involves new construction on a vacant lot, the first step in designing a new building is to determine what style elements are present in other building on the block. The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

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

9.3 Setting, Location and Site Design

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

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces: public streets, planting strips (or parkways), sidewalks, front yard and front walks, porches and, finally, the private space of an individual home. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. Common setbacks in the front and side yards and appropriate floor-planning helped ensure these orderly progressions. Preservation of progressions of this kind is essential to the preservation of the historic residential character of structures and neighborhoods.

Guidelines

1. New residential structures should be placed on their lots to harmonize with the original site plan. The depth of the front and side yards should be preserved, consistent with the original tract site plan.

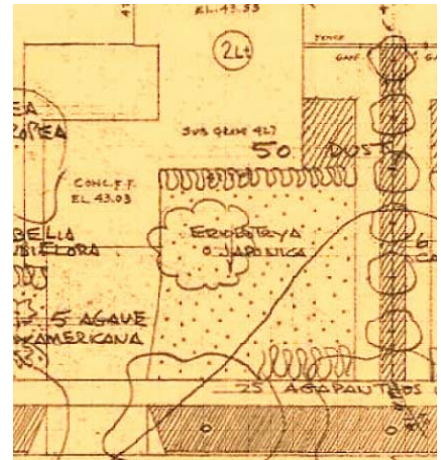
2. A progression of public to private spaces from the street to the residence should be maintained. Walkways up to the residence should conform to the specifications in the original Ain/Eckbo drawings.
3. Historic topography and continuity of grade between properties should be maintained.
4. Garages should conform in size, location, and orientation to the specifications in the original Ain/Eckbo drawings for the property.
5. Designation of parking spaces within a front yard area is generally inappropriate, unless it is a driveway leading up to a garage. The driveway should conform in size and location to the specifications in the original Ain/Eckbo drawings.
6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate. Where possible, the original front yard design with walkways and planted areas should be recreated as specified in the original Ain/Eckbo drawings for the property.
7. The lot coverage proposed for an in-fill project should be substantially consistent with the lot coverage of nearby Contributor properties.
8. Fences, massive landscape barriers or other similar features that block views across a front yard are inappropriate.

9.4 Massing and Orientation

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

Guidelines

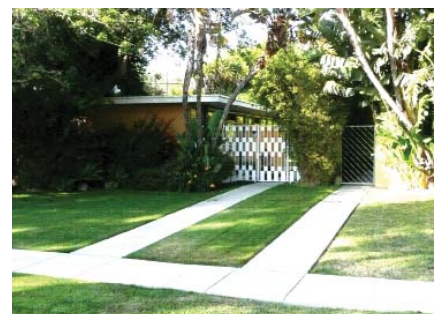
1. New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. For instance, a structure with more than one story is inappropriate.
2. New residential structures should have the same orientation and front door placement as the original building, as specified in the original drawings.
3. A progression of public to private spaces in the front yard should be maintained as specified in the original Ain/Eckbo drawings.



The landscaping plans include original drawings of orientation, front door placement, walkways configuration and the progression of public to private spaces in the front yard..



New residential structures should harmonize in scale and massing with the existing historic structures.



Example of original walkway configurations



Flat roofs should be used.



The original eaves design includes a combination of eaves of different depth where the longest eave is 4 ft deep.



Original eave design detail.



Example of original window configuration.

9.5 Roof Forms

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

Guidelines

1. New residential structures should echo the roof forms of the surrounding historic structures. Flat roofs should be used. It would be inappropriate to introduce a new roof form that is not present in the original design.
2. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures. If modern materials are to be used, such materials should be simple and innocuous.
3. New construction should incorporate roof details such as eave design and fascia in a way that echoes the details of the original design as specified in the original drawings.

9.6 Openings

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

Guidelines

1. New construction should have a façade solid-to-void ratio similar to what is specified in the original drawings.
2. New construction should use similar window groupings and alignments to those on surrounding historic structures as specified in the original drawings.
3. Windows should be similar in shape and scale to those specified in the original drawings.
4. Windows should appear similar in materials and construction to those specified in the original drawings.
5. Dormers should not be used.

6. Main entryways should be configured and emphasized similarly to those specified in the original plans. Attention should be paid to design similarities such as symmetry, depth, and the use of architectural features such as transom windows.
7. Entrance enclosures, such as porches, porte-cocheres and overhangs should not be used.

9.7 Materials and Details

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

Guidelines

1. New construction should incorporate materials similar to those used traditionally in historic structures in the area. If most houses within a neighborhood are stucco, an in-fill house that is entirely wood clapboard is inappropriate.
2. Materials used in new construction should be in units similar in scale to those used historically. For instance, masonry units should be of the same size as those used historically.
3. Architectural details should echo, but not exactly imitate, architectural details on surrounding historic structures. Special attention should be paid to scale and arrangement, and to a lesser extent detail.
4. If the integration of modern building materials, not present during the Period of Significance, is found to be appropriate, such materials should be subtly used and appear visually innocuous in comparison to surrounding historic structures.



Original entrance door with transom/
clerestory window.



Close-up of appropriate stucco finish.



Wood siding, originally extending into wood fence.



Mar Vista Tract materials and finishes:
Stucco wall finish, wood trim and windows,
stucco and wood panel fences.

9.8 Relocating Historic Structures

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

Guidelines

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

Chapter 10 Public Realm: Streetscapes, Alleyscapes, Parks, & Public Buildings

10.1 Introduction

Along with private residential buildings and spaces, public spaces also contribute to the unique historic character of a preservation zone. Public spaces include streetscapes, alleyscapes, and parks.

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

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

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

Guidelines

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

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

Preserve and maintain mature street trees.

Trim mature trees so that the existing canopies are preserved.

Preserve and maintain historically significant landscaping in the public planting strips in a way that harmonizes with the design in the original Garrett Eckbo landscaping plans.

New plantings in the public planting strip should be compatible with the original Garrett Eckbo landscaping plans.

Paving and Curbs

2. Maintain and preserve historic curb configuration, material and paving.
3. For repair or construction work in the Preservation Zone right-of-way, replace in-kind historic features.
4. Avoid conflicts between pedestrian and vehicular traffic by minimizing curb cuts that cross sidewalks.

Signage



Original Melaleuca street trees on Moore Street.



Original Jacaranda street trees on Marco Place.



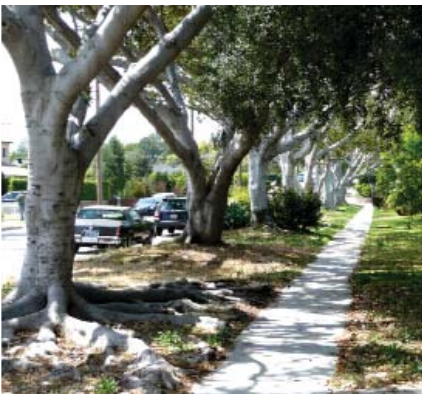
Original Chinese elm street trees on the Palms parkway.



Original Magnolia street trees on Meier Street



Original Ficus street trees on Beethoven street



Mar Vista Tract sidewalks

5. Preserve and maintain historic street signs.
6. New street signage shall be placed so that historic features are least obstructed.

Street Furniture

7. New public 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 compatible with the period of significance is encouraged.

Utilities

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

Street Lights

9. New street lighting is not encouraged and should be minimized. New street lighting should be compatible in design, materials, and scale with the historic period of significance of the Gregory Ain Mar Vista Tract HPOZ, which is the time of development and construction of the tract between 1946 and 1948.

Sidewalks

10. Preserve historic sidewalks.
11. Replace only those portions of sidewalks that have deteriorated. When portions of a sidewalk are replaced special attention should be paid to replicating score lines, texture, coloration and swirl-patterns.
12. New sidewalks should be compatible with the historic character of the streetscape.
13. Maintain public walkway connections between streets and between buildings.

Alley scapes

14. Preserve existing alleys as public rights-of-way.
15. Preserve traditional relationships between alleys and garages.
16. Preserve traditional fencing along alley right-of-ways as indicated on the original design drawings..
17. The introduction of new fencing should be compatible with existing fencing in the original design drawings.

Public Buildings

18. The introduction of public buildings is inappropriate.

Parks

19. Preserve and maintain any existing historic elements such as walkway materials, mature trees, and plantings.

20. Replace in-kind elements that cannot be repaired.

21. New elements such as public benches, walkways, drinking fountains, and fencing should be compatible with the historic period of significance of the Gregory Ain Mar Vista Tract HPOZ, which is the time of development and construction of the tract between 1946-1948.



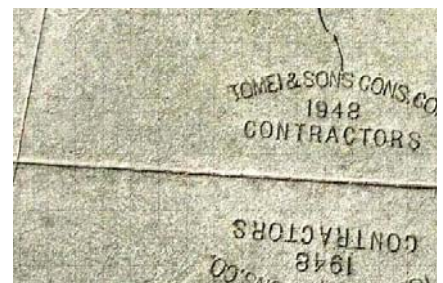
Mar Vista Tract alleyscape.



Mar Vista Tract parkway on Palms Blvd.



This retaining wall is a significant part of the neighborhood's historic fabric.



Original concrete sidewalk paving.

Chapter 11 Definitions

Arch: A curved structure for spanning an opening.

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

Asymmetrical: Having no balance or symmetry.

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

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

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

Balustrade: A railing with supporting balusters.

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

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

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

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

Belfry: A bell tower.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Crown Topping: The harmful pruning of large upright branches between nodes on a tree as a method to reduce tree height.

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

Dentil: Simple, projecting, tooth-like molding.

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

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

Dovecote: An architectural feature originally intended to house pigeons or doves. The feature has evolved to simply consist of attic vents or small protusions on a gable-end stylized to resemble small bird-house openings.

Eave: The overhanging lower edge of a roof.

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

Façade: The front or any side of a building.

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

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

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

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

Glazed: Filled with a pane of glass.

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

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

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

Jalousie: a window which consists of parallel glass, acrylic, or wooden louvers set in a frame.

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

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

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

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

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

Mullion: A structural feature that separates adjacent windows when windows are arranged in pairs or groups.

Muntin: A strip, usually comprised of wood or metal, that holds separate panes of glass in a window.

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

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

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

Pantile: A roofing tile, usually with an S-shaped profile, laid so that the down curve of one tile overlaps the up curve of the next one.

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

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

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

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

Pier: Vertical structural members.

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

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

Pollarding: The practice of pruning trees annually to remove all new growth or to provide an unnatural shape to the tree crown or foliage.

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

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

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

Quatrefoil: Literally meaning “four leaves,” a quatrefoil is any four-lobed shape used in decorative arts and architecture.

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

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

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

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

Showcase Windows: Large glazed openings designed to showcase merchandise.

Sidelights: Vertical windows along the outside of a door.

Sleeping Porch: A room usually comprised of large windows and screens that is used for sleeping during hot summer months.

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

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

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

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

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

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

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

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

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

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

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

Terra-Cotta: Usually red fired clay.

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

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

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

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

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

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

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

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

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

Wood Shingle Siding: A sheathing material composed of overlapping wood shingles.