



ORGANIZATION OF THE PRESERVATION PLAN

Each Preservation Plan is required to contain six elements: The Mission Statement, Goals and Objectives, Function of the Plan, the Context Statement, the Historic Resources Survey, and Design Guidelines.

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

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

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

Chapter 4 – Review Process: Outlines the different HPOZ review process,

Chapter 5 – Exempt and Delegated Projects: Outlines specific project types that maybe generally exempt or delegated to Planning staff for HPOZ review and approval.

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

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

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

Chapter 9 - Residential Alterations for Non-Contributing Elements: Provides guidelines for building new residential structures in an HPOZ.

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

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



Chapter 1: Mission, Goals, and Objectives

1.1 Mission Statement

To maintain and enhance the historic integrity, sense of place, and quality of life in the Oxford Square HPOZ area, and to preserve and stabilize the neighborhood for future generations. The Oxford Square HPOZ and Preservation Plan shall:

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

1.2 Goals and Objectives

Goal 1 Preserve the historic character of the community

Objective 1.1 Safeguard the character of historic buildings and sites

Objective 1.2 Recognize and protect the historic streetscape and development patterns

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

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

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

Goal 2 Preserve the integrity of historic buildings and structures

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

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

Goal 3 Preserve the historic streetscape



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

Objective 3.2 Retain historic trees and landscape features.

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

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

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

Objective 4.2 Promote public participation in the HPOZ review process

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

Goal 5 Assist in the effective implementation of the HPOZ ordinance

Objective 5.1 Facilitate fair and impartial decisions regarding proposed projects

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

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

Objective 5.4 Create an easy to understand resource of information, including architectural styles found within the neighborhood that can be used to assist in maintenance, repair, and rehabilitation to historic buildings and structures

Objective 5.5 Work with the City of Los Angeles Department of Building and Safety and the City of Los Angeles Housing and Community Investment Department to improve enforcement of the HPOZ ordinance

Objective 5.6 Promote better understanding of the HPOZ ordinance among city agencies, the Oxford Square Neighborhood Council, and the local Council Offices

1.3 The Historic Resource Survey

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



The Oxford Square Historic Resources Survey was completed in February 2016 by Architectural Resources Group (ARG). The Department of City Planning revised the survey in May 2016 before it was certified by the Cultural Heritage Commission on August 4, 2016.

The survey concluded that the Oxford Square HPOZ is significant for its association with early patterns of residential development as a streetcar suburb in Los Angeles as well as for its architectural distinction, representing a wide range of architectural styles popular during the first half of the 20th century. Of the 191 buildings within the survey area, 141 (74%) retain high levels of integrity of design, materials, and workmanship, and meet the threshold of “Contributing” structure.

The Oxford Square Historic Resources Survey can be reviewed at:

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

Previous Designations and Surveys

One building in the Oxford Square HPOZ is a designated Los Angeles Historic-Cultural Monument. The William Grant Still House (HCM No. 169, adopted in 1976), located at 1262 S. Victoria Avenue, was also determined to be individually eligible (through Section 106) for the National Register of Historic Places for its association with William Grant Still, a pioneering African American classical composer and the first African American to conduct the Los Angeles Philharmonic Orchestra in the 1930s. No buildings in the survey area have been formally listed in the National Register.

In 1984-85, a historic resources survey was completed by the City of Los Angeles Department of Public Works, Bureau of Engineering. The survey, entitled *Olympic/Normandie Historical and Cultural Resources Survey*, encompassed two areas. The west section was bounded by Olympic Boulevard to the north, Pico Boulevard to the south, Crenshaw Boulevard to the east, and Rimpau Boulevard to the west; and the east section was bounded by San Marino Street to the north, Pico Boulevard to the south, Western Avenue to the east, and Arlington Avenue to the west. A number of properties in the proposed Oxford Square HPOZ were evaluated as part of the west section of the survey. No formal designations resulted from the survey; however, several of buildings in the proposed HPOZ were determined to be individually eligible for listing in the National Register.¹

In 1991, Myra Frank & Associates (acquired by Jones & Stokes in 2003, which was then acquired by ICF International in 2008) conducted a historic resources survey of Oxford Square in compliance with Section 106 for the extension of the Metro Red Line Mid-City segment. This survey identified the Oxford Square Craftsman

¹ Los Angeles Bureau of Engineering, *Olympic/Normandie Historical and Cultural Resources Survey* (Los Angeles: Department of Public Works, Bureau of Engineering, 1984-1985).



District. It appears as though the identified district only included properties in the 1200 block of S. Victoria Avenue.

Approximately one quarter of the buildings in the Oxford Square HPOZ appear in the state's Historic Resource Inventory (HRI). The majority of properties received evaluations of 3S, 2D2, and 7N. Below are the definitions for all status codes assigned to properties in the survey area.

Historic Resource Status Code Definitions

- 3S Appears eligible for the National Register as an individual property through survey evaluation.

- 2D2 Contributor to a district determined eligible for the National Register by consensus through Section 106 process. Listed in the California Register.

- 2S2 Individual property determined eligible for the National Register by a consensus through Section 106 process. Listed in the California Register.

- 5S2 Individual property that is eligible for local listing or designation.

- 7N Needs to be reevaluated.

- 7R Identified in Reconnaissance Level Survey: Not evaluated.

1.4 Role of the Preservation Plan

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

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

The Oxford Square HPOZ Board will make recommendations and decisions based on this document. Similarly, the Department of City Planning will use this



document as the basis for its determinations. The Preservation Plan articulates the community’s vision and goals regarding the HPOZ by setting clear guidelines for the development of properties within the district. The Preservation Plan will serve as a resource for property owners planning repairs or alterations, will serve as an educational tool for both existing and potential property owners, residents, and investors, and will also be used by the general public to learn more about the City of Los Angeles and its unique neighborhoods.

1.5 Role of the board

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

In an effort to encourage property owners to comply with the Preservation Plan guidelines and facilitate a streamlined review of simple maintenance, repair and restoration projects, review of many types of Conforming Work projects have been delegated by the HPOZ Board to the Director of Planning. For many types of minor work, applicants can contact Department of City Planning staff to have their projects reviewed once the appropriate application materials have been received instead of going before HPOZ Board. However, most types of work on a property that involve a discernable change to the structure or site will require HPOZ Board review. The list of projects that are delegated to the Director of Planning for decision is provided in Sections 5.4 and 5.5.



Chapter 2: History and Context

2.1 Introduction

The proposed Oxford Square HPOZ comprises 191 parcels on both sides of South Windsor Boulevard and South Victoria Avenue, south of Olympic Boulevard and north of Pico Boulevard. It is composed of one to two-and-a-half-story single family residences dating to the 1900s, 1910s and 1920s. A smaller amount of buildings were constructed in the 1930s, and barely any in subsequent decades as by 1941 the area was almost entirely built out. The proposed HPOZ abuts the two existing HPOZs of Windsor Village (to the north) and Country Club Park (to the east).

The topography of the survey area is generally flat, although it climbs somewhat in elevation at its southern end, closest to Pico Boulevard. Residences at the southern portion of the proposed HPOZ have elevated views of the Hollywood Hills to the north. Most buildings in the proposed HPOZ reflect styles associated with the Arts and Crafts and Period Revival modes of architecture, including Craftsman, American Colonial Revival, Spanish Colonial Revival, and Mediterranean Revival. The district is characterized by the consistency of building styles and massing, as well as its spatial and landscape features such as its rectilinear gridded street pattern, concrete-paved streets, concrete sidewalks, landscaped parkways with mature Canary Island date palms, relatively consistent lot sizes, and gently sloping lawns.

2.2 Context Statement

Oxford Square is located approximately four miles west of downtown Los Angeles. The large expanse of land that is now occupied by the City of Los Angeles was once inhabited by Native Americans of the Tongva (or Gabrielino) tribe. The Tongva people regularly navigated the Pacific Ocean and inhabited the islands of Santa Catalina, San Nicholas, San Clemente, and Santa Barbara as well as much of the Los Angeles basin and parts of what is now Orange County. A relatively peaceful culture, the Tongva subsisted on what the land had to offer for thousands of years before the arrival of European visitors. It is estimated that approximately five thousand Tongva resided in the region when the Spanish began the mass colonization of native peoples under the mission system in the 18th century. Mission San Gabriel Archangel, which is located near the present-day city of Montebello, was the fourth of the California missions, a system established by Spanish friars with the intention of converting the native inhabitants to Christianity and stripping them of their cultural traditions. The Tongva were largely subject to Mission San Gabriel, which was in the proximity of their established villages, and their subsequent mistreatment and exposure to European diseases quickly decimated the population. Those who survived were used as laborers in the construction of the Spanish missions and pueblos.

The mission system deteriorated in the early 19th century as the Spanish began to lose ground to Mexico. Mexico declared its independence in 1821, and the



Secularization Act of 1833 signaled the end of the Mission Era. The mission land once under the jurisdiction of the Spanish was deeded to individuals by Mexican governors and the missions were slowly disbanded. With its temperate climate and fertile soil, new settlers found the land perfect for raising cattle and crops; the basin was soon dotted with the ranches of Californios. Even in those days, a road meandered east to west in the approximate path of what is now Wilshire Boulevard, from El Pueblo de Los Angeles (the birthplace of the city, near downtown) to the sea. This dirt road, then called the La Brea Road because it passed the tar pits, passed through nine ranchos on its way east from the Pacific: Topanga Malibu Sequit, Boca de Santa Monica, San Vicente y Santa Monica, La Ballena, San Jose de Buenos Aires, Rincon de los Bueyes, Rodeo de las Aguas, La Brea, and Las Cienegas.

The land on which Oxford Square is located was part of Rancho Las Cienegas. Comparably small at approximately 4,500 acres, the rancho was patented to Juan Abila in 1871 and appears to have extended roughly from today's Wilshire Boulevard south to Baldwin Hills. Reports from this time indicate that the rancho was almost entirely a swamp and that it took subsequent draining and grading to become valuable land for residential development purposes, which it did at the turn of the 20th century.

Context: Residential Development and Suburbanization (1907-1941)

Theme: Streetcar Suburbanization (1907-1941)

In the late 1860s, after almost twenty years under the rule of the United States, California's rancho system began to disintegrate. The vast acreage was bought up by a handful of wealthy land barons, who in the following decades subdivided the land for development. Immigrants arrived from the east in droves, many drawn to the area for its agricultural and, later, oil opportunities. The Central Pacific Railroad was completed from the Midwest to northern California in 1869, and many arrived by rail and made their way south by carriage. By 1876, the Southern Pacific had laid tracks to Los Angeles and immigration ensued on a massive scale. A second transcontinental rail link—the Santa Fe Railroad—arrived in 1885, sparking a passenger fare rate war between the two railroads. The price of a trip to Los Angeles from the Midwest plummeted; that, coupled with a voracious advertising campaign touting the “good life” in California, enticed many to make the trip. A reported 120,000 people made the journey in 1887 alone.²

In addition to the transcontinental railroad, several local electric streetcar lines cropped up at the end of the nineteenth century. Centered on the downtown business district, a few lines stretched out to city limits, reaching Boyle Heights to the east, Vernon and Inglewood to the south, and Pico Heights to the west. The electric streetcar system was faster and cheaper than its earlier horse car and cable car counterparts, making it a more favorable daily transportation mode

² Howard Nelson, *The Los Angeles Metropolis* (Dubuque: Kendall/Hunt Publishing Company, 1983), 155.



throughout the city. In 1886, Charles H. Howland established Los Angeles' first electric streetcar line, the Pico Heights line, which ran west along Pico Street (now Pico Boulevard), from Main Street to Harvard Boulevard.³ By 1900, the Pico Heights line extended to Wilton Place, and by 1908, the line reached Rimpau Boulevard, just a few blocks west of the Oxford Square tract. In 1911, a merger occurred which consolidated a number of smaller electric railways into two major systems – the Los Angeles Railway (LARy), which operated streetcar lines principally within Los Angeles city limits, and Pacific Electric, which consolidated several regional lines into one interurban network. Though the city's streetcar system continued operation until the end of World War II, streetcars witnessed a dramatic decrease in ridership by the end of the 1920s and the rise of the automobile.⁴

Residential development in late-nineteenth-century Los Angeles centered primarily on downtown in neighborhoods such as Boyle Heights, Angeleno Heights and Lincoln Heights. The quickly expanding network of streetcar lines, however, began to enable the development of commuter suburbs in what was previously undeveloped land. Among the first of these were located south and west of the city in neighborhoods like College Heights (near USC, which was founded in 1880) and Pico Heights, situated westward along Pico Street toward Los Angeles's western boundary, which at the turn of the 20th century, was located at today's Arlington Avenue. The land from Arlington to the Pacific Ocean was at this time considered to be "the country," mainly comprising alfalfa fields, grazing pastures, oil derricks, and swampland.

A number of developments took place in the Pico Heights area in the late 1800s and early 1900s that made it particularly attractive for upscale residential development. In 1899, the Los Angeles Country Club made a 107-acre site at the corner of Pico and Western its new home. Called the Pico and Western Links, the Country Club spent a reported \$10,000 constructing the course and another \$5,000 on the expansion of the clubhouse, which had been relocated to the corner of Pico and Western from its previous location near Rosedale Cemetery (only about a quarter of a mile away).⁵ Pico and Western Links provided a pastoral setting for the city's most prestigious citizens, and soon after its founding, the golf club had 430 members. In addition to the country club, Grenville Emery chose a ten-acre site at the corner of Venice Boulevard (then 16th Street) and Western Avenue for the Harvard Military Academy. This boys-only school was one of the city's finest academic institutions, intended to provide "a

³ "Los Angeles Transit History," *Metropolitan Transportation Authority*, accessed 4 January 2016, <https://www.metro.net/about/library/about/home/los-angeles-transit-history/>.

⁴ City of Los Angeles Office of Historic Resources, *Residential Development and Suburbanization, Streetcar Suburbanization: 1887-1926*, working draft, 24 September 2010, 15-20.

⁵ Laura Meyers, "A View of the Angels: The W.D. Nevin Tract, Angeles Vista and West End Heights," from the Los Angeles Historic-Cultural Monument Application for the Statton Residence, 1415 South Gramercy Place.



superior education for the sons of Los Angeles Society.”⁶ The institution opened its doors in 1900, and by 1905 enrollment reached 197 students.

With these esteemed institutions anchoring the area, it is not surprising that real estate developers posted advertisements luring buyers with promises of “high class residences [with] the Country Club...on one side and the Harvard Military School on the other.”⁷ Pico and Western Links closed in 1905 (reopening in Beverly Hills a few years later), but by then the cachet of the area was firmly cemented in the social conscience and residential construction boomed.

Capitalizing on the prestige of the Pico Heights neighborhood, as well its adjacency to nearby streetcar lines along Pico, 10th (now Olympic Boulevard), and 16th (now Venice Boulevard) Streets, Emil Firth subdivided the Oxford Square tract in 1907 for the construction of grand residences on large “villa lots,” at a starting price of \$1,000 (this was a considerable sum at the time, as comparable lots in nearby tracts sold for \$90 only two years prior). Born in Bohemia, Emil Firth moved to the United States in 1879. After a stint in the fur trading business, he moved to the Inland Valley, east of Los Angeles, and began marketing land to wealthy citrus growers. By 1904, Firth had moved to Los Angeles to focus his efforts on the profitable residential real estate business, one of his first subdivisions being the Firth’s Boulevard tract along the Long Beach electric line. In addition to Oxford Square, Firth developed several subdivisions, including Cresmont Bosshard, Arlington Square, Athen Heights, Walnut Park, Mission Court, Sunnyside Park, Woodcrest, Belle Vernon, Orange Vista, Somerset Acres, Ormond Beach, Monte Vista, and Orange Cove.

Firth positioned Oxford Square among the ranks of Los Angeles’ finest residential developments, with building and lot restrictions to ensure the construction of “tasteful” residences and streetscapes of wide avenues and regularly spaced palm trees. Luring buyers, he offered free excursions to the tract from his downtown office and ran advertisements in the *Los Angeles Times* nearly every day. An advertisement from 1908 stated:

Oxford Square is now open for your inspection, presenting you with an excellent opportunity to get in on the ground floor at opening prices. Situated between Wilshire Boulevard and Pico Street, in the most popular part of the city, Oxford Square occupies a high plateau with a fine mountain view. The street improvements, consisting of wide concrete walks, combination curbs and gutters and oil tamped streets, are all completed and of the very best quality. The park ways are lined with beautiful large palms. The avenues are 70 feet in width and the lots 171 feet in depth, with a private driveway in the rear. Ornamental electroliers occupy the street corners. In fact, no money or effort has been spared to make this one of the best improved tracts in the city. Pico Street is asphalted, making an excellent auto drive. The Pico Street electric line passes by the

⁶ Meyers.

⁷ Ibid.



property. The electric subway line has a right of way through the tract and has agreed to build its station there. The Los Angeles Pacific line is one block distant and the Ninth and Sixth Street lines are only a short distance away and will soon be extended to Oxford Square. The prices for these beautiful lots range from \$1000 up and terms are extremely easy. I shall be pleased to show you this high class property at your convenience. Emil Firth.⁸

By 1909, several of the lots had been sold and homes were under construction. Most residences built during this time were located in the lower half of the district, closer to the Pico Heights streetcar line. Construction continued at a steady pace (at roughly five homes per year) through the mid-1910s, slowing down slightly during World War I.

In response to the massive population influx that occurred in Los Angeles after the war, construction in Oxford Square skyrocketed in the early 1920s. Over 60% of the district's houses were built between 1920 and 1930, the majority of which were constructed before mid-decade. Most new residences were accompanied by a detached rear garage, a sign of the rise of the automobile and the downfall of the city's streetcar system. Construction dropped off significantly during the Great Depression; less than ten houses in the proposed HPOZ date to the 1930s. By 1941 and the beginning of U.S. involvement in World War II, development of the neighborhood was largely complete.

Little information is available regarding Oxford Square's earliest inhabitants; however, due to the grandeur of the district's buildings during this time, it can be assumed that its earliest residents were among the city's wealthiest and most elite. By 1920, the area had become a middle- to upper middle-income neighborhood of teachers (presumably at the nearby Los Angeles High School and Arlington Heights Elementary), realtors, physicians, salesmen (a few for automobile dealerships), and attorneys. A few households employed live-in servants. The district remained an upper middle-income neighborhood during its boom period between 1920 and 1930. Residents during this time included teachers, insurance agents, salesmen, company presidents, realtors, and clerks. The 1930 census enumerated a number of artists, musicians, singers, and writers as well. Residents in the 1930s to 1940 included teachers, salesmen, accountants, attorneys, realtors, and secretaries.

The 1920 and 1930 census indicated all residents, with the exception of a few Japanese housekeepers, were exclusively white. A handful of residents listed Yiddish and Hebrew as their primary language (as Emil Firth, developer of Oxford Square, was Jewish, homebuyers of Jewish descent were welcome in the neighborhood during a time when they were restricted from purchasing property in many other parts of the city). The demographics of Oxford Square largely

⁸ "For Sale" *Los Angeles Times* (Sept. 27, 1908): V5.



remained the same between 1930 and 1940. All families listed in the 1940 census were white.

Although home construction in the proposed Oxford Square HPOZ continued into the period during which the automobile had become mainstream in Los Angeles, the district nonetheless retains its original features associated with its development as a streetcar suburb. Its wide concrete streets, broad parkways, concrete sidewalks, mature Canary Island date palms, and large setbacks remain intact.

Character-Defining Features

The proposed Oxford Square HPOZ retains the following character-defining features displaying its significance relating to early residential development in Los Angeles (1907-1941):

- Singular makeup of single-family residences, typically larger at the southern end of the district
- Gridded street pattern
- Wide, concrete streets
- Large, uniform setbacks, some with gently sloping lawns
- Concrete sidewalks
- Broad parkways
- Mature Canary Island date palm trees

Context: Architecture and Design (1907-1941)

The architectural styles found in the Oxford Square HPOZ are representative of the range of styles popular during the period it was developed and built out. The proposed HPOZ's earliest buildings, dating to the late 1900s and early 1910s, are large, two- and two-and-a-half story houses designed in various Arts and Crafts styles, most commonly the Craftsman style and its variations such as Swiss Chalet and English Tudor Craftsman. There are two buildings in the HPOZ that were built prior to subdivision of Oxford Square; both were relocated to the district in the 1920s. These buildings reflect earlier modes of architecture more common during the Victorian era, but neither reflect the period of Oxford Square's development since they were relocated from other parts of the city. By the time development of the district escalated after World War I, Period Revival architecture had surpassed Arts and Crafts as the primary architectural mode in Los Angeles. American Colonial Revival, Spanish Colonial Revival, Mediterranean Revival, and English Tudor Revival-style buildings comprise the majority of the district's 1920s and '30s housing stock. One contributing residence dating to 1940 was built in the Minimal Traditional style.

More details about specific architectural styles, including a list of general characteristics, can be found in Chapter 6.

Theme: The Arts and Crafts Movement (1907 - 1918)



By the first decade of the 20th century, during the period of Oxford Square’s initial development, Victorian-era styles had fallen out of fashion and architects were working in styles made popular by the Arts and Crafts movement. This movement, which originated in England and was based on the tenets of designer William Morris, was a direct reaction to what Morris and his followers felt were the “deleterious effects of industrialization on the quality of manufactured goods and the separation of the worker from his product.”⁹ Shunning the mass-produced, gingerbread ornamentation of Victorian-era buildings, architects of the Arts and Crafts movement focused on simplicity of form, informal character, direct response to site, and extensive use of natural materials, particularly wood and rubble masonry.¹⁰

Although originating in England, the Arts and Crafts movement found a North American center in Los Angeles and Pasadena. The best known architects to rise out of the Southern California Arts and Crafts movement were Charles and Henry Greene, whose connection to the English Arts and Crafts movement, interest in Japanese wooden architecture, and training in the manual arts resulted in the development of regional Arts and Crafts styles. The popularity of the movement was compounded by its publication in pattern books such as *Western Architect*, *House Beautiful*, *Ladies’ Home Journal*, and *The Craftsman*. Arts and Crafts styles were applied to a range of residential property types, from modest one-story “bungalows” to grand two-and-a-half story houses.

Sub-Theme: Craftsman

The Craftsman style is largely a California phenomenon that evolved out of the Arts and Crafts movement at the turn of the 20th century, a time during which Los Angeles was experiencing tremendous growth in population, expansion of homeownership, and new aesthetic choices.¹¹ Craftsman architecture combines Swiss and Japanese elements with the artistic values of the Arts and Crafts movement. There are numerous examples of this style in Oxford Square, particularly dating to the mid-1910s and early 1920s.

Theme: Period Revival Styles (1915-1941)

By the mid-1910s, Period Revival styles prevailed in residential developments across Los Angeles. Unlike Arts and Crafts styles, Period Revival architecture is derived from a previous building vocabulary. A range of European and Colonial

⁹ Excerpted from the National Register of Historic Places nomination form for the Multiple Property Listing, “The Residential Architecture of Pasadena, California, 1895-1918: The Influence of the Arts and Crafts Movement,” authored by Lauren Bricker, Robert Winter, and Janet Tearnen for the City of Pasadena. June 25, 1998. Page E1.

¹⁰ Ibid.

¹¹ City of Los Angeles, Office of Historic Resources, *Architecture and Engineering, Arts and Crafts Movement: 1895-1929*, 29 April 2010, 9.



American residential styles inspired Period Revival architecture in the 20th century. Period Revival styles, including American Colonial Revival, Spanish Colonial Revival, Mediterranean Revival, and English Tudor Revival, dominated the residential designs of the Oxford Square HPOZ in the 1920s and '30s.

Sub-Theme: American Colonial Revival

American Colonial Revival architecture experienced a resurgence in Los Angeles after World War I. The style used elements from a variety of earlier classically-based architectural modes, including Neoclassical, Federal, and Georgian. Early examples of the style constructed in Los Angeles were typically single-family residences; by the 1930s and early 1940s, the style was often employed in the design of multi-family residential and small-scale commercial properties as well.¹² The American Colonial Revival style was one of the most popular styles in Oxford Square, applied to large two-story houses as well as modest bungalows.

Sub-Theme: Spanish Colonial Revival

The Spanish Colonial Revival style was one of the most prevalent residential styles in Southern California following the 1915 Panama-California Exposition in San Diego. Its popularity coincided with the population boom Los Angeles experienced in the 1920s. The versatility of the style, allowing for builders and architects to construct buildings as simple or as lavish as money would allow, helped to further spread its popularity throughout the city.¹³ A number of 1920s and '30s residences in the proposed HPOZ were constructed in the Spanish Colonial Revival style.

Sub-Theme: Mediterranean Revival

Like the Spanish Colonial Revival style, Mediterranean Revival architecture became increasingly prevalent in Los Angeles during the 1920s. The style became popular in Southern California because of California's identification with the region as having a similar climate, and the popularity of Mediterranean-inspired resorts along the Southern California coast. Loosely based on 16th century Italian villas, the style is more formal in massing than the Spanish Colonial Revival style; symmetrical façades and grand accentuated entrances characterize Mediterranean Revival architecture. Several Mediterranean Revival-style residences were identified in Oxford Square.

Sub-Theme: English Tudor Revival

¹² City of Los Angeles, Office of Historic Resources, *Architecture and Engineering, American Colonial Revival: 1895-1960*, working draft, 2 June 2015, 10-15.

¹³ City of Los Angeles, Office of Historic Resources, *Architecture and Designed Landscapes, Revival Architecture Derived from Mediterranean and Indigenous Themes*, final draft, 4 June 2010, 13.



English Tudor Revival architecture became popular in Los Angeles following World War I. The style was applied to a variety of buildings in the city, from large estates and moderate-sized houses to apartment buildings and small-scale commercial properties. Early examples are often more rustic and eclectic compared to the refined later versions.¹⁴ A number of Tudor Revival residences were identified in the proposed HPOZ.

Subsequent History (1941-Present)

Largely developed prior to World War II, less than ten houses were constructed in the proposed Oxford Square HPOZ in the postwar era. With the exception of a handful of infill properties from the 1980s to the present, the district was completely developed by 1960. Postwar buildings included modest Minimal Traditional, Traditional Ranch, and American Colonial Revival houses. The 1950 Sanborn map suggests that a few residences may have been subdivided for multiple-family housing, but on a whole the neighborhood itself saw little change after World War II.

2.3 Period of Significance

The period of significance for the Oxford Square HPOZ is 1907 to 1941. It begins with the year of the tract's subdivision and the construction of its first residences. Since the district was largely built out by 1941, and the little construction that occurred after the war is not reflective of its historical development, the proposed Oxford Square HPOZ's period of significance ends in 1941. Two buildings in the district were built prior to 1907; these buildings were relocated to Oxford Square during the 1920s (during its period of significance).

2.4 Boundary Justification

The Oxford Square HPOZ is roughly bounded by Olympic Boulevard to the north, the alley behind commercial properties along Pico Boulevard to the south, Plymouth Boulevard to the east, and Crenshaw Boulevard to the west. It does not include properties on Crenshaw or Plymouth. The survey area is located in the Mid-Wilshire community of Los Angeles, just west of the Country Club Park HPOZ and south of the Windsor Village HPOZ. It comprises the southern half of the original Oxford Square tract. The widening of Olympic Boulevard in the 1930s created a visual divide between the survey area and the northern half of the Oxford Square tract (which extended to Wilshire Boulevard), making Olympic a logical northern boundary for the proposed HPOZ. The northern half of the original Oxford Square tract is located within the Windsor Village HPOZ.

¹⁴ City of Los Angeles, Office of Historic Resources, *Architecture and Engineering, Arts and Crafts Movement: 1895-1929*, 29 April 2010, 21.



Chapter 3: Architectural Styles

3.1 Overview of Architectural Styles in Los Angeles

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

Nineteenth Century Styles (1880s–1900s)

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

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

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

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

The late 1800s and early 1900s saw a substantial change in design philosophy nation-wide. The Arts and Crafts Movement, born in Western Europe rejected the rigidity and formality of Victorian era design motifs and embraced styles that were more organic and that emphasized craftsmanship and function. During this time in Los Angeles, architectural styles that emerged in popularity include the Craftsman Style in its various iterations (Japanese, Swiss, Tudor, etc.); the Mission Revival Style, unique to the southwestern portion of the United States; and the Prairie Style, initially popularized in the Mid-west and Prairie states. Colonial



Revival styles, including American Colonial Revival (inspired by architecture of the early American Colonies) and Spanish Colonial Revival (inspired by architecture of the early Spanish colonies) also emerged in popularity during this period, though there is a stronger preponderance of these styles later during the Eclectic Revival period of early to mid-century.

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

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

The Eclectic Revival Styles (1915–1940s)

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

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

Prominent architects working in these styles included Paul Revere Williams, Walker & Eisen, 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 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.

3.2 Building Types

The diversity of building periods and architectural styles in Los Angeles is matched only by the diversity of building types. The cityscape is marked by single family homes, big and small; multi-family structures of varying sizes and densities and a breadth of commercial and institutional buildings varying in scale and function. An understanding of building types can be especially helpful in planning and evaluating an 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 four-plexes. 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.

3.3 Introduction to Oxford Square Architectural Styles



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

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

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

Arts & Crafts/Turn of the Century Styles: Craftsman

Background

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

The Craftsman style is found in single family homes, duplexes, four-plexes and apartment houses are not uncommon. Though larger Craftsman homes do exist, the style is perhaps best known in the Bungalow type: single-story smaller homes built from kits or pre-drawn catalogue plans. The Airplane Bungalow is a building type that



is wholly unique to the Craftsman style and generally consists of a Bungalow with a small pop-up second story (resembling, to some extent, an airplane cockpit)

Common Characteristics of the Craftsman Style

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

General Characteristics

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

Eclectic Revival Styles: Colonial Revival

Background

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

Common Characteristics of the Colonial Revival Style

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



as quoins and dental brackets. The entryway or porch is the primary focus, often highlighted with a decorative crown or pediment. Commercial structures are usually low in scale.

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

General Characteristics

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

Eclectic Revival Styles: Spanish Colonial Revival

Background

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

Common Characteristics of the Spanish Colonial Revival Style

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



General Characteristics

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

Eclectic Revival Styles: Mediterranean Revival

Background

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

Common Characteristics of the Mediterranean Revival Style

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

General Characteristics

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

Eclectic Revival Styles: English Tudor Revival

Background

A romanticized recreation of medieval English architecture, the English Tudor Revival style found popularity in the United States in the 1890s through the 1930s. In Los Angeles, the first Tudor style buildings were built in the early 1900s during the Arts and Crafts Period, though the style continued on in popularity through the 1930s. A higher concentration of English Tudor Revival structures were built during



the Eclectic Revival Period, though the style could also be considered an Arts and Crafts Period style. Variations of this style include the English Cottage, which typically includes an asymmetrical floor plan but without the half timbering and heavy ornamentation and the playful Storybook Style, which usually over-emphasizes features such as faux-thatched roofs, roof pitch and whimsical ornamentation.

Common Characteristics of the English Tudor Revival Styles

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

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

General Characteristics

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



Chapter 4: Review Process

4.1 HPOZ Process Overview

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

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

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

Conforming Work is work that generally consists of maintenance, repair, obvious restoration, and other similar activity. Conforming Work projects do not require the filing of a formal application and do not require the payment of application fees. Conforming Work is given an expedient review process, and many Conforming Work projects can be reviewed administratively by Department of City Planning staff.

A **Certificate of Appropriateness (COA)** is required when significant work is proposed for a Contributing element in the HPOZ. COA projects often involve additions, removal of significant features, or substantial work to visible portions of a building or site. Additions over 250 square feet, second-story additions, or construction of new structures require a COA.

A COA requires that a formal application be filed with the Department of City Planning and requires the payment of application fees. The HPOZ Board will conduct a public hearing and submit a recommendation to the Director of Planning, who will also consider input from the Cultural Heritage Commission regarding the project when making his/her decision

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

4.2 Contributing v. 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.

4.3 Accessory structures

Contributor

Any alteration to or addition of less than 250 square feet to an existing detached accessory structure, on a parcel that has been designated as a Contributor in the HPOZ, shall be reviewed as Conforming Work.

When an accessory structure is in dire disrepair and demolition is necessary, the case may be processed as Conforming Work so long as reconstruction is in-kind. To qualify as “in-kind reconstruction” a project must match the exact form, features, and details of the structure; this includes materials, size, shape, design, height, and location. Historic materials should be reused when possible.

Detached accessory structures, on a parcel that has been designated as a Contributor in the HPOZ, that are determined to have been built outside of the Period of Significance of the HPOZ need not be rebuilt in-kind. Applicants will be required to supply evidence that an accessory structure was built outside of the Period of Significance by researching Sanborn Fire Insurance Maps and permit history.



Proposed additions of 250 square feet or greater, second story additions, or demolition of an accessory structure built during the Period of Significance without in-kind replacement shall be addressed through a request for a Certificate of Appropriateness pursuant to 12.20.3 K.4, provided that the Director of Planning, having weighed recommendations from the HPOZ Board and the Cultural Heritage Commission, can find the following:

1. That the addition to or demolition of the accessory structure will not degrade the primary structure's status as a Contributor in the HPOZ because the accessory structure is not visible to the general public; or is minimally visible to the general public;
2. That the addition to, or demolition of the accessory structure will not degrade the primary structure's status as a Contributor in the HPOZ because the accessory structure does not possess physical or architectural qualities that are otherwise found on the primary structure or that constitute cultural or architectural significance in their own right; and
3. That the accessory structure's primary historical use has been for the storage of automobiles (i.e. a garage), or household items (i.e. a tool shed, garden shed, etc.).

Non-Contributor

Detached accessory structures, on a parcel that has been designated as a Non-Contributor in the HPOZ, may have all projects reviewed as Conforming Work.

Accessory Structure Without Permit

Detached accessory structures with no permit record must first obtain approvals from the Los Angeles Department of Building and Safety in order to legalize the structure. Once the structure is considered legal, the HPOZ process may begin.

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



4.4 Types of Projects

HPOZ Project Review Definition Guide		
Term	Abbreviation	Definition
Conforming Work on a Contributor	CWC	Maintenance, repair, obvious restoration, small additions, and other similar activity to a Contributing property.
Conforming Work on a Non-Contributor	CWNC	Maintenance, repair, additions, and other similar activity to a Non-Contributing property.
Certificate of Appropriateness	COA	Significant work on a Contributing property including additions of 250 sq. ft. or greater, second-story additions, removal of historic features, construction of new structures, or substantial work to visible portions of a building or site. Applications are processed/reviewed within 75 days.
Certificate of Appropriateness for Demolition	COA-Dem	Demolition, removal, or relocation of a Contributing structure or element. Considered by the Area Planning Commission based on evidence of economic hardship.
Certificate of Compatibility	CCMP	demolition and replacement of a Non-Contributing structure. Also used for relocation of historic structures from outside the HPOZ, into the HPOZ. Applications are processed/reviewed within 75 days.
Board Review	Board	Department of City Planning staff will refer the project to the HPOZ board. The board will vote on the project at a public board meeting within 21 days.
Staff/Delegated Review	Staff	Department of City Planning staff will review the project without an HPOZ board meeting.
Exempt from HPOZ Review	Exempt	Department of City Planning staff will confirm project is exempt from HPOZ review.



Chapter 5: Exempt and Delegated Projects

5.1 Introduction

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

Work that qualifies for an Exemption must be brought to Planning Department Staff to verify the Exemption is being met. Delegated projects shall be brought to Planning Department Staff to determine consistency with Preservation Plan Guidelines. The following types of projects 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: projects that do not comply with the Design Guidelines, projects involving an existing enforcement case with the Department of Building and Safety or the Housing Department, or projects involving a request for approval of work that was performed without appropriate approval.

5.2 General Exemptions

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

1. The correction of Emergency 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.
2. Department of Public Works improvements where the Director finds that:
 - a. The certified Historic Resources Survey for the Preservation Zone does not identify any Contributing Elements located within the Right-of-Way and/or where the Right-of-Way is not specifically addressed in the Preservation Plan; and
 - b. Where the Department of Public Works has completed a CEQA review of the proposed improvement and the review has determined that the work is exempt from CEQA, or will have no potentially significant environmental impacts (the HPOZ Board shall be notified of such Projects, given a Project description and an opportunity to comment).
3. Alteration to Historic-Cultural Monument & Mills Act properties under an approved Historical Property (Mills Act) Contract.
4. Maintenance and repair of existing foundations with no physical change to the exterior.
5. Installation of solar modules.
6. Installation of underground utilities in the public right of way, where the work does not affect a historic element and does not involve a new aboveground structure.



- 7. Interior alterations that do not result in a change to the exterior of a structure.

5.3 Visibility

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

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

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

Projects located on façades visible from the adjacent street or sidewalk and/or projects located on the overall structure that may or may not be visible from the street.

B: Setting: front yard and visible side yard

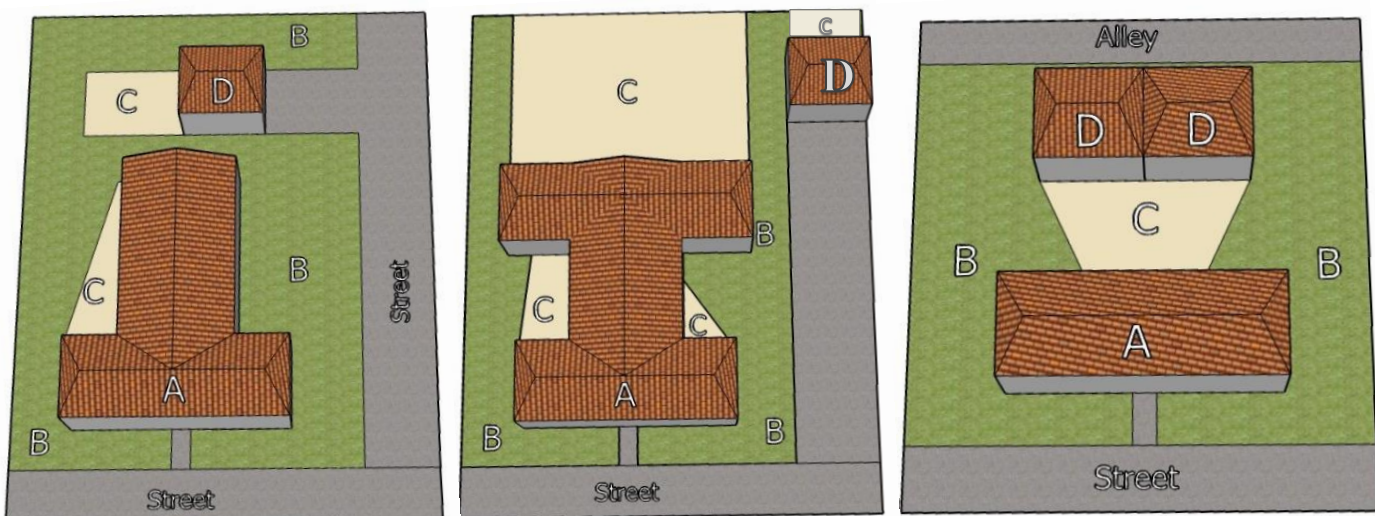
Projects located in portions of the front yard, side yard, public realm, and parkway on Contributing and Non-Contributing Features.

C: Non Street Visible Portions of Structures and Lot

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

D: Accessory Structures

Projects involving Accessory Structures.





5.4 Contributing Elements

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

Exempt

1. Exterior painting or staining involving new colors that are appropriate for the architectural style of the structure, as identified in the Historic Resources Survey (consult *Chapter 3: Architectural Styles for appropriate colors*), not including paint applied to previously unpainted surfaces such as stone, masonry or stained wood.
2. Removal of fences, garden walls and security grills/grates installed outside of the period of significance.
3. Re-roofing of flat roofs within parapets (where coping will not be affected).

Delegated

1. Ordinary maintenance and repair (including in-kind replacement) to correct deterioration or decay, that does not involve a change in the existing design, materials or exterior paint color.
2. In-kind replacement of windows or doors, excluding non-original windows or doors.
3. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure. Where evidence of original form is unclear, work shall be deferred to the HPOZ Board for review.
4. Installation of screen doors or windows that do not obscure the actual door or window.
5. 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.
6. Roof repairs including repairs to roof decking where existing tile or shingles will be re-used, or in-kind replacement of roofing materials such as asphalt shingles or clay tiles. Work must not result in the removal or destruction of roof details such as fascia, eaves, brackets, rafter tails, etc.
7. Installation, repair, or removal of: awnings, shutters, lighting features, rain gutters and downspouts, or window boxes.

B: Setting: Front yard and Visible Side Yard

Exempt

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

Delegated



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

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

Exempt

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

Delegated

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

D: Accessory Structures

Exempt

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

Delegated

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



5.5 Non-Contributing Properties

Exempt

1. All work considered to be Exempt for Contributing Features is also Exempt for Non-Contributing Features, except for hardscape replacement.

Delegated

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



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

*Note: All Code Violation cases are reviewed by the HPOZ Board.



Chapter 6: Setting, Public Realm, and Landscape

6.1 Introduction

The setting of a historic neighborhood is an essential part of its character. While many of the historic structures in the HPOZ may have lost some of these characteristics over time, certain common characteristics remain which help to define the character of these historic areas and the structures within them. For the purpose of this plan “setting” includes everything in the front yard, visible side yard, and the public right of way. The following guidelines apply to both Contributing and Non-Contributing Elements.

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

6.2 Front Yard: Landscape

1. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn. Non-porous ground coverings should be limited to walkways and driveways. Yards in which less than 60% of the total area is vegetated are inappropriate. Large trees planted in the middle of the front yard may be appropriate if when mature, they do not obscure views of the main structure.
2. A traditional yard should be defined by plant groupings of different heights and massing. Low lying plants should occupy the most area, stretching from the curb to five-feet from the base of the structure. Taller plants should be located at the base of the structure and range between two to four feet in height. The tallest plants should be planted at the corners of the house or should frame the front façade entry way.
3. Landscaping should not be so lush or massive that public views of the house or architectural features are obstructed.
4. Mature, historic trees and hedges, should be retained whenever possible. If replacement is necessary, in-kind plant materials are recommended.



5. If a mature, historic tree is to be removed, documentation should be provided by a certified arborist or landscape architect as to the tree's vitality and/or the extent of hazards that may be caused by the tree's continued growth. Mature trees should always be replaced with a minimum 24-inch box tree of similar species, preferably at approximately the same location, or as advised by the arborist.
6. Historic topographic features should be preserved. Leveling or terracing is not appropriate.
7. The use of rocks or gravel as ground cover is inappropriate. Natural wood mulch is a good coverage alternative. Mulch should be secured with plantings to increase water absorption and prevent migration.
8. Drought-tolerant alternatives to traditional front yard lawns may be found appropriate at some locations so long as such alternatives are consistent with the prevailing character and appearance of front yards in the neighborhood. In most cases, front yards in historic neighborhoods should be green and open. A thoughtfully prepared landscape plan using alternative low-water plant species may replicate the desired greenness and openness.
9. A desert landscape, such as a yard composed only of cactus, agaves, and succulents, is not appropriate within an HPOZ context.

6.3 Front Yard: Hardscape

1. Historic walkways, stairs, and other hardscape features should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area and within the same footprint. Special attention should be paid to replicating score patterns, pavement texture, swirl patterns and coloration.
2. Additions or widening of driveways are generally discouraged, but when found appropriate, the extended area should be composed of semi-permeable surfaces such as decomposed granite, grass-crete, interlocking pavers, stone pavers, etc. in lieu of impermeable surfaces such as concrete or brick and mortar. If appropriate, driveways should not be widened more than 18-inches within the front yard area.
3. Paving in front yard areas for parking or new pathways that did not historically exist is generally inappropriate. Parking within the front yard is prohibited by the City's municipal code; parking should be located to the side or rear of a structure. Front yard parking pads are not permitted.
4. Required parking for existing projects should be designed in a manner appropriate with the historic context of the neighborhood.
5. "Hollywood driveways," in which the tracks for the car are separated by a planted strip, may be appropriate.
6. When found to be appropriate, new carports should be located out of view of the general public, within the rear yard if possible.



7. New physical features within a front yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc. that were not historically present in the area are discouraged. However, when deemed appropriate, such features should be diminutive in scale and style and visually deferential both to the residential structure onsite and to similar physical features that were constructed during the Period of Significance.
8. In addition to compliance with the City's sign regulations (LAMC 12.21 A 7), any signs used for a home-based business or church structure in a residential area require HPOZ review, and should be designed with sensitivity for the historic context. Such signs should be minimal in size, should not conceal any significant architectural or landscape features, and should be constructed of materials and colors that are appropriate to the style of the house and the Period of Significance. Illuminated signs and digital signs are not permitted by the City in residential areas and would be inappropriate in an HPOZ.

6.4 Fences, Hedges, Gates, Garden Walls, and Physical Features

1. If historic retaining walls or fences exist, they should be rehabilitated or preserved in place. If they must be removed, they should be replaced in-kind. If reinforcement is necessary, finish materials should match the original in materials and design.
2. If found to be appropriate new or replacement retaining walls should be constructed in a style and with materials that harmonize with the house and other existing historic retaining walls in the area.
3. If historic fencing or walls did not exist in the front yard areas, their construction is discouraged.
4. When found to be appropriate, historically compatible fence styles, such as a simple transparent dark-colored wrought iron fence or wood picket fence may be appropriate. Per the City's fence regulations (LAMC 12.22 C.20) front yard fences should be no more than 42-inches tall in residential areas.
5. The following types of publically-visible walls and fences are inappropriate: horizontal wood, solid CMU walls not used for retaining purposes, exposed concrete block, solid vertical or horizontal wood, chain link with a visual screen installed, hollow steel, vinyl, heavy masonry pilasters, and any fence over height per the Los Angeles Municipal Code (42 inches in the front yard).
6. Visible side and rear yard fencing should have a historically appropriate design, but can be less transparent than front yard fencing.
7. When possible, fences should be set back from the property line.
8. Street facing gates should not completely block views of building architectural details nor should they completely enclose a porte-cochere or similar driveway feature.



9. On corner lots it may be appropriate to have a side yard gate with less transparency.
10. New fencing and gates should be located behind the front façade of a structure.
11. New fencing should harmonize and be integrated with the landscape design.
12. Side yard fencing that would necessitate the elimination of historic details on a structure is inappropriate.

6.5 Street-Scape, Parkway and Public Right of Way

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

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

Alleyways may not exist in all HPOZ areas, but when present they traditionally serve as the vehicular entry and exit to garages. Alleys provide an important element of the neighborhood character.

1. Protect and preserve street, sidewalk, alley and landscape elements, such as topography, patterns, features, and materials that contribute to the historic character of the preservation zone. When original site features have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence and evidence of similar elements found at similar properties in the HPOZ.
2. Preserve and maintain mature street trees and historically significant landscaping in public planting strips. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone. When replacing Canary Island Palms, replacement trees should be similarly large in scale. Appropriate replacement trees include California native Oak and Sycamores. Smaller scale trees and shrubs are discouraged.
3. Parkways are traditionally defined by a single planted material; replacement materials should replicate this historic planting pattern.
4. Maintain and preserve historic curb configuration, material and paving. For repair or construction work in the Preservation Zone right-of-way, replace in-kind historic features such as granite curbs, rounded aprons, etc.



5. New street furniture, such as benches, bike racks, drinking fountains, and trash containers, should be compatible in design, color and material with the historic character of the Preservation Zone. Use of traditional designs constructed of wood or cast iron is encouraged.
6. New utility infrastructure shall be placed in the least obtrusive location. Consider introducing new utility lines underground to reduce impacts to historic character of preservation zone
7. Preserve and maintain existing historic street lights. New street lighting should be consistent with existing historic street lights. If there are no existing historic street lights, new lights should be compatible in design, materials, and scale with the historic character of the Preservation Zone.
8. Preserve historic sidewalks. Replace only those portions of sidewalks that have deteriorated. When portions of a sidewalk are replaced special attention should be paid to replicating score lines, texture, coloration and swirl-patterns.
9. New sidewalks should be compatible with the historic character of the streetscape.
10. Maintain public walkway connections between streets and between buildings.



Chapter 7: Residential Rehabilitation for Contributing Elements

7.1 Introduction

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

These Residential Rehabilitation Guidelines are intended for the use of residential property owners and care-takers planning work on Contributing structures or sites within the HPOZ. As described in Section 3.4, Contributing structures are those structures, landscapes, natural features, or sites identified as Contributing to the overall integrity of the HPOZ by the Historic Resources Survey for the Oxford Square HPOZ.

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

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

The Secretary of the Interior's Standards for Rehabilitation

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



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

7.2 Windows

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

Traditionally, the more elaborately detailed windows in Oxford Square were located on the façades that were visible from the public right of way. More



private windows, reserved for the rear and the back of the side façades, were of a simpler wood double-hung construction. Subsequently, many of the non-visible windows on “Contributing” properties have been replaced with vinyl or aluminum windows over time. Ideally, these windows should match the existing windows in the front and be replaced with wood framed windows. Unfortunately, this is not always economically possible. Thus, alternative guidelines for windows on the non-visible façades have been developed.

Guidelines

1. Repair windows wherever possible instead of replacing them, preserving the materials, design, hardware and surrounds.
2. If windows are determined to be non-repairable, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, externally-visible hardware, method of construction, and profile. True divided-light windows should usually be replaced with true divided-light windows, and wood windows with wood windows.
3. If a window sash needs replacement and the window frame is in good repair, it is appropriate to replace only the window sash.
4. Replacement of non-historic windows on non-street-visible rear or side façades may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should match the style of the home.
5. Adding new windows on non-visible façades may be considered but should match the architectural style of the home.
6. The size and proportions of historic windows on a visible façade should be maintained, as should the pattern and location of windows on a facade.
7. Filling in or altering the size of historic windows is generally inappropriate on visible historic façades.
8. The use of windows with faux muntins on street-visible façades is inappropriate.
9. The installation of ‘greenhouse’ type windows extending beyond the plane of the façade on street-visible façades is inappropriate.
10. Adding new window openings to visible historic façades is inappropriate, especially on primary façades.
11. If a historic window is missing entirely, replace it with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, the style of the building, physical evidence on the house itself, and evidence derived from similar houses in the neighborhood.
12. Dual pane windows may be found appropriate on side and rear facades when their installation does not alter the existing frame and sill, and



when the original window components (including styles, muntins, panes, etc.) can be substantially matched.

13. New openings on visible secondary facades may be found appropriate if they match the size, scale, rhythm and style of other windows on the façade.
14. Awnings and shutters should be similar in materials, design, and operation to those used historically. When they can be appropriately used, awnings should always conform to the shape of the window on which they are installed.
15. Window screens should be as visually unobtrusive as feasible. Screen frames should be painted to match the color scheme of the home.
16. Security bars are discouraged and should only be installed on secondary façades. Bars should be simple in appearance, and should be painted in a dark color or to match the predominant window trim. If safety bars are desired on street-facing facade, they should only be installed on the interior of a window or opening.
17. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing externally-visible hardware is necessary, hardware that is similar in design, materials, and scale should be used.
18. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of original windows. Methods such as wall, attic and roof insulation or weather-stripping existing windows or the restoration of existing windows may provide desired energy savings without the removal of important historic features.

7.3 Doors

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

Guidelines

1. The materials and design of historic doors and their surrounds should be preserved.
2. The size, scale, and proportions of historic doors on a visible façade should be maintained.
3. Filling in or altering the size of historic doors, especially on primary façades, is inappropriate.



4. Adding new door openings to primary historic façades is inappropriate.
5. When replacement of doors on the primary and secondary visible façades is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
6. Replacement doors and new door openings on the non-visible secondary façades may vary in size, materials and method of construction from the historic doors, although they should match the style of the home.
7. When original doors have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar doors on houses of the same architectural style in the HPOZ.
8. Painting historic doors that were originally varnished or stained and are not currently painted is inappropriate.
9. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable. If replacing externally-visible hardware is necessary, hardware that is similar in design, materials, and scale should be used.
10. Security doors on the primary facade are inappropriate.
11. Screen doors on the visible façades are allowed, provided they are historically appropriate in material and design.
12. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of an original door. Methods such as wall, attic, and roof insulation or weather-stripping existing doors or window panes within doors may provide energy savings without the removal of important historical features.
13. Alterations for disabled access should be designed and built in the least intrusive manner possible using reversible construction techniques when feasible.

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

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

Porches are one of the key architectural features of craftsman-style homes, and their recognizable design, large scale, and unique detailing are a defining element in the Oxford Square HPOZ.



Guidelines

1. Historic porches, especially on the front and side facades, should be preserved. The removal of such features is inappropriate.
2. Decorative details that help to define a historic porch should be preserved. These include balusters, balustrades, walls, columns, brackets, pedestals, roofs and eaves. The State Historic Building Code allows balustrades and railings that do not meet current building code heights to remain if they do not pose a safety hazard.
3. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should exactly match the originals in design and materials.
4. Additions and alterations to porch elements should be compatible with the style and architectural details of the house. New porch elements should not be added if they did not exist historically. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate. If porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.
5. The addition of a porch or a deck on a street-visible facade which would not have existed on a house historically is not appropriate. Colonial Revival houses, for example rarely had front porches.
6. Enclosure of part or all of a street-visible historic porch is inappropriate.
7. Addition of a handrail on the front steps of a house for safety or disabled-access reasons may be appropriate, if the handrail is very simple in design.
8. Original front and side steps should be preserved. If the steps are so deteriorated they need replacement, they should be replaced using historic material such as wood or concrete.
9. Arcades, gates, and other such openings should always be kept as voids.

7.5 Roofs

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

Certain roof forms and materials are strongly associated with particular architectural styles. For example, Craftsman-style homes in the Oxford Square HPOZ are characterized by broad gabled composition shingle roofs, as well as large chimneys in a variety of finishes.

Guidelines



1. Historic roof forms should be preserved. For instance, a complex roof plan with many gables should not be simplified.
2. Historic eave depth and configuration should be preserved.
3. Roof and eave details, such as rafter tails, vents, corbels, 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.
4. Replacement roof materials should be substantially similar in appearance to those used originally, particularly when viewed from a distance from the public sidewalk, and should convey a scale, texture, and color similar to those used originally.
5. Historic specialty roofing materials, such as tile, slate, gravel or built-up shingles, should be preserved in place or replaced in kind.
6. When feasible, roof materials such as clay tiles should be removed and retained onsite to allow for repairs to roof underlayment, and reinstalled placing original tiles toward the front of the building and patching in with matching new tiles toward the rear of the building.
7. Where possible, special care should be taken to make minimal repairs to wood shingle roofs rather than replace the roof outright. The California State Historic Building Code section 8-303.7 allows for the replacement and retention of original materials provided no life safety hazard is created or continued.
8. Skylights visible from the street should be designed and placed in such a way as to minimize their impact. Locations on the side and rear facades are preferred for skylights. Where skylights are found appropriate, they should be flat and relatively flush to the roof surface.
9. Earth tones, such as dark greys or browns, are generally appropriate for replacement roofs.
10. Existing chimney massing, details, and finishes should be retained. If replacement is necessary, the new chimney should look similar to the original in location, massing, and form.
11. Masonry chimneys – including brick and stone – that were not originally painted or sealed should remain unpainted.
12. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.

7.6 Architectural Details, Building Materials, and Finishes

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



as lintels, brackets, and columns were constructed with materials and finishes that are associated with particular styles, and are character-defining features as well. Understanding the architectural style of your house can help you to recognize the importance of the related architectural details of your house. The Architectural Styles section of these guidelines, or your HPOZ board, can help you determine what architectural details existed historically on your house.

Guidelines

1. Preserve original architectural features and materials on street visible facades. Deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
2. When it is necessary to replace materials, details, or features due to deterioration, replacement should be in-kind, matching materials, scale, finish, texture, profile, and design. Custom milling is widely available to ensure the best fit.
3. When original details have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
4. Materials, such as masonry, that were not originally painted or sealed, should remain unpainted.
5. Original building materials and details should not be covered with stucco, vinyl siding, or other materials.
6. Architectural details and features that are not appropriate to the architectural style of a building or structure should not be added. For example, decorative spindle work should not be added to a Craftsman-style balcony.
7. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in-kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.
8. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish. For example: Spanish Revival homes should have a hand troweled finish.
9. In choosing paint or stain colors, one should reference the Architectural Styles Chapter to learn more about appropriate paint colors and application. Stain or paint color choices should be selected appropriate to the architectural period or style and care should be taken to address how various elements of the structure, for instance the body, trim and accents will be painted.



10. In most cases, exterior paint should have a matte finish, not glossy or semi-gloss.

7.7 Garages and other Accessory Structures

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

1. Retain existing garages and carriage houses whenever possible.
2. Existing garage doors should be repaired when possible, rather than replaced. Special attention should be paid to the materials and design of historic doors and their surrounds.
3. The size, scale, and proportions of historic garage doors on a façade should be maintained.
4. Filling in or altering the size of historic garage doors, especially on street-visible facades, is inappropriate.
5. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing materials, method of construction, and profile.
6. Facades of street-visible garages and accessory structures should retain the appearance of their original intended use.

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.

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 that must be placed in street visible location should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.
5. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
6. Solar panels are discouraged from being placed upon rooftops that are visible from the public right-of-way. Solar panels are encouraged to be low in profile, and should not overhang or alter existing rooflines.
7. Utilities should be placed underground where feasible.
8. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.



Chapter 8: Residential Additions for Contributing Elements

8.1 Introduction

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

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

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

8.2 Additions to Primary Structures

While additions to primary structures may be appropriate, special care should be taken to ensure that the addition does not disrupt the prevailing architectural character of the district or of the structure itself. Great care should also be taken with additions so as not to communicate a false sense of history within the district with respect to the size and arrangement of structures.

Guidelines

1. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
2. Additions should use similar finish materials and fenestration patterns as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
3. Additions should utilize roof forms that are consistent with the existing house to the greatest extent possible, but should be differentiated by virtue of scale and volume. Attention should be paid to eave depth and roof pitch replicating these to the greatest extent possible.
4. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
5. Additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or subtle variations of exterior finishes to communicate that the addition is new construction. All buildings should be recognized as products of their own time.
6. The enclosure of rear porches, when found to be appropriate, should preserve the overall look of the porch to the greatest extent possible with respect to railings, balusters, openings and roofs.



7. Additions should utilize fenestration patterns that are consistent with the existing house to the greatest extent possible, though simplified window types may be an appropriate means to differentiate the addition from the original structure. For instance, if windows on the original structure are multi-pane 8-over-1 light windows, simple 1-over-1 light windows may be appropriate.
8. 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.
9. Additions should be compatible in scale with the overall block lot coverage.
10. Additions that include a new floor (for instance a new second floor on a single story house) are generally discouraged. Second story additions are generally more appropriate on blocks where the majority of contributing houses are two stories. When additions that comprise a new floor can be found appropriate, such additions should be located to the rear of the structure.
11. Additions that extend the existing side facades rearward are discouraged. Additions should be stepped in from the main façade to differentiate it from the original structure.
12. Additions that result in a larger structure than the adjacent properties should be designed in modules, with the greater part of the mass located away from the main facade to minimize the perceived bulk of the structure.
13. Decorative architectural features established on the existing house should be repeated with less detail on the addition. Exact replicas of features such as corbels, pilasters, decorative windows etc. are inappropriate.
14. Additions that would necessitate the elimination of significant architectural features such as chimneys, decorative windows, architectural symmetry or other impacts to the existing house are not appropriate.
15. If original features of the home, such as windows or roof tiles, must be removed to accommodate the addition they should be incorporated into the design of the addition to the greatest extent possible.
16. Additions that would require the location of designated parking areas within the front yard area are inappropriate.

8.3 Garages and other Accessory Structures: Additions and New Construction

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



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

The guidelines in this section are specifically targeted towards the rehabilitation, addition to, or reconstruction of accessory structures on historic properties. It will also be useful to consult the Setting guidelines of this Plan (Chapter 7) to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings.

Guidelines

1. New accessory structures and garages should be similar in character to those which historically existed in the area.
2. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
3. New garages or accessory structures should be designed not to compete visually with the historic residence.
4. Accessory structures should always be diminutive in height width and area in comparison to the existing primary structure.
5. New accessory structures should be located behind the line of the rear wall of the house whenever possible.
6. Detached garages are preferred. New garages should be located behind the line of the rear wall of the house whenever possible. Attached garages, when found to be appropriate should be located to the rear of the house and not visible from the street.
7. New accessory structures, such as greenhouses, garages, storage sheds, porches or gazebos should not take up more than 50% of the available back yard area collectively.
8. Single-bay garage doors are more appropriate.
9. Accessory structures should replicate the architectural style of the existing house with respect to materials, fenestration, roof patterns etc., though architectural details such as corbels, pilasters or molding should be replicated with less detail on accessory structures.
10. Modifications to existing garages, carriage houses or accessory structures that would involve a loss of significant architectural details pursuant to the Rehabilitation Guidelines are discouraged.
11. Changes in garage roof heights, when found to be appropriate, should not be street-visible and should not remove historic architectural details.
12. When found to be appropriate, additions to garages should be located to the side or rear of the structure to minimize the street visibility of the addition.
13. Additions to garages located in front of the primary structure are inappropriate.
14. Second story additions to accessory structures are discouraged. When found to be appropriate, the roofline of the second story addition should



be lower than the existing house and the garage should be set far back from any street visible façade.



Chapter 9: Residential Alterations for Non-Contributing elements

9.1 Introduction

Non-Contributing Elements are structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for the HPOZ. The Historic Resources Survey additionally identifies the architectural style of the structure, alterations that affected the building contribution status, and why the structure was identified as a Non-Contributing resource. Generally, properties that are identified as Non-Contributing in the Survey for the HPOZ can be further broken down into three categories: 1) Non-Contributors that were built outside of the Period of Significance, 2) Non-Contributors that were built within the Period of Significance, and 3) Vacant lots.

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

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

The guidelines in this chapter are intended for use by owners and applicants of Non-Contributing sites who are proposing projects that involve maintenance, repair, alterations, additions, or new detached accessory structures. If a proposed project includes work that would be considered changing the identified architectural style of the structure(s) or is a new construction of a primary or secondary structure, then the Guidelines in Chapter 10 "Residential Infill" should be used instead of this chapter.

The Residential Alterations Guidelines for Non-Contributing properties are divided into six (6) sections, each of which discusses different design elements of the structure(s) and/or site. Guidelines pertaining to the "Setting" of a Non-Contributing home and site, broadly defined as the front yard area and public right-of-way, can be found in Chapter 6 "Setting, Public Realm and Landscape".



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

9.2 Massing and Form

The massing and form of historic structures in an intact historic neighborhood are most often fairly uniform along a block face. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. Potential work that is significantly different in massing and form from other structures on a particular block can diminish the integrity of the HPOZ as a whole and should be avoided. Elements such as overall building height and shape, building proportions, porches, roofs, and dormers should be heavily considered when proposing work to existing structures, as they all have a significant impact on the district as a whole. This section provides guidelines specific to ensuring that alterations to porches, dormers, chimneys and other roof features are compatible with the existing context of historic structures and the neighborhood as a whole. For specific guidelines pertaining to the location of massing on additions refer to section 9.5 “Additions to Primary Structures and Secondary Structures”.

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

9.3 Openings

The size, scale, placement/location, grouping, and pattern of openings on facades are an integral part of a structure’s design, and are considered important characteristics of the architectural style of a structure. When proposing work that would alter existing openings, such as doors and windows, it is important to consider not only the architectural style of the structure, but also the broader



neighborhood context. The architectural style and neighborhood context will generally inform where on a structure openings should be located, the appropriate scale of the openings, and how openings should be grouped. When proposing a design for building openings, such as windows, it is important to consider the following character-defining features of windows: the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of the exterior casing. Incompatible alterations and replacements to openings can compromise the design of a building and have a substantial negative impact on the visual consistency of the neighborhood.

1. Openings should be compatible with the identified architectural style of the structure. Facades with established fenestration and door patterns should maintain the scale, proportion, and continuity of openings.
2. Windows and doors should use similar groupings, alignments, proportions, materials, operations, and sizes to those on surrounding historic structures; rear facades may have less defined fenestration patterns. In areas where there is a predominant window material and form, introducing new materials and forms may not be compatible on street visible facades. For example, on a block defined by double-hung wood windows, installing vinyl sliding windows is not compatible.
3. Main entryways should be configured and emphasized similarly to those on surrounding structures. Attention should be paid to design similarities such as symmetry, depth, and the use of architectural features.
4. Every structure should have a main entryway on its primary facade. When relocating or altering the location of the front entrance, attention should be paid to the door pattern of the surrounding historic structures.
5. Adding doors to street-visible facades is generally not compatible.

9.4 Architectural Styles and Details

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves altering a structure, the first step is to determine what style elements are present in other buildings on the block. If the existing buildings are all of the same or similar styles, common design themes should emerge. Do the majority of structures on your street have large windows? Parapet roofs? Wood cladding? The Residential Alterations Guidelines that follow point out various design elements that need special attention to ensure that alterations are compatible with the historic streetscape. Most importantly, each project should respond to its surrounding context and help to create a seamless transition from architectural style to architectural style and from building type to building type.

1. Decorative details characteristic of an architectural style should be maintained or replaced as needed. Simplification of a structure through the removal of architectural features is not compatible.
2. Architectural details should echo, but not exactly imitate, architectural details on surrounding historic structures. Special attention should be



paid to scale and arrangement, and, to a lesser extent, detail. Use of simplified versions of traditional architectural details is encouraged.

3. In areas where architectural details are common on a block, where compatible, alterations should incorporate these traditional details in a simplified form.
4. Overly decorative windows, doors, materials, and architectural features that create a false sense of historicism are strongly discouraged.
5. Windows should have decorative accent and installation details compatible with the identified architectural style of the structure such as an apron, sill, recessed installation, and/or stucco reveal.
6. New security bars and doors are discouraged. In cases where bars may be found to be compatible, such as installation on a non-street-visible façade, bars should use minimal ornamentation. Screen doors and windows that are consistent with the architectural style and the opening size may be compatible.
7. New skylights or solar panels should be designed and placed in such a way that they are not visible from the public right of way. If skylights are desired, flat skylights, flush with the roof, are encouraged.
8. Mechanical apparatus 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. Mechanical apparatus that must be placed in street visible location should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.

9.5 Materials

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

Replacement of building materials requires careful attention to the scale, texture, pattern, and detail of the material. The three-dimensionality of wood moldings and trim, the distinctive texture of weatherboards, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. When repairing or refreshing stucco finishes, it is important to understand the role the texture of the stucco finish plays in the design of the structure. Different architectural styles were characterized by different finishes, and care should be taken to choose an appropriate finish when stucco work is needed.



1. Materials should match the identified architectural style of a structure and be consistent throughout street visible facades. For example; clay roofing tiles should not be used on a Victorian home.
2. Materials should be similar in scale, pattern, and texture to those used historically. For instance, bricks or masonry units should be of the same size as those used historically.
3. If the integration of modern building materials not present during the Period of Significance is found to be compatible, such materials should be subtly used and appear visually innocuous in comparison to surrounding historic structures.
4. In choosing paint or stain colors, homeowners should select paint colors appropriate for the architectural style of the structure. Chapter 6” Architectural Styles” provides information on colors that are appropriate for particular architectural styles.
5. Light colored asphalt shingles are generally inappropriate. Dark grays and browns are more appropriate for replacement roofs.

9.6 Additions to Primary Structures and Secondary Structures

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

1. Additions should be compatible in scale with the overall block lot coverage. Additions that involve more than a 5% increase to the block average lot coverage are not compatible. All structures on the block should be included when calculating lot coverage percentages.
2. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
3. Additions that extend the existing side facades rearward are discouraged. Additions should be stepped in from the main façade to differentiate it from the original structure.
4. Additions that include a new floor (for instance a new second floor on a single story house) are generally discouraged. Second story additions are generally more appropriate on blocks where the majority of contributing homes are two stories. When additions that comprise a new floor can be found appropriate, such additions should be located to the rear of the structure.



5. Residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. For instance, a 2.5 story structure should not be built in a block largely occupied by single-story bungalows.
6. Additions that result in a larger structure than the adjacent properties should be designed in modules, with the greater part of the mass located away from the main facade to minimize the perceived bulk of the structure.
7. Additions to street-facing façades should be articulated with well-defined building entrances, and projecting and recessed façade features. Façade articulation should establish a rhythm and add visual interest to the block face.
8. In areas of varied front setbacks, a street-facing addition should act as a transition between adjacent buildings, to unify the overall streetscape
9. Additions to existing buildings should not significantly alter the existing topography of the site.

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

9.7 New Accessory Structures and Additions to Existing Accessory Structures

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

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

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



3. When choosing a location for a new accessory structure, care should be taken to respect the existing pattern of development of the block. For instance, placing an accessory structure adjacent to the primary structure would not be compatible when such a pattern of development is not present on the block.

4. New garages should be located behind the line of the rear wall of the house whenever possible. In special circumstances, garages may be located towards the front of the property so long as the garage is set behind the front façade of the main structure and the garage utilizes architectural styles and elements that are found on Contributor properties in the HPOZ.

5. Detached garages are preferred. Attached garages, when found to be compatible, should be located to the rear of the house.

6. New accessory structures, such as greenhouses, porches or gazebos, should not take up more than 50% of the available backyard area.

7. Basic rectangular roof forms, such as hipped, gabled, or flat with parapet wall are compatible for most garages.

8. Second floor additions to garages or carriage houses, when found to be appropriate, should not be larger than the length and width the primary structure.

9. Accessory structures should be compatible with the architectural style of the existing house with respect to materials, fenestration, roof patterns etc., though architectural details should be replicated with less detail on accessory structures.



Chapter 10: Residential Infill

10.1 Introduction

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

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

10.2 Design Approach

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

Most HPOZs have stood the test of time because they contain structures that are designed and constructed with a high level of design integrity and quality of workmanship. Consequently, new structures within the HPOZ should strive to integrate the highest and best design and construction practices to fit this context.

The Oxford Square HPOZ is comprised of one and two-story single-family homes designed in a variety of architectural styles. New development should be compatible with neighborhood’s character, building sizes, mass, and bulk.

Single Family Housing

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves new construction on a vacant lot, the first step in designing a new building is to determine what style elements are present in other buildings on the block. The Oxford Square HPOZ consists primarily of homes in the Craftsman, American Colonial Revival, Spanish Colonial Revival, and Mediterranean Revival styles. If the existing buildings are all of the same or similar styles, common design themes should emerge. The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

10.3 Setting, Location and Site Design

The site design of an historic structure is an essential part of its character. Further, the spacing and location of historic structures within an historic neighborhood usually establishes a rhythm that is essential to the character of the neighborhood. While each individual house within an HPOZ may not be architecturally significant in its own right, the grouping of houses, with uniform



setbacks and street features, give the neighborhood a strong sense of place that is indeed significant. The early designers and builders of the HPOZ considered the streetscape, setbacks, drives, walks, retaining walls, and the way a structure itself sits on its lot in relation to others on the street. The purpose of this is to provide guidelines that ensure that new construction visible from the street respects and complements the existing historic streetscape.

Guidelines

1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located. The depth of the front and side yards should be preserved, consistent with other structures on the same block face.
2. A progression of public to private spaces from the street to the residence should be maintained. One method of achieving this goal is to maintain the use of a porch to create a transitional space from public to private.
3. Historic topography and continuity of grade between properties should be maintained.
4. Attached garages are generally inappropriate; detached garages are preferred. Garages should be located to the rear of the property.
5. In special circumstances, garages may be located towards the front of the property so long as the garage is set behind the front façade of the main structure and the garage utilizes architectural styles and elements that are found on Contributor properties in the HPOZ.
6. Parking areas should be located to the rear of a structure. Designation of parking spaces within a front yard area is generally inappropriate.
7. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.
8. The lot coverage proposed for an infill project should be substantially consistent with the lot coverage of Contributor properties in the HPOZ.
9. Outdoor period details, such as address tiles and mailboxes are encouraged.
10. Mature trees and hedges, particularly street trees in the public planting strip, should be retained. New curb cuts that necessitate the elimination of significant parkway features are inappropriate.
11. If recurring historic plantings exist in the neighborhood, efforts should be made to reintroduce similar landscape elements.

10.4 Massing and Orientation

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



massing of new construction visible from the street is compatible with the existing context of historic structures and the neighborhood as a whole.

Guidelines

1. New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. For instance, a 2.5 story structure should not be built in a block largely occupied by single-story bungalows.
2. When found to be appropriate, new structures that will be larger than their neighbors should be designed in modules, with the greater part of the mass located away from the main facade to minimize the perceived bulk of the structure.
3. New residential structures should present their front door and major architectural façades to the primary street and not to the side or rear yard.
4. In some cases on corner lots, a corner entryway between two defining architectural façades may be appropriate.
5. A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.

10.5 Roof Forms

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

Guidelines

1. New residential structures should echo the roof forms of the surrounding historic structures. For instance, if the majority of structures along a particular street utilize front-facing gable-ends, the in-fill structure should likewise utilize a gable-end. Where a diversity of roof forms exist on a street, a predominant form should be used. It would be inappropriate to introduce a new roof form that is not present on the street.
2. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures. If modern materials are to be used, such materials should be simple and innocuous.
3. Dormers, and other roof features on new construction should echo the size and placement of such features on historic structures within the HPOZ.
4. In HPOZs where roof edge details, such as corbels, rafter tails, or decorative verge boards are common, new construction should



incorporate roof edge details which echo these traditional details in a simplified form.

10.6 Openings

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

Guidelines

1. New construction should have a similar façade solid-to-void ratio to those found in surrounding historic structures.
2. New construction should use similar window groupings, header heights, and alignments to those on surrounding historic structures.
3. Windows should be similar in shape and scale to those found in surrounding historic structures.
4. Windows should appear similar in materials and construction to those found in surrounding historic structures.
5. Dormers should be similar in scale to those found on existing historic structures in the area.
6. Main entryways should be configured and emphasized similarly to those on surrounding structures. Attention should be paid to design similarities such as symmetry, depth, and the use of architectural features such as pediments, crowns, porches, etc.
7. Entrance enclosures, such as porches, porte-cocheres and overhangs should be used when similar features are widely used within the neighborhood.

10.7 Materials and Details

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

Guidelines

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



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



Chapter 11: Definitions

- Arch:** A curved structure for spanning an opening.
- Architectural façade:** The façade distinguished by the primary architectural features or detail.
- Asymmetrical:** Having no balance or symmetry.
- Awnings:** A canopy made of canvas to shelter people or things from rain or sun.
- Balcony:** An elevated platform projecting from the wall of a building, usually enclosed by a parapet or railing.
- Baluster:** Any of a number of closely spaced supports for a railing.
- Balustrade:** A railing with supporting balusters.
- Barge Boards (verge boards):** A board, often carved, attached to the projecting end of a gable roof.
- Battered:** Sloping, as of the outer face of a wall that recedes from bottom to top.
- Bay:** A part of a building marked off by vertical or transverse details.
- Bay window:** A window or series of windows projecting outward from the main wall of a building and forming a bay or alcove in a room within.
- Belfry:** A bell tower.
- Blockface:** The architectural setting formed by the conjunction of all the buildings in a block.
- Board and Batten:** Siding application where the vertical joints are covered with narrow strips of wood.
- Boxed Cornice:** A slightly projecting, hollow cornice of boards and moldings, nailed to rafters.
- Bracket:** A support projecting horizontally diagonally from a wall to bear the weight of a cantilever or for decorative purposes.
- Box (built-in) gutter:** A gutter built into the slope of the roof, above the cornice.
- Cantilevered:** Horizontal element of a structure supported by horizontal, not vertical, structural members.
- Canopy:** Projecting element, usually over a façade opening, as if to provide shelter.
- Casement:** A window sash opening on hinges generally attached to the upright side of the windows frame.
- Clapboard:** A long, thin board with one edge thicker than the other, laid horizontally as bevel siding.
- Clerestory window:** Ribbon windows on the portion of an interior rising above adjacent rooftops.
- Clinker brick:** A very hard burned brick whose shape is distorted, knobby or bloated.



- Column:** A rigid, relatively slender vertical structural member, freestanding or engaged.
- Coping:** The top layer or course of a masonry wall, usually having a slanting upper surface to shed water.
- Corbels:** A stepped projection from a wall, usually masonry.
- Cornice:** A continuous, molded projection that crowns a wall.
- Crown:** The highest portion of an arch, including the keystone.
- Cupola:** A domelike structure surmounting a roof or dome, often used as a lookout or to admit light and air.
- Dentil:** Simple, projecting, tooth-like molding.
- Dormer:** A projecting structure built out from a sloping roof, usually housing a vertical window or ventilating louver.
- Double-hung window:** A window with two sashes, both of which are operable, usually arranged one above the other.
- Eave:** The overhanging lower edge of a roof.
- Entablature:** The upper of a building, resting on the columns and constituting the architrave, frieze, and cornice.
- Façade:** The front or any side of a building.
- Fascia:** Any broad, flat horizontal surface, as the outer edge of a cornice or roof.
- Fenestration:** The design, proportioning, and location of windows and other exterior openings of a building.
- Finial:** A sculptured ornament, often in the shape of a leaf or flower, at the top of a gable, pinnacle, or similar structure.
- Frieze:** A decorative horizontal band, as along the upper part of a wall.
- Garden Wall:** An 18 inch high masonry wall at the perimeter of a property.
- Glazed:** Filled with a pane of glass.
- Gothic Arch:** A pointed arch reminiscent of those found on Gothic Cathedrals
- Grilles:** A decorative screen, usually of wood, tile, or iron, covering or protecting an opening.
- Half-timbering:** Detail creating the appearance of exposed structural timbers on plaster.
- Keystone:** The wedge shaped detail at the top of an arch.
- Louver:** Fixed or movable horizontal slats for admitting air and light.
- Marquee:** A tall projection above a theatre entrance, often containing a sign.
- Massing:** The unified composition of a structure's volume, affecting the perception of density and bulk.
- Molding:** A slender strip of ornamental material with a uniform cross and a decorative profile.



- Newel post:** A post supporting one end of a handrail at the top or bottom of a flight of stairs.
- Ogee arch:** An arch formed by two S-shaped curves meeting at a point.
- Oriel:** A bay window supported from below by corbels or brackets.
- Parapet:** A low protective wall at the edge of a terrace, balcony, or above the roof line.
- Patterned Shingles:** Shingles, usually used as a sheathing material, which are cut and arranged so as to form decorative patterns such as fish scales, diamonds, scallops, etc.
- Pediment:** A wide, low-pitched gable surmounting a colonnade, portico, or major bay on a façade.
- Pergola:** An arbor or a passageway of columns supporting a roof of trelliswork on which climbing plants are trained to grow
- Pier:** Vertical structural members.
- Pilaster:** A shallow rectangular projecting feature, architecturally treated as a column.
- Pinnacle:** A small turret or spire on a roof or buttress.
- Porch:** An exterior covered approach or vestibule to a doorway.
- Porte cochere:** A roofed structure covering a driveway to provide shelter while entering or leaving a vehicle.
- Portico:** A vertically proportioned porch having a roof supported by columns.
- Quoin:** An exterior angle of a masonry wall marked by stones or bricks differentiated in size and/or material from adjoining surfaces.
- Rafter:** Any of a series of small, parallel beams for supporting the sheathing and covering of a pitched roof.
- Rafter tail:** Portion of a rafter which projects under the eave.
- Scale:** Proportionate size judged in relation to an external point of reference.
- Showcase windows:** Large glazed openings designed to showcase merchandise.
- Sidelights:** Vertical windows along the outside of a door.
- Sleeping porch:**
- Soffit:** The underside of an architectural element, such as a beam or cornice.
- Spandrel:** The roughly triangular space between the left or right exterior curve of an arch and the rectangular framework surrounding it.
- Spindles:** Slender architectural ornaments made of wood turned on a lathe in simple or elaborate patterns.
- Spire:** Structure or formation, such as a steeple, that tapers to a point at the top.
- Splay:** An oblique angle or bevel given to the sides of an opening in a wall.
- Stair tower:** A tower articulating the location of the stairway, usually of a residence.



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

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

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

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

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

Terra-Cotta: Usually red fired clay.

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

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

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

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

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

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

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

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

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

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