

Whitley Heights HPOZ



Preservation Plan



City of Los Angeles
Adopted December 9, 2010

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Chapter 1 Mission Statement

Facilitate the vitality of the district as a livable and sustainable neighborhood through the restoration, preservation and enhancement of structures, landscaping and natural features.

Chapter 2 Goals & Objectives

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

Objective 1.1 Safeguard the character of historic buildings and sites

Objective 1.2 Recognize and protect the historic streetscape and development patterns

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

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

Goal 2 **Preserve The Historic Streetscape**

Objective 2.1 Encourage and maintain traditional front yards.

Objective 2.2 Promote retention of historic landscape features

Goal 3 **Preserve The Historic Appearance Of Residential Structures**

Objective 3.1 Encourage retention of significant architectural features

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

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

Objective 4.2 Promote public participation in the HPOZ review process

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

Goal 5 **Assist In The Effective Implementation Of The HPOZ Ordinance**

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

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

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

Objective 5.4 Encourage citizen involvement and participation in the review process

Chapter 3 Function of the Plan

3.1 Role of the Preservation Plan

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

The Whitley Heights 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 as an educational tool for both existing and potential property owners, residents, and investors, and will also be used by the general public to learn more about the City of Los Angeles and its unique neighborhoods.

3.2 Role of the HPOZ Board

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

an educational resource with unique experience and expertise both in historic preservation practices and in the rich history of this culturally and architecturally significant neighborhood.

In an effort to encourage property owners to comply with the Preservation Plan guidelines and facilitate a streamlined review of simple 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 work applicants can contact Planning staff and have their projects reviewed once the appropriate application materials have been received instead of being agendaized for an HPOZ Board meeting. However, most types of work on a property that involve a discernable change to 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.

3.3 Organization of the Preservation Plan

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

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

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

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

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

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

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

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

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

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

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

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

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

3.4 HPOZ Process Overview

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

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

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

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

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

3.5 Exemptions

As instructed by the City Planning Commission, and City Council (notwithstanding LAMC 12.20.3 to the contrary), the following types

of work are exempt from HPOZ review in the Whitley Heights HPOZ (unless the work is located in the public right-of-way).

1. Interior alterations that do not result in a change to an exterior feature;
2. The correction of Emergency or Hazardous conditions where a City enforcement agency has determined that such conditions currently exist and they must be corrected in the interest of public health, safety and welfare. When feasible, the City agencies should consult with the Planning Department on how to correct the hazardous conditions consistent with the Preservation Plan;
3. Department of Public Works improvements where the Director finds that a) The certified Historic Resources Survey for the Preservation Zone does not identify any Contributing Elements located within the Right-of-Way and/or where the Right-of-Way is not specifically addressed in the Preservation Plan; and b) Where the Department of Public Works has completed a CEQA review of the proposed improvement and the review has determined that the work is exempt from CEQA, or will have no potentially significant environmental impacts (the HPOZ Board shall be notified of such Projects, given a Project description and an opportunity to comment);
4. Alterations to City Historic-Cultural Monuments and properties under an approved Historical Property (Mills Act) Contract;
5. Work specifically authorized by a Historical Property Contract approved by the City Council;
6. Rear yard (non-corner lots only) landscape/hardscape work that is not visible from the street and that does not involve the removal of a mature tree or a feature identified in the historic resources survey;
7. Landscape work in front and side yards, not including: hardscape work; installation of artificial turf; installation of fences or hedges; planting of new trees; removal/pruning of any mature tree or work on any feature identified in the historic resources survey. Additionally, landscapes where more than 40% of the front yard area is bereft of planting are not exempt;
8. Installation or repair of in-ground swimming pools located in the rear yard on non-corner lots;
9. Rear yard grading and earth work on Non-Hillside lots as determined by the LAMC;
10. Installation and expansion of rear patios or decks that are no higher than 5 feet above finish grade (including railings), not including balconies, roof structures, trellises, gazebos or other similar structures;

11. Installation, replacement or repair of mechanical equipment that is located within the rear yard area;
12. Installation of lighting devices on facades that are not visible from the street;
13. Exterior painting with no change from existing paint colors;
14. Maintenance and repair of existing foundations with no physical change to the exterior;
15. Removal of security grilles and/or gates that were installed outside of the Period of Significance;
16. Removal of fences that were installed outside of the Period of Significance.

3.6 Delegated to the Director of Planning

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

1. Pruning of mature trees and the installation of new trees.
2. In-kind hardscape replacement within the front yard (driveway, walkways, etc) that does not expand the hardscape footprint;
3. Exterior painting involving new paint colors and not including paint applied to previously unpainted surfaces such as stone, masonry or stained wood;
4. 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;
5. In-kind replacement of asphalt roof shingles, or repairs to tile, slate or other similar roofs where existing roof materials are re-used and repairs are made to underlying roof structure, and where roof details such as fascia, eaves and brackets will not be affected.
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. Installation of screen doors or windows that do not obscure the actual door or window;
8. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure;
9. Construction or installation of ramps, railings, lifts, etc., on any non-visible elevation of a building intended to allow for accessibility;
10. Any alterations to a structure that is identified as Non-Contributing in the Historic Resources Survey, not including additions, new construction, relocation or demolition;
11. Additions of less than 250 square feet to any Contributing building or structure, where the addition does not break the side-planes or roofline of the existing structure, is contained completely within the rear yard and is not visible from the street;
12. Additions to Non-Contributing structures that increase the square footage by less than 30% of the existing square footage (as determined by LADBS) when the addition does not affect the front façade of the structure or break the side and top planes of the structure;
13. Alterations to façade openings, such as new doors or windows, to portions of a structure that are not visible from the street;
14. Installation or repair of fences, walls, and hedges in the rear and side yards that are not visible from the street (non corner-lots only) and that do not require a Zoning Administrator's approval for height or location;
15. Installation or repair of solar collectors, skylights, antennas, satellite dishes and broadband internet systems on rear-facing facades/roof surfaces or garage roofs that are not visible from the street;
16. Installation of window security bars or grills, located on secondary facades;
17. Repair or replacement of gutters and downspouts.

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

currently visible but that will become visible following the construction or addition will be considered visible and reviewed accordingly.

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

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

The Department of City Planning retains the authority to refer any delegated project to the Historic Preservation Overlay Zone (HPOZ) Board for a recommendation when compliance with the adopted design guidelines is unclear.

3.7 Accessory Structures

Any alteration of, addition of less than 250 square feet to, or demolition of an existing detached accessory structure, on a parcel that has been designated as a Contributor in the HPOZ, shall be reviewed as a Conforming Work by the HPOZ Board if it can be demonstrated that the accessory structure was built outside of the Period of Significance for the HPOZ. If it cannot be demonstrated that the accessory structure was built outside of the Period of Significance, the proposed work shall be addressed through a request for a Certificate of Appropriateness pursuant to 12.20.3 K.4, provided that the Director of Planning, having weighed recommendations from the HPOZ Board and the Cultural Heritage Commission, can find the following:

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

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

Chapter 4 Context Statement

4.1 History of Whitley Heights

Prior to the mid-1800's the Hollywood area in which Whitley Heights is consisted of a combination of rancho lands and public lands. These rancho lands were the northernmost portion of the historic Rancho La Brea. The term "la brea" refers to the tar which bubbled to the surface of the rancho lands in the vicinity of today's Wilshire Boulevard and Fairfax Avenue. The rancho, a land grant of approximately 4,400 acres, was given to Antonio Rocha, a Portuguese sailor in 1828. In 1870, the rancho was purchased from the Rocha heirs by Major Henry Hancock and his brother John. Today, Rancho La Brea is well known because of its association with the Hancock family and the beginnings of the oil industry in Los Angeles as well as its association with the archeologically important La Brea tar pits.

In 1785, the United States Government started a nationwide survey system using base and meridian lines with base lines running East-West and meridian lines running North-South. This system serves as a reference for the numbering of townships, a unit in the government survey system. In California, during the 1800's when plats of the ranchos were prepared, the lands that were not included in the ranchos were classified as "public lands" and identified by the United States Government survey system's township method. Thus, a portion of land in the Whitley Heights survey area was identified during the 1800's as a "portion of Section 3, Township Number 1 South, Range Number 14 West, San Bernardino Meridian." These public lands were located between the boundaries of Rancho La Brea and Rancho Los Feliz (Feliz).

Cahuenga Pass was the principal route between southern and northern California during the Spanish and Mexican periods of Hollywood's history. It was reported to have been used by both the Portola and the De Anza expeditions. Then it was the route of the old Butterfield coaches in the 1850's. Later it was used by mule teams that hauled silver ore into Los Angeles. An 1873 map of Township Number 1 South, Range Number 14 West shows "Telegraph Road" leading from the vicinity of the original Grant for Los Angeles to Cahuenga Canada, one of the several narrow canyons in the rough mountains in the northern portion of the township. The Cahuenga Pass continued its role as an important transportation artery as a Pacific Electric Railway Line route in the early decades of the twentieth century. Today it is the route to the San Fernando Valley by way of the Hollywood Freeway.

In the period between the 1870's and the beginning of the twentieth century little development was recorded in this portion of the Hollywood Hills. However, the 1898 U.S. Geological Survey Map indicates some buildings along the lower edges of the township approximately in the vicinity of today's Sunset Boulevard.



View of Whitley Heights in Hollywood. Photo dated: January 27, 1932.



Early travel through the Cahuenga Pass, which connected Hollywood and the San Fernando Valley, was done on bicycles by some. This area would later become Cahuenga Blvd., just south of Whitley Terrace.



Panoramic view of Hollywood in the time of Mr. Wilcox. The orchard in the foreground centers at the later intersection of Hollywood Blvd. and Cahuenga Avenue. A house is under construction. The Wilcoxes owned a 160-acre ranch named Hollywood, from Gower to Hudson and from Franklin to Sunset.



View of Hollywood Boulevard, then known as Prospect Avenue, with what are possibly apartment houses on the left side of the street, and fields on the right. A Los Angeles Pacific Green Car is visible in the middle of the road. This is most likely Santa Monica Line 66 of the Pacific Railroad.

The development of Hollywood can be traced to 1882 when a Kansan named Harvey Wilcox came to Los Angeles, opened a real estate office and bought a tract of land. Not long thereafter, Harvey's wife traveled by train to her home state and met a woman who described her summer home which she called Hollywood. The sound of the name so pleased Mrs. Wilcox that upon her return from the Midwest she christened her Cahuenga Valley ranch, "Hollywood." When the Wilcoxes started to develop Hollywood they were determined that it would be a center of culture and morality. They offered incentives to churches that would locate there and banned movies, liquor, and other forms of "vice" in the community.

In 1901, The Los Angeles Pacific Boulevard and Development Company recorded the first subdivision of the Hollywood area now known as Whitley Heights. The tract map identifies H.J. Whitley as president and Thomas F. Keefe as assistant secretary of the company.

Hobart Johnston Whitley was a planner and developer with a once noted, but now largely forgotten reputation. A developer of cities for the western railroads in the last two decades of the nineteenth century, he created localities such as Guthrie, Chickasha, and Oklahoma City in Oklahoma Territory. In California he developed Corcoran, Van Nuys, Lankershim (now Studio City), Reseda, Sherman (now Sherman Oaks), Owensmouth (now Canoga Park), and many more communities. Often called "The Father of Hollywood," he was instrumental in laying the plans for the new city and naming its streets. His company, The Los Angeles Pacific Boulevard and Development Company, had the area surveyed and tract maps filed. He planned and built the "Los Angeles-Pacific Railway" which linked downtown Los Angeles to the new town of Van Nuys, thereby opening up the San Fernando Valley for development. He was general manager for the Los Angeles Suburban Homes Company which owned forty thousand acres of San Fernando Valley land.

Mrs. Whitley also named the Hollywood Ocean View Tract; both the ocean and the city could be viewed from the vantage point at on the western crest of the hill. The tract map shows original boundaries following today's Hollywood Boulevard (then known as Prospect Avenue) on the south, Cahuenga Avenue on the east, properties on both sides of Highland Avenue on the West, and the apex formed by the intersection of Highland and Cahuenga on the north. The area above Franklin Avenue where the Whitley Heights survey area lies was shown with very large lots and one major street. The street, today's Whitley Terrace, appeared on the tract map as Grand View Avenue and ran in an irregular generally oval route southwesterly from Cahuenga Avenue, made a "U" turn around the hill top and returned by an irregular northeasterly route to Cahuenga.

At the time of the initiation of development in the Whitley Heights area, Los Angeles was entering a stage of considerable transition. During

the final decade of the 19th century oil wells were drilled and Los Angeles experienced its first oil boom. The establishment of the Pacific Electric Railway and the introduction of the automobile increased the available transportation modes. Ethnically, the population in the area was increasing by a new wave of immigration from Western Europe, Russia, and Japan. In the first decade of the 20th century, the problem of an inadequate water supply was eliminated by the initiation of the Los Angeles Owens River Valley Aqueduct project. Hollywood was incorporated in 1903 and the first decade of the 20th century saw the beginning of the Hollywood film industry.

On January 8, 1903, the Los Angeles Pacific Boulevard & Development Co. resubdivided the Hollywood Ocean View Tract. The Hollywood Grand View Tract, consisting of the northwestern most portion of the original tract and bounded by Cahuenga Avenue and “Grand View” Avenue, was recorded. On June 12, 1903, the Whitley Heights Tract was recorded. Its boundaries fell along today’s Whitley Avenue on the east and Emmet Terrace on the south. Parcels in the tract were again very large in size, varying from over one acre to approximately six acres in size.

The movie industry was growing. The first all-movie theater, the Electric Theater, was opened on South Street, and in 1907, the first one-reel movie drama, “The Count of Monte Cristo,” was filmed.

The first structure, a mission-style pavilion was built in 1903 on the western crest of the hill at the present site of 6675 Whitley Terrace and was used for band concerts on Sundays to attract prospective buyers to ocean and city views. This structure lasted into the 1920’s, and was the site of the first Hollywood Easter Sunrise Service in 1919.

Hollywood was consolidated with the City of Los Angeles on February 7, 1910. The Hollywood District Map of the era shows Emmet Terrace, Grace Avenue, Grand View Terrace Drive, and a circular-shaped “Reservoir Lot” located near the crest of the hill.

Further subdivision was not to come until the end of World War I. Mr. Whitley was quoted in an article in the Los Angeles Times: “Whitley Heights will be my last subdivision. I look upon it as the culmination of a lifetime of development, and frankly, the most beautiful piece of property I ever developed. I have owned and held it about eighteen years with the idea that it should be my last piece of development work.” Mr. Whitley likened the Hollywood Hills to the Mediterranean hillside villages where he vacationed. His principal architect and contractor, Arthur S. Barnes, studied the detailing of the Mediterranean area from Spain to Italy. Arthur S. Barnes was president of Ye Planry Building Company during the 1910’s and a resident of the City of Glendale. The homes designed and built by Mr. Barnes include many interior as well as exterior features not seen in Los Angeles before 1920.



1930s view of Hollywood is looking southeast from Whitley Heights.



The “Bowl” officially opened on July 11, 1922 on the site of a natural amphitheater formerly known as the Daisy Dell.



View of Cahuenga Pass. All Highland Avenue detour traffic now pours into Cahuenga Boulevard while work continues on the northerly links of the Hollywood Freeway. The new link, of course, also discharges its travelers onto Cahuenga. Photo dated: August 15, 1953.

The Whitley Heights area was built just as the fame of Hollywood and its film industry was being internationally recognized. Many screen stars, directors, writers, producers, musicians, art and set designers, and cameramen lived on the hill in the 1920's, and established Whitley Heights as a celebrity neighborhood. Some of the residents owned their homes; others rented or subleased. Sight-seeing tour buses drove down the narrow streets in the early days, their drivers announcing through megaphones that Rudolph Valentino lived at 6776 Wedgewood Place with his designer wife Natasha Rambova, or that Barbara La Marr lived at 6672 Whitley Terrace in the partially hidden little villa built down slope from the street. Francis X. Bushman and his wife Beverly Bain lived at 2020 Grace Avenue, later the home of successively Tyrone Power, Blanch Sweet and Burton Holmes, the first great travel-lecturer. Directors Sidney Franklin and Monta Bell were neighbors at 6658 and 6666 Whitley Terrace while Joseph Schildkraut and Chester Morris lived next door to each other at 6660 and 6662 Whitley Terrace. On Iris Circle, Harold Lloyd lived at 6801; Marie Dressler at 6809; William Powell and Carol Lombard at 6861. 6610 Iris Drive is believed to be a former home of Charlie Chaplin. These are but a very few of the famous names connected with the homes of Whitley -Heights.

In the book, David Selznick's Hollywood, there is a map drawn in 1926 that illustrates Hollywood's "golden age." Whitley Heights is drawn very near the center of it, and there are homes indicated on the hill that were notable as gathering places for film people. One of those indicated was the home of Eugene O'Brien, a silent era leading man. In Pictorial California, October, 1929, O'Brien's home at 6691 Whitley Terrace was featured in a photographic essay. The pictures of sixty-nine years ago match almost perfectly the house that appears today.

By the 1930's the accepted address for stars had become Beverly Hills or neighborhoods westward, but Whitley Heights has continued to the present time to be home to many people of note who are associated with the film industry, designers, artists, and musicians.

Many Whitley Heights residences were designed by noted architects. The designs and techniques of these individuals contributed to the area's architectural integrity and longevity.

Arthur S. Barnes, the designer, worked closely with Mr. Whitley from the beginning of the development. He is credited with the design of more Whitley Height's residences than any other designer. Mr. Barnes designed and built many homes in the Camrose area as well. The Camrose area is the hillside area across Highland Avenue from Whitley Heights that faces the western side of the hill. His studio, "Ye Planry," was located at 212 Mercantile Place in Los Angeles. A later studio was located in the Story Building. Ye Planry is also credited as architect/builder for two Craftsman style residences constructed in the historic North University Park section of Los Angeles during the 1910s. Early residents tell of Barnes' insistence on only premium materials such

as interior paints from Holland. These arrived in pottery crocks and were so thick that they had to be applied, much to the chagrin of the painters, with wooden spatulas. A list of his specifications for materials and methods to be used in the construction of 6633 Emmet Terrace has been preserved, and is exacting far beyond present day standards. Every house in the area has some wrought iron detailing. The Barnes' designs for iron window framing, balconettes, balustrades and lamps are still functional as well as highly individualistic within the whole concept of his design. Mr. Barnes was an active designer in the area into the late 1930's.

A Mr. Gunn, a contractor, was allowed to try a new material and process on the exterior of several homes. This was a frame work of steel mesh sprayed with a very hard, fast-drying cement. The process proved unprofitable to Mr. Gunn, but the houses shelled in "gunnite" remain in excellent shape today (see residences at 2034 Grace Avenue, 6735 Wedgewood Place, and 6620 Whitley Terrace). Providing the look of stucco while being almost maintenance free, the gunnite process is widely used in construction to this day.

Nathan L. Coleman was commissioned for design of at least seven of the residences in the survey area. His work includes 6605 Iris Drive, 6756 Milner Road, 2064 Watsonia Court, 2074 Watsonia Terrace, and 2135 Whitley Avenue.

The eminent German designer, Paul Laszlo, designed the modern home at 6624 Whitley Terrace. He is famous for his interior designs as well as for furniture, stemming from the "Bauhaus" School.

Another German émigré, Kem (Karl Emanuel) Weber, designed three houses in 1925 and 1926. He designed a house for himself and his family at 6707 Milner Road, a large villa at 6726 Milner Road, and a particularly well sited house at 2062 Watsonia Terrace. Mr. Weber was noted as a set designer for Paramount Pictures as well as for his furniture designs. He also designed the Los Angeles Mayfair Hotel and the Walt Disney Studios. A retrospective of his work was organized by David Gebhard and Harriette Von Breton at the University of California at Santa Barbara in 1969.

Kem Weber and Paul Laszlo were among the group of European expatriates who along with the "Old Masters," R.M. Schindler and Richard Neutra, relocated to Los Angeles where they had a vital influence on the area's architecture.

A newer house on the hill was designed in 1953 by George Vernon Russell at 6675 Whitley Terrace. This was the original site of the bandstand pavilion, and later of one of the Whitley real estate offices. This Russell house, described as a rather delicate version of post-World War II Moderne, and the house at 2055-57 N. Las Palmas Avenue, built in 1929, are mentioned by David Gebhard and Robert Winter in *Architecture in Los Angeles*. The Las Palmas house is described as

“a charming Hansel and Gretel in this storybook area.” Winter and Gebhard also cite the Moderne/International style residence designed by Jock Peters at 2000 Grace Avenue, the Lingenbrink House. Lingenbrink published several books on these styles and later was a major patron of R. M. Schindler.

Arthur Watson, a builder and developer, and Harry McAfee, the artist-architect who later headed the departments of set design at both MGM and Paramount Studios, designed and built the houses at 6708 and 6753 Milner Road and 2058 Watsonia Terrace. The sections of Whitley Heights from the northern portion of Milner Road from 6756 uphill to Whitley Terrace and the whole of Watsonia Terrace were the last parcels of land on the hill to be developed. Arthur Watson purchased this parcel of land from the developer in the early 1920's and extended the streets and sold the lots. Harry McAfee also built the house at 6740 Milner Road from blue prints, which he expanded, of a house in Amalfi, Italy. Watsonia Terrace is named for him.

The Whitley Land Company offered a discount on lots sold if the buyers would build a residence to specifications within a certain time limit. This was such a successful incentive that the community was nearly filled in with completed residences in a very few years.

The Italian/Spanish restrictions expired in 1928. There were only a few houses built on the remaining lots, until after World War II - most notably a fine example of California Moderne at 2047 Grace Avenue and in 1936, a Mediterranean house with Moderne influence at 2071 Grace Avenue. After 1945 and particularly after 1950 when the Hollywood Freeway bisected the hill - the remaining lots began to fill up with modern and ranch style homes. Because most of these newer structures were built downslope, they do not erode the area's Mediterranean feeling.

The period between 1940 and 1950 was one of extreme change for Los Angeles. The defense industry boomed, the post-war population exploded, massive suburban development occurred, and an incident with catastrophic impact on Whitley Heights took place as the construction of the Hollywood Freeway commenced. It was originally named the Cahuenga Freeway, the name “Cahuenga” being a Spanish simplification of the Gabrielino Indian word “Cahuengna” meaning “little hill.” The freeway went directly through Whitley Heights and completely disrupted the street patterns. The freeway design required the demolition of many buildings and separated the community into two sections with absolutely no means of connection. By 1941 the first freeway sections connecting Los Angeles with the San Fernando Valley had been completed. The northeasterly section of the hill was isolated completely from the major southwesterly portion located on the western side of the freeway. The smaller area, on the eastern side of the freeway, remains basically as it was originally designed, with little remodeling and virtually no new construction within the survey

area. A number of new homes were constructed during the 1980s in the larger remaining section of Whitley Heights on the western side of the freeway. The residence at 6692 Whitley Terrace was moved to its present site in 1949 from its original site at 6796 Whitley Terrace, which was condemned for the Hollywood Freeway. A large parcel formerly known as 2020 Grace Avenue is now a vacant lot. The structures were demolished in 1978. This address was formerly the residence of Blanche Sweet, actress; Beverly Bain, actress; Francis X. Bushman, actor; Tyrone Power, actor; Hermione Gingold, actress; Burton Holmes, traveler-lecturer; and D.P. Heggie, actor.

The architecture of Whitley Heights is unusual in its homogeneity and in the relatively few changes which have taken place on the houses on both sides of the freeway in the past seventy years. Its retaining walls, stairways, streets and vistas proclaim imaginative builders from another time with enduring visions, and materials and methods of construction. The continuing interest in its cultural heritage and its continuing unique celebrity status mark it as a “one-of-a kind” community.

4.2 Whitley Heights Periods of Significance

ARTS & CRAFTS TURN OF THE CENTURY STYLES (1890s – 1920s)

Craftsman

Mission Revival

ECLECTIC REVIVAL STYLES (1915 – 1940)

Colonial Revival (*Also Georgian, Cape Cod, etc.*)

English Tudor Revival (*Also, English Cottage, English Revival*)

French Eclectic (*Also French Norman*)

Hispano-Moorish Revival

Italian Renaissance Revival

Mediterranean Revival

Spanish Colonial Revival

EARLY MODERN STYLES (1915 – 1940)

Moderne

Chapter 5 The Historic Resources Survey

5.1 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.

5.2 Contributing or Non-contributing?

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

Contributing Structures

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

Contributing Altered

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

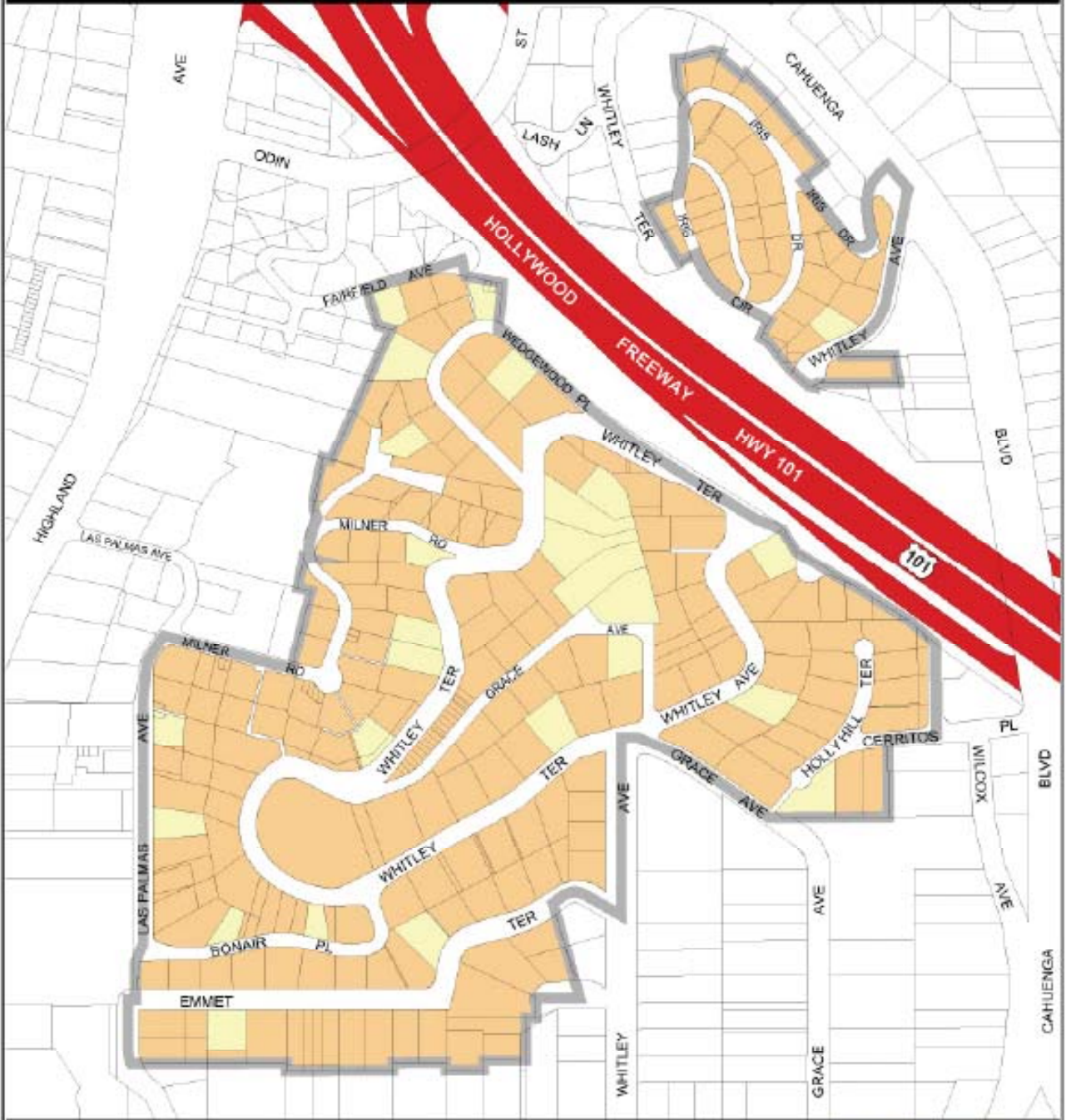
Non-contributing Structures

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

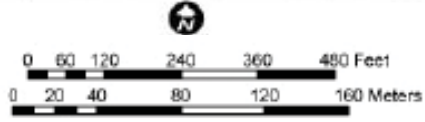
The Whitley Heights Historic Resources Survey can be reviewed at:

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

Whitley Heights Historic Preservation Overlay Zone



- Structure Designation**
- Contributing Feature
 - Non-Contributing Feature
 - HPOZ Boundary



Chapter 6 Architectural Styles

6.1 Overview of Architectural Styles in Los Angeles

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

Nineteenth Century Styles (1880s–1900s)

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

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

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



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



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



This Mission Revival home once stood where the present-day Hollywood/Highland development is currently located.



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



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

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

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

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

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

The Eclectic Revival Styles (1915–1940s)

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

such as Egyptian Revival, Chateausque (a French Eclectic style) Mediterranean Revival and Spanish Colonial Revival being particularly popular for use in small and large scale apartment buildings.

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

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

The Early Modern Styles (1900s–1950s)

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

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

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

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



The Eclectic Revival (or Period Revival) movement presents a number of romantic building styles to this single streetscape.



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



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



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



The Post-War building boom brought inexpensive and plentiful housing to the San Fernando Valley.

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

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

6.2 Building Types

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

Single Family Homes

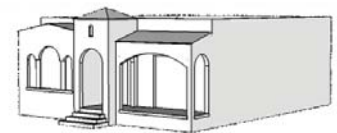
Though most single family homes may be similar by virtue of their use, there is a significant range of single family building types within Los Angeles. Some neighborhoods may be characterized by standard two-to-three story single family homes, and others may be characterized by cottages or bungalows—simple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

Multi-Family Homes

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



VILLA



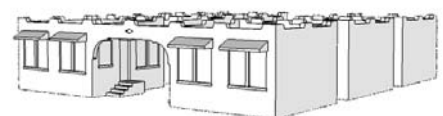
BUNGALOW



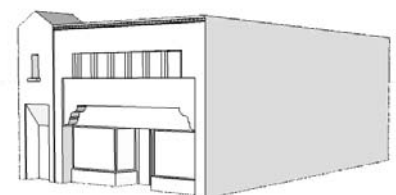
DUPLEX



FOUR-PLEX



BUNGALOW COURT



COMMERCIAL BUILDING

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

Commercial and Institutional Uses

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

6.3 Introduction to Whitley Heights Architectural Styles

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

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

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



Arts & Crafts/Turn of the Century Styles: **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 be found in periods other than the Arts & Crafts/Turn of the Century period). Popularity of the Colonial style as a “revival” 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. The Colonial Revival style is the most popular architectural style in Whitley Heights



Common Characteristics of the Colonial Revival Style

Colonial Revival residential structures are typically found with hipped, notched or gabled roofs (ridgelines nearly always oriented parallel to the street) and symmetrical facades. Porches tend to be diminutive, if present at all. Doorways are generally single and are rectangular. Windows on 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 dentil brackets.

General Characteristics

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



Arts & Crafts/Turn of the Century Styles: **Craftsman**

(Also Transitional Arts & Crafts, 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 ground-hugging mass 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. (Many architectural historians would identify these structures as “Transitional Arts and Crafts.”) In the following years, 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 style is adapted to two-story homes, single-story bungalows and to a small extent the idiosyncratic Airplane Bungalow, a building type that is wholly unique to the Craftsman style and generally consists of a Bungalow with a small pop-up second story.

Common Characteristics of the Craftsman Style

Craftsman architecture is usually characterized by a rustic aesthetic of shallowly pitched deeply overhanging gable roofs; earth-colored wood siding; spacious, often L-shaped porches; windows, both casement and double-hung sash, grouped in threes and fours; extensive use of 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
- Three-color schemes for body, trim and accents





Arts & Crafts/Turn of the Century Styles: **Mission Revival**

Background

The Mission Revival style was born in California in the 1890s. It has been an enduring architectural style, and examples continue to be constructed into the present day, although in much smaller numbers than in its heyday in the 1910s and 1920s and with less of an emphasis on Arts and Crafts detail. The Mission Revival style owes its popularity in large part to the publication of “Ramona” in the late 19th Century, the release of the Mary Pickford film of the same title in 1910, and the consequent romanticization of the Mission era in California and resurgence of interest in the Spanish heritage of the southwestern United States.

Common Characteristics of the Mission Revival Style

Mission Revival structures are generally clad with stucco and employ sculpted parapets (espanšanas), and arched openings reflected the simplicity of Southern California’s Mexican and Spanish heritage. Mission Revival style residential structures are typically two or three stories (commercial structures typically are no more than four), have low pitched roofs with gables and wide eaves, arched arcades enclosing large, front porches, a mixture of small square windows, and long, rectangular windows, quatrefoils, Moorish detailing and often towers.

The features of the Mission Revival style are often mixed with the Spanish Colonial Revival, Craftsman and Prairie styles. While the Mission Revival style may easily be confused with other Mediterranean and Spanish styles a true Mission Revival structure will exhibit the intricacy of detail associated with the Arts and Crafts movement and will embody the rustic nature of the early California Missions over the ornate formality of other Spanish Colonial settlements.



General Characteristics

- Simple, smooth stucco or plaster siding
- Broad, overhanging eaves with exposed rafters
- Either hipped or gabled tile roof
- Roof parapets
- Large square pillars or twisted columns
- Arched entry and windows with deep openings
- Covered walkways or arcades
- Round or quatrefoil window
- Restrained decorative elements usually consisting of tile, iron, and wood



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

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

General Characteristics

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





Eclectic Revival Styles: **French Eclectic**

(Also *Chateauesque*, *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, Chateauesque 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 conical towers. 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



Eclectic Revival Styles: **Hispano-Moorish Revival**

Background

The Moorish Revival style is a secular reinterpretation of the traditional Moorish style inspired by the ornate architecture, often mosques, of the Moorish regions of Spain and northern Africa. Though the first Moorish buildings in the United States were built in the 1770s, in Los Angeles they style is most commonly associated with the Eclectic Revival movement as buildings built in the style date from the mid-1920s to the 30s. The Spanish Missions were the first structures in North America to utilize elements of the Moorish style, though these structures also integrated locally indigenous building materials and methods, hence the close resemblance of Moorish Revival buildings to both Mission Revival, Spanish Colonial Revival and the rarer Pueblo Revival style.

Common Characteristics of the Hispano-Moorish Revival Style

Moorish Revival structures are two or three story stucco buildings, usually with flat roofs, arched arcades, bell towers, mosaic tile work, deeply set arched windows and in some instances decorative domes. The Pueblo Revival style on the other hand is usually a much simpler iteration of this aesthetic and may not possess the decorative details, archways and other extravagant details.

General Characteristics

- Adobe or stucco facades, usually shades of white
- Flat parapet roofs with occasional sheds
- Arcades and low round or ogee arches
- Deeply recessed doors and windows, arranged singularly
- Use of clay tile coping and vents
- Decorative iron and tile features
- Tower and dome features
-





Eclectic Revival Styles: **Italian Renaissance Revival**

Background

Italian Renaissance Revival buildings were popular in the United States from the early 1900's and surged in popularity in Los Angeles in the 1910's. Along with the rest of the Period Revival movement, Italian Renaissance Revival draws upon romanticized notions of historic architectural motifs. The Italian Renaissance Revival style is loosely based on Italian palazzos of the sixteenth century. The style was usually used in particularly grand homes and public buildings where an imposing presence was desired. The style gained particular popularity in Los Angeles because it could easily be integrated with other popular styles both within the Arts and Crafts movement and the Eclectic Revival Movement. There are Italian Renaissance Revival homes in LA that exhibit characteristics of the Mission Revival and Craftsman styles as well as Mediterranean Revival and Spanish Colonial Revival styles.



Common Characteristics of the Italian Renaissance Revival Style

Italian Renaissance Revival homes usually have a low-pitched hipped roof adorned with clay pantile and decorative edge features, elaborate windows on the first floor with a more simplified window pattern on the second, wide roof overhangs with decorative brackets, an emphasis on arches, especially on the first floor and are most often symmetrical.

Italian Renaissance Revival structures bear a close resemblance to their Mediterranean Revival counterparts but can usually be distinguished by a higher level of decorative detail, a stronger adherence to order and symmetry and a full second floor. One must understand that while Italian Renaissance Revival homes are inspired by Italian palazzos, Mediterranean Revival homes are inspired by more rustic seaside villas found throughout Mediterranean region.

General Characteristics

- Low pitched, hipped tile roof
- Pantiles in reds, greens and blues
- Moderate to wide eaves with decorative bracket supports
- Recessed porches with arched openings
- Classical detailing in use of columns, quoins, pediments, arches, and pilasters
- Most often symmetrical
- Balanced wings
- Use of three-color palette with subdued and formal tones



Eclectic Revival Styles: **Mediterranean Revival Style**

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

By far the most popular style in Whitley Heights, these structures may be either symmetrical or, in response to varying topography, asymmetrical. Mediterranean Revival houses often incorporate courtyards and garden walls, archways, arcades and mosaic tile work. Roofs may be gabled or hipped, but are nearly always adorned with clay tile or pantile. Windows are often deeply recessed and may be grouped or singular and often use casements. Doorways are nearly always demarcated by deep stone archways. 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: **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

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. 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 HPOZ. Generally, “Contributing” structures would 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”.

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

The Residential Rehabilitation Guidelines are divided into ten (10) sections, each of which discusses an element of the design of historic structures and sites. If you are thinking about planning a project that involves the area around your house, such as repaving your driveway or building a fence, the “Setting” would be a good place to start. If you are planning work on your roof, you might want to look back at Chapter 6, Architectural Styles to determine the style of the building and what type of roof and roof materials are appropriate, and then at the “Roofs” section here in Chapter 7 of these guidelines. The Table of Contents details other sections that might pertain to your project.

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

of the Interior's Standards that are applicable to HPOZ review, and are the basic principles on which these guidelines are based:

Principle 1:

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

Principle 2:

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

Principle 3:

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

Principle 4:

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

Principle 5:

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

Principle 6:

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

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

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

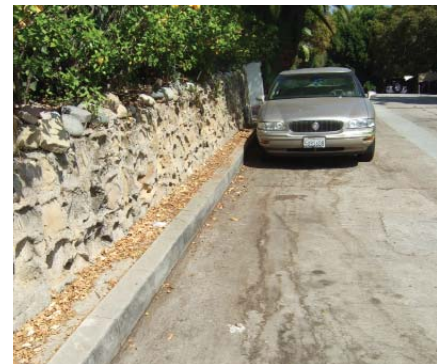
Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces with deep front yards. However, the hilly terrain of Whitley Heights results in front yards that are often small, if present at all. Stairways, gateways, and even garages play a defining role in establishing a streetscape where sidewalks, parkways and front lawns tend to be missing. Lots are often terraced and outdoor living space abounds in the form of gardens, patios and balconies.

Guidelines

1. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible, or alternately replaced with in-kind materials. Special attention should be paid to historic tree planting patterns and species and efforts should be made to re-introduce similar landscape elements on new plantings.
2. If historic plantings do exist, they should be preserved in their original locations. If these features cannot be preserved, they should be replaced in kind.
3. Historic topographic features should be preserved whenever possible. Leveling or terracing a lot that was traditionally characterized by a steep hillside or a terrace is not appropriate. Alternately, in cases where retaining walls were used to define and level a yard, those walls should be maintained.
4. Stone and smooth stucco are appropriate materials for most freestanding and retaining walls. Unfinished CMU or concrete is inappropriate.
5. Historic sidewalks, walkways, driveways 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. In Whitley Heights most hardscape is poured concrete; special attention should be paid to replicating score patterns, pavement texture, swirl patterns and coloration.



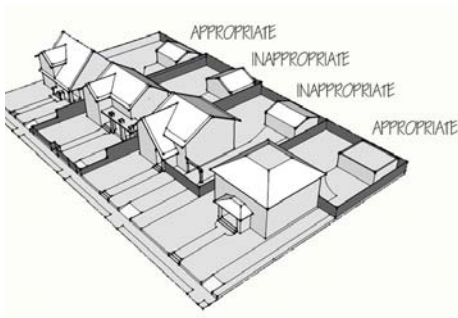
Historic and mature trees provide shade and establish an indelible part of the neighborhood's character.



Historic retaining wall materials, such as this rustic stone, should be preserved..



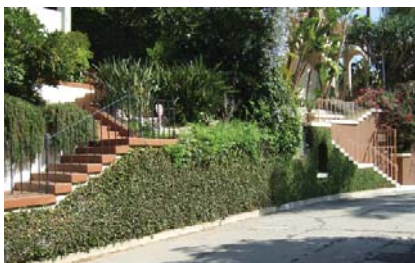
Walls and gates are often the most visible parts of the HPOZ. Historic materials should always be retained.



The fence arrangements in the middle two properties fortify the entire yard, obscure views of the building's features and are considered inappropriate.



Garden walls that do not "fortify" a property are often appropriate



Stairs are most often decorative and inviting.

Stone, tile, brick and other masonry paver materials may not be appropriate.

6. If historic retaining walls, stairs, pathways, stairs or fences exist, they should be rehabilitated or preserved in place. If they must be removed, they should be replaced in kind. If reinforcement is necessary, finish materials should match the original in materials and design.
7. Painting unfinished concrete, stone or masonry historic retaining walls or garden walls is inappropriate.
8. 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.
9. Excessive onsite pavement should be avoided.
10. Planting strips, or "parkways," between the public sidewalk and street (if present at all) should be reserved for planting materials, not hardscape. Pathways of limited width connecting the curb to the sidewalk may be considered.
11. The use of front yard areas for car parking, storage or other utility uses is generally inappropriate. Designated parking areas and driveways should be located within the rear yard area and should be screened from view of the general public by appropriate fencing or planting strips.
12. Fencing and walls, where appropriate, should be comprised of simple materials that are consistent with the Period of Significance. In most cases, front yard fencing is inappropriate, but low garden walls that do not obstruct views of the home or the streetscape may be appropriate in some locations. Rear yard fencing should be visually unobtrusive to the general public. Materials such as unfinished concrete block, stone, stone cladding, chain link or overly ornate wrought iron are inappropriate.
13. For wood fencing, consideration should be given to the slope of the ground being fenced. Vertical pickets can be adjusted over the length of a fence line to accommodate a slope; while fences with prominent horizontal lines are best reserved for level areas. When fences or walls are deemed appropriate, landscape buffers should be considered for the areas adjacent to screen the visual impact of the construction.
14. It is suggested that front yard hedge and fence heights be limited to 42 inches above grade. Side and back yard fences should be limited to eight feet above grade, but side and back yard hedges can grow up to 12 feet above grade (zoning restrictions withstanding).

15. Landscaping should not be so lush or massive that public views of the house or streetscape are significantly obstructed.
16. Gates and fences that enclose a rear yard should not completely block views of building architectural details nor should they completely enclose a porte-cochere or similar driveway feature.
17. Swimming pools should be confined to an enclosed rear yard. Above-ground pools are generally inappropriate, as are excessively massive pool accoutrements that would be visible to the general public such as fountains, slides and waterfalls.
18. New physical features within a front yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc. are generally discouraged. When appropriate, such features should be diminutive in scale and style and visually deferential both to the residential structure onsite and to similar physical features that were constructed during the Period of Significance.
19. Drought tolerant alternatives to traditional front yard lawns may be found appropriate at some locations so long as such alternatives are consistent with the prevailing character and appearance of front yards in the neighborhood. In most cases front yards in historic neighborhoods are green and open. A thoughtfully prepared landscape plan using alternative low-water plant species may replicate the desired greenness and openness. High-quality artificial turf that allows for surface permeability and closely resembles the look and texture of grass is generally discouraged, but might be found appropriate for some locations.
20. In addition to compliance with the City’s sign regulations (LAMC 12.21 A 7), any signs used for a home-based business in a residential area should be designed with sensitivity for the historic context. Such signs should be minimal in size, should not conceal any significant architectural or landscape features, and should be constructed of materials and colors that are appropriate to the style of the house and the Period of Significance. Illuminated signs and digital signs are not permitted by the City in residential areas and would be inappropriate in an HPOZ

7.3 Windows

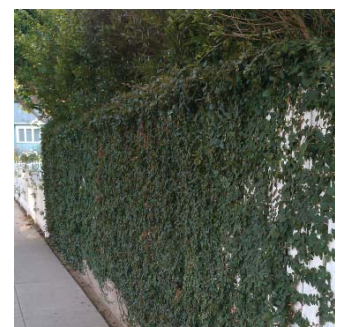
Windows are an integral part of a historic structure’s design. The placement of window openings on a façade, also known as fenestration, the size of openings, and how openings are grouped, are all of great importance. Of equal importance are the construction, material and profile of individual windows.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



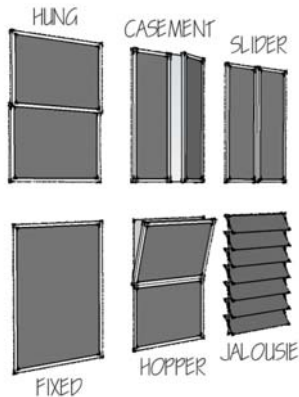
Native and drought-tolerant landscaping need not be arid and inappropriate. Low-water landscape plans can be appropriate, verdant and beautiful.



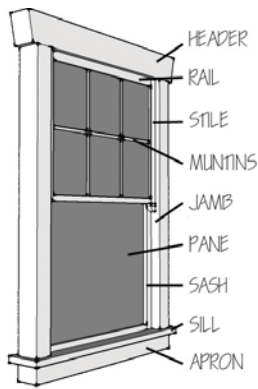
Retaining walls and landscaping go hand-in-hand in Whitley Heights



The unsightly appearance of this wall is mitigated through the installation of creeping vines.



Window types typical to historic homes are shown.



The basic anatomy of a double-hung window is shown.



When new windows must be installed they should match the originals. Poorly placed windows, such as the one above, can dramatically impact the character of the district.

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. In many Post-WWII Historic Districts windows may use simpler materials such as metal frames, however the placement of unique window features, such as floor-to-ceiling windows, or unique glazing surfaces can require substantial consideration.

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

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

Guidelines

1. Repair windows and window hardware whenever possible instead of replacing them. Special attention should be paid to materials, hardware, method of construction and profile.
2. Storm windows mounted outside or inside of the main glass window should not be used as they obscure the original windows. Glazing should remain clear, and tinted, frosted or fritted glass should not be used.
3. When the replacement of windows is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction and profile.
4. The historic pattern of windows on a façade, and the placement of individual windows should be maintained. Fenestration patterns

on historic houses are generally most evident on front-facing facades, secondary and non-visible facades may have less defined fenestration patterns.

5. Adding new windows, filling-in historic windows, or altering the size of historic windows on a street-visible facade is inappropriate.
6. Conjectural elements such as new decorative windows or window ornamentation should be avoided if such features were not originally part of the structure. Likewise, shutters or lattice should not be permanently affixed to windows.
7. When altering window sizes or placement on non-street-visible facades is of a minimal scope and can be found appropriate, care should be taken so that new windows on historic facades should match the rhythm and scale of the existing windows on the facade.
8. If a window is missing entirely, replace it with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, and the style of the building.
9. Replacement windows on a non-street-visible facade may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should be similar.
10. The installation of 'greenhouse' type kitchen windows extending beyond the plane of the facade is generally inappropriate.
11. Window screens should match the existing window trim in finish color.
12. Awnings and shutters should be similar in materials, design, and operation to those used historically, and should not be used on architectural styles that do not normally use such features. When they can be appropriately used, awnings should always conform to the shape of the window on which they are installed. In the case of fabric awnings, fabric color and pattern should be in keeping with the historic palette of the neighborhood. Awnings should not be adorned with text or graphics.
13. Burglar or safety bars that are not original to the structure are discouraged. In cases where bars may be found appropriate, such as installation on a non-street-visible facade, bars should use minimal ornamentation and should be painted a dark color.
14. Bars or grillwork that is original to the structure should be retained.
15. 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



A curved bay of double-hung windows is shown.



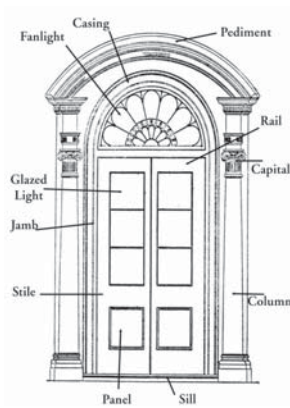
Ornate materials such as art glass with intricate patterns adorn many Whitley Heights windows.



Despite their utility, garden-box windows such as this did not exist during this home's Period of Significance.



These canvas awnings are appropriately sized, simple in their configuration and are easily removed.



The anatomy of a Colonial Revival style door is shown.



This doorway has been altered with a metal gate and plate glass sidelights.

or weather-stripping existing windows or the restoration of existing windows may provide desired energy savings without the removal of important historic features.

7.4 Doors

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

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

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

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

Guidelines

1. Existing doors should be repaired when possible, rather than replaced. Special attention should be paid to the materials and design of historic doors and their surrounds.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in or altering the size of historic doors, especially on street-visible facades, is inappropriate.
4. Adding doors to street-visible historic facades is inappropriate.

5. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
6. When original doors have been lost and must be replaced, designs should be based on historic photographic 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 neighborhood.
7. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.
8. 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.
9. Screen doors that are consistent with the architectural style and compatible with the door size may be appropriate. Metal security doors, especially on front doors are inappropriate. Glass “storm doors” are discouraged as they obscure the original door and frame.
10. Garage doors in Whitley Heights tend to be highly visible, often more-so than a front door. Original garage doors should be retained. When replacements are needed and no evidence of the original door exists, new doors should be wood, multi-panel doors with decorative details consistent with the architectural style. Off-the-shelf roll-up doors are rarely appropriate.
11. 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 lights within doors may provide desired energy savings without the removal of important historic features

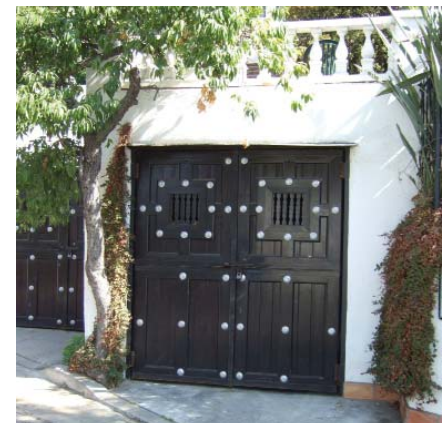
7.5 Porches

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.

Porch design, scale, and detail vary widely between architectural styles. To help determine what elements are particularly important



Mediterranean and Moderne doors are shown.



Decorative garage doors play a prominent role in the Whitley Heights streetscape



Enclosing a front porch disrupts the porch's intended purpose as an outdoor room.



Non-permanent devices such as this bamboo screen may effectively screen a porch without altering the home and disrupting the streetscape.



Arcades should always read as open voids. When grilles are appropriate they should be transparent and architecturally compatible.

on your porch, consult the architectural styles of these guidelines, or contact your HPOZ board for a consultation

In addition to preservation benefits, retaining porches makes economic sense, because the shade provided by a porch may greatly reduce energy bills. Porch elements which have deteriorated due to moisture or insect damage should be carefully examined to determine if the entire element is unsalvageable. If only a part of the element is damaged, then piecing in or patching may be a better solution than removal and replacement. If replacement is necessary, the element to be removed should be carefully documented through photos and careful measurements before the element is discarded. Having these photos and measurements will assist you in finding or making a replica of the element you are replacing. When porch foundations fail, the underlying cause is often ground subsidence or a build-up of moisture around the foundation. In these cases, a careful analysis should be made to locate the causes of the failure, and eliminate them as a part of the project.

Guidelines

1. Preserve historic porches in place and maintain their use as an outdoor living space.
2. Preserve decorative details that help to define an historic porch. These may include balusters, balustrades, columns, and brackets.
3. If porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.
4. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should exactly match the originals in design and materials.
5. 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.
6. Additional porch elements should not be added if they did not exist historically. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
7. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.
8. The addition of a porch that would not have existed on a house historically, such as an elaborate, highly detailed porch to the rear of an historic structure, is strongly discouraged.

9. Enclosure of part or all of an historic porch is inappropriate. Inappropriate enclosures may include, but not be limited to, glazing, screening, installation of decorative lattice, ironwork, or fixed shutters.
10. 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.
11. Alterations for handicapped access should be done at a side or rear entrance whenever feasible, and should be designed and built in the least intrusive manner possible using reversible construction techniques.
12. Addition of a handrail on the steps of a house for safety or handicapped access reasons may be appropriate, if the handrail is very simple in design.

7.6 Roofs

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

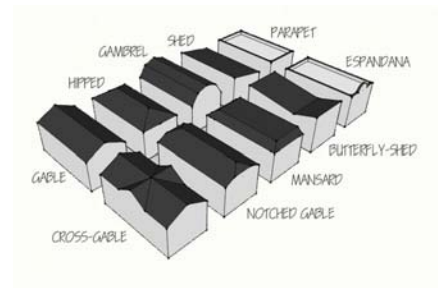
Certain roof forms and materials are strongly associated with particular architectural styles; for instance, built-up faux thatch roofs are often found on English Tudor Revival cottages. Consult the architectural styles guide of these guidelines for more specific information about the roof of your house.

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.



Avoid enclosing porches with lattice work or other features that disrupt a house's visual and functional connection to the street.



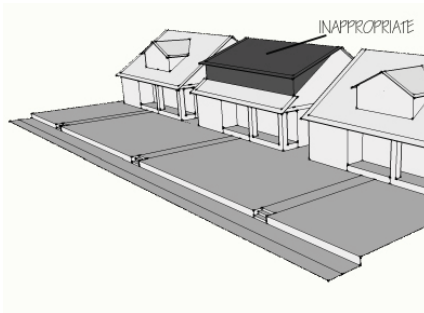
Basic roof forms are shown.



Asphalt shingle is not an appropriate material for Spanish and Mediterranean style roofs.



Clay tile is an inappropriate material for this English Cottage style home.



Altering roof features, such as dormers, is inappropriate.



The texture and method of installation of a clay tile roof is as important as the material itself.

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 tile, slate, gravel or built-up shingles, should be preserved in place or replaced in kind. Wood roof shingles are no longer permissible in Los Angeles, and where possible, special care should be taken to make minimal repairs to wood shingle roofs rather than replace the roof outright.
6. Replacement roof materials, where in-kind replacement is not possible, should convey a scale, texture, and color similar to those used originally.
7. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, and browns, are generally appropriate for asphalt shingle roofs.
8. Skylights or solar panels should be designed and placed in such a way as to minimize their impact. Locations on the side and rear facades are preferred for skylights. Where skylights are found appropriate, they should be flat and relatively flush to the roof surface.
9. Existing chimney massing, details, and finishes should be retained. Modern spark-arrestors or other similar devices should be hidden within the chimney to the best extent feasible. Structural bracing of chimneys, if required, should be visually minimized as much as possible.
10. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.

7.7 Architectural Details

Architectural details showcase superior craftsmanship and architectural design, add visual interest, and distinguish certain building styles and types. Features such as lintels, brackets, and columns were constructed with materials and finishes that are associated with particular styles, and are character-defining features as well. Determining the architectural style of your house can help you to understand the importance of the related architectural details of your house. The architectural styles of these guidelines, or your HPOZ board, can help you determine what architectural details existed historically on your house.

Decorative details should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible

of their original character. A regular inspection and maintenance program involving cleaning, and painting will help to keep problems to a minimum. Repair of deteriorated architectural detail may involve selective replacement of portions in kind, or it may involve the application of an epoxy consolidant to stabilize the deteriorated portion in place. These options should be carefully considered before architectural detail is replaced, since matching architectural details often requires paying a finish carpenter or metalworker to replicate a particular element, which can be a major expense.

Guidelines

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

7.8 Building Materials and Finishes

The characteristics of primary building materials, including the scale of units that the materials are used and the texture and finish of the material, contribute to the historic character of a building. For example, the scale of wood shingle siding is so distinctive from the



Foam plant-ons and pre-cast concrete are materials that would not have been originally used on this historic house.



Stone and masonry should always be left to exhibit their natural finish qualities. Painting over the Arroyo stone on this house has muted the stone's texture.



This house has recently been emancipated from a layer of stucco, exposing ornate and beautiful materials.



Wood siding comes in a variety of textures and types. One sized does not fit all.



Smooth, hand-trowled stucco is an appropriate finish for this Italian Renaissance Revival home.



The sandstone porch columns are left to display their natural finish quality.

early Craftsman period, it plays an important role in establishing the scale and character of these historic buildings. In a similar way, the color and finish of historic stucco is an important feature of Mission Revival homes.

Before you replace exterior building materials, make sure that replacement is necessary. In many cases, patching in with repair materials is all that is needed. For instance, warped wooden clapboards or shingles can be removed, and new materials can be pieced in. Sometimes, epoxy or similar filler can be used to repair small areas of damage. Replacement of deteriorated building materials requires careful attention to the scale, texture, pattern, and detail of the original material. The three-dimensionality of wood moldings and trim, the distinctive texture of weatherboards, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. 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 replicate the original finish when stucco work is needed. Replacing or concealing exterior wall materials with substitute materials is not appropriate. For example, placing synthetic siding or stucco over original materials results in a loss of original fabric, texture, and detail. In addition, such surfaces may conceal moisture or termite damage or other causes of structural deterioration from view.

Guidelines

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or “patching in” are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
4. Building materials not originally painted should not be painted.
5. Original building materials should not be covered with vinyl, stucco, or other finishes.
6. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish.
7. In choosing paint or stain colors, one should reference the Architectural Styles Chapter to learn more about appropriate paint colors and application. Stain or paint color choices should be selected appropriate to the architectural period or style and care should be taken to address how various elements of the structure, for instance the body, trim and accents will be painted.

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

7.9 Mechanicals

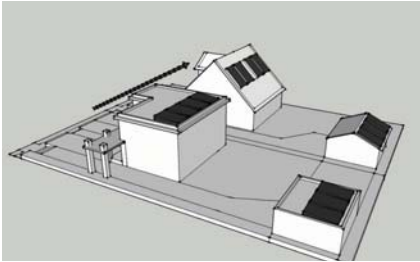
The usefulness of historic structures in the modern world is often increased by updating these structures with modern heating and cooling systems, electrical systems, satellite television or broadband internet systems, solar panels, and other mechanical appurtenances that require the location of equipment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

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

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

Guidelines

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



Solar panels are best located outside of the line of sight



Satellite dishes are best kept out of sight.

if appropriate landscape screening is proposed and installed as a part of the project.

5. Mechanical apparatus that must be placed in a location potentially visible from the public way should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.
6. Utilities should be placed underground where feasible.
7. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
8. Solar panels should not be placed upon rooftops that are visible to the general public. Location upon detached garages in many instances will be appropriate, or upon rear-facing roofs that are minimally visible from a public street. Solar panels should be low in profile, and should not overhang or alter existing rooflines.

Chapter 8 Residential Additions

8.1 Introduction

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

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

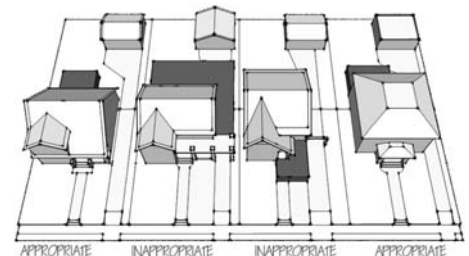
The purpose of this is to ensure that the scale, height, bulk and massing of attached additions on main and secondary structures is compatible with the existing context of the historic structure and compatible with the other “contributing structures in the neighborhood”, as viewed from the street.

8.2 Additions to Primary Structures

While additions to primary structures may be appropriate, special care should be taken to ensure that the addition does not disrupt the prevailing architectural character of the district or of the structure itself. Additions that are small in size, located to the rear of existing structures, and that replicate existing building patterns such as roof forms and fenestration, tend to be more successful than those that do not. Great care should be taken with additions so as not to communicate a false sense of history within the district with respect to the size and arrangement of structures. For example, a massive second-story addition that maximizes buildable floor area on a single story Craftsman bungalow in a district comprised of similarly sized single-story Craftsman 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.
3. Additions that comprise a new floor (for instance a new second floor on a single-story house) are discouraged. Where additions that comprise a new floor can be found appropriate, such additions should be located to the rear of the structure. Within the original



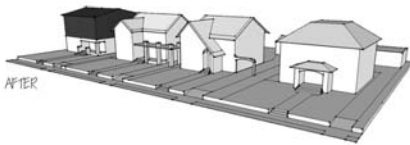
Appropriate locations for additions will generally not disrupt the front visible facades, or the overall mass and character of the original structure.



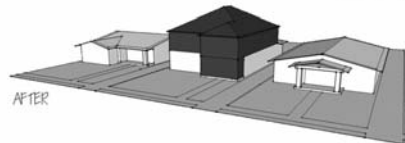
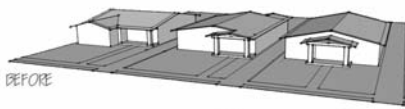
This second-story addition is set-back and preserving the look and scale of the original bungalow.



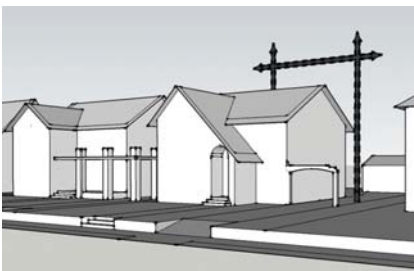
This second-story addition, with its noticeable dormers, calls attention to itself, overwhelming the original cottage.



This addition disrupts the roof pattern and unique features of the home.



This addition looms over its neighbors and disrupts the charm of a single-story bungalow neighborhood.



Additions should avoid breaking the side-plane and roof-plane of the existing house.

grant deeds of Whitley Heights, the deeds of each lot specified the number of floors which should be constructed. In keeping with the original vision of this planned community, adding floors to a single-story structure should be avoided.

4. Additions should use similar finish materials and fenestration patterns as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
5. Additions should utilize roof forms that are consistent with the existing house to the greatest extent possible, but should be differentiated by virtue of scale and volume. Attention should be paid to eave depth and roof pitch replicating these to the greatest extent possible.
6. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
7. Additions should distinguish themselves from the original structure 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.
8. The enclosure of rear porches, when found to be appropriate, should preserve the overall look of the porch to the greatest extent possible with respect to railings, balusters, openings and roofs.
9. 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.
10. Additions should be subordinate in scale and volume to the existing house. Additions that involve more than a 50% increase in the ground floor plate are generally inappropriate.
11. Additions that extend the existing side facades rearward are discouraged. Additions should be stepped-in from the side facade.
12. 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.
13. 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.

14. Additions that would involve the removal or diminishment of open areas on Multi-family properties, such as the infill of a courtyard to be used for floor area, are in appropriate.
15. Additions that would require the location of designated parking areas within the front yard area are inappropriate.

8.3 New Accessory Structures and Additions to Existing Secondary Structures

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

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

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

Guidelines

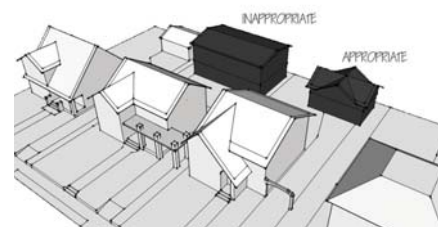
1. New accessory structures and garages should be similar in character to those which historically existed in the area.
2. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
3. New garages or accessory structures should be designed not to compete visually with the historic residence.
4. New accessory structures, such as greenhouses or gazebos, should not take up more than 50% of the back yard area.
5. Single-bay garage doors are more appropriate than double-bay garage doors on most historic properties.



Many historic neighborhoods were built with accessory living quarters over garages. Attention should be paid to the historic precedent on your street.



This in-fill accessory structure is diminutive to its primary structure.”



In many cases second stories can more gracefully be accommodated as attics than full second stories.”

6. Second floor additions to garages or carriage houses, when found to be appropriate, should not be larger than the length and width of a standard two-car garage.
7. Accessory structures should always be diminutive in height width and area in comparison to the existing primary structure.
8. Accessory structures should replicate the architectural style of the existing house with respect to materials, fenestration, roof patterns etc., though architectural details such as corbels, pilasters or molding should be replicated with less detail on accessory structures.
9. Modifications to existing garages, carriage houses or accessory structures that would involve a loss of significant architectural details pursuant to the Rehabilitation Guidelines should be avoided. Special attention should be paid to preserving existing historic garage doors where they exist.

Chapter 9 Residential Infill

9.1 Introduction

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

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

Non-Contributing structures are those structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for this HPOZ. Generally, Non-Contributing structures are those that have been built outside of the historic period of significance of the HPOZ, or are those that were built within that period but no longer retain the features (due to subsequent alterations) that identify them as belonging to that period. The historic period of significance of the HPOZ is usually the time period in which the majority of construction in the area occurred.

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

9.2 The Design Approach

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

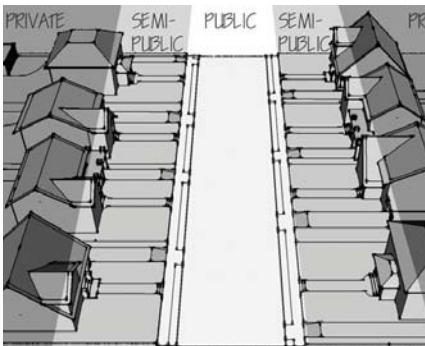
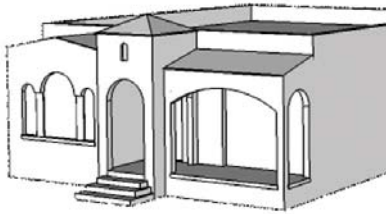
Most HPOZs have stood the test of time because they contain structures that are designed and constructed with a high level of design integrity and quality of workmanship. Consequently, new structures within

the HPOZ should strive to integrate the highest and best design and construction practices while integrating such elements into a program that is well suited for the historic context.

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 building 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 front porches? Parapet roofs? Wood cladding? The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

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



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

9.3 Setting, Location and Site Design

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

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces: public streets, planting strips (or parkways), sidewalks, front yard and front walks, porches and, finally, the private space of an individual home. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. This paradigm dictated that spaces such as living rooms, dining rooms and parlors were generally found at the front of houses whereas spaces such as kitchens, service areas and detached garages were found at the rear. Common setbacks in the front and side yards and appropriate floor-planning helped ensure these orderly progressions. Preservation of these progressions

is essential to the preservation of the historic residential character of structures and neighborhoods.

Guidelines

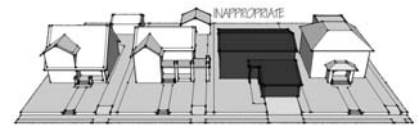
1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located. The depth of the front and side yards should be preserved, consistent with other structures on the same block face.
2. A progression of public to private spaces from the street to the residence should be maintained. One method of achieving this goal is to maintain the use of a porch to create a transitional space from public to private.
3. Historic topography and continuity of grade between properties should be maintained.
4. Attached garages are generally inappropriate; detached garages are preferred. Garages should be located to the rear of the property.
5. Parking areas should be located to rear of a structure. Designation of parking spaces within a front yard area is generally inappropriate.
6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.
7. The lot coverage proposed for an in-fill project should be substantially consistent with the lot coverage of nearby Contributor properties.

9.4 Massing and Orientation

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

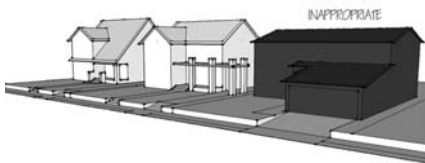
1. Houses should be built to conform with existing topography. Terracing plans, and small footprints are encouraged.
2. New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. Dramatic differences in height or bulk are discouraged.



New houses should replicate the basic orientation and arrangement of uses on the lot. Garages located in the front are inappropriate.



Houses of varying styles and periods may co-exist harmoniously by virtue of their similar massing and orientation.



The in-fill example shown here ignores the complex gable patterns of its neighbors.



This street presents a consistent roof pattern that should be replicated on new construction.

3. 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.
4. New residential structures should present their front door and major architectural facades to the primary street and not to the side or rear yard.
5. In some cases on corner lots, a corner entryway between two defining architectural facades may be appropriate.
6. A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.

9.5 Roof Forms

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

Guidelines

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

9.6 Openings

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

Guidelines

1. New construction should have a similar façade solid-to-void ratio to those found in surrounding historic structures.
2. New construction should use similar window groupings and alignments to those on surrounding historic structures.
3. Windows should be similar in shape and scale to those found in surrounding historic structures.
 1. Windows should appear similar in materials and construction to those found in surrounding historic structures.
 2. Dormers should be similar in scale to those found on existing historic structures in the area.
 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 such as pediments, crowns, porches, etc.
4. Entrance enclosures, such as porches, porte-cocheres and overhangs should be used when similar features are widely used within the neighborhood.

9.7 Materials and Details

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



Though different in style, this house's deep, and vertical openings help it to blend with its neighbors.



Flush, frameless, and oddly arranged windows may be inappropriate on a new house.



Gaudy and conjectural features can cause a house to stand out rather than find compatibility with a historic neighborhood.



Though innovative and interesting, the materials on this home do not relate to those used in its surroundings.



This home is being relocated to an HPOZ in Pico-Union.

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 in-fill 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 innocuous in comparison to surrounding historic structures.

9.8 Relocating Historic Structures

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

Guidelines

1. If feasible, relocation of a structure within its original neighborhood is strongly preferred.
2. Relocation of the structure to a lot similar in size and topography to the original is strongly preferred.
3. Generally, the structure to be relocated should be similar in age, style, massing, and size to existing historic structures on the block front on which it will be placed.
4. The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as its placement on its original lot.
5. A relocation plan should be prepared prior to relocation that ensures that the least destructive method of relocation will be used.

6. Alterations to the historic structure proposed to further the relocation process should be evaluated in accordance with the Rehabilitation Guidelines.
7. The appearance, including materials and height of the new foundations for the relocated historic structure should match those original to the structure as closely as possible, taking into account applicable codes.

Chapter 10 Public Realm: Streetscapes, Public Works & Utilities

10.1 Introduction

Along with private residential and commercial buildings and spaces, public spaces and buildings also contribute to the unique historic character of a preservation zone. Public spaces include streetscapes, alleyscapes, and parks. Public buildings cover a broad variety of buildings such as police stations, libraries, post offices, and civic buildings.

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

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

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

Additions to public buildings may require the installation of ramps, handrails and other entry elements that make a building entrance more accessible. These elements should be introduced carefully so that character-defining features are not obscured or harmed. Guidelines relating to public buildings covering Americans with Disabilities Act (ADA) requirements and location of parking lots are covered in this section. Guidelines for new and existing historic public buildings are the same as those in the commercial rehabilitation and infill sections excluding those on storefronts. Please refer to those sections when making changes, constructing additions or construction of new public buildings.

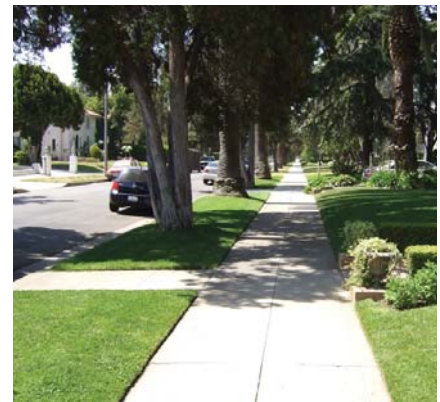
Guidelines

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

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.
 - a. Preserve and maintain mature street trees.
 - b. Trim mature trees so that the existing canopies are preserved.
 - c. Preserve and maintain historically significant landscaping in the public planting strips.



Many neighborhoods include landscaped medians and parks.



Sidewalks, curbs, parkways and gutters are all under the purview of an HPOZ.



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

d. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone.

e. Public planting strips should be reserved for planting materials, not hardscapes. Pathways of limited width connecting the curb to the sidewalk may be considered.

Paving and Curbs

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

Signage

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

Street Furniture

7. New street furniture, such as benches, bike racks, drinking fountains, and trash containers (including dog waste bag dispensers and receptacles), 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.

Utilities

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

Street Lights

9. Preserve and maintain existing historic street lights.
10. 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.

Sidewalks

11. Preserve historic sidewalks.
12. 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.
. Sidewalk renovation should accommodate expanded root and trunk lines of mature street trees.

13. New sidewalks should be compatible with the historic character of the streetscape.
14. Maintain public walkway connections between streets and between buildings.

Chapter 11 Definitions

Arch: A curved structure for spanning an opening.

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

Asymmetrical: Having no balance or symmetry.

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

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

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

Balustrade: A railing with supporting balusters.

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

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

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

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

Belfry: A bell tower.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dentil: Simple, projecting, tooth-like molding.

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

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

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

Eave: The overhanging lower edge of a roof.

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

Façade: The front or any side of a building.

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

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

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

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

Glazed: Filled with a pane of glass.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Pier: Vertical structural members.

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

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

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

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

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

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

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

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

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

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

Showcase Windows: Large glazed openings designed to showcase merchandise.

Sidelights: Vertical windows along the outside of a door.

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

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

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

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

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

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

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

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

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

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

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

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

Terra-Cotta: Usually red fired clay.

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

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

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

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

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

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

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

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

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

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