

Sunset Square HPOZ



Preservation Plan



City of Los Angeles
June 2016 Draft



ORGANIZATION OF THE PRESERVATION PLAN

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

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

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

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

Chapter 5 – Exemptions and Delegations: Outlines specific project types that 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: Provides guidelines related to additions to existing Contributing sites and structures.

Chapter 9 - Residential Alterations of 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.

Appendix 1: Bibliography



CHAPTER 1 MISSION STATEMENT, GOALS, AND OBJECTIVES

1.1 MISSION STATEMENT

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

- Preserve and enhance the buildings, natural features, sites and areas that are reminders of Sunset 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 Sunset Square HPOZ;
- Foster neighborhood pride among residents and property owners in the area's unique history and architecture;
- Ensure historic preservation is inclusive of all residents and is something in which the entire community can participate; and
- Promote education by encouraging interest in the cultural, social, and architectural history of Sunset Square.

1.2 GOALS & OBJECTIVES

Goal 1 Preserve the historic character of the community

Objective 1.1 Safeguard the character of historic buildings and sites

Objective 1.2 Recognize and protect the historic streetscape and development patterns

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

Objective 1.4 Recognize that the preservation of the character of the district as a whole is accomplished through the treatment of individual structures or sites

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

Goal 2 Preserve the integrity of historic buildings and structures

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

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

Goal 3 Preserve the historic streetscape

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

Objective 3.2 Retain historic trees and landscape features

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



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

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

Objective 4.2 Promote public participation in the HPOZ review process

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

Goal 5 Assist in the effective implementation of the HPOZ ordinance

Objective 5.1 Create an easy to understand resource of information, including architectural styles found within the neighborhood that can be used to assist in maintenance, repair, and rehabilitation to historic buildings and structures

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

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

Objective 5.4 Facilitate fair decisions regarding proposed projects

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

Objective 5.6 Promote better understanding of the HPOZ ordinance among city agencies, the P.I.C.O Neighborhood Council, Sunset Square Neighborhood Association, and the local Council Offices

1.3 ROLE OF THE PRESERVATION PLAN

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

The Sunset 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



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be made available to property owners and residents within the HPOZ, and should be reviewed by the Board every five years or as needed.

The Sunset 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.

1.4 ROLE OF THE HPOZ BOARD

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

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



CHAPTER 2 HISTORY AND CONTEXT

2.1 INTRODUCTION

The Historic Resources Survey is a document which identifies all Contributing and Non-Contributing structures and all Contributing landscaping, natural features and sites, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission. The Sunset Square Historic Resources Survey, certified by the Cultural Heritage Commission on August 18, 2016, is incorporated herein by reference.

The Sunset Square Historic Resources Survey was completed in April 2016, by the Sunset Square Neighborhood Association HPOZ Committee and the Historic Resources Group, Inc. The original study area was comprised of 349 parcels, bounded by Hollywood Boulevard to the north, Sunset Boulevard to the south, Fairfax Avenue to the west, and Vista Street to the west. It includes properties on the west side of Fairfax and the east side of Vista Street.

The Survey concluded that Sunset Square meets the criteria for HPOZ designation because the majority of the buildings are the original structures from the development of this part of Los Angeles, which largely occurred between 1908 and 1941. Of the 349 buildings within the proposed Sunset Square HPOZ, 153 were found to be Contributing and 65 were found to be Altered Contributors for a total of 218 properties, representing a contribution rate of 62 percent. An additional 127 properties were found to be Non-Contributing, while 4 properties were not visible from the public right of way.

The text below have been partially excerpted from the Context Statement in the Historic Resources Survey, completed by HRG. The entire Context Statement of the Historic Resources Survey can be viewed by contacting the Sunset Square HPOZ Planner. A full bibliography of citations is available as an appendix to this document.

2.2 CONTEXT STATEMENT

Sunset Square Background and Boundaries

Sunset Square is located in the western part of Hollywood approximately seven miles Northwest of downtown Los Angeles, bounded by Sunset Boulevard to the south, Fairfax Avenue to the west, Hollywood Boulevard to the north, and the Vista Street to the west. It comprises 349 parcels. Commercial properties on the north side of Sunset Boulevard are not included in the survey area. Sunset Square abuts the Spaulding Square Historic Preservation Overlay Zone to the south.

Sunset Square comprises single- and multi-family residences constructed primarily in the first half of the 20th Century, with most of the construction occurring between 1910 through the 1920's. The area exhibits a diverse array of architectural styles. The dominant architectural styles are Craftsman, Spanish Colonial Revival, and American Colonial Revival; other styles include: Tudor Revival, Mediterranean Revival, French Revival, and Minimal Traditional. The district is characterized not only by its buildings but also by spatial and landscape



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features such as its gridded street plan, consistent lot sizes and setbacks, concrete sidewalks, and landscaped parkways. There are consistent street trees lining various streets, including Washingtonia palm on Hollywood Boulevard and the northern portion of Sierra Bonia Avenue, ficus on Courtney Avenue, and camphor in the southern portion of Sierra Bonita Avenue.

Early History of Sunset Square

The land comprising present-day Hollywood was first settled by a Shoshone tribe called the Tongva. The Tongva people, whose population numbered in the thousands, were hunter-gatherers who established a network of villages throughout the Los Angeles basin and the Southern Channel Islands. Following the establishment of the San Gabriel Mission, the Tongva became known as the *Gabrielinos*, a name imposed by the Spaniards who first colonized the area.

In 1769, the Spanish government dispatched an expedition led by Gaspar de Portola, the newly appointed governor of Baja California, to establish a presidio, or garrison, against Russian expansion in Alta California. Additionally, a system of Catholic missions was to be founded for the conversion of the native people along the western coast. El Pueblo de la Reina de Los Angeles was founded on September 4, 1781, the second town created during the Spanish colonization of what was then known as *Alta California*.

Some thirty land grants were made by the Spanish government to retired soldiers between 1784 and 1821, with the remainder granted by Mexico between 1833 and 1846. A man named Moreno received the Cahuenga Valley, including the area that would later comprise Hollywood.

In 1821, Mexico won its independence from Spain, making Alta California part of Mexico. The Cahuenga Valley was subdivided into two large parcels, Rancho Los Feliz and Rancho La Brea, both extending from the Santa Monica Mountains considerably southward. In 1847, a peace treaty was signed at Campo de Cahuenga in present-day Universal City, effectively ending Mexican rule in California. In 1850, California became America's thirty-first state. By 1851, the township of Los Angeles encompassed many surrounding ranches, including the area now known as Hollywood.

Settlement of the Cahuenga Valley

Upon American acquisition of the region, many landowners failed to have their land grants confirmed by the U.S. government and had their ownership revoked. Rancho La Brea was taken from its heirs, who would fight their claim in court for the next two decades. By 1854, the first house appeared in the Cahuenga Valley. Located at the mouth of Sycamore Canyon, near the intersection of present-day Franklin Avenue and Outpost Drive, the house belonged to Californio Thomas Urquidez. Additional homesteaders soon followed, building small adobes along the foothills and raising horses and cattle to sell in Los Angeles.

In the late 1860s and early 1870s, the U.S. Government re-surveyed the region and much un-granted land went to the Southern Pacific Railroad with the intention of linking the state with rail. Remaining parcels of 160 acres each were made available to homesteaders at \$1.25 an acre. Thus, Southern California saw its first real estate



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boom.

Among these early farmers was Jacob Miller. In 1877, he purchased the Nichols cattle ranch and attempted the first farm along Prospects Avenue (later renamed Hollywood Boulevard). Within two years, Miller was making national horticultural news by planting date palms, coffee, cherimoyas, and papayas, as well as the first avocados to be grown in California. In the following years, acres of fruits and vegetables – two or three crops a year – appeared on both sides of the future Hollywood Boulevard, including citrus, figs, apricots, pineapples, peas, beans, tomatoes, and peppers, among others. Soon, the output from local gardens and orchards proved more than the 11,000 people in Los Angeles could consume. During this period, while the central part of the Cahuenga Valley was getting its first roads, the western edge was an agricultural marvel and therefore remained essentially undeveloped.

The resolution of the Rancho La Brea dispute had come in 1873, when a patent transferred nearly the entire tract to brothers John and Henry Hancock. Soon, there was competition to develop a town site in the area. Among the speculators were a group of developers who proposed a town of Cahuenga, to be sited at the present-day intersection of Sunset and Gardner: “They anticipated five hundred acres of high-class suburban homes for Los Angeles businessmen. Water for the project would come from the Laurel Canyon stream. *Cahuenga* went bust in a year.”

Development in the Cahuenga Valley was hastened in the 1880s by the arrival of the transcontinental railroad. Thousands of tourists began pouring into Los Angeles each week, many returning home with plans to resettle. In 1883, a wealthy couple from Topeka, Kansas did just that. Traveling west on the newly completed Atchison, Topeka & Santa Fe railroad, prohibitionist Harvey Wilcox and his wife Daeida bought an elegant home in Los Angeles, opened a real estate office, and began purchasing tracts of land in various parts of the city. In 1886, combining acreage from four separate parcels, Harvey Wilcox purchased 120 acres comprising the area now bounded by Whitley Avenue on the west, Sunset Boulevard on the south, Gower Street on the east, and Prospect Avenue (Hollywood Boulevard) and Franklin Avenue on the north. The land was acquired at \$150 per acre.

Using Chinese and Mexican labor, Wilcox began clearing the land, staking it according to the four points of the compass, for new development: “Wilcox envisioned a new town, a god-fearing suburb with a country club feel, white homeowners and a small commercial area to support them, lots of trees, and no alcohol.” Unable to grade new roads on the land because he did not live on it himself, Wilcox started planting hundreds of trees, mostly pepper trees, which continue to define parts of Hollywood to this day. That same year, during a visit back home to Ohio, Daeida Wilcox met a woman on the train who mentioned owning an estate outside of Chicago which they called “Hollywood.” Daeida liked the name so much she convinced her husband to adopt it for his new development.

Soon the real estate boom started to sputtered, and the Wilcoxes sold their Los



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Angeles home and moved to their Hollywood property, relocating a simple wooden farmhouse left behind by a failed orchardist to the northwest corner of Prospect and Cahuenga. Now that Wilcox lived in Hollywood, he could begin grading the roads in his subdivision, imposing a rectangular grid of streets between the pepper trees. Despite the real estate slowdown, Wilcox moved forward with plans to develop a business center at the junction of Cahuenga and Sunset, “keeping Prospect free for fine homes.” Wilcox’s plan – for Sunset Boulevard as a commercial thoroughfare and Hollywood Boulevard as a residential street – is a pattern still evident in the western part of Hollywood today.

At the turn of the 20th century, Prospect Avenue remained a “quiet country road, lined with orchards, open vegetable fields, and an occasional clapboard cottage next to a garden.” It was at this time that local farmers and ranchers alike began to take fuller advantage of the available natural water supply by planting citrus orchards. During this period, local water was being consumed at full capacity, as “citrus groves, with a home for the orchardist, eventually covered the area between Prospect and Sunset Boulevard, from Edgemont Avenue to Gardner Street.”

The accessibility of the Cahuenga Valley improved dramatically during this period with the arrival of two local rail lines. The Laurel Canyon Line of the Pacific Electric Railway, first built by Cahuenga Valley Railroad Company, opened in 1894. The line ran along Sunset Boulevard west through Gardner Junction, situated at the intersection of Sunset and Gardner, terminating at Laurel Canyon. In 1900, the Los Angeles Pacific Railway opened the Wilcox Line which connected the Hollywood Line (which ran from Hill Street in downtown Los Angeles to Hollywood and Vermont), to the Pasadena & Pacific Line (which ran along Santa Monica Boulevard). This line traveled west along Prospect to La Brea, then diagonally southwest, passing through Gardner Junction, to Fairfax. There, it joined the Santa Monica line, continuing through the new town of Sherman (later renamed West Hollywood) to the ocean. While running the route straight down Santa Monica would have been cheaper and faster, Hollywood boosters raised the additional \$20,000 to have the route jog north to Prospect Avenue, in order to ensure future Hollywood residents transportation downtown. Pacific Electric would continue to use this route for nearly five decades. Thus, with two local rail lines traveling through Gardner Junction, the westernmost reaches of the Cahuenga Valley were now prime for development.

The new rail lines proved to be a boon to emerging tourism in the Cahuenga Valley. In an effort to revive a sagging real estate market, the Los Angeles press had begun to heavily promote the frostless belt. As a result, “horticulture, now a hobby for middle-class Americans, brought tourists in increasing numbers to witness the exotic farms and flower gardens that flourished in [the foothills] while eastern homes froze in winter snow.” With the central portion of Prospect Avenue running its new trolley line, telephone, gas, and electrical service would soon follow. Also at this time, a pipeline brought a new, reliable source of water to the Cahuenga Valley, as peak agricultural production was draining underground sources and requiring deeper and deeper wells.



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As the growing community in the Cahuenga Valley faced ongoing water shortages, needed road repairs, and a lack of schools, there began to be a movement toward incorporation. The Hollywood Board of Trade was formed in 1903 and a petition was circulated and sent to the Los Angeles County Board of Supervisors, requesting a vote to incorporate as a separate city. On November 14th, the residents of the Cahuenga Valley voted to incorporate as its own municipality; the vote was 88 for incorporation and 77 against. The new city extended from Normandie Avenue on the east to Fairfax Avenue on the west, and from Sunset Boulevard on the south to the crest of the Santa Monica Mountains on the north, and was christened “Hollywood.” It had a population of seven hundred.

City of Hollywood

With the establishment of cityhood, Hollywood began to see a series of improvements in rapid succession, primarily in the central part of the city. Addresses went out in all four directions from the intersection of Prospect and Cahuenga avenues, which had become the epicenter of the city. Streetlights were installed along Prospect Avenue from Western to La Brea, and the rail line was double-tracked with cars traveling every ten minutes. The Hollywood Water Company had some 1,900 taps, and there were two grammar schools.

Also during this period, many distinguished and wealthy individuals came to Hollywood to build lavish mansions on large estates. The only one of these to remain from this era is the Wattles Estate. Built in 1907 at Prospect and Curson avenues, the Wattles Mansion (named “Jualita”) was constructed as a winter home for Omaha financier Gurdon Wattles. The estate grounds originally spanned ninety acres, spreading north from Prospect Avenue deep into the hills above. Avocado trees planted near Prospect Avenue are still present today, situated just two blocks west of where Jacob Miller planted California’s first avocados.

It was also during this period that the first subdivision of land for residential development takes place in the area that is known today as Sunset Square, on the western edge of Hollywood. On July 17, 1901, thirty-five acres of land between Gardner and Vista streets, extending north from Sunset into the foothills, were subdivided by Dr. Alan Gardner. His 35-acre tract was recorded as “A. Gardner’s West of Hollywood Subdivision,” and was situated immediately adjacent to Gardner Junction. Gardner initially planted lemon groves, before re-subdividing the southeastern corner of his tract into residential lots as the “A. Gardner Tract” in 1905. Following the San Francisco Earthquake in 1906, he sent twenty cases of lemons as part of Hollywood’s relief effort.

Thus began the residential subdivision and development of Sunset Square. Gardner’s tracts were soon followed by the Baker & Hathaway’s Ingomar Tract, immediately to the west, recorded in February 1906 by Francis Ormond. A notice in the *Los Angeles Herald* that year states that a number of lots in this tract have been sold, as “Hollywood is and will always be the most popular and the most beautiful suburb of the city of Los Angeles.” In November of 1906, the West End Heights tract was subdivided by the West End Heights Land Co. Appropriately enough, the tract was located in the western portion of Sunset Square, at Prospect



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and Ogden, situating it near the western edge of the city. The tract map depicts plans for Prospect Avenue to split, forming an oval composed of a N. Prospect and S. Prospect. However, this tract never came to fruition, and a second tract, West End Heights No. 2, was recorded in April of 1907 with a more traditional street grid.

Despite the enthusiasm for the new city just a few years before, by 1909 it was becoming clear that the City of Hollywood could not survive independently. Water problems persisted. The city experienced periodic but severe flooding throughout the rainy season, as torrents of water ran down the hillsides to the flats below, washing out streets and rail lines and backing up sewers. Additionally, the city could not access sufficient water supply to support the existing agriculture as well as proposed development. Realizing that its future lay in real estate, Hollywood turned to Los Angeles city engineer William Mulholland, who was working to secure a steady new supply from the Owens Valley some two hundred miles to the north. However, Los Angeles refused to share any of the Owens Valley water with other communities or municipalities unless they agreed to become part of the larger city.

Attitudes toward annexation among Hollywood's residents was changing. Downtown Los Angeles, with its first nine-story high-rise at 6th and Main, was clearly visible from central Hollywood for the first time. Also at this time, the various local rail systems were consolidated under Henry Huntington's Pacific Electric Railway Company, also known as the "Red Cars," reducing the trip from Hollywood to Los Angeles by twelve minutes. Los Angeles no longer seemed so remote. Thus, on January 24, 1910, Hollywood was annexed to the City of Los Angeles. By this time, Hollywood's population had expanded to 4,000. As one of its last official acts, the Hollywood Board of Trustees moved to officially change the name of Prospect Avenue to Hollywood Boulevard.

Post-Annexation

With annexation to the City of Los Angeles, Hollywood's street numbers had to be revised. At around the same time, a number of Hollywood's streets were renamed in honor of early settlers. These include: Gardner Street, for early subdivider Dr. Alan Gardner; Curson Avenue, for early subdivider Elijah Curson; Ogden Drive, for early settler Mrs. Mary B. Ogden; and Selma Avenue, for Selma Weid, sister of early rancher Ivar Weid. These and many other changes came to Hollywood with annexation. However, a much larger transformation was on the horizon with the arrival of the motion picture industry, as "the quiet suburb of stately residences built among the lemon groves of the foothill frostless belt, underwent a wondrous change."

Some fifteen years after their invention, the movies finally reached Hollywood. Motion picture production had arrived in 1907, and Hollywood got its first movie theater in 1910. However, Hollywood did not get its first permanent movie studio until October 27, 1911, when the Nestor Film Company arrived from Bayonne, New Jersey, renting the vacant Blondeau Tavern building at the northwest corner of Sunset and Gower. Within three months of Nestor's arrival, there were fifteen additional film companies in Hollywood, churning out comedies, westerns and



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melodramas.

By 1920, forty million Americans were going to the movies each week, and most of the films they saw were being produced in Hollywood by more than twenty studios. The output of films from within Hollywood's boundaries reached a staggering 854 features in 1921 alone. The picture business employed thousands of people, with a total payroll of \$25 million a year.

With the increase in motion picture production in Hollywood came a population boom. By 1913, Hollywood's population had spiked to 7,500, nearly doubling in just three years. By 1920, the population was estimated at 36,000, as Hollywood's warm, sunny climate was not only luring the motion picture industry from the East at an accelerating rate, but also attracting thousands of new residents. As a result, residential and commercial development in Hollywood increased dramatically during this period as well, as orchards were replaced with residential tracts and business blocks.

Hollywood realtors favored smaller residential lots located close to the shopping district over large estates. Thus, investors cheered when Gurdon Wattles subdivided much of the acreage around his home into the Wattles Park subdivision, destroying with it the last remaining lemon grove in Hollywood. Fortunately, some one hundred avocado trees remain on the property today.

As Los Angeles actively encouraged population growth, Hollywood developers profited, vastly over-supplying the area with private homes at the expense of apartment houses. In the area now known as Sunset Square, sixteen separate tracts were recorded between 1911 and 1928. These tracts ranged in size from fewer than a dozen residential parcels to two or three residential blocks. Of the tracts recorded during this period, six were subdivided by the Taft Land & Development Company, comprising nearly half of the Sunset Square neighborhood.

Alfred Z. Taft rose to regional prominence in the early-20th century as a real estate developer, ultimately becoming one of the most successful developers in Hollywood. The Tafts purchased ten acres north of Prospect Avenue and started a lemon orchard, later purchasing more lemon orchards on the western side of town from Jacob Miller. After expanding his family's orchard, Taft founded the Cahuenga Valley Lemon Association. The association grew and expanded, becoming the California Fruit Growers' Exchange. Taft made his first steps into the real estate business when he subdivided the lemon orchard and opened a real estate office. Eventually, Taft Avenue would run through the middle of the orchard.

Commercial development also boomed during this period. In 1915, Hollywood Boulevard was lined with some one hundred businesses. While some of these business served the local neighborhood – such as drug stores, grocery stores and hardware stores – others were established primarily to cater to the movie studios, such as nurseries, lumber yards and planing mills. The Hollywood Board of Trade, which had served the needs of Hollywood's business community for years, was no longer sufficient. Thus, in 1921, the Hollywood Chamber of Commerce was formed to advocate for the myriad interests of the area's growing commercial sector.



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By 1925, central Hollywood had become a major economic center, rivaling downtown Los Angeles, with numerous banks, restaurants, theaters, hotels, and office buildings. Newspaper advertisements promoted Hollywood Boulevard from Western to La Brea as the ultimate destination for shopping, dining and entertainment. Then, as now, commercial development along Hollywood Boulevard extended west to La Brea, beyond which Hollywood is a residential street.

By the end of the 1920s, the area now known as Sunset Square had been fully subdivided. The area contains some twenty-one separate tracts, recorded between 1901 and 1928. Over the gently sloping foothill topography, developers continued the strict orthogonal street grid of adjacent neighborhoods, forming relatively uniform rectangular blocks and lots. Lot sizes vary within the HPOZ area, with single-family properties typically ranging from 40 to 50 feet in width at the street, and 135 to 140 feet deep. Streets in the eastern portion of the survey area tended to be developed within these original parcel boundaries, while several streets in the western part of the survey area were subsequently re-parceled, resulting in wider residential lots improved with larger residences.

Typical of the period, tracts were improved with paved streets, concrete curbing and sidewalks, landscaped parkways, and single-globe streetlights, with water and sewer service to each lot. Site plans for individual lots adopted uniform front and side setbacks to allow for landscaping. Where dictated by the topography, properties display upsloping front yards with low retaining walls and concrete steps leading to front walks. Detached carriage houses or garages sit at the rear of the lots, accessed via concrete driveways. Another common feature was the ribbon driveway, also known as the “Hollywood driveway,” consisting of two parallel tracks of paving separated by an unpaved strip. Ribbon driveways became popular in the 1920s, evolving from the ruts carved by the wheels of wagons and, later, automobiles.

Advertisements for various tracts promoted easy access by rail, with cars to downtown Los Angeles every ten minutes for a five-cent cash fare, and two local stops – at Gardner Junction and Laurel Canyon. Ads for the Ingomar tract, for example, describe the construction of six- and seven-room bungalows, with “concrete foundations, pressed brick mantels, hardwood floors, beam ceilings, panels, built-in buffets and plate rails, cabinet kitchens, tile bath room, wall beds, etc.” Ads for the Sierra Bonita Tract describe the tract as an “aristocratic West Hollywood subdivision” and the “last of the low-priced high-class property left in Hollywood.” It is interesting to note that advertisements during this period refer to the area of Hollywood west of La Brea as “West Hollywood.” Historically the area now known as Sunset Square did not appear to have been a discrete neighborhood with a name. Instead the area was developed as a series of tracts over time by different owners.

The 1920s was the peak period of development for the tracts that comprise the current Sunset Square neighborhood. Between 1908 and 1918, approximately 105 residences were constructed within the survey area, or about thirty percent of the total area. By comparison, between 1919 and 1924, approximately 170 residences



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were built, about forty-nine percent of the total area. Development peaked in 1920, with forty-seven residences constructed that year alone. By the end of the decade, the area currently known as Sunset Square was over eighty percent built out.

Historically, the entire neighborhood was developed with single-family residences, including the lots that fronted Prospect Avenue/Hollywood Boulevard. The eastern part of the survey area developed primarily in the teens, and today is largely characterized by Craftsman and American Colonial bungalows. The western part of the survey area was developed primarily in 1920s, and displays somewhat larger homes in a variety of Period Revival styles that were popular at this time, including American Colonial Revival, Spanish Colonial Revival, Mediterranean Revival, Tudor Revival, and French Revival. Sunset Square attracted a number of prominent and prolific architects and builders who were working in Hollywood and throughout Los Angeles at this time. Practitioners whose work is represented in Sunset Square include: L.B. Clapp, S.M. Cooper, Franz Herding, Harwood Hewitt, R.D. Jones, Arthur R. Kelly, H.J. Knauer, William H. Kraemer, J.A. Larralde, A.F. Leicht, W. Geo. Lutz, Frank F. Rasche, Stanton Reed & Hibbard, Frank M. Tyler, Marshall P. Wilkinson, H.H. Whiteley, Lloyd Wright, and A.C. Zimmerman.

As the Sunset Square neighborhood grew, it needed supporting institutions. The first public institution to arrive was a neighborhood school. In 1910, just three months after Hollywood was annexed to the City of Los Angeles, the Gardner Street School was established at the southeast corner of Gardner Street and Hawthorn Avenue, just north of Gardner Junction. St. Thomas the Apostle Episcopal Church was originally established as a mission in April of 1914. After meeting for a number of years in various locations – including a theater, grocery store, and a real estate office – a lot was purchased at the southwest corner of Sunset and Sierra Bonita and a frame church erected. In 1921, the frame building was moved to the church's present site at the northwest corner of Hollywood and Gardner. However, within a few years the congregation had outgrown the small wooden building. So on August 17, 1930, ground was broken for the present Gothic-style church.

In 1929, Hollywood had a population of 157,000. When the stock market crashed on October 29th of that year, the subsequent economic depression had an immediate and substantial impact on rapidly-growing communities throughout the country. Locally, real estate investors and movie studios were hit hard, though Hollywood felt the brunt of the Depression later than the rest of the nation. The movie industry's cash flows did not drop immediately after the crash, as audiences of unemployed people across the country willingly paid to watch movies all day in the dark. However, by the mid-1930s, real estate development in Hollywood had slowed to a crawl, and the local retail sector had spiraled into decline: "The confidence of the previous decade had vanished. Investors avoided starting anything new. Property went up for sale."

By the late 1930s, the effects of the Depression had eased. In July of 1937, "Hollywood Boulevard stores were fully occupied at rents equal to what they had been in 1929." Hollywood was making a comeback. In Sunset Square, however,



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development came to a near standstill, with just fifteen residences constructed between 1930 and 1941, and no residences constructed over the next five years. By this point, Sunset Square was essentially built out, marking the end of the area's active period of development. Any new residential development would not come until after the war.

Over the years, the Sunset Square neighborhood has attracted residents from a number of professional fields, from artists and musicians to doctors and lawyers, as well as many residents connected to the entertainment industry. Historically, the nearby studios were Hollywood's primary employment centers. Thus, Sunset Square has been home to a number of actors, writers, directors, and others working in radio, film, and later, television. While many of these names are not well known today, Sunset Square does boast several high-profile former occupants, including actors Clara Bow, Rudolph Valentino, Fay Wray, Peter Lorre, and Deanna Durbin, as well as director King Vidor.

Postwar Era

One of the strongest drivers of Hollywood development following the decline of the Depression and the shortages of World War II was the arrival of the freeway. The first segment of what would become the Hollywood Freeway was a one-and-a-half-mile stretch constructed through the Cahuenga Pass. The *Cahuenga Freeway*, as it was known then, had officially opened to traffic on June 15, 1940, providing easy access between Hollywood and the San Fernando Valley. Designed to alleviate congestion on the highway through the Pass, the route had three traffic lanes in each direction, and until 1952, Pacific Electric trolleys running down the center. In fact, when the regional freeway system was originally planned in the 1930s, city planners and engineers intended to include interurban tracks in the center margin of all freeways; however, this design was only implemented in the Cahuenga Pass.

In the years immediately following World War II, personal automobile ownership skyrocketed, leading to a corresponding decline in streetcar ridership. The Hollywood Boulevard line of the Pacific Electric shut down in 1954, the same year the second section of the Hollywood Freeway was completed between Hollywood and downtown. In the mid-1960s, Fairfax Avenue from Melrose to Hollywood Boulevard was widened in anticipation of a proposed Mulholland Freeway, lopping off the front yards of residents lining both sides of the street. With this improved vehicular access from points north and south, Hollywood was primed for a new wave of development. In the late 1950s and 1960s, Hollywood became a prime location for the construction of office buildings, with a dozen new high-rises built on Hollywood and Sunset boulevards during this period.

Hollywood's residential neighborhoods also became more dense after the war, as large areas were re-zoned for multi-family residences. As a result, apartment houses started to replace original houses, particularly on busier streets, or were constructed as infill in already established single-family neighborhoods. By 1963, Hollywood had almost fifty percent more housing units than it had in 1944. In Sunset Square, up-zoning for multi-family residential development was limited to Hollywood Boulevard, with the first apartment houses appearing in the 1920s.



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Construction of multi-family dwellings picked up after the war, with new apartment houses often replacing original single-family residences. Today, Hollywood Boulevard is almost exclusively multi-family within the Sunset Square area.

Despite sharp increases in population and a corresponding upsurge in commercial and multi-family residential development, Hollywood's single-family neighborhoods were already well established. Many of the more modestly-priced areas of Hollywood would be transformed over the next several decades by demolition of original residences and replacement by multi-story apartment houses, while neighborhoods with larger residences and higher land values were better able to resist these trends. In Sunset Square, for example, only nine residences were constructed in the 1950s, and just two more in the 1960s and 1970s. During this period, much of the new construction of single-family residences migrated into the Hollywood Hills, as new engineering technologies made the development of steep hillside lots possible. This was also the period during which Hollywood saw its last large-scale subdivision, Mt. Olympus on the eastern side of Laurel Canyon, just north of Sunset Square.

By the late 1970s, some local residents had become alarmed at the rate of new building activity and façade modernizations along Hollywood Boulevard, which threatened to compromise the area's unique historic character. In 1980, a small group of community activists came together to found Hollywood Heritage, an all-volunteer non-profit organization devoted to preserving Hollywood's historic structures. Hollywood Heritage became steward of the Wattles Mansion and Gardens, and helped to restore the mansion and return it to the City of Los Angeles.

Over time, several historic resources have been identified in or near Sunset Square. The Sunset Square neighborhood itself contains two locally-designated Historic-Cultural Monuments. The Henry O. Bollman House, designed by Lloyd Wright, was designated LA-HCM #235 on November 3, 1980. Located at 1530 N. Ogden Drive, this Mayan-inspired residence was completed in 1923, and represents the first use of his "textile-block" system of concrete unit masonry construction, which was later adopted by his father, Frank Lloyd Wright. The Hewitt Residence was designated LA-HCM #702 on July 31, 2001. Located at 1543 N. Curson Avenue, it is an outstanding example of Japanese Craftsman residential architecture. The northwest corner of Ogden and Sunset is the site of the Taft House. Designated in 1980 as LA-HCM #234, the residence was demolished two years later. Just south of Sunset Square, the neighborhood of Spaulding Square is a designated Historic Preservation Overlay Zone. Spaulding Square spans four streets – Orange Grove, Ogden Drive, Genesee and Spaulding – between Sunset and Fountain, developed with one-story Period Revival homes built between 1916 and 1926. The Spaulding Square HPOZ was established in 1993.

In recent years, the area now known as Sunset Square has experienced an uptick in new development, with original residences being demolished and replaced with larger houses which are often incompatible in scale and style with the existing neighborhood. Some sixteen new buildings have gone up in Sunset Square just since 2000. In response to this trend, local residents organized to resist these

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changes, adopting the name *Sunset Square* and establishing the Sunset Square Neighborhood Organization in 2005. Today, members of the Sunset Square Neighborhood Organization work with City officials to address a wide range of neighborhood issues, one of which is their ongoing effort to preserve and maintain Sunset Square's historic character.

2.3 SUNSET SQUARE HPOZ PERIOD OF SIGNIFICANCE

The period of significance for the proposed Sunset Square HPOZ is 1908-1941. This is the period during which the majority of resources relating to the contexts and themes identified as significant in the Historic Context Statement were constructed. These contexts include: Residential Development and Suburbanization, with the theme of Streetcar Suburbanization, and Architecture and Engineering with the subthemes of Housing the Masses in the Arts and Craft and Period Revival styles.



CHAPTER 3 ARCHITECTURAL STYLES HISTORY

3.1 OVERVIEW OF ARCHITECTURAL STYLES IN LOS ANGELES

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

Nineteenth Century Styles (1880s–1900s)

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

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

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

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

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



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

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

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

The Eclectic Revival Styles (1915–1940s)

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

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

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



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

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

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

The period dating from 1945-1965 saw an enormous explosion in the development of single-family housing in the Los Angeles area. Much of this development took the architectural vocabulary of the pre-war years and combined it into simplified styles suitable for mass developments and small-scale apartments. Residential architectural styles popular in Los Angeles in this period included the Minimal Traditional, the various Ranch styles, Mid-Century Modern styles such as Post and Beam and Contemporary, and the Stucco Box (most popularly expressed in the Dingbat type). Though these styles may be found as infill development throughout the City, areas where complete districts of these styles may be found in Los Angeles include Westchester, West Los Angeles, the Santa Monica Mountains and the San Fernando Valley.

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

3.2 BUILDING TYPES

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



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architectural style, it is equally important to ensure that new projects fit in their context with respect to function, layout and type.

Single Family Homes

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

Multi-Family Homes

A wide range of multi-family building types were adapted in historic Los Angeles. Some, such as simple duplexes or garden style apartments were designed to blend with the surrounding single family context, and others, such as traditional four-plexes, one-over-one duplexes or large scale apartment buildings define neighborhoods in their own right. When planning a multi-family project, special attention should be paid to predominant building types, and to what styles are most often applied to those types, to ensure that the project is compatible with the surrounding neighborhood. For example, there tend not to be Craftsman style large-scale apartment buildings, though the style is readily applied to duplexes and four-plexes. Sunset Square includes parcels zoned for single family and multifamily homes. In addition some multi-family structures around Vista Street were grandfathered into the R1 zone.

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 infill projects will adhere both to prevailing architectural styles and building types. No Commercial or institutional buildings are included in the boundary of the Sunset Square HPOZ, though commercial and institutional uses can be found just outside the HPOZ boundary.



3.3 INTRODUCTION TO THE SUNSET SQUARE ARCHITECTURAL STYLES

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that may exist in Sunset 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.



19th Century Styles: Victorian Vernacular

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

Background

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

Common Characteristics of the Victorian Vernacular Style

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

The features of the Hipped-Roof Cottage can often be found mixed with the late Victorian, Prairie and Colonial Revival styles.

General Characteristics

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



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19th Century Styles: Classical Revival

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

Background

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

Common Components of the Neoclassical Revival Style

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

Common Components of the Beaux Arts Style

Using Neo-Baroque and Renaissance elements, buildings in this style tend to be grandiose and ornately decorated, though less rigorous in their adherence to classical forms. The term “Beaux Arts” comes from “L’Ecole des Beaux Arts”, the Parisian school of architecture where many American architects studied at the turn of the last century.

Common Components of the Greek Revival Style

Greek Revival structures will specifically recall the proportions and styles of the ancient Greek temples and structures and will use Doric, Ionic or Corinthian Columns as opposed to composite motifs.

General Characteristics

- Massive symmetrical and rectilinear form
- Low pitched roof
- Decorative dentils along eaves
- Triangular pediments supported by classic columns
- Large rectangular windows, usually arranged singularly
- Decorative plaster elements
- Masonry walls
- Earth-toned colors often used with the body being lighter and the trim highlighted in a darker color



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Arts & Crafts/Turn of the Century Styles: Craftsman

(Also Japanese Craftsman, Swiss Craftsman, Tudor Craftsman)

Background

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

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

Common Characteristics of the Craftsman Style

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

General Characteristics

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



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

Background

Early use of the Colonial Revival style dates from 1890 and the style remained popular through the 1950s (consequently, the style 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. The style 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 and 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: English Tudor Revival

(Also English Cottage, English Revival)

Background:

A romanticized recreation of medieval English architecture, the English Tudor Revival style, and its subtle companion the English Cottage, found popularity in the United States in the 1890s through the 1930s. Often considered an Arts & Crafts Period style, the majority of Sunset Square homes in this style were built during the Eclectic Revival Period.

Common Characteristics of the English Tudor Revival Styles:

English Tudor Revival structures are typically two or three stories, with steeply pitched roofs, asymmetrical facades, 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 in bands, 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.

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



Eclectic Revival Styles: French Eclectic (Also French Norman)

Background:

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

Common Characteristics of the French Eclectic Style:

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

General Characteristics:

- Tall, steeply pitched, hipped roof
- Eaves commonly flared upward
- Masonry wall cladding of stone or brick; often stuccoed
- Rounded Norman towers are common
- Massive chimneys
- Range of architectural detail including quoins, pediments, pilasters
- Windows may be casement or double hung and French doors are used
- Typically painted in a three-color scheme with a light body color and darker trim and accent



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 low-pitched gabled or hipped, but are nearly always adorned with clay tile or pantile with boxed eaves and carved brackets. Windows are often deeply recessed and may be grouped or singular and often use casements. Many houses have entrance porches and arched entryways. Some Mediterranean Revival houses boast decorative ironwork. Elements of the Mediterranean Revival style can often be found mixed with Italian Renaissance Revival, Beaux Arts and Spanish Colonial Revival styles.

General Characteristics:

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



Eclectic Revival Styles: Monterey Revival

Background:

The Monterey Revival style is a re-creation of the rustic American influenced Spanish Colonial houses of the Central Coast region of California during the California colonial period of the 1840s. Monterey buildings are a blend of Spanish Adobe construction fused with American Colonial massing and ornamentation. The style emerged in popularity along with various other Spanish and Mediterranean inspired styles in the 1920s and in many ways is a pre-cursor to the rustic ranch styles that would find popularity in the 1940s and 1950s.

Common Characteristics of the Monterey Revival Style:

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

General Characteristics:

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



Eclectic Revival Styles: Dutch Colonial Revival

Background

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

Common Characteristics of the Dutch Colonial Style

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

General Characteristics

- 1½ to 2 stories
- Clapboard, shingle, stone or stucco siding
- Typically symmetrical façades, but also found with side entries
- Gable-end chimneys
- Round windows in gable end
- Porch under overhanging eaves with simple classical columns
- Multi-pane, double-hung windows
- Shed, hipped, or gable dormers
- Two to three color scheme in which a darker trim is often used to highlight architectural details



Early Modern Styles: Minimal Traditional

Background

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

Common Characteristics of the Minimal Traditional Style

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

General Characteristics

- Shallow to medium pitched, gabled or hipped roof usually with no eaves
- Small entry porch with simple pillars or columns
- Simple floor plan, rectangular shape, often with small ells
- Garages often attached
- Minimal ornamentation, often inspired by Colonial styles
- Two or three-color schemes featuring creams for the body and light pastel colors for the accent



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Post World War II Styles: Ranch

Background

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

Common Characteristics of the Ranch Style

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

Traditional Ranch

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

Contemporary Ranch

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

Oriental Ranch

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

Cinderella Ranch

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

General Characteristics

- three-color earth-toned scheme with the body usually lighter than the trim



CHAPTER 4 REVIEW PROCESS

4.1 HPOZ PROCESS OVERVIEW

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

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

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

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

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

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

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



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4.2 CONTRIBUTING OR NON-CONTRIBUTING?

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

Contributing Structures

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

Contributing Altered

Contributing Altered structures are structures that date from the Period of Significance, 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 irreversible alterations; having been built outside of the HPOZ Period of Significance; being a vacant lot; or being an unpermitted structure or addition.

The Sunset 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

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



CHAPTER 5 EXEMPTIONS AND DELEGATIONS

5.1 INTRODUCTION

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

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

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

Note: Projects that are not listed below; do not comply with the Design Guidelines; involve an existing enforcement case with the Department of Building and Safety or the Housing Department; or otherwise involve a request for approval of work that was performed without appropriate approval, must be brought before the HPOZ Board for review and consideration, as Conforming Work, or as a Certificate of Appropriateness or Certificate of Compatibility.

5.2 GENERAL EXEMPTIONS

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

1. The correction of Emergency of Hazardous conditions where a City enforcement agency has determined that such conditions currently exist and they must be corrected in the interest of public health, safety and welfare. When feasible, the City agencies should consult with the Planning Department on how to correct the hazardous conditions consistent with the Preservation Plan.
2. Department of Public Works improvements where the Director finds that:
 - a. The certified Historic Resources Survey for the Preservation Zone does not identify any Contributing Elements located within the Right-of-Way and/or where the Right-of-Way is not specifically addressed in the Preservation Plan; and
 - b. Where the Department of Public Works has completed a CEQA review of the proposed improvement and the review has determined that the work is exempt from CEQA, or will have no potentially significant environmental impacts (the HPOZ Board shall be notified of such Projects, given a Project description and an opportunity to comment).
3. Alteration to Historic Cultural Monument and Mills Act properties under an approved Historical Property (Mills Act) Contract.



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4. Maintenance and repair of existing foundations with no physical change to the exterior.
5. Installation of underground utilities in the public right of way, where the work does not affect a historic element and does not involve a new above ground structure.
6. Interior alterations that do not result in a change to the exterior of a Structure.

5.3 VISIBILITY

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

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

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

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

B: Setting: front yard and visible side yard

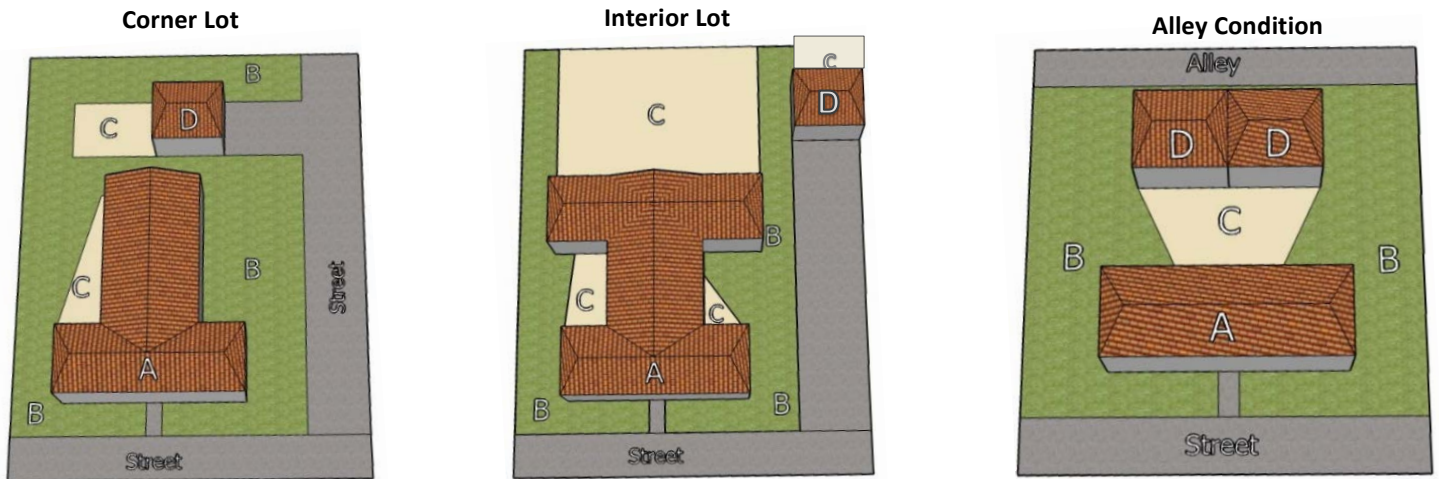
Projects located in portions of the front yard, side yard, public realm, and parkway on Contributing and Non-Contributing Features.

C: Non Street Visible Portions of Structures and Lot

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



D: Accessory Structures Projects involving Accessory Structures.



5.4 CONTRIBUTING ELEMENTS

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

Exempt

1. Installation of solar modules.
2. Exterior painting 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.
3. Removal of fences, garden walls and security grills/grates installed outside of the period of significance.
4. Re-roofing of flat roofs within parapets (where coping will not be affected).

Delegated

1. Ordinary maintenance and repair (including in-kind replacement) to correct deterioration or decay, that does not involve a change in the existing design, materials or exterior paint color.
2. In-kind replacement of windows or doors, excluding non-original windows or doors.
3. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure. Where evidence of original form is unclear, work shall be deferred to the HPOZ Board for review.
4. Installation of screen doors or windows that do not obscure the actual door or window.
5. Exterior painting involving new paint colors, not including paint applied to previously unpainted surfaces such as stone, masonry or stained wood.



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6. Removal of non-historic stucco, asbestos shingles, vinyl siding or other similar materials, when underlying historic materials can be repaired or replaced in-kind. Where evidence of original materials is unclear, work shall be deferred to the HPOZ Board for review.
7. Roof repairs including repairs to roof decking where existing tile or shingles will be re-used, or in-kind replacement of roofing materials such as asphalt shingles or clay tiles. Work must not result in the removal or destruction of roof details such as fascia, eaves, brackets, rafter tails, etc.
8. Installation, repair, or removal of: awnings, shutters, lighting features, rain gutters and downspouts, or window boxes.

B: Setting: Front Yard and Visible Side Yard

Exempt

1. In-kind hardscape replacement (driveway, walkways, etc.) that does not expand or change: material, pattern, and/or scoring; or restoration of existing hardscape to historic patterns.
2. Pruning, normal maintenance, and new landscaping where at least 60% of the yard is planted landscape. Exempt work does not include: installation of decomposed granite or hardscape; installation of artificial turf; installation of fences or hedges; planting of new trees; or the removal of any mature tree or 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 or non-habitable 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 non-habitable structures is subject to the Delegations in **Section 5.4. A: Street Visible Facades.**
2. All work on sections of an accessory structure that are located outside of the Street Visible Area.

5.5 NON-CONTRIBUTING ELEMENTS

Exempt

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

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.



5.6 PROJECT REVIEW GUIDES

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

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Project Review Process Reference Guide				
Project Type		Contributor	Non-Contributor	Reviewed By
New Construction and Additions				
	Construction of a structure in the visible area (excluding garages)	COA	CCMP	Staff/Board
	Non-Visible New Construction less than 20% of BC at adoption (excluding garages)	CWC	CWNC	Staff
	Non-Visible New Construction more than 20% of BC at adoption (excluding garages)	COA	CWNC	Staff/Board
	Non- Visible Additions less than 20% of BC at adoption	CWC	CWNC	Staff
	Visible or Non Visible additions more than 20% of BC at adoption	COA	CWNC	Staff/Board
Exterior				
	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	CWNC	Staff
Landscape				
	Grading/ earthwork in rear yard	Exempt	Exempt	
	Landscape work in front or side yard where at least 60% of the yard is planted landscape. (Not including paving, installation of artificial turf, installation of fences or hedges, planting of new trees.)	Exempt	Exempt	
	Tree installation in front yard	CWC	CWNC	Staff
	Tree pruning	Exempt	Exempt	
	Tree removal in front yard	CWC	CWNC	Board
Mechanical				
	Mechanical equipment replacement, installation, or repair (non visible)	Exempt	Exempt	
	Solar/skylights/antennas/satellite dishes/internet (non visible)	Exempt	Exempt	
Yard				
	Deck installation in rear (not street visible)	CWC	CWNC	Staff
	Fence addition in front or side yard	CWC	CWNC	Staff/Board
	Removal of fences built outside of POS	Exempt	Exempt	
	Swimming pool install/repair in rear (non corner lots)	Exempt	Exempt	
Accessory Structures				
	Demolition of an Accessory built within the POS	COA or COA-DEM	CWNC	Staff/Board
	Demolition of an Accessory or Non-visible Structure built outside of the POS	CWC	CWNC	Staff/Board
	Construction of an Accessory Structure less than 10% of the lot area	CWC	CWNC	Staff/Board
	Construction of an Accessory Structure more than 10% of the lot area	COA	CCMP	Staff/Board
	Remodel/Exterior Alteration	CWC	CWNC	Staff



CHAPTER 6: SETTING (FRONT YARD) AND PUBLIC RIGHT OF WAY

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 lots.

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 in 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.
2. A traditional yard for most homes should be defined by plant groupings of different heights and massing. Low lying plants should occupy the most area, stretching from the curb to five-feet from the base of the structure. Taller plants should be located at the base of the structure and range between two to four feet in height. The tallest plants should be planted at the corners of the house or should frame the front façade entry way.
3. Landscaping should not be so lush or massive that public views of the house or architectural features are obstructed.
4. If a mature tree is to be removed from a private lot documentation should be provided by a certified arborist or landscape architect as to the tree’s vitality and/or the extent of hazards that may be caused by the tree’s continued growth. It is encouraged that mature trees be replaced with a minimum 24-inch box tree. New trees should match the historic palate of the neighborhood and region.



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5. Trees with aggressive root growth, such as ficus, should not be planted where they could damage the sidewalk or the foundation of surrounding homes.
6. Historic topographic features should be preserved. Leveling or terracing is not appropriate.
7. The use of rocks, decomposed granite or gravel as ground cover is inappropriate. Natural wood mulch is a good coverage alternative. Mulch should be secured with plantings to increase water absorption and prevent migration.
8. Drought-tolerant alternatives to traditional front yard lawns may be found appropriate so long as such alternatives are consistent with the prevailing character and appearance of front yards in the neighborhood. In most cases, front yards in historic neighborhoods should be green and open. A thoughtfully prepared landscape plan using alternative low-water plant species may replicate the desired greenness and openness.
9. Artificial turf is inappropriate.
10. A desert landscape, such as a yard composed only of cactus, agaves, and succulents, is not appropriate within an HPOZ context.

6.3 FRONT YARD: HARDSCAPE

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



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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. Front yard fencing may be appropriate if the fence is a historic design. Per the City's fence regulations (LAMC 12.22 C.20) front yard fences should be no more than 42-inches tall in residential areas.
4. The following types of historic front yard fencing are generally appropriate, provided that they match the style of the home: low garden walls of arroyo stone, brick or stucco, vertical wrought iron painted in a dark color, transparent vertical wood pickets, low hedges or planted barriers.
5. The following types of fences may be appropriate if they match the style of the home: a low stucco wall with vertical pickets, hollow steel, chain link, masonry pilasters with vertical pickets, open split rail fences, and slight variations on historically appropriate fences.
6. The following types of front yard fencing are inappropriate: Exposed concrete block, horizontal wood, vinyl, solid vertical wood, chain link with a visual screen installed, glass and corrugated metal.
7. Visible side and rear yard fencing should have a historically appropriate design, but can be less transparent than front yard fencing.
8. When possible, fences should be set back from the property line.
9. Driveway and side yard street facing gates should not completely block views of building architectural details nor should they completely enclose a porte-cochere or similar driveway feature. Solid gates may be appropriate if they are set back at least a third of the way between the front and rear facade.
10. On corner lots it may be appropriate to have a side yard gate with less transparency.
11. New driveway and side yard fencing and gates should be located behind the front façade of a structure.



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12. New fencing should harmonize and be integrated with the landscape design.
13. Side yard fencing that would necessitate the elimination of historic details on a structure is inappropriate.
14. Tall planted barriers may be appropriate on Fairfax as a means to reduce traffic noise and visibility. Additional planning entitlements may be required to allow for variations from zoning code height restrictions.

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. Mature trees and hedges in the public parkway planting strip should be retained whenever possible. Removal of a mature tree requires a report from a certified arborist to indicate that removal is necessary. If the removal of a mature tree is found to be appropriate the HPOZ Board will determine which replacement most closely matches the prevailing and historic character of the block.
3. 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.
4. Parkways are traditionally defined by a single planted material; replacement materials should replicate this historic planting pattern.
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.
11. Preserve existing alleys as public rights-of-way.
12. Preserve traditional relationships between alleys and garages.
13. Preserve traditional fencing along alley right-of-ways. The introduction of new fencing should be compatible with existing historic fencing.



CHAPTER 7: RESIDENTIAL REHABILITATION

7.1 INTRODUCTION

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

These Residential Rehabilitation Guidelines are intended for the use of residential property owners and care-takers planning work on Contributing structures or sites within the HPOZ. 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 Sunset Square HPOZ.

The Residential Rehabilitation Guidelines should be used in planning, reviewing and executing projects for single-family structures and multi-family structures in the Sunset Square HPOZ. 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



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other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

7.2 WINDOWS

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

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

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

Maintaining historic windows makes good economic sense, as they will typically last much longer than modern replacement windows. Problems with peeling



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paint, draftiness, sticking sashes, and loose putty are all problems that are easy to repair. Changing a sash cord, re-puttying a window, or waxing a window track are repairs that most homeowners can complete.

Traditionally, the more elaborately detailed windows in Sunset 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 or casement construction.

Guidelines

1. Repair windows wherever possible instead of replacing them, preserving the materials, design, hardware and surrounds.
2. If windows are determined to be non-repairable, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should usually be replaced with true divided-light windows, and wood windows with wood windows.
3. If a window sash needs replacement and the window frame is in good repair, it is appropriate to replace only the window sash.
4. Replacement or additions of windows on the non-street-visible rear or side façades may vary in materials and method of construction from historic windows, although the windows should be compatible with the style of the home.
5. The size and proportions of historic windows on a visible façade should be maintained. Filling in or altering the size of historic windows is inappropriate on visible façades.
6. The use of windows with faux muntins on street-visible façades is inappropriate.
7. The installation of 'greenhouse' type windows extending beyond the plane of the façade on street-visible façades is inappropriate.
8. Adding new window openings to visible historic façades is inappropriate, especially on primary façades.
9. If a historic window is missing entirely on a visible facade, 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.
10. Dual pane windows may be found appropriate on a secondary 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.
11. 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.
12. Security bars are discouraged and should only be installed on secondary façades. Bars should be simple in appearance, and should be painted in



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a dark color or to match the predominant window trim. If safety bars are desired on street-facing facade, they should only be installed on the interior of a window or opening.

13. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.
14. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of original windows. Methods such as wall, attic and roof insulation, interior blinds 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 on visible facades.
2. The size, scale, and proportions of historic doors and surrounds on a visible façade should be maintained.
3. Filling in or altering the size of historic doors, especially on primary façades, is inappropriate.
4. Relocating or adding new door openings to a 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 non-visible secondary façades may be appropriate but should be compatible with the style of the home.
7. When original doors have been lost on a visible facade 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.



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9. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable. If replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.
10. Security doors on the primary facade that block the view of the main door are 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 done at a side or rear entrance whenever feasible, and should be designed and built in the least intrusive manner possible using reversible construction techniques.

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

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

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

Guidelines

1. Historic porches, especially on the front and visible 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. Greek classical columns or balustrades on a Spanish Colonial porch, patio or balcony would be inappropriate.



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5. If porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.
6. When original details have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
7. The addition of a porch or a deck on the street facing facade which would not have existed on a house historically is not appropriate. Colonial Revival houses, for example rarely had front porches.
8. Enclosure of a porch at the side or rear of the house, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows using reversible construction techniques.
9. Additional porch elements should not be added if they did not exist historically. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
10. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.
11. Enclosure of part or all of a street-visible historic porch is inappropriate.
12. 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.
13. 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.
14. Arcades, gates, entrance door recessions and other such openings should always be kept as voids.

7.5 ROOFS

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

Certain roof forms and materials are strongly associated with particular architectural styles. In the Sunset Square HPOZ, the Spanish Colonial Revival style homes are characterized by gabled tile roofs, as well as flat roofs recessed behind a parapet wall.

Guidelines

1. Preserve the historic roof form. For instance, a complex roof plan with many gables should not be simplified.



2. Preserve the historic eave depth and configuration.
3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be preserved. If these elements 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. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
5. Historic specialty roofing materials, such as roll roofing, tile, slate, gravel or built-up shingles, should be preserved in place or replaced in kind.
6. When replacement of roof materials is necessary, replacement should be in-kind.
7. When feasible, roof materials such as clay tiles should be removed and retained 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.
8. Where possible, special care should be taken to make minimal repairs to wood shingle roofs rather than replace the roof outright. The California State Historic Building Code section 8-303.7 allows for the replacement and retention of original materials provided no life safety hazard is created or continued.
9. Replacement roof materials, where in-kind replacement is not possible, should convey a scale, texture, and color similar to those used originally. Composite materials rarely match the texture and color of natural clay tiles.
10. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, browns, and grays, are generally appropriate in replacement roofs.
11. Skylights 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.
12. Existing chimney massing, details, and finishes should be retained. Modern spark-arrestors or other similar devices should be installed in the least visually impactful means possible. If replacement of the chimney is necessary the new chimney should match the original in location, massing and form.
13. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.
14. Rain gutters should not be visibly intrusive and should match the style of the home.
15. Removal of mechanical equipment no longer in use is encouraged when undertaking a re-roofing project.



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 documentation. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the HPOZ.
4. Materials, such as arroyo stone or brick, 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, especially on the primary facade.
6. Roll roofing is an appropriate roofing technique on craftsman homes.
7. Architectural details and features that are not appropriate to the architectural style of a building or structure should not be added. For example, decorative spindle work should not be added to a Craftsman-style balcony.
8. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in-kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.
9. If resurfacing of a stucco surface is necessary, the surface applied should match the historic texture and finish. For example: Spanish Revival homes should have a hand troweled finish.
10. 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



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how various elements of the structure, for instance the body, trim and accents will be painted.

11. In most cases, exterior paint on the body of the home should have a matte finish, not glossy or semi-gloss.

7.7 MECHANICALS

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

Guidelines

1. Satellite television dishes and other mechanical appurtenances should be 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. Consider placing such apparatus out of sight and sound of neighboring homes, if at all possible.
4. Mechanical apparatus that must be placed in a 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. When feasible, solar panels should not be placed upon rooftops that are visible to the general public. Location upon detached garages in many instances will be appropriate, or upon rear-facing roofs that are minimally visible from a public street. Solar panels should be low in profile, and should not overhang or alter existing rooflines.
7. Utilities should be placed underground where feasible.

7.8 GARAGES AND NON-HABITABLE STRUCTURES

Garages and other non-habitable storage structures can make an important contribution to the character of an historic neighborhood. Although high-style "carriage houses" did exist historically, garages and other non-habitable 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. Street-visible garages and non-habitable structures should retain the appearance of their original intended use.
7. Replacement doors or windows and new openings may be appropriate on non-visible secondary façades but should be compatible with the style of the garage.



CHAPTER 8: RESIDENTIAL ADDITIONS

8.1 INTRODUCTION

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

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

The purpose of this is to ensure that the scale, height, bulk and massing of attached additions on main and accessory 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. For example, a massive second-story addition on a single story bungalow in a district comprised of similarly sized single-story bungalows would be inappropriate regardless of whether or not the addition is adorned with historic-appearing architectural features.

Guidelines

1. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
2. Additions that break the plane established by the existing roofline or side facades of the house are discouraged. Additions should be stepped in from the existing side façades to differentiate it from the original structure.
3. 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.
4. Additions should utilize roof forms that are consistent with the existing house to the greatest extent possible, but should be smaller in scale and volume. Attention should be paid to eave depth and roof pitch, replicating these to the greatest extent possible.
5. The original rooflines at the front facade of a structure should remain readable and not be obscured by an addition.



6. 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.
7. The enclosure of historic 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.
8. 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.
9. 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.
10. Second story additions that do not break the roof plane, such as the conversion of existing attic space, are more appropriate than additions that break the roof plane.
11. Second story additions that break the roofline are discouraged. When found to be appropriate, the second story should be set back from the primary façade, subordinate in scale and volume, and compatible with the home and block.
12. Second story additions are generally inappropriate on homes where a flat, low or symmetrical roofline is a character defining feature of the home.
13. Additions that extend the existing side facades rearward are discouraged. Additions should be stepped-in from the side facade.
14. 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.
15. 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.
16. 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.
17. Additions that would involve the removal or diminishment of open areas on Multi-family properties, such as the infill of a courtyard to be used for floor area, are inappropriate.
18. Additions that would require the location of designated parking areas within the front yard area are inappropriate.



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8.3 GARAGES AND OTHER NON-HABITABLE STRUCTURES: ADDITIONS AND NEW CONSTRUCTION

Garages and other non-habitable storage structures can make an important contribution to the character of an historic neighborhood. Although high-style “carriage houses” did exist historically, garages and other non-habitable 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 non-habitable 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 non-habitable structures on historic properties. It will also be useful to consult the Setting guidelines of this Plan (Section 7.2) to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings.

Guidelines

1. New non-habitable structures and garages should be similar in character to those which historically existed in the area.
2. The roof form of the garage should be compatible with the primary home.
3. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
4. New garages or non-habitable structures should be designed not to compete visually with the historic residence.
5. Non-habitable structures should always be diminutive in height, width, and area in comparison to the existing primary structure.
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.
7. New non-habitable 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. The width of garage doors and openings should be compatible with historic garages in the area. Garage doors should not appear wider than historic garage doors.
9. Non-habitable structures should replicate the architectural style of the existing house with respect to materials, fenestration, roof patterns etc., through 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 non-habitable structures that would involve a loss of significant architectural details pursuant to the Rehabilitation Guidelines should be avoided.

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11. Changes in garage roof heights, when found to be appropriate, should not remove historic architectural details or character defining features.
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. Second story additions to accessory structures are discouraged. If the roofline of the second story addition is lower than the existing house and the garage is set far back from any street visible façade then a second story addition may be found appropriate.



CHAPTER 9: RESIDENTIAL ALTERATIONS OF NON-CONTRIBUTING PROPERTIES

9.1 INTRODUCTION

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

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

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

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

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

Vacant lots:

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

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

The purpose of this chapter is to encourage consistency of scale, massing, material, and form of alterations to Non-Contributing Properties with historic neighborhood features such that even they enhance Sunset Square's overall historic character whenever possible.

It is divided into six sections, each of which discusses a different set of design elements. However, it does not address a Property's "Setting" or Site (broadly



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defined as the front yard area and public right-of-way). For such elements, please refer to Chapter 6 “Setting and Public Realm.”

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

9.2 MASSING AND FORM:

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

Guidelines:

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

9.3 OPENINGS:

The size, scale, placement/location, grouping, and pattern of openings on facades are an integral part of a structure’s design, and are considered important characteristics of the architectural style of a structure. When proposing work that would alter existing openings, such as doors and windows, it is important to



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consider not only the architectural style of the structure, but also the broader neighborhood context. The architectural style and neighborhood context will generally inform where on a structure openings should be located, the appropriate scale of the openings, and how openings should be grouped. When proposing a design for building openings, such as windows, it is important to consider the following character-defining features of windows: the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of the exterior casing. Incompatible alterations and replacements to openings can compromise the design of a building and have a substantial negative impact on the visual consistency of the neighborhood.

Guidelines:

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

9.4 ARCHITECTURAL STYLES AND DETAILS:

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



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Guidelines:

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

9.5 MATERIALS:

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

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



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Guidelines:

1. Materials should match the identified architectural style of a structure and be consistent throughout street visible facades. For example; slate roofing should not be used on a Spanish Revival home.
2. Materials should be similar in scale, pattern, and texture to those used historically. Clay tiles should be of the same size as those used historically.
3. If the integration of modern building materials not present during the Period of Significance is found to be compatible, such materials should be subtly used and appear visually inconspicuous in comparison to surrounding historic structures.
4. In choosing paint or stain colors, homeowners should select paint colors appropriate for the architectural style and/or block. Chapter 3: Architectural Styles provides information on colors that are appropriate for particular architectural styles.
5. Light colored asphalt shingles are generally not compatible. Earth tones, such as rusty reds, greens, browns, and grays, are generally appropriate in 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. Non-Contributing homes should be subordinate in scale and volume to surrounding historic homes. Additions that would make a non-contributing home significantly larger than surrounding historic homes are not compatible.
2. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
3. Additions to the front or side of a non-contributing structure may be compatible if they do not disrupt the historic front or side yard setback of the block. Additions that would make a non-contributing home wider than surrounding historic homes are not compatible. Driveways alongside the house should be preserved.
4. Residential structures should harmonize in scale and massing with surrounding historic structures. For instance, a 2.5 story structure should not be built in a block largely occupied by single-story bungalows.
5. 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.
6. Additions to street-facing façades should be articulated with well-defined building entrances, and projecting and recessed façade features.



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Façade articulation should establish a rhythm and add visual interest to the block face.

7. Additions to existing buildings should not significantly alter the topography of the site.
8. Note: refer to Chapter 9, Sections 1-4, for additional guidelines pertaining to the design elements of additions, including: massing and form, openings, architectural styles and details, and materials.

9.7 NEW ACCESSORY STRUCTURES AND ADDITIONS TO EXISTING ACCESSORY STRUCTURES

Garages and accessory structures can make an important contribution to the character of an historic neighborhood. Accessory structures were typically relatively simple structures architecturally, with little decorative detail. Quite often these structures reflected a simplified version of the architectural style of the house itself, and were finished in similar materials.

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

Guidelines:

1. Accessory structures should be designed to not compete visually with the primary structure.
2. Accessory structures should always be subordinate in height, width and area in comparison to the existing primary structure.
3. When choosing a location for a new accessory structure, care should be taken to respect the existing pattern of development of the block. For instance, placing an accessory structure adjacent to the primary structure would not be compatible when neighboring garages are at the rear of the lot.
4. New garages should be located behind the line of the rear wall of the house.
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, garages and gazebos, should not take up more than 50% of the available backyard area and should not break the roof plane of the home.
7. Second story additions to accessory structures are generally not compatible. If the roofline of the second story addition is lower than the existing house and the garage is set far back from any street visible façade then a second story addition may be found compatible.
8. Accessory structures should be compatible with the architectural style of the existing house with respect to materials, fenestration, roof patterns etc., though architectural details should be replicated with less detail on accessory structures.



CHAPTER 10 RESIDENTIAL INFILL

10.1 INTRODUCTION

“Infill” is the process of building a new structure on a vacant site within an existing neighborhood. These Residential Infill guidelines are also applicable to the review of alterations to structures or sites within the HPOZ that are “Non-Contributing” as identified in the Historic Resource Survey. These guidelines help ensure that such new construction and alterations recognize and are sensitive to their historic context.

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

10.2 DESIGN APPROACH

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

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

The Sunset Square HPOZ has a range building types, some blocks are defined by predominantly one-story “bungalow type” homes, while others contain two story homes. New development should be compatible with the character, building sizes, mass, and bulk of the neighborhood, with an emphasis on historic homes closest to the development site.

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 Sunset Square HPOZ consists primarily of homes in the Craftsman and Revival styles. If the existing buildings are all of 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.



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Multi-family Housing

The Sunset Square HPOZ consists mostly of single family homes, with a few multi-family structures grandfathered in on the eastern boundary and multi-family parcels along Hollywood Boulevard. In recent years, land use patterns and zoning regulations have allowed for expansion of multi-family uses. Houses may have been converted to multi-family residences, or newer apartment or condo buildings may have been constructed.

In any event, when a multi-family residential project is proposed in the HPOZ the project should follow the Residential Infill Guidelines contained in this section. The Infill Guidelines contain examples of several multi-family building types and architectural styles that may be compatible with the HPOZ. When possible, applicants should pay close attention to what types of multi-family structures existed in or near the HPOZ during the Period of Significance.

The Residential Duplex/Triplex/Fourplex

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

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

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

The Courtyard Apartment Building

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



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Guidelines for building in the Courtyard Apartment form:

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

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.



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5. Parking areas should be located to the rear of a structure. Designation of parking spaces within a front yard area is inappropriate.
6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.
7. The lot coverage proposed for an infill project should be substantially consistent with the lot coverage of nearby Contributor properties.
8. Outdoor period details, such as address tiles and mailboxes are encouraged.
9. 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.
10. 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 are most often fairly uniform along a block face. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. The purpose of this section is to ensure that the scale, height, bulk, and massing of new construction visible from the street is compatible with the existing context of historic structures and the neighborhood as a whole.

Guidelines

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

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



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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 COMMON ARCHITECTURAL TERMS

Arch: A curved structure for spanning an opening.

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

Asymmetrical: Having no balance or symmetry.

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

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

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

Balustrade: A railing with supporting balusters.

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

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

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

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

Belfry: A bell tower.

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

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

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

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

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

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

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

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

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

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

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



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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.



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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.



APPENDIX 1: CONTEXT STATEMENT BIBLIOGRAPHY

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